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Post-modern Perception(s) and Representation(s) in Post 9/11 Women Narratives:
Mohja Kahf *The Girl in the Tangerine Scarf* and Amy Waldman *The Submission*

Thesis Submitted to the Department of English Language and Literature in Candidacy for the
Degree of *Doctorat* in Literature

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Abstract

This study compares the post 9/11 novel of Mohja Kahf *The Girl in the Tangerine Scarf* (2006) with Amy Waldman's novel *The Submission* (2011). The comparison is based on the assumption that the novels under study are discursive practices throughout which the two women writers intend to represent their own perception of post 9/11 America. One's argument is that although both writers share the same cultural context behind their novels' production; that of post 9/11 America, they nevertheless develop different perspectives and construct different discourses. Their representations of those perceptions are being held at the corners of meanings to the words they transmit to their readers. Through her novel, Kahf does not fail to represent America as the hostile country that has become after 9/11 to Arab and Muslim Americans, yet, a homeland they long to belong to. The confrontations to the aftermaths that have resulted from the event on the lives of this diasporic community living inside America however are inescapable. Instead of becoming subjects of discourse 'of' the other, Kahf construes a discourse that defines her community 'to' the other. Waldman, from the other hand, reports the aftermaths of 9/11 on her people and gives meaning to their experience. In *The Submission* other confrontations arise and different perspectives converge. While Waldman attempts to picture what 'is to be' a post 9/11 American; Kahf endeavours rather a representation to what is 'to become' an American in the post 9/11 America.

Author's Declaration

By this, I declare that the work in this thesis was carried out in accordance with my supervisor Professor Mohamed Yamin Boulenouar. No part of this work has ever been published in other resources. Moreover, the work is original except where indicated by special reference in the text. Any views expressed in the work are those of the author and in no way represent those of the University of Sidi Bél Abbés.

Signed: 

Date: 15 / 03 /2020

Dedications

To My Father *Ahmad MEHDAOUI*

To My Daughters *Sophie and Zahra*

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List of Acronyms

CIA: Central Intelligence Agency

FBI: Federal Bureau of Investigation

GTS: The Girl in the Tangerine Scarf

MAGA: Make America Great Again

SAFI: Save America From Islam

WASP: White Anglo-Saxon Protestant

WTC: World Trade Center

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General Introduction

In her statement to the House about the Christchurch mosque attack of the 15th of March 2019, the Prime Minister of New Zealand Hon Jacinda Ardern addressed the world with representation of the incident as a ‘terrorist attack’ and argued that no name will be given to the perpetrator as he is; according to her, a terrorist, a criminal, an extremist whose name does not deserve to be mentioned instead of the names of those who died that day. Speeches like the Prime Minister’s are rarely watched or heard since terrorism has become from 9/11 on interconnected to Islam extremism. The representation, here, depends on the presenter and the way she attaches meaning to the event and its aftermaths. Meaning is what this study strives to discuss.

Conflicts, one argues, are increasing because of culture. This can be true apparently. As this study will show, since culture is not discovered but inherited and since culture is not only an individual but a shared phenomenon as Lippmann (1913) observed, culture will become a source of clash sooner or later. Moreover, culture is taken for granted (Shein 1990) which makes each group consider his/her own culture to be the voice of reason behind their behaviours and attitudes. Culture, however, is multilayered (Hall 1976), there exists surface and deep layers to culture which make people suspect what values are being transmitted and rooted in the individual and social identity of a given group or community. Although culture is based on shared universal common traits, collective and individual aspects establish distinctions. It is at the level of those individual and collective aspects that differences arise and identities are destabilised.

In traditional societies, identities were fully centred and the only distinction was made at the level of individual versus society. In other words, the challenge was caused by the interaction with society which urged the self versus other comparison. At the age of

globalisation, the post-modern subject, as Hall (2002) calls it, experiences shift at the level of identity and it has become more difficult now to describe the 'self' than describing the 'other'. Before, a collective sense of cultural identity was entertained; now identity has become fragmented and this intensified the notion of identity classification from a state of 'being' to a state of 'becoming' (Ibid 1990).

At the cultural level, conflicts displaying at the twenty first century have become a mystery. Conflicts in fact occur all the time at the individual, social, and national level. When conflicts become international matter, however, concerns increase and the causes behind them have to be carefully studied. Decades ago, the results of WWI and WWII had been disastrous at the human and economic levels but at least the conflicting parties were known. Today, the individual is experiencing an obscurity, however. What happened lately in New Zealand, and is happening in different parts of the world, is reported to us through different means of communication but reasons behind these events are not fully covered. The apparent reason, these means of communication argue, is religion. But how can religion, the most sacred aspect of culture that enhances identity balance, be a source of violence? Religion, scholars suggest, involve exercise of power (Aldridge 2000). It is also considered in many societies a social construct more than a Devine's code for morals and behaviours (Durkheim 1915). For that reason, conflicts caused by the name of religion display and clashes of civilisations as Huntington's thesis prophesised are in fact emerging.

Knowledge about these conflicts is not mere truth, one suggests. What is reported as knowledge depends a lot not only on perspectives of what is happening but also on the way to represent those perspectives to the world. Although perception stems from shared universal traits portrayed in the same senses that all humans possess (hearing, seeing, touching, smelling, and tasting); perception is based on 'meaning making'. Senses are just the brain's outlets which transform the received information to a perception level. Moreover, perception

is not only and individual but a collective phenomenon. More importantly, it is culturally constructed. Furthermore, it is based on assumptions and related to socio-cultural experience (Price 1932, Hastorf and Contril 1954, Yarus 1967, Kagan 1984, Chandler 2002, Fish 2010, and Hinton 2016). It is also based on expectation, what we perceive is socially guided. Furthermore, perception holds social categorisation, how we as social actors categorise other social actors, which leads most of the time to stereotyping (Lippmann 1922, Allport 1954).

Perception, besides, is related to rationality although rationality calls for a conscious mind and studies have revealed the existence of an unconscious mind as well (Freud 1923). Perception is influenced by motivation. We generally see the other according to what suits our interests. We become motivated because we seek consistency; that what we know about the world makes sense. Motivation, in this sense, directs our perception because it affords support to our beliefs and makes us avoid any challenge to them (Crisp and Turner 2007). Perception, also, is constructed via social intuition because intuition develops through culture. Intuition, however, can be misleading (Haidt 2001, Haidt and Graham 2007). Perception, finally, is regulated by authority (Milgram 1974, Burger 2002). At the post-modern age authority has become multifaceted. Instead of traditional institutional power exercised at the level of education, law and religion; media have become a source of authority representation via which discourses are constructed and manipulated.

Representation of perception(s), however, happens only thanks to a representer; although the representer himself is an object and needs another representer to exist (Schopenhauer 1819, 1844). Those assumptions, categorisations, motivations, and authoritative features which regulate perception exist only when a representer attaches meaning(s) to them. Representation, moreover, is not merely individual. It is rather a process of shared meanings (Hall 1997). When we share the same cultural codes and we belong to the same culture, language is what makes sharing those meanings possible. Language here, one emphasises,

includes all means of communication, linguistic and paralinguistic forms. Language, however, serves two forms of representation: a semiotic form where representation and language produce meaning and a discursive form where the aftermaths of representation become politicised (Ibid 1997).

Representation, furthermore, is systematic when the concept is related to the thing it represents; and mental, when the representer attaches a meaning to a concept be it concrete, abstract, or imaginary. Representation, hence, is reflective, intentional, and constructionist. In other words, meaning (1) can be reflected in the thing, object or person, (2) depends on the holder's intention(s), and (3) can be socially and culturally constructed. Taking all these into consideration, this study is concerned with how literature as type of representation holds different perception(s) and representation(s) of their authors.

Literature, as a sort of representation, is never free from politics. It is, hence, a category of discourse. This study, first, will take this type of discourse as a social phenomenon (Fisk 1987), and discourses; as Foucault (1972) claims, shape ideologies. Moreover, it will consider the works under study as forms of social practice which have purpose (Fairclough 1989). Speech acts within these works are not describing, as the analysis will show; they are doing. Language and we who socialise through it as readers become players within the game of words. Language, in this concern, becomes representation of knowledge, a form of discourse via which the two women writers transmit to us their perceptions about the post 9/11 world. Through this, they adopt subject positions and the two novels are representations of those positions. However, since discourses are produced, controlled, selected, organised, and distributed; one will objectively trace the discursive practices through (1) the choice of the topics they focus on and (2) through the style of writing.

One cannot, however, deal with the novels, *The Girl in the Tangerine Scarf* by Mohja Kahf and *The Submission* by Amy Waldman, directly without addressing 9/11 as the main

discursive event. Although neither Kahf nor Waldman address directly 9/11 as the main setting to their novels or even refer to it in their writings; the event exalts itself at the background of the novels' main reason for production. As the chapters of analysis will illustrate, while Kahf reports a history of racial discrimination, displacement and identity fragmentation that have been rooted in the Arab and Muslim American experience in America and came to the surface to the world after 9/11; Waldman, from the other hand, focuses on the aftermaths of the incident on the lives of all Americans.

This thesis, hence, aims to compare two post-modern post 9/11 women novels: *The Girl in the Tangerine Scarf* (henceforth *the GTS*) by Mohja Kahf (2006) and *The Submission* by Amy Waldman (2011). The researcher adopts a multidisciplinary approach which targets a Discourse Analysis outcome but cannot separate other approaches for their suitability and enriching nature. The researcher, thus, suggests the following ideas:

- Our perception of the world is first physiologically formulated but culturally constructed.
- The outcome of this process is transmitted to the world in different types of representation: words, sounds, images, or signs.
- These forms of representation do not carry meanings in themselves; it is we as meaning makers that make them exist.
- In order to be shared with others, they follow conventional schemes.
 - If perception is culturally bound, however, these conventions are challenged.
 - Instead of representation, hence, we create discourses to transmit the intentional meanings we want to convey.
 - It is at the level of this creation that power is exercised.
- By being fictional works, however, the selected two novels are no more than creations of the imagination of their writers, some argue.

-Following Foucault's discourse analysis approach which suggests that all social practices involve meaning, and that meaning shapes and influences our behaviours and attitudes, and that these latter imply 'discursive aspect, and,

-Following Hall's approach to representation (1997) which proposes that these discursive aspects define knowledge to us and the subject positions we are allowed to adopt, and,

-Following narration approaches (Lodge 1992, Lintvelt 1981, Fludernik 2009) which theorises that between the real writer(s) and real reader(s) there is an implied author(s) and reader(s) in which discourse is formulated;

-The researcher suggests that *The Girl in the Tangerine Scarf* (2006) by Mohja Kahf and *The Submission* (2011) by Amy Waldman are discursive practices in which the writers' perception(s) and representation(s) of post 9/11 world are projected.

The thesis, thus, will be divided into seven separated chapters: the first two of them will attempt to discuss the core concepts to this study, the third will be devoted to 9/11 as an eminent event to the study, the fourth to the literary background of the novels and their writers' political and literary concerns, and the last chapters will endeavour a discourse analysis to the targeted novels as such.

The first chapter entitled *Culture, Identity, and Religion* will attempt to discuss how culture as a phenomenon has become an eminent aspect in the rise and fall of the post-modern age conflicts. The two terms identity and religion are the most traits these conflicts touch. People at the post 9/11 era have become concerned with how to identify themselves culturally and religiously, especially that Islam has become intertwined with violence. Identity, hence, experiences very difficult times where people are not defined by who they are but by the religion and culture they belong to. A new type of racism has appeared which has resulted in Islamophobia and a War on Terror is waged at home and abroad.

The second chapter entitled *Perception and Representation Analogy* will endeavour to discuss two important terms which the researcher considers they are the core reason behind many conflicts. The first part of the chapter will discuss how perception is transmitted from physiological to a mental practice and how the process is influenced by different internal, and most importantly, external features like: motivation, experience, expectation, categorisation, intuition and authority. The second part will deal with representation and the different varieties it is displayed, most importantly in literary form. The chapter takes this form of representation a step further to consider it as form of discourse which regulates our perception of the experience(s) under discussion.

The third chapter entitled *9/11: an Event's Perception and Representation*, attempts to discover the truth behind the event in which two theories will be discussed. From one hand, 9/11 is a terrorist attack adopted by Al Qaeda and second 9/11 as an inside job. One will mainly focus on the two documentaries by Terence McKenna and Christopher Bollyn which intend to achieve objective analysis to what happened that day and reasons behind its occurrence. The chapter, moreover, will focus on the aftermaths of the incident on the lives of Americans, including Arab and Muslim Americans living in the U.S., and the world in general.

The fourth chapter entitled *Post 9/11 Discursive Narratives* will deal with the post-modern novel as a literary genre. It discovers, also, what has become known as post 9/11 novel and its directions from a subgenre which reflects upon people's trauma to a subgenre which takes a stand and reconsideration(s) toward the event. The chapter, furthermore, will undertake Kahf and Waldman differences, inspirations, and orientations into consideration. By being both Americans these two women writers cherish some similarities but it is their differences which this chapter will discover. The chapter will end with a discussion of which genre *The Girl in*

the Tangerine Scarf (2006) and *The Submission* (2011) belong to. This step will help both the researcher and the reader to situate the novels under discourse analysis umbrella.

Chapter five *The GTS and The Submission: Book Covering and Overall Discernment* will aim to analyse the book covers of the suggested novels. This will encompass all what the book cover entails from title, to image, to colours, to reviews at the front and back covers. From the part of Kahf's novel, tangerine will be discovered as sign of representation of the feminine writing as well as the choice of the title does. The veil from the other hand will be discussed as an ethnic and religious identity representation. Reviews will be analysed and the meanings they may hold will be tackled. From the part of Waldman's novel, two important terms will be tackled: the garden and its significance to the novel and the concept of 'submission' and its importance for the title choice and the novel as a whole. The term, as it will appear, holds different perspectives and represents different forms of discourse. The second part of the chapter will be devoted to an introductory comparison between the novels' literary essential segments.

Chapter Six *Kahf as Arab-American Muslim and Woman Writer* will be devoted to an analysis to Mohja Kahf *The Girl in the Tangerine Scarf*. As written by an Arab American Muslim and woman writer, the novel will be considered from two positions: first as written by and from the perspective of an Arab Muslim yet and American writer, and second as written by and from the perspective of a woman writer. As the discussion will show, these positions will display different representation to terms like home, racism, and what 'was' and what 'is to become' an American at the post 9/11 era. It will also show how Kahf as woman writer constructs a counter discourse to what the West defines as Muslim woman. This will be reflected in her choice of the topics as well as the woman writing style she chooses to adopt.

Chapter seven *Waldman as an American Woman Writer* attempts to discover how 9/11 as an event and its aftermaths are reflected through Waldman's writing. As a white American, a

reporter, and a woman, Waldman regulates our understanding of the event's aftermaths on both the white American community and the Arab and Muslim American community. The first section will be devoted to her views on the matter discussing signs of representation of an imaginary memorial, the towers and what they represent, and how names started to become codes instead of labels to the things or persons they refer to. The second section will deal with Waldman's woman writing style.

Limitations of the study are countless but can be reviewed in terms of shortage of documentation especially for *The Submission* (2011) by Amy Waldman. As a recent work produced by a fresh writer, the history available to it is restricted to online references. Moreover, it is the first opportunity the researcher dealing with discourse analysis since a background of the matter was not available either in Licence or Magister degrees, the fact which urged one to discover the world of discourse analysis and try to benefit from it to achieve a partial understanding to the post 9/11 condition.

Chapter One: Culture, Identity, and Religion

Introduction

The aim of this chapter is to examine three important notions: culture, identity, and religion. It engages in a study that relates the importance of culture to the construction of identity and how religion plays an important role in connecting both, yet creating clashes, clearly apparent in the contemporary age between self and other. The chapter, hence, tries to answer the following questions:

What is culture and how is it entailed in the human being's perception of the world?

To what extent does it control our thoughts, reactions and representations?

What are the affects of culture on identity?

What role does misconception of religion play in creating, or widening, gaps between the self and the other, the 'us' and 'them', and how does it generate clashes between civilisations?

It must be mentioned from the onset however that although the chapter seeks definitions, "definitions are put to use in different contexts for different reasons. If we want to know the meaning of a term we should investigate how it is used," as Wittgenstein argues (qtd. in Aldridge 2000 31).

1. Towards a Definition of Culture

Originally culture does not come with us when we are born. It exists in our life, it firmly constructs it but we do have no choice to accept, ignore or deny it. What we are sure about is that whenever you ask people to define it, they simply refer to a number of parameters they share: the language they agree on, the traditions practised in every corner of their lives, the religion(s) they comply and much more. Though appearing a humble description to a vast term like culture, the former definition seems to cover scholars' agreements and disagreements about it.

When the term appeared in spoken language, culture meant ‘cultivation’. This apparently was based on a Greek denotation referring to the process of trying to acquire or develop needed skills of that time. This classical use of the term, as Spencer-Oatey quotes Mathew (1867), referred to a group of people who were characterised of high intellectual capacities opposed to a low group by no means could achieve such characteristics living in the shade of no standards but anarchy. Typically the first group, a small one, possessed culture; the rest lived in chaos (qtd. in Spencer 1). Apparently the classical understanding of the term and usage did not disappear; it only shifted from its micro to a wider macro level. While in the traditional sense of the term, small groups were denied culture in benefit of a wider intellectually advanced group, the contemporary age reflects such division and denial of two separate worlds: First and Third worlds.

Tracing the history of the term after the classical period, and with the emergence of more complicated philosophies, culture became an indefinable concept as Apte states, “Despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature” (Ibid). This required experts to deal with it taking into consideration the area they are expertise in. This includes anthropology, sociology, philosophy, political sciences, literature, gender studies, management and organisational studies. Henceforth, the meaning shifted interestingly with the coming of the postmodern age to refer to the totality of social transmitted thoughts, beliefs, behaviours, and different human outcomes.

Hofstede (1980) argues that “culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artefacts” (qtd. in Kroeber & Kluckhohn 86). Key words of this definition consist of: what man thinks; feels and does. It also depends on the way these features are learned and transmitted from generation to

generation. It apparently relies for its existence on continuation through values. But before entering deeper into the wide space ‘culture’ encompasses, it is better to define gradually the way it is defined throughout various disciplines.

1.1. Culture According to Different Disciplines

For language scholars, culture starts with birth. When one learns his/her first language they learn simultaneously about culture. Acquiring other languages, in this sense, means acquisition of and about other cultures. Therefore, just like the way language shapes our thoughts so culture does. The only difference is that the first language, and culture, is chosen for us; later on we make our own decisions. Groups, in this respect, are characterised by the language they share. From one hand it enriches their capacities; on the other hand, however, it limits their freedom to move in and out of the group at will.

Language, consequently, is of a huge importance to culture. It crosses boundaries as it has the power to include and exclude members. Most importantly, it serves the way we make sense and attach meaning to what we conceive. It makes representation exist. A further explanation to the bound culture and language consist will be provided throughout the work since the study adopts an approach based on language and discourse analysis and refers to culture in each discussion corner.

While culture is designed for differentiating nations in political sciences; it rather refers to organisations in management studies. For many scholars of the nineteenth and twentieth century, culture is rigorously connected with economic development. Nations who are economically developed are said to possess culture more than the less developed ones. But one definition cannot be neglected is that man cannot escape culture. We are bounded to culture as much as we are to nature. Those who do not share those controlled mechanisms may be considered as strange, indifferent, or impolite. As Geertz (1973) asserts, “man is

precisely the animal most desperately dependent upon such extragenetic, outside-the-skin control mechanisms, such cultural programs, for ordering his behavior"(44).

For education scholars, education encloses culture considering that it plays an important role in transmitting culture and cultural values. It teaches us how to think, behave and feel appropriately. As Spindler (1987) suggests, "The object of cultural transmission is to teach young people how to think, act, and feel appropriately"(279); though this aspect of appropriateness creates a problem for minorities as it comes from instructors and staff who share common belonging. A conflict of different backgrounds, values and attitudes may end up in failure of transmission and evaluation, as it is the case of most European countries who consist of mixture of different ethnic groups, for example U.S.

As it will appear in discussion of Kahf's novel, *The Girl in the Tangerine Scarf* (2006), in the coming chapters, the protagonist of the novel, a Syrian Muslim living in America from early childhood experiences this conflict and the appropriateness of knowledge transmitted through education which results from one hand to her exclusion from the dominant group and into the creation of clashes between her own Arab Muslim transmitted knowledge and the educational European oriented knowledge.

In historical studies, culture has retrospective constructions, an outcome of historical processes. Cultures do not occur randomly from the unknown, they are constructed through time and space. They are not genetically inherited but shared by groups and members of society. This construction involves three basic human aspects: what human being thinks, does and makes. It is shared learned and transmitted from generation to generation. It is symbolic and integrated. Cultures are not self contained, they are flexible and progressively evolving. Despite their reserved nature, there exists that complex spot where connection and interaction exists. Culture includes "shared elements that provide standards for perceiving, believing, evaluating, communicating, and acting among those who share a language, a historical period,

and a geographical location” (Shavitt et al. 1103). Despite the effectiveness of such shared elements Shavitt’s definition contains, it is apparent that though both novels’ protagonists, Khadra and Mohammed, share such traits but cultural exclusion from different group still exists.

On the other hand, Lippmann (1913), for example, views culture as a sharing phenomenon. As he argues, “culture is the name for what people are interested in, their thoughts, their models, the books they read and the speeches they hear ... the values they appreciate, the quality of life they admire. All communities have a culture. It is the climate of their civilization” (306). Culture, consequently, makes sense of the world we share; this is projected in the aspects of life like Arts, literature and sports, which reflect the community cultural identity. It provides a framework to customs, traditions and values attached to them. It serves to constitute the memory of its people. However, if culture entails what Shavitt and Lippmann refer to, then what makes clashes float within the same nation, for example USA? Is it the same multiculturalism that enriches it; destroys its stability or is culture in itself a false notion? Many of these questions will be developed and discussed in the whole study.

From another perspective, culture is taken for granted as much as religion or ethnic belonging does. As explained by Schein (1990):

To really understand a culture and to ascertain more completely the group’s values and overt behaviour, it is imperative to delve into the underlying assumptions, which are typically unconscious but which actually determine how group members perceive, think and feel. Such assumptions are themselves learned responses that originated as espoused values. But, as a value leads to a behavior, and as that behavior begins to solve the problem

which prompted it in the first place, the value gradually is transformed into an underlying assumption about how things really are. As the assumption is increasingly taken for granted, it drops out of awareness. Taken-for-granted assumptions are so powerful because they are less debatable and confrontable than espoused values. (3).

Therefore, what we conceive about the world is progressively and deeply absorbed by us through culture. It originates from society and is reflected into it simultaneously. If one comes and tells us the opposite or only a different view of what we believe in as granted; we take it as an outcast or a threat to what constitutes our identity, our sense of belonging. But what is culture to identity? Are they interrelated or is it just a conditional relationship. If we take culture as a collective phenomenon, identity as well depends on collectivity especially national, religious and ethnic identity. However, if culture is an individual aspect and man is free from all its restrictions, then, identity can be free as well to become an individual concern.

Culture is authoritative, some argue. In other words, we express ourselves bearing in mind that we are free from restricts but we are bound to culture. As Lippmann (1913) puts it, “for the most part we do not see and then define; we define first and then see. In the great blooming, buzzing confusion of the outer world we pick out what our culture has already defined for us, and we tend to perceive that which we have picked out in the form stereotyped for us by our culture”(81).

Culture, also, frame us. In social sciences, cultures do not fall within boundaries; they are multi-layered. The identity of a group is constructed through interaction between groups. It is a perception of what they are not; rather than what they are. Individualism and individual success for example is rooted in the Western culture especially for capitalist countries like

U.S. Therefore, an American cannot expect an individual to be successful economically if that success is not based on individual hard work, lot of sacrifice at the expense of social or maybe religious life. An Algerian, on the other hand, cannot separate some custom rituals from religious ones.

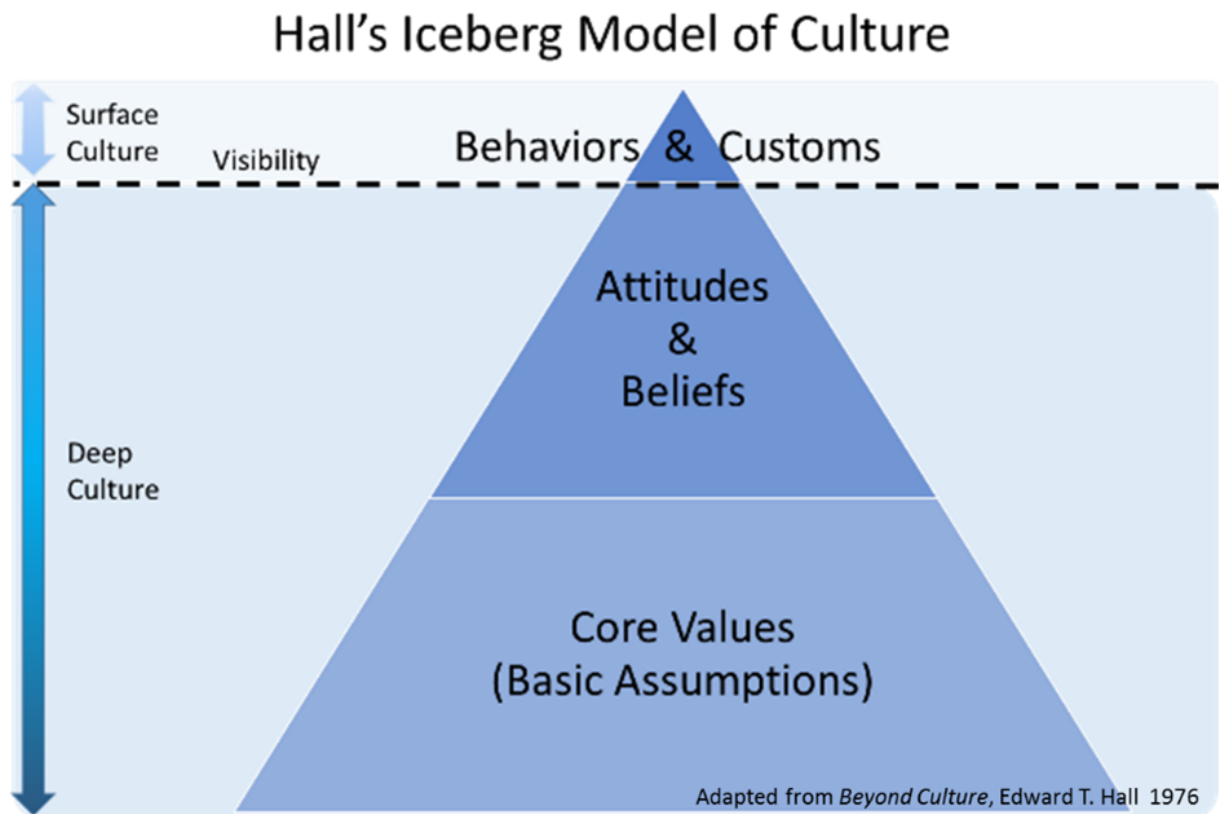
Clearly those customs have been practised for a long time to stick in the memory of communities. For example, the power of healing a ‘Walli’ (just as it is the case for Catholics’ beliefs in the power of confessing), or the act of enjoying the birthday of our Prophet Mohammed though such a party had no existence at his days. This is what Hofstede addresses to while defining the term value in the process of mental programming that will be addressed to in the coming subsections.

In anthropology, culture is used to refer to tribes and tribe studies. It is taken as uniquely human. It is what differentiates humans from other species who clearly are unable to create an agreed on style of life. Culture for anthropologists is a collective phenomenon composed of variety of individuals who can be connected to other collectives. Culture, however, is also personal as much as it is collective. It is an experience, different from person to another. It embraces “constant creations, recreations, and negotiations of imaginary boundaries between “we” and the ‘other(s)’” (Benhabib 8). We all create our own culture from our experiences. As Wolcott (1991) suggests, “Propriospect, then, points not to Culture in an abstract, collective sense but to the unique version of culture(s) each of us creates out of individual experience” (258).

1.1.1. Hall: Surface and Deep Levels of Culture

Edward Hall (1976), from one hand, uses the image of an iceberg to explain culture. It consists of elements of culture which are easily recognised such as clothing, language, gestures, food, music or ceremonies (see figure 1).

Figure 1: Edward T. Hall's Iceberg Model of Culture



As figure 1 shows, Hall splits culture into a surface level (observable) and a deeper level (unobservable). The first level is clear from the beginning of the human interaction. It envelops specifics like language, customs and daily behaviours. The second is exposed with time. The longer the interaction is, the deeper other layers of culture emerge. It needs an extreme focus on the other to understand it. But what instead of focusing on the other; one focuses on self culture as a way to understand the other, one suggests.

1.1.2. Hofstede: Human Mental Programming

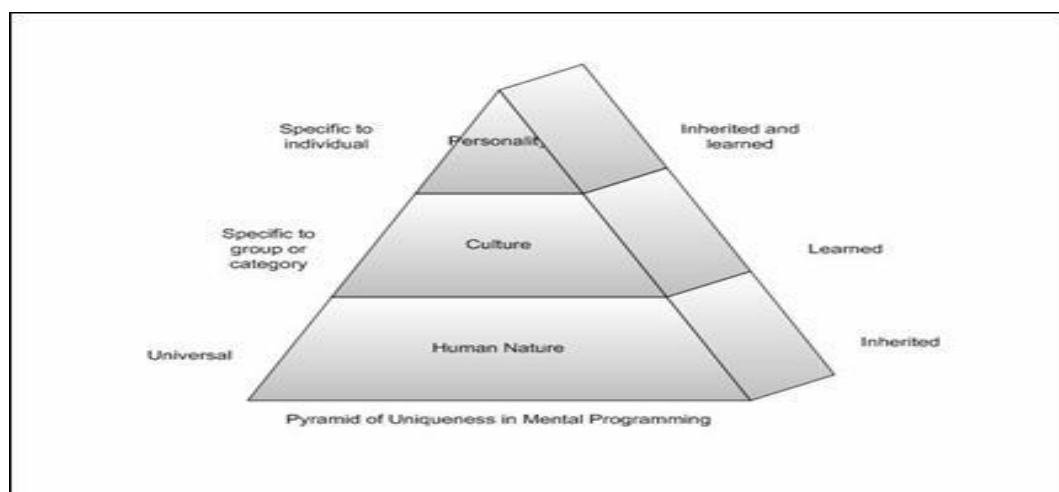
In his book *Culture's Consequences* (2001), Hofstede sees culture as mental programming. It is learned; unlike the human nature which is an individual feature both inherited and learned. It is also a collective aspect; unlike personality which is an individual condition. As he suggests, "Culture is to a human collectivity what personality is to an individual"(550). Moreover, culture shapes groups identity in the same way personality shapes individual

identity. In other words, the same characteristics that constitute the personal relationship with his/her environment constitute the common group's relationship with their environment. The first determines the personal identity; the second determines group identity (551).

For Hofstede a human being is not random and so are the social systems he creates. This gives a chance of predictability. In other words, the more we know an individual, the more his/her behaviour is predicted. This is what he refers to as mental programming. Unlike physics; our behaviour is not exact to be observed or studied. For that reason there was a need to break social systems into constructs; into levels.

The human mental programming is based at least on three basics: individual, collective and universal. The basic and most shared by all is the universal level. It includes expressive, associative and aggressive behaviours like laughing, and crying for example. It is inherited and common to all humans. The second is the collective level which is shared by some but not all humans. It is related to group shared aspects that differentiate them from other groups. It is learned and it covers aspects like language and ways of sharing respect. The individual level, and most unique one, distinguishes an individual from another, even those belonging to the same group. It is inherited and learned. Levels of culture according to him are classified from bottom to top as figure2 demonstrates;

Figure 2: the Different Layers of Culture (<http://edoc.hu-berlin.de/>)



Society, then, is based on mechanisms. At the centre of mechanisms lie the social norms. According to Hofstede, social norms maintain social institutions: educational, familial, political and legislative systems. These systems reversely reinforce those social norms. Even if changed by time, these institutions stay under the social norm's regulation. Hence, mental programming is a series of complicated elements. Moreover, what is noticeable in Hofstede essay is Bem's contribution. As reported by this latter, the changing of individual mental programs necessitates a change of individual behaviour in the first place (qtd. in Hofstede 26).

Hofstede theory, finally, serves this study to debate cultural clashes between perception and representation. Sharing universal traits does not assure cooperation between the individuals of the same group, country, or religion, since differences start to appear at the collective and individual levels and hence result in clashes.

1. 2. Culture and Identity Confluence

Even though the word identity is known and used properly in every day discourse, it is difficult to give a short precise adequate statement equivalent to its meaning. Identity has become an ambiguous term that has been used, if not overused, to mean different things to different people. For some critics, like those who spoke of the murder of the concept, identity has been used to an extent that it is said to be in danger of losing its original meaning. Identity is a Latin word formed of "idem" which means "same" and "entitas" meaning "entity". Its primary meaning was individuality, personality or individual existence. If a regular person is asked to describe identity, s/he is going to respond as follows: My identity describes me, who I am and who I am not; it implies my language, beliefs and to whom I belong.

On the one hand, identity is the sacred and untouched property to each individual. It is a possession that distinguishes one human being from the other. On the other hand, it is rather bound with a specific collective or social group. It is related to what we share with people, this is clearly stated when one discusses religious, cultural or national identity. The traditional

view of identity recognises that while living different experiences, the individual keeps along the same identity and the same beliefs and thoughts.

Though a complex and an unclear notion, identity plays an eminent role within study fields today. It is said to be caught at the work of Erik Erikson (1950). Erikson delineates three distinct levels of identity: ego, personal and social. Ego identity represents the innermost and unconscious part of identity that according to him is silent and not measurable. Personal identity represents beliefs and values; while social identity refers to group identifications or the individual's emplacement in one's social world. After it was impossible to state a borderless definition in a dictionary for what does it mean, now identity is highly a debatable matter. Identity, as it is now, refers to what is socially constructed and gives one a membership ruled and edged by some definite expected behaviour. It also refers to what one considers as distinguishing characteristics, unchangeable and socially derived from and what one takes as social pride just as language, religion or cultural heritage is. It reflects dignity, pride and one's belonging to a specific group.

According to some scholars identity can be linked to two dimensions: social and personal. The former refers to a social category group of people distinguished by rules. As Herrigel (1993) defines, "By social identity, I mean the desire for group distinction, dignity, and place within historically specific discourses (or frames of understanding) about the character, structure, and boundaries of the polity and the economy"(371). The latter dimension, however, it is an identity that a person takes as a special state. Social identity, thus, refers to a group of people differentiated by rules and bound to membership features. Personal identity refers to the distinguishing characteristics a person takes as individual possession, yet, a consequence of social construction that pictures one's self respect and dignity.

The term identity, from another angle, can be classified within two models: a traditional model, which is related to class, gender and race; and the modern or recent model, which

considers identity as rather fabricated, constructed with a concentration on psychological and sociological aspects. The outside of ourselves is known as our public identity, how others typify us; and the inside of ourselves is what we consider as our private identity, how we see ourselves. Identity also has internal and external dimensions; the internal ones are based on things that are happening with us (psychological factors), how we perceive ourselves and how we stand or how we want to be. The external conditions are based on everything happening around us (society and culture); what social group we are included in and how the others perceive us.

Since it became difficult to classify identity under one model; scholars prefer to rank it according to the academic fields they are expertise in. Psychologists look at identity from psychological point of view as sociologists do. One's intention in this part is to reflect upon different standpoints that locate identity and simplify its understanding for researchers who are interested in.

In the field of social anthropology, two opposed notions of identity are in struggle for theoretical supremacy of the old view of identity as fixed and the second as fluid and tolerating change. For fixed status of identity, ethnicity, homeland, history, culture and other different intersecting factors are seen as unchangeable. Identity in this perspective is "semantically inseparable from the idea of permanence" (Melluci 46). However, individual in the contemporary world cannot keep the old definition of the self. S/he has become rather a global individual or "cosmopolitan" implying freedom from cultural and national restrictions, ignoring what history or national borders stand for, which has resulted in feeling home anywhere in the world.

Over time, critics started debating the question of identity stating its relation to numerous features such as: gender, sexuality, nationality, race, ethnicity, culture and many other concepts. What is clear is that identity has been integrated in studies debating notions of

home, place, border and frontier. The diversity of disciplines discussing the nature of identity created diversity in naming as well. From a linguistic point of view there exists a linguistic identity; while from a cultural standpoint there is a cultural identity. Within the confusing influences and changeable forces, identity whether it is personal, social, cultural, ethnic, national, religious or linguistic, has no constant status. It has to be questioned, defined, constructed, reinvented and searched for. To do so, identity needs to be approached from different standpoints and within diverse academic contexts. The concern of this study is how identity is bound to culture? Is culture what constructs identity; or is it vice versa, in other words it is thanks to how our identities are different that we construct culture?

Jan Tonnes Hansen (2000) distinguishes between the “I” and the “me” within internal conditions of identity. The “I” denotes the part of the individual that acts, reflects and thinks; it embodies conscience. The “me” is the inner “essence”; the persona within the self or the part that one shows and that causes the belief of being good to others and causes self esteem (17). Hansen, however, emphasises that there must be a harmony between the “I” and the “me” for identity consistency, one is the architect of his/herself and own identity.

Gee (2001), on the other hand, charts out four aspects of identity that are interrelated to each other. The first aspect is the “nature identity”; it is an outcome of natural force which is determined by genes. It is a process which is out of control since it exists inside not outside and which is impossible to change. It is an outcome of birth as male or female nature and which is regulated by the other aspects of identity; “institution”, “discourse” and “affinity to group”. The second aspect, as mentioned before, is the “institutional identity”. It is the process by which authority is attributed either by the institution or by the individual himself. It is the power of institution that governs over via discourse and dialogue. The third aspect is the “discourse identity” which is an outcome of both the individual and the others around. The power of discourse identity is established via discourse and dialogue. The last aspect is

“affinity identity” and consists of the individual and group of people sharing a geographical area and participating in distinctive exercises. The power of this aspect is exercised through practice.

Gee’s classification of identity aspects can be comprehended through a simple example. From a natural identity point of view, the term woman is connected to biology and which can set apart female from male. The institutional perspective of me as woman, I can be a teacher but cannot be an imam since it is institutionally prohibited. The third aspect is rather a complex one. Treated as woman in my society is not an outcome of my biological nature; it is socially constructed position. Myths of masculinity and femininity shape the way society considers me. Finally, the fourth aspect is a social engagement in different communities one belongs to. Sharing an academic life as a teacher in a department is a choice that implies an affinity towards the practice of teaching as well as towards the members of this department.

From a postmodern standpoint, Diana Damean (2006) discusses the role of mass media in the construction of our identity. Identity, according to her, is centred on appearance, a construction of an image unstable and always subject to change. Individuals are exposed to different mass media which provides diversity of postures, roles, and images; thus, identity became a game and individuals have to model and construct their identity to their personal choice. Human beings, as social, learn how to identify themselves through the eyes of others since they will be judged by them. Before, traditional identity was people’s undisturbed possession, something fragile that needed protection. Crossing time, many aspects interfered with the coming of globalization, imperialism, among other factors, and the fragile protected possession became fragmented.

In *Cultural Identity and Diaspora* (1990) Stuart Hall describes two aspects to of cultural identity. First cultural identity may be situated within communal perspective, where

individuals locate themselves in a shared culture; and second from a personal standpoint, where an individual differentiates him/herself from the other. As he states:

There are at least two different ways of thinking about 'cultural identity'. The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Cultural identity, in the second sense, is a matter of 'becoming' as well as of 'being' (223).

It is a binary cultural identity of 'similarity'- 'continuity' versus 'difference'- 'rupture' in which Hall intends to define individual and state identity in its environment. "Identities," according to him; "are the names we give to the different ways we are positioned by, and position ourselves within the narratives of the past" (225-26). Therefore, a cultural identity is tightly related to the pasts and presents of individuals and collectives.

For Bill Ashcroft, and from a post-colonial theory point of view, imagination and creativity are important to the formation of cultural identity which "does not exist outside representation"(05). Hence, cultural identity is represented through the individual's actions whether it is literally or reflected in day to day behaviour.

Hogan, from the other hand, divides the term cultural identity into two subcategories "practical identity" and "reflective identity" (09). Practical identity pictures one's ability to behave according to one's knowledge and experiences; knowledge extracted from tradition and what is agreed upon in society. Reflective identity contains hierarchy of values of what one believes to be important in life and how these relate to other matters of value. Hence, even if identity is an individual trait; it is also a product of social environment. This will be

highly discussed in the analysis of Kahf's novel *The Girl in the Tangerine Scarf* where the author's practical and reflective identity intersect producing a text so full of contradictions yet finally accepted as meaningful.

The contemporary views, therefore, reject to consider identity as stable since one's beliefs and thoughts change over time depending on the situation and to whom s/he interacts with. Hence, one may ask which of the versions my identity is. Burr suggests that both are; but each version of you is a product of your relationship with others (27). This is almost similar to Stuart Hall's first classification of Identity. In his *Modernity: an Introduction to Modern Societies*, Hall distinguishes between three referents to identity which he classifies as the enlightenment subject, sociological subject, and the post-modern subject. Individual sense of identity can be traced into the traditional views of identity where, as Hall proposes:

The enlightenment subject was based on the conception of the human person as a fully centred, unified individual, endowed with the capacities of reason, consciousness, and action, whose 'center' consisted of an inner core which first emerged when the subject was born, and unfolded with it, while remaining essentially the same –continuous or 'identical' with itself – throughout the individual's existence (297).

This form of identity, hence, is the centre of a person's self.

The second is what Hall identifies as sociological subject which reflects well the modern society complexities, "in relation to "significant others,' who mediated to the subject the values, meanings, and symbols – the culture- of the worlds he/she inhabited" (Ibid). This type of identity is based on interaction between the self and society. The two forms of identity, Hall continues, "bridge the gap between the 'inside' and the 'outside' worlds" (Ibid). Hall's

classification clarifies the link between the two senses of identity, individual and social, in which culture plays an eminent role mediating connections between stable and shifting selves. As he argues, “the subject, previously experienced as having a unified and stable identity, is becoming fragmented; composed, not of a single but of several, sometimes contradictory or unresolved, identities” (598). Moreover, different changes such as globalization, colonialism and immigration that are taking place at the social, national, and cultural level urge identity to shift and experience continuous instability.

According to Derrida, identity is under construction as much as we live, it includes multiplicity, fragmentation and hybridity. It is also similar to Stuart Hall’s third classification referred to as ‘post-modern subject’ where,

Identity becomes a ‘movable feast’: formed and transformed continuously in the relation to the ways we are represented or addressed in the cultural systems which surround us. It is historically, not biologically, defined. The subject assumes different identities at different times, identities which are not unified around coherent ‘self.’ Within us are contradictory identities pulling in different directions, so that our identification are continuously being shifted about. (598)

Despite the effective power culture has to unite individuals, collectives and groups; the researcher suspects that culture can unite nations even those belonging to the same regional or religious scopes. Because the core cause of clash between nations nowadays falls at first place in the cultural differences trap. What the self conceives to be true can be the contrary for the other, since it is a long process of assumptions taken for granted truths, as it has been already explained. It depends on differences of perceptions and representations of those perceptions.

One of the prominent aspects which have not been discussed so far, and which is important to this study, is ‘religion’. The coming, and last, section of this chapter will quest a brief and essence definition to the term, since it appears that clashes today are the output of religious tensions.

1. 3. A Definition toward Religion

Religion means different things to different people, “There is not, and never will be, a universally agreed definition of religion” (Aldridge 23). As any other concept, a definition towards religion seems impossible since definitions are sceptical. As Raziel Abelson observes in *The Encyclopaedia of Philosophy*,

Paradoxically, no problems of knowledge are less settled than those of definitions, and no subject is more in need of a fresh approach. Definition plays a crucial role in every field of inquiry, yet there are few if any philosophical questions about definition (what sort of thing it is, what standards it should satisfy, what kind of knowledge, if any, it conveys) on which logicians and philosophers agree. In view of the scope of the disagreement concerning it, an extensive re-examination is justified (314).

Religion is, for some, the most difficult and sensitive term, especially at the contemporary age where it has gained pejorative connotations to an extent that it has become an avoidable concept better not to be addressed, particularly in daily life discussions. For scholars, however, religion has gained a remarkable attention in the fields of theology, sociology, philosophy, and politics, among others. At the level of seeking an academic definition, it must be mentioned from the onset that religion is not the only term having issues with definition. Even terms belonging to the exact sciences find difficulty in attaching both linguistic and

semantic (which focuses on the meaning rather than to the word itself) refereces. As Jonathan Smith (1982) remarkably argues, “Religion is solely the creation of the scholar's study. It is created for the scholar's analytic purposes by his imaginative acts of comparison and generalization. Religion has no independent existence apart from the academy (xi).

Defining religion, however, is difficult not only in terms of nominal and essence but also in terms of consequences since, “defining religion involves an exercise of power”. Before dealing with definition of religion, scholars are asked: who is demanding it, why, and what are the consequences? (Aldridge 23). The aim of devoting this section of this chapter for religion is, first; to shed light on the importance of religion in the construction of identity of individuals and communities. Even those who deny any interest in religion are religious to some extent, as Luckmann asserts “it is in keeping with an elementary sense of the concept of religion to call the transcendence of biological nature by the human organism a religious phenomenon” (49), a definition which asserts the existence of religion simultaneously with the human existence. Second, the aim is to draw attention to how religion constructs culture and conversely culturally constructed. As it is stated by Spiro religion is “an institution consisting of culturally patterned interaction with culturally postulated superhuman beings” (qtd. in Aldridge 28). Third, and last, this study revolves around post 9/11 writings, an event which is seen as the outcome of religious rage of Islam towards non Islamic societies. It is, hence, commonsensical to deal with misconception of religion and its importance in declaring contemporary clashes of civilisations.

From one part, it is argued that people actually know what religion is but cannot attach a precise definition to it, as if the power of language has failed to attach a meaning that encompasses all it contours. Some of them think of it as the individual’s commitment with the Devine, whatever meaning they attach to the word ‘divine’, in which their sense of true spirituality is achieved and which needs not to be acknowledged by others to exist. For others

religion is a collective phenomenon which entails membership to a religious group who share given religious systems of beliefs, practices, and values. As Lenski puts it, “we propose that religion be defined as a system of beliefs about the nature of the force (s) shaping man’s destiny, and the practices associated therewith, shared by members of a group”(qtd. in Aldridge 26). This commitment reflects sense of belonging to a collective religious identity.

For Durkheim, religion is rather a social construct where not God but society is the origin of its core beliefs. It is, hence, through history that one can define religion by tracking its advancements and changes. Moreover, the sacred for him does not have a stable, all known, definition; it is what people consider it to be sacred, “things are not sacred unless we treat them as sacred” (25). Individuals’ involvements in the religious life are secondary to Durkheim; what matters is how society constructs religion for the individual.

Religion, though difficult to define, provides cognitive, ideological, sociological, and spiritual sources to the human being’s identity (Furrow and White 2004). It also serves psychological needs. It provides to members coherent and stable set of norms, institutions, traditions, morals and values which afford a basis for an individual to establish and maintain a secure identity (Seul 1999). With the rise of Enlightenment views, which have affected deeply the modern and hence the post-modern societies (especially the Western), religion has become a secondary to the state in importance. This separation has an implicit role in widening the gap between contemporary ‘democratic’ Western and ‘traditional’ Islamic worlds. Influences of Schopenhauer, Voltaire, Diderot, Nietzsche, and Sartre on the philosophy of religion are apparent today more than any time in the history of the West.

1.3.1. The Role of Misconception of Religion in Contemporary Clashes

It is arguable truth to consider the War on Terrorism, America waged after 9/11, emerging from religious tensions. Yet; it is more doubtful to consider it as the sole reason because politics and economy also play eminent role behind the scenes. Nevertheless, academics

emphasise religion as source of clashes, and when they do, apparently, they have no escape from discussing Huntington's thesis 'clash of civilisations' as a reference. Huntington's thesis claims three connected reasons to the clash between civilisations; most importantly Islam and the West, prophesied by him, and because the prophecy proved true, the work has become a reference.

The first reason, he argues, is that a culture matter more than economy; and that religion is a defining element of it. Second, democracy demarcates sharp cultural differences between Western and non-Western societies, especially the most traditional ones including Muslim community. Since the West separated the state from the church centuries ago and gave more importance to individual rights, social pluralism, and civil liberties instead; the gap became wider and apparent. Moreover, scientific and technological advancement made the west more powerful and less vulnerable. The Islamic lack of faith on those aspects made it clearly far from the Western visualisation of modern life. Third, economic competition, sexual liberalisation, and equality between the genders are distinguishing characteristics of the west which Islamic nations show slow interest in understanding them, let alone embracing them. Differences in political and social values are the core lines differentiating the Western and Muslim worlds, and which would lead to clashes sooner or later, in his point of view.

Clashes, however, are not the product of the contemporary world. From one part, those who argue in favour of modernisation and democracy of contemporary Western societies in comparison to more traditional, less democratic, and religiously authoritarian societies, and hence less developed, forget that today Western societies are the product of a long interaction, which lasted for centuries, with those considered now as underdeveloped ones. This contact consisted of the Western exploitation of raw materials, human profiteering; through slavery, and scientific benefiting. Despite the precedence of Christianity to Islam and the scientific development achieved from Ancient Greece to the Enlightenment; no one can deny that the

Islamic contributions of Al Khwarizmi (9th century), Al Khayyam (1123), Al Haytham (1039), Ibn Sinna (1034), and Ibn Ruchd (1198); among many, served as reference to the Western discoveries in a time scientists were executed in the called civilised world for scientific discovery.

Moreover, while Western nations exaggerate the overwhelming democratic values; in comparison to violent and restricted traditional Islamic values, history neither forgets nor neglects how in the name of both religious expansion and spreading civilisation the West violated the sanctity of African and Asian cultures and religions. It is also undeniable to consider the that economic development the West cherishes today; though a result of the contemporary hard work and commitment, is the consequence of exploitation of economic resources of whole continents and for centuries. Intellectual intolerance and religious bigotry existed in Europe and for long centuries during the Dark Ages to the beginning of the Medieval Era.

Another derelict fact is that while the West is referring to the terrorist attacks as related to Islam, one obvious reality is that being Muslim in itself means different things to different people. In other words, although Islam is a unified religion; the word Muslim is not. Muslim societies vary from traditional to modern, from conservative to more liberal, from hard line to revisionist societies. Due to historical differences which have resulted from colonisation to economic, cultural, and scientific development, and the role played by religious commitment and the level of exercise of power through religious governance, these Islamic nations may adopt the same termed Islamic doctrine but vary in status and practice.

1.3.2. Religion and Violence Conflux

Although religion, as it has been discussed previously, is meant to refer to the spiritual bond between man and the Devine; be it individually practiced or collectively shared, in which deep teachings entail messages of peace and morality; history, however, fails to

acknowledge the absence of violence related to religious practices. Since the scope of this research cannot encompass all religions for discussion; this part of chapter will focus on two important religions which are Islam and Christianity. This; however, neither undermine the other religions nor do detach them from facts of violence. Focus on Islam and Christianity here is obviously done on the basis of the event being addressed, that of 9/11.

Islam and Christianity are two of three major religions in the world, next to Judaism. Although differences in beliefs, rituals and practices are apparent; the two religions share mostly basic characteristics. They are both monotheistic religions which have been transmitted from One Almighty God through messengers, or prophets. They also share the aspect of having holy books, the Quran and the Bible. They, moreover, have followers extended in different parts of the world and not limited to a specific area or a given race. Strangely noted, however, these two religions are reported through history to be the source of violence registered throughout history. Hence, to what extent do these religions relate to violence and more importantly do violence stem from them or from those who speak of the name of God?

Before addressing such a sensitive, yet crucial, topic, it must be noted that some scholars consider religion and violence as hardly inseparable terms, not only in reference to Islam or Christianity. As John Hall (2001) confirms:

In short, religion and violence are hardly strangers. Yet neither are episodes in which they become connected all of a piece. The September 11 terrorist attacks; continuing struggles between Jews and Palestinians; the Troubles in Northern Ireland; the nationalist conflicts in the Balkans; ethnic wars in Africa; simmering conflict between Pakistan and India; terrorist actions by extreme right

Christian fundamentalists in the U.S.; the subway poison gas attack by the Aum Shinrikyô sect in Tokyo; the deaths of hundreds in a burning church of the Movement for the Restoration of the Ten Commandments of God in Uganda; the persecution of Falun Gong in China -- this is but a cursory list of some of the most dramatic violent events involving religion at the turn from the modern era's second to its third millennium (2).

Islam and Christianity, nevertheless, have been for centuries registered the top numbers of violent experiences under the umbrella name of fighting for God certain "holy wars". In an article written for the International Review of the Red Cross in 2005 *Religion, Violence and 'holy war'*, Hans Küng discusses the possibility that being monotheistic is what triggers violence. He argues that because these religions are bond to one god that "are particularly intolerant, non peaceful and ready to use force"(254). Despite of the image of "noble savage" who existed in the past, religion and violence are intertwined and old as the history of the human being's existence is. Some theologians think that it even precedes it as it has been revealed in the Quran Tafseer (explanation) of verse 30 of Al Baqara, "Behold, thy Lord said to the angels: 'I will create a vicegerent on earth.'" They said: 'Wilt Thou place therein one who will make mischief and shed blood?'- Whilst we do celebrate Thy praises and glorify Thy holy (name)? He said: 'I know what ye know not" (Muslim Pro 9.7.1 (97101). Quran: Al-Baqara, The Cow (286).

"وَإِذْ قَالَ رَبُّكَ لِلْمَلَائِكَةِ إِنِّي جَاعِلٌ فِي الْأَرْضِ خَلِيفَةً قَالُوا أَتَجْعَلُ فِيهَا مَنْ يُفْسِدُ فِيهَا وَيَسْفِكُ الدِّمَاءَ وَنَحْنُ نُسَبِّحُ بِحَمْدِكَ

وَنُقَدِّسُ لَكَ قَالَ إِنِّي أَعْلَمُ مَا لَا تَعْلَمُونَ". (<https://quran.ksu.edu.sa/>)

The verse has been explained by Ibn Baz saying:

"الآية الكريمة تدل على أن الله جل وعلا جعل هذا الإنسان وهو آدم عليه الصلاة والسلام خليفة في الأرض عمن كان فيها من أهل الفساد وعدم الاستقامة، وقول الملائكة يدل على أنه كان هناك قوم يفسدون في الأرض فبنت ما قالت على ما بأنه يعلم ما لا تعلمه الملائكة جرى في الأرض، أو لأسباب أخرى اطلعت عليها فقالت ما قالت، فأخبرهم الله"

Here is a translation to Ibn Baz's quote,

"The noble verse indicates that the Almighty God made this person, Adam, peace be upon him, successor to the earth on the ones who were among the people of corruption and lack of integrity, and the saying of the angels indicates that there were people spoiling on the ground, so they based what they said on what happened on earth, or for other reasons, they looked at it and said what they said, so God told them" (My Translation).

Violence and religion are also registered in another verse of the Quran in Al-Maaida where God tells his messenger the story of Habil (Abel) and Qabil (Cain),

Recite to them the truth of the story of the two sons of Adam. Behold! they each presented a sacrifice (to Allah): It was accepted from one, but not from the other. Said the latter: 'Be sure I slay the.' 'Surely', said the former, 'Allah doth accept of the sacrifice of those who are righteous. If thou dost stretch thy hand against me, to slay me, it is not for me to stretch my hand against thee to slay thee: for I fear Allah, the cherisher of the worlds (27-28).

The (selfish) soul of other led him to the murder of his brother: he murdered him, and became (himself) one of the lost ones (30). (<https://quran.ksu.edu.sa>)

"واتل عليهم نبأ ابني آدم بالحق إذ قربا قربانا فتقبل من أحدهما ولم يتقبل من الآخر قال لأقتلنك قال إنما يتقبل الله من

المتقين (27) لئن بسطت إلي يدك لتقتلني ما أنا بباسط يدي إليك لأقتلك إني أخاف الله رب العالمين » (28)

"فطوعت له نفسه قتل أخيه فقتله فأصبح من الخاسرين.(30)"

Violence and religion, moreover, was connected to Christian crusades, witches, heretics and Jews annihilation throughout history in the name of ‘Most Holy Trinity’, as Küng argues. It is, however, illogic and inappropriate to attach violence to religion, which is in fact a constitution of rules and laws which guide the human beings’ life towards the straight path, and neglect the only culprit of wrong doings, the human being himself. First, misconception of religion is not the only reason people discriminate and murder the others,

Blame for the killing of innumerable Indians and Aborigines in Latin and North America and Australia by white colonialists, the murder of tens of thousands of Hereros in Namibia by German colonial rulers, the gunning-down of huge numbers of protesters in India by British soldiers, the killing of hundreds of civilians in Lebanon or Palestine by Israeli soldiers, or the murder of hundreds of thousands of Armenians by Turkish troops, verily cannot be laid at the door of those who believe in a single god (255).

Religion, most of the time, is a tool by which man, as the only political animal, achieves his goals disguising them of good intention which in fact have deep effects especially on the followers of a given religion. Sometimes religious intrinsic obligations lead to powerful and destructing conclusions, more than any economic or cultural ones do. For that important reason, the study focuses not on the outcome of collectives’ actions but on how a personal perspective leads to representation, or misrepresentation, of what is perceived. From the smallest unit of society come great conclusions.

Conclusion

This opening chapter had as objective to shed light on three general concepts eminent to the study as whole: culture, identity, and religion. The three in fact complete each other and cannot merely be separated and are unavoidable to objective and full understanding of how perception and representation works from individual to cultural and religious scale. The coming chapter will deal with two core concepts: perception and representation.

Chapter Two: Perception and Representation Analogy

Introduction

This chapter attempts at shedding light on both perception and representation as key concepts of the whole study. While dealing with research through analysis of narratives, either during teaching classes or doing some research for articles or seminars, it has been noticed that unless one is fully aware of the culture the work belongs to; a deep understanding of the whole parts that constitute the text identity is unachievable. This chapter, hence, endeavours to discuss the following questions: if our mental programming is structured differently; how do we intend to achieve peace through overcoming the existing cultural differences? What elements constitute our perception of the world? How do we represent those perceptions? And to what extent it affects our behaviour as individuals, collectives and communities?

2. Creating a Bridge from Perception to Representation

What do we perceive starts from sensation, how the senses work to receive information but are never limited to it. Senses according to psychology give us mere sensation which is still far from perception. What we receive from the act of seeing, for example, is an unconscious phase, direct and consistent only in the sensation of sense without any operation of understanding.

Senses, therefore, are the brain outlets throughout which it receives the information collected by through the first meeting with the material objects and which is later transformed into perception and finally to a phase of representation. The three systematically emerge together and although they start physiologically their outcome is mentally done. Before moving to a representation level, the researcher will gradually provide a look at the term of perception from broad to a detailed level. The organisation follows the logic order but no clear cut process is insured.

2.1. The Notion of Perception

Originally, perception is the principal source of our knowledge of the world we share with others. As a generic term “[perception] Involves complicated brain processing and includes not only the information available to our senses, but also factors such as our position in space, our innate human capacities and our learnt experiences and memory” (Hinton 8). In other words, physical reception of the information is not sufficient for full understanding of human interaction. Our inborn capacities next to our individual and collective experiences create what we perceive as knowledge.

Schiffman (2004) defines perception as the development by which an individual selects, organises, and interprets stimuli into a meaningful and coherent understanding of the world. Perception, thus, is a series of states, innate and acquired, in which the individual is consciously or unconsciously involved. It is one’s ability to interpret what sensory organs receive. It simply involves a process of selecting and making meaning to what is being selected. Therefore, it implicitly comprises awareness.

Nevertheless, there is a need to differentiate between sensation and perception. Though both go hand in hand and sometimes used interchangeably, sensation from one hand refers to the natural ability to hear, see, smell, taste, and feel things; perception on the other hand implies a much broader meaning. It refers to a complex process by which an individual is able to collect those senses and attach meaning to them. During the process of sensory reception, the human being is supported by a collected memory, a summed knowledge, s/he possesses.

Therefore, while sensation is physiological; perception is, next to that, social, cultural and psychological. In other words, as human beings we share the aspect of sensation: we all smell, hear, see, and taste in the same way; even though it may differ in some degrees but the process is one. At the level of perception, however, we do not. This is reflected in the

different ways we understand the world. Since our backgrounds, attitudes, needs, beliefs, personalities and motivations are different; our perception is as well. Even our environment, social and cultural, is different. Therefore, while sensation is an objective aspect, thanks to its innate nature; perception is subjective.

The process of perception according to studies relies on four steps: input, perceptual mechanism, output and behaviour. Input is the first stage via which our sensory organs meet the stimuli. Perceptual mechanism, the second phase, involves selection, organisation and interpretation of the received information. Output is the result of this phase. It is finally expressed through a last phase called behaviour. Moreover, perception can be based on sensation, experience, deductive reasoning or intuition. What studies cannot deny is the crucial role senses play as a first station to the process of perception.

2.1.1. Perception by the Senses

Though smell, touch, hear, see, and taste are the basic and most known senses human beings possess, the most important to perception philosophical theory is the visual sense. Unlike hearing, which is considered as a passive sense; sight is admitted to be an active sense. While hearing sounds is a disturbing element to the mind, especially if it goes louder than needed; the thinking mind lives in peace with the eye, some philosophers argue. But first let us introduce some common principles to the theory of senses.

In his book *Philosophy of Perception* (2010) William Fish classifies perception theory under three key principles: the Common Factor Principle, the Phenomenal Principle and the Representational Principle. While all of the principles suggest an understanding to the theory of perception, each one, however, ends up rejecting the other. One's purpose here is not to explain oppositions. The aim is to introduce how seeing as a physical act leads to perception.

The Common Factor Principle is based on veridical perception. This later is a fully successful perception in which we perceive the object as it truly is seen. In opposite of it,

there is 'illusion' in which the object is incorrectly seen. Under the terms of illusion, things are seen differently (for example seeing the colour orange as red). Hallucination, a third category, refers to the act of perceiving things which are not really present.

Under the three categories, real perception, illusion and hallucination; the state of the mind is the same. They share a common state. Taking Childs' example of the perception of "burn physical injury called B", it was found that while the source of the burn was not the same, one caused by heat and the other by sun, still the perception is perceived in common. In other words, despite the fact of the difference of the three; they all share or have the same "mental state or event" (qtd. in Fish 4). They have this common state because people, whether under true perception, illusion or hallucination, are not able to recognise the experience they are on. Perception of the experience is the same as much as the person is.

Secondly is the Phenomenal Principle. Fish explains this principle taking into account Price's (1932) argumentative example about perception of a tomato and Robinson's discussion (1994). Fish discusses the phenomenal principle in relation to conditionality with a "phenomenological antecedent and a metaphysical consequent" (6). Put differently, for something to be certain it means that the thing really exists. As Price puts it:

When I see a tomato there is much that I can doubt. I can doubt whether it is a tomato I am seeing or a cleverly painted piece of wax. I can doubt whether there is any material thing there at all.... One thing however I cannot doubt: that there exists a red patch of a round and somewhat bulgy shape, standing out from a background of other color patches, and having a certain visual depth, and that this whole field of color is directly present to my consciousness (qtd. in Fish 5).

Perception under this hat is based on conscious experiences. It implies awareness of the person's mind. The final is the Representational Principle which argues that visual experiences are "intentional or representational" (7). Our visual perception, hence, is based on representations. Objects around us are represented but based on some features. Taking the example of the representation of a map of London and a postcard of St. Paul's cathedral, Fish recognises from one hand how both objects represent the same reference symbolically, linguistically and pictorially; which is the cathedral, and on the other hand how and what differences are enforced in representation.

This leads to the content of the representation itself. Representation content shows what information is conveyed and how it is represented. Discussing this principle more, Fish emphasises how perception can misinform us by telling us how things are differently from what they really are. However, despite of the presence of misinformation, which leads to misrepresentation, representation itself still exists. The destruction of the World Trade Centre in 9/11 reported in media by image has a representation context, and reporting verbally the event implies how the information is conveyed, and thus, will affect the act of representing it. The misrepresentation of Islam in connection to the attack endures despite the approached methods to overcome its aftermaths.

Summing all principles, perception has a critical role in our knowledge about the environment around us. Moreover, our daily knowledge of the world we know is implicitly inducted in our visual experiences by "having world- involving contents"(9).

From another angle, Richard Gregory (1997) explains perception as 'an active, memory-driven (or 'top-down') process of hypothesis testing (qtd. in Hinton 13). Basically, as we do not directly understand what something is, we make assumptions during the reasoning process which may or may not be correct. We attempt to make sense of the world about us from what we see and also from what we know and expect to be true. Therefore, perception is

a physical and a mental process. The act of sensory input has been conceptualised as an inborn capacity. Logically this is true since our senses work automatically. Nevertheless, it is not knowledge. Without our past experiences, perception is incomplete. An experience like the 9/11 attacks, be it direct or indirect, as it was reported via the media, resulted in many assumptions, as it will be clear in the following chapter, where theories have been attached to assumptions and have resulted into a ‘conspiracy theory’, and a ‘terrorist attack theory’.

Moreover, the way we interpret the world is closely related to past experiences. Our senses are equipped from the minute we are born with receptor cells that react to everything our senses get. However, being equipped to receive does not exclude that we are determined by other characteristics. These latter are based on our experiences with our environment, especially the socio-cultural one.

Many researches in the field of psychology result in the fact that differences of how do we perceive the world to the same stimuli originate from our socio-cultural and gender differences. As it will be developed later in the analysis of the novels, by sharing similar gender as females, both women writers may show some common traits but differences in socio-cultural experiences may raise differences in perceiving the event and reacting to it, or in other words, representing it.

Next to the socio-cultural background, others emphasise personality and other traits. For example, on personality basis Kagan (1984) found that people having impulse personality perceive the world from those with reflective personality. Another example is perception of fear. In Allport’s test, when people were shown a picture of multicultural group in a train many recognised the man carrying a knife to be black while in fact it was a young white man. Yarus (1967) found that even the questions the people are asked before taking a test affect their judgements. Hastorf and Contril (1954) observed that sport fans attending the same match but sitting in opposing sides perceive the event differently. If this is the case in

everyday events and between people belonging to the same culture, one wonders how people from different cultures perceive the world.

From Chandler's (2002) point of view perception is constructed. Unlike the camera; human beings make sense of what they receive. We are 'meaning makers', or in his terms 'homosignificans'. Even when we receive meaningless items we try to make sense of them but on the basis of what we know. This knowledge is extended through experience. Experience, as it will follow, is also a key term to perception.

2.1.2. Perception by Experience and Expectation

Basically, perception involves sense data collection. It entails an active process of learning. Psychology and philosophy have tried for centuries to explain how we perceive the world differently despite the fact of possessing the same sensory organs. One answer to this is through experience. One of the early theories that hold this ideology is Empiricism. In his essay "Concerning Human Understanding" John Locke (1979) rejects Plato's and Descartes' concepts of universal innate ideas. Instead he suggests that even if universal knowledge may exist it can be explained only through universal experience:

Let us then suppose the mind to be, as we say, white paper, void of all characters, without only idea: How comes it to be furnished? Whence comes it by that vast store which the busy and boundless fancy of man has painted on it with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer, in one word, from experience, in that all knowledge is founded and from that it ultimately derives itself (616).

Locke accepts that the mind is a 'tabula rasa', an empty at birth. The origin of some ideas take place in the mind, but in order to exist, the mind must be conscious of it. Therefore, our perception comes from sense experience. No knowledge is prior or independent from it. One example can project the importance of experience is Pearl Harbour attacks of 1941 as backdrop to 9/11. When. Both events are the outcome of American tensions with foreign countries and are considered as offensive aggressive actions.

From another angle, behaviourism is also one of the early philosophies that attempted to relate perception to experience. Though modern science started from studies of objects like stars and planets; results were always confusing when they take into consideration the human mind's ability to analyse them. Calculations of the time of a crossing star by two different astronomers is found to be questionable not because of the instability of time or space cognition but because of judgments of two different brains measuring them.

Behaviourism as a theory, in its early stages, articulated to reject past theories that attempted to study the human mind referring to terms like consciousness or subjectivity of introspection. It rather suggested a study based on objective observation of behaviour (see Watson 1913). An eminent contribution of behaviourists was their emphasis on the measurement of the outcome of the individual learning process. According to them, human beings are determined by their environment and that their behaviour is a response to stimuli. This response is first a present fact but it is also a learnt process which in reality originates from the environment that taught the individual how to respond to that stimuli. Human behaviour, which is a result of perception, is an outcome of learning in the first place. This learning is based on interaction with the environment.

Moreover, perception is shaped by personality, culture and habit. It envelops thoughts, ideas and beliefs formed by the individual; whether they are formally taught or learned (for example religious, ideological or cultural knowledge). It embraces self, environmental and

cultural perception. Self perception refers to the way we perceive ourselves implying self-esteem and self-efficacy. In other words, how much we value ourselves, how do people perceive us and what predictions we make about ourselves. Environmental perception is created through the context in which the information is received (the environment). If my sister says “I care about you”, the sentence is not perceived the same as I hear it from my teacher who wants to make me interested in learning from one part and to keep the others competitive. The perception of the same word changes because the environment shapes our perception. Cultural perception, the last and most important to this study, varies from city to city, from region to region and from country to country. It depends on the sub-society the person is raised on. To be a Kabilyan-Algerian implies at least two distinct identities, each serves different environments.

Human senses, thus, are translated into meaning through experience. The act of seeing my cat passing the door, a study suggests, does not necessitate me to see its whole body; the head or the foot of my cat are enough to recognise it. Therefore, perception involves separating an object from its background. Nevertheless, knowledge and memory are basics to the process of perception. Though this later works automatically, it is still a complex process combining innate, cognitive and experience abilities.

Perception of other people, different or equal to us, has much to do with experience but other aspects interfere too. From the appearance of Charles Darwin (1872) Theory of Evolution it is argued that certain emotions are universal and understood through facial expressions. We all have the ability to read them despite cultural differences and our perception does not need detailed information, even young children are good in detecting human movements and their emotions.

Perception, also, is based on expectation. Sometimes we perceive things but our expectations guide our interpretations going through the indirect process of memory. For

example seeing an object flying in the sky makes us expect that it is a plane. We do not expect an alien ship since back on the unconscious side such a thing does not exist. With the help of our memory, our decision is settled. Even under shortened information cases, for example not seeing or hearing the object enough to decide its nature, we have the ability of perceiving things that are close to our knowledge and experience. In order to do that we make assumptions that lead us to conclusions.

2.1.3. Perception in its Socio-Cultural Foundation

Despite the fact that all the above aspects correlate to form perception, the study, henceforth, focuses on the socio-cultural element which is before and after all the aim this study is striving to achieve. Society and culture in this respect have a huge influence on how we as human beings construe meaning after the senses reception.

2.1.3.1. Perception and Social Categorisation

Perception of people depends a lot on categorisation. This later helps us to detect aspects like gender, race, age, and style. It helps to set the suitable interaction with others: for example assuming that the man in front of me is the boss but not definitely the waiter of the restaurant depends on categorisation. This process has evolved through our categorisation of any other object. We may argue over what the object is used for or within what situations but categorising people follows strange dimensions for perception. In this respect it is socially and culturally dominated by a 'common knowledge' developed within us from our environment and influencing our attitudes and assumptions.

Categorisation perception, in many cases, leads us to stereotyping. It is based on political and ideological connotation. It ends with making prejudices, intolerance, clash and exclusion of some individuals and groups. Though categorisation, according to Hinton, helps us make right assumptions about people; it makes us develop boundaries towards the person we are dealing with.

Hinton (2016) argues that we have to draw distinctions between categorical perception and social categorisation. We all perceive colours in the same way as red, yellow or blue, this is categorical perception. Object categorisation revolves around a long range of learning and collecting knowledge but the way how general knowledge categories are represented still rises challenge especially at the social scale.

We draw conclusions about who we are and who are the others through what we perceive by senses. The rest is filled by means of “stereotypes we carry around in our heads” (Lippmann 1922 88). Traditionally, these stereotypes were directly assumed; now within the age of technology and media development we come to categorise even people we have never met, politicians and leaders for example.

Allport (1954), from the other hand, proposes that the process of categorisation is unavoidable. The assumption that a person from a European country is well educated and more experienced than the Third World one implies categorisation and prejudices. Differently, speculating that a person from a particular ethnic group is aggressive leads to negative assumptions; though their real behaviour may be the contrary. By categorising a person to be a doctor, we expect him/her to be highly intelligent, clean but also having socially limited interaction outside their work environment. Categorisation, hence, lies at the heart of social perception. It organises and structures our knowledge about the world which influences our perception.

2.1.3.2. Perception and Rationality

The question this section raises is as follow: is there any rationality in the process of perceiving people? Rationality, at first, is a human attribute otherwise there would be no philosophy or science. Yet, while studying phenomena like racism or gender discrimination, philosophy questions the process through which people pass while judging others. Is there any rationality in our judgements toward others? Can we be rational when we represent the other?

The post-modern comparison of ‘self’ vs. the ‘other’ is rooted in Plato’s philosophy of ‘logos’ vs. ‘mythos’. In other words, the post-modern individual has learned how to recognise between truths from myths but how can this educate a person to differentiate between what is reasonable and misleading? Furthermore, in Aristotle’s ideology it is reason that distinguishes man from animals. Later developed philosophy of the Age of Enlightenment emphasised the importance of reason to human knowledge and development. During the Age of Reason, Kant (1784) confirmed that power of reason is the foundation of maturity, and consequently, to freedom from chains of ignorance. History, however, shows a failure of logos, or simply reason, to exist without return to mythos, especially when dealing with human emotions, feelings and thoughts. Furthermore, one of the famous theories of the nineteenth century concluded that humans are not that different from animals in many ways, Darwin’s theory of Evolution suggests.

At the beginning of nineteenth century, studies resulted that it is not reason but environment that determines behaviour and that behaviour that is reinforced is rewarded (see for more details Skinner and Watson). Simultaneously, Freud (1923) found an answer to rationality of perception by proposing the theory of the “unconscious” where the biological needs are reinforced and where completion of the ego, Id and superego form a stable human being through which personality is finally considered as balanced. This theory, however, did not expect to be the reason for more contradictory theories of rationality and irrationality, as will be proposed later by post-modern philosophies.

2.1.3.3. Perception and Motivation

Motivation as a psychological factor can easily influence perception. Let us take a simple example of choosing out cloths before leaving home. The act of choosing my cloths may be the same, for clothing is a part of everyday behaviour, essential and unavoidable. So what makes the difference between wearing more classic cloths from wearing casual ones. In the

first case, suppose, I have a work meeting where my boss expects me to show professionalism; in the second I am asked to go for coffee by my friends who are waiting outside. It is motivation that guides my perception of the facts I am dealing with; and thus influence my choice, directly or indirectly.

Sometimes we do have the time to choose, for example writing an essay for final examination. Even if I have the time and space to go through details to set up my goals and achieve them, still motivation plays a huge role in decisions like: what topic I will focus on and what kind of theories, studies I relate on while writing my paper. Motivation, hence, “is one of the factors that influences the selection of System 1 or System 2 processing and influences whether the perceiver operates as a ‘naïve scientist’ or a ‘cognitive miser’”, as Crisp and Turner (2007) suggest (qtd. in Hinton 98). System 1 processing holds no constraints but system 2 processing requires attention.

Motivation, however, does not only influence our individual decisions. It is the self vs. other case that we are interested in. The way culture and society construct our knowledge about people and how it guides our perception of them. Motivation to include or exclude the other takes part at the same flow. We make assumptions about people and when we come to make our decision about them, motivation plays its role. When a perceiver seeks information to support a certain outcome, she/he uses justifications to achieve it. “A person ... might simply produce a list of reasons for supporting their chosen candidate. This form of motivated reasoning can be considered both as self-serving (supporting the perceiver’s preconceived beliefs) and as a justification of these beliefs, rather than an attempt at objective analysis and decision-making” (Hinton 101).

Motivation plays an eminent role at the social level. In a study presented by Sinclair and Kunda (2000) students were examined in terms of judgments towards their professors’ evaluations. When getting good grades, students did not pay attention to gender differences;

when having low grades; however, students justified their failure to the female's professor incompetency compared to a male's. The results showed how motivation can lead to stereotyping. We see the other according to what interests us best (for more see Hastorf and Cantril 1954, Sherman and Kim 2005). Moreover, we are motivated because we need some consistency to understand better people and events. As Hinton explains, "People are motivated to seek consistency because it provides reassurance that their understanding of the world makes sense and that their perception of people and events is validated (108).

Motivation directs us to maintain our beliefs. People perceive the others and the events around them. Simultaneously they construct beliefs about them and through the process they "seek evidence in support of their beliefs rather than searching for evidence to challenge them" (109). These beliefs are other foundation for stereotyping perception. With motivation behind the scenes perception becomes more subjective than objective.

2.1.3.4. Social Intuition and Authority Role

Sometimes we hate or we like people we do not know; other times we step forward or against some events without the slightest knowledge why we do so. This is what we call intuition. It may come from experience but consciously we cannot explain why we feel or think in such way. Many of our judgements take place not because we are acting rational; they may originate from social intuition or as Haidt (2001) calls "social system".

According to Haidt and Graham (2007) our morals are innate but they develop through experience with culture. They include "individualizing foundations" which construct the individual judgements within culture. At the community level, they are called "binding foundations" referring to aspects like loyalty, authority, and respect. Individualizing foundations are considered as being generally supported on their basis; binding foundations are provoked in response to social perception of threat (qtd. in Hinton 117).

Intuition, however, may be a misleading factor that leads to immoral, unjustifiable and negative perception. We may act under some circumstances relying on our intuition and taking it as granted; especially at the community level under threatening events. So in a way or another, we are under the mercy of our own intuition perception.

Another element that regulates our perception is authority. For many centuries, philosophers discussed the question of freedom vs. authority. Are we, or are we not free? How do we engage under authority? This question has been debated by Milgram (1974) who studied humans' behaviour of obedience and authority. In his study two participants; a teacher and a learner, were under observation. The learner was asked to study pairs of words; which he will be examined about later, and whenever he makes errors he will be shocked by electric volts. The teacher, on the other part, was ordered to press on the electric shock button whenever there is a mistake, which went up to 450 volts gradually. After showing the experience to a group of people, including philosophers, they were asked if they would keep using the electric shocks to the end of 450 volts. The answers were negative and most people disagreed about using electrics more than 150 volts. Through repeating the experiment among male and female participants, however, Milgram found that 60% of the participants continued obeying to the maximum to 450 volts. He; then, realized that when we act according to our morals we are acting according to our agency but under some circumstances we give up our agency to act according to what he calls "authority agency"(136).

As the study discussed by Milgram shows, it is proved that the majority of people end acting according to their role in the context rather than acting in terms of individual morals and beliefs. He, as Hinton explains, "Has used this result to illustrate how ordinary people are able to commit atrocities under the order of a malevolent authority, such as the many ordinary people who obeyed Nazi orders during the Holocaust" (136).

One now wonders how people react to authority in the age of media and global enforced orientations. Events of huge importance, like 9/11, have created an area of clash where participants, in this case West and East, are being manipulated by authority and which may conclude in a neglect of own beliefs and values and act according to the context. Further studies by Burger (2009) using Milgram's approach; with more contemporary methods, resulted in almost same rates: not many have changed though circumstances changed, people kept obeying the orders under authority. The question one is interested next to obedience issue is as follows: If 60% of the study participants obeyed, what about the 40% disobeying party? In what way their behaviour is accepted in real life situations?

2.2. An Account for Representation

What makes us different from other species is not only the ability to communicate our thoughts, feelings and our whole being; it is the way we make or attach meaning to all of this. We are meaning makers and this is reflected in our representation of objects, people and events around us. Without representation, or if what we think or feel keeps hidden, there is no sense to our world.

All existence; including spheres, planets, species (among them human beings) and material things, scientifically exists in a circle of events. For a philosophical mind existence is "only a phenomenon of the brain encumbered by so many great and different subjective conditions"(Schopenhauer 3). To him "the world", which envelopes existence, "is my representation" (Ibid). It stands in consciousness but in a world akin to a dream.

From the time Descartes motto "I think, therefore I am" had appeared, the philosophical journey for a subjective knowledge of the world within our consciousness started to be hunted. Berkeley (1910), after him, extended the idea of knowledge from a consciousness state into a representation state. For him no immediate certainty occurs if not first within consciousness, even the principles of science which depend on certainty as a basis. Hence,

from a philosophical perspective “the objective existence of things is conditioned by a *representer* of them, and that consequently the objective world exists only as representation” (5). Even this ‘representer’ is an object for others and therefore the other’s representation.

Though in a material world my own subject exists without a need for someone to represent it; knowing myself, and the other, depends on the perception held by my brain. A perception that is brought up firstly by senses I possess. My knowledge process, therefore, is never done directly. Moreover, the existence of my person, my body and my own self “presupposes a knowing being different from it, since it is essentially an existence in the apprehension, in the representation and hence an existence for another being”(6). Because a person’s own is a divide of *the knowing* and *the known*, *object* and *subject*.

What is commonly agreed on is that “the objective world exists only as representation”(7). According to Schopenhauer, an object is conditioned materially. In order to exist, an object must be related to the subject and the representation of this subject. Second, it is conditioned formally in the way of its “mode and manner, for its representation (space, time and causality) proceed from the subject and are predisposed in the subject” (8). In other words, existence is covered through space, time and causality but depends on the brain, or more precisely on ‘knowledge’ which is also associated to consciousness (awareness) of them.

The Shorter Oxford Dictionary defines representation as follows: “to represent something is to describe it or to depict it, to call it up in the mind by description or portrayal or imagination; to place a likeness of it before us in our mind or in the senses” (qtd. in Hall 16). From his part Hall defines representation as, “ a complex business and, especially when dealing with ‘difference,’ it engages feelings, attitudes and emotions and it mobilises fears and anxieties...at a deeper levels than we can explain in a simple, common-sense way. This is why we need theories – to deepen our analysis” (226). Hence, it is at the heart of theory that a partial understanding of the term and use of representation as reflect to perception can be

achieved. Moreover, representation as it will be explained further is not free from social and cultural restraints. Culture, thus, is simultaneously the source and the container of representation.

2.2.1. Cultural Codes for Representation

Tackling the notion of representation, Hall starts his chapter “the Work of Representation” in *Representation Cultural Representations and Signifying Practices* (1997) by questioning the relationship between culture and representation. First, culture does not imply unified meaning. It means different things to different people, as it was already clarified in the defining culture section. Culture, related to representation, is a process of “shared meanings”(1) conveyed through language.

Culture, as Hall assumes, is “a source of production and exchange of meaning” (2), or what he refers to as cultural turn. Belonging to the same culture entails meaning taking and giving in which members of society understand each other. Culture itself depends on the interpretation of those codes and making sense of them. Each person, object, or event has its own meaning in culture. The way we attach thoughts, feelings and words to them is related to the manner we represent them. From one part, this is done “by the frameworks of interpretation which we bring to them”. From the other part, we give them meaning by the way we “use them...we integrated them into our everyday practices” (3). Each meaning attached to people, event or object designate a representation of them, from words to stories, to images, to emotions about them, classifications, conceptualisations, and the values they associate to them.

What matters subsequently is how meaning is constructed. Hall suggests that meaning is produced through different sites and broadcasted through several processes. Meaning is what constitutes identity and what differentiates the self from the other (at the individual, group and

community level). It also regulates social conducts and structure life and identity through its focal ship, language.

People from the same culture share what Hall names “cultural codes” (4). These codes enable them to express and interpret the world in the same way. Hence, thinking and feeling are “systems of representations” throughout which emotions and concepts represent what is out in the world. Sharing the same linguistic code is essential to construct a meaningful successful communication. Participants may not share the exact language but they understand and translate what is spoken to what is meant. Language, here, refers to written and spoken forms but not limited to it. It involves linguistic and meta-linguistic features such as musical and verbal sounds, images, digital, and electronics forms of communication “through representation” (4).

Representation in its broad meaning serves to express what is needed to achieve understanding. In themselves linguistic and meta-linguistic features have no clear meaning; “they are vehicles or media which carry meaning”, they represent and symbolise meanings which we wish to communicate (5). Representation, therefore, is bound to culture and identity. Before the Cultural Turn and cultural sociology, representation was “a process of secondary importance, which enters into the field only after things have been fully formed and their meaning constitute” (5). Now, it is considered as the core subject in culture, as much economy is to shape social and historical life of the world; not only a reflection to it.

There are many models via which culture and representation work. The focus, however, of this study will be on written structure of language as a mean of representation since the analysis will be devoted to two women narratives, mainly novel genre. In this respect, language will not be taken from the point of view of how it works but in terms of discourse within the scope of culture. Since one is adapting Hall’s theory to representation, it is eminent to introduce what Hall defines as discourse:

Discourses are ways of referring to or constructing knowledge about a particular topic of practice: a cluster (or *formation*) of ideas, images and practices, which provide ways of talking about forms of knowledge and conduct associated with, particular topic, social activity or institutional site in society. These *discursive formations*, as they are known, define what is and is not appropriate in our formulation of, and our practices in relation to, a particular subject or site of social activity; what knowledge is considered useful, relevant and ‘true’ in that context; and what sorts of persona or ‘subjects’ embody its characteristics (6).

Knowledge, therefore, is transmitted through language via which meaning, culture and representation are all established. Hall discusses two approaches to the understanding of this process. The first is the Semiotic Approach which is concerned with poetics, how representation with language produces meaning. The second is the Discursive Approach which deals with aftermaths of representation, or in his words “its politics”. It is noticeable that Hall shares Foucault’s views on discourse, emphasising how discourse connects knowledge with power, constructs identities; and defines how people, things, and events are seen, understood, and represented.

2.2.2. Language Representational Embodiments

If the study takes representation as “system of codes” then it is addressing language too as a central factor to both meaning and culture. It is through language that human beings construct, carry, and transfer culture. How does language construct meaning and create culture is the main aim of this study. The answer Hall provides to this question is, “through

representational system”. Language in this sense includes all signs and symbols, counting written and spoken words, images, music, or even objects that represent thought and ideas to others.

Representing a thing, a person or an event implies two folds: what is constituted and what does it refer to. Language is the vehicle throughout which the thing being represented is conveyed; it gives meaning to them. At the linguistic level lie the concepts we attach to these representations, “representation is the production of the meaning of the concept in our minds through language” (17).

Language, also, serves as meditation to both real and imaginary world. Representation, in this respect, involves two processes: the first is systematic where concepts are related to things; the second is mental where we attach sense and meaning to them. This process is a complex one since it entails abstract, concrete, and even imaginary concepts. For example, both a tree and love have concepts and meaning to those concepts but one can be perceived by the senses while the other takes a different kind of perception. One way of perceiving them is to draw differences and similarities between the concepts. As Hall exemplifies, we establish relationship between a bird and a plane by drawing similarities (the act of flying) and (nature and handmade object).

Making relations between concepts is possible thanks to different classifying systems (for example difference/ similarity, cause/ effect/ sequence) (18). This is organised in form of conceptual map of things, events or people. Our thoughts, the way we express them is different from one person to another. Each one understands and interprets the world differently. However, the fact that we are incapable to interpret the world in a similar way does not prevent us from communication since, as it was clarified, we share the same conceptual maps and we interpret it almost in a similar way. Thanks to culture we do share the same maps and interpretations.

Sharing conceptual maps, however, does not construct complete perception. The way we represent things and interpret them depends a lot on language. Language, here, serves as a translation tool to our conceptual maps which convey our words, sounds, images into signs, Hall argues. Together; concepts and the representational process, form “the meaning system of our culture” (18).

A complex aspect of language/representation relationship lies in the following question: In what way the word a person uses can effectively represent what s/he? Though images, musical notes and signs appear to be the easiest way to represent a concept, they still carry meaning and need to be interpreted. Understanding the same sign in the same way needs carefully chosen conceptual and linguistic systems. If not carefully done, the outcome may develop into an uncertainty level. Even within visual signs, or as Hall calls it ‘iconic signs’, it is difficult to convey the right meaning to the right concept. Within indexical signs, written and spoken forms, the process is even more complex for letters bear no relationship to the thing they represent, exception is given to onomatopoeic words. Letters that form the word tree and what a tree means or looks like has no relationship at all and this is why Hall considers it as an arbitrary relation; arbitrary in terms of using given letters to a given thing.

The letters which form given written words, the concepts that are used to refer to them and the meaning attached to them is not a key to perception; it is representation that construct meaning in a given culture. Codes, hence, “fix the relationship between concepts and signs”(21). It is thanks to codes that communication within a scope of culture takes part. Those codes are the outcome of “social conventions” (22). They are inherited from generation to generation to equip individuals to become culturally and socially able to communicate through representation. However, this bound opens doors to change and shifting. As Hall puts it, “If meaning is the result of, not something fixed out there in nature, but of our social, cultural and linguistic conventions; then meaning can never be finally

fixed”(23). The researcher, from the other hand wonders, if participants share the same codes within the same culture, why interpretation of the same thing, or event same as 9/11, is diverse? Hall suggests three approaches to representation: reflective, intentional and constructionist.

First, the reflective approach holds that meaning lies within the idea, the object, the person, or the event itself in the real world and that language plays the role of mirror that reflects the true meaning. This approach is similar to the imitative theory of literature where literature is considered as an imitation to the real world and that the writer embraces a mimetic approach to real life people and events. Though mimetic theory to language and representation carry a logic view in it, it is still limited in terms of generalisation for the concept (for example a unicorn cannot find its real representation in real world despite the availability of the concept and imaginary meaning).

The second approach argues that meaning depends on the holder: speaker, writer, or artist for example, who imposes his/her meaning on the world through language. Though intention takes part in conveying meaning; one cannot exclude the role of convention which is a shared system between members of society; “Our private intended meanings; however personal to us, have to enter into the rules, codes and conventions of language to be shared and understood” (25).

The third approach states that neither things in themselves nor individuals produce meaning; “things don’t mean, we construct them using representational systems”. The material world exists but it is thanks to our construction of its codes, socially and culturally done, that meaning takes place, or as constructionists call it ‘signify’ (26). Signifying, here, does not care about the thing itself or the concepts we use; difference between one concept and the other is what matters. If we do not differentiate between red and green colours we cannot use each one to represent stop in the case of red and green in the case of go in traffic

lights. Everything, thus, does not depend on relation of the concept and its meaning: red as a word has nothing to do with the colour it represents; it is the code that fixes meaning. Meaning, therefore, is relational as it relates a sign to a concept which is fixed by a code. The study, hence, will take Hall's theories of representation into account for analysis, because the novels are reflective, intentional, and constructs of the writers' representational systems.

2.2.3. Literary Presentation in its Representation

Different cultural outcomes, including literary narratives, also carry meaning and hence envelop representation within them. Comparing presentation to representation in terms of literary texts, Abbot (2002) argues:

Representation is a vexed term...Those who favor Aristotelian distinctions, sometimes use the word *presentation* for stories that are acted and representation (re-presentation) for stories that are told or written. The difference highlights the idea that in theatre we experience the story as immediately present while we do not when it is conveyed through a narrator. My own view is that both forms of narrative are mediated stories and therefore involved in re-presentation, conveying a story that at least *seems* to pre-exist the vehicle of conveyance (13).

From the time of traditional philosophers like Plato and Aristotle, representation has been embedded in a triangular relationship of something or someone done by something or someone to something or someone. Representation, however, makes sense only to someone, a perceiver who gives it meaning to exist. A fourth dimension that establishes full understanding is not only the holder of meaning but the taker as well, the fact which makes things easier if the represented knowledge is well perceived; or it can create a barrier if the

opposite. Representation as an elastic term holds meaning from simple examples like a pigeon representing the word peace to the much wider signs of communication in which literature takes a great part as human experience recorder.

Literature may not be exact like history but it carries human nature history in itself. It is the traditional way of telling stories of what people did or achieved in a period of time in a given place in the world that precedes all written forms of true history or fictional once. The means by which literature is represented is language which varies from telling romance, tragedy, comedy or satirical stories or generally speaking narratives. All may be arranged under terminological spheres as genres or mediums of literature: prosaic, poetry or drama. If we accept, however, that literature is representation of life, as Plato earlier suggested, we have to be careful first of what kind of literature to accept to give life a positive picture and effect since real life situations carry in themselves real human being actions comprising anger, violence or hate. Moreover, literature under these terms must consent with social agreements of what is good versus what is bad, acceptable versus non acceptable.

Literature, as a form of representation also is never free from political and ideological constrains; it embodies them in a way or another. For that reason, the researcher suggests a whole section for reviewing how literature can be a representation of the life of the writers who wrote it in general and in particular to the two women writers who express their thoughts, feelings and views about politics, philosophies, and ideologies. Their representations transform from being merely fictional output to a discursive outcome.

2.2.4. Discourse Delineation

History of life events comprising knowledge, science success and failure, literary outcomes have been documented for a long time referring to overloaded periods of time and centuries of registrated successions of events. The analysis of such texts characterised by linearization and continuation followed the same scheme. Contemporary analysis studies, however, take a new

turn from the focus on long periods and texts to a discontinuous approach where these texts are discussed in various and different ways instead of one solemnly reading and where no reading is completely true. Now, there exists displacement and transformation of theories and concepts which open the door to criticism and analysis discussing continuation, progressing knowledge, and rationalities in terms of other relational possibilities.

Literary analysis, among these, is also looking to escape the spirit of given periods, groups, movements, theories and the godly power of analyst to free itself from conscious and unconscious desires and construct its own existence as a domain. What have been renewed in the texts' analysis arena is the various approaches afforded to them, among them the target approach of this chapter: Discourse Analysis Approach. Before going any further, however, one may better introduce the notion of discourse first.

2.2.4.1. Discourse as Notion

Not to be confused with the French word “discours”, which means “a public speaking, on a specific subject said in public, and in particular on a solemnly occasion, by a speaker” (Larousse trans.); the term discourse in critical studies refers to language in its use mode. As Burr (1995) puts it clear, discourse is “a set of meanings, metaphors, representations, images, stories, statements and so on that in some way together produce a particular version of events . . . there may be a variety of different discourses, each with a different story to tell about the world, a different way of representing it to the world”(48). Discourse, then, serves as a tool of expressing and representing individuals, objects, and events.

According to scholars, discourse is a conversation or text within its natural environment; not the way it is organised (for example not a sum of data collected by a scientist). At a larger level, discourse is seen as a collection of texts or conversations, including natural and everyday language forms for example images, speeches, videos ...etc. Discourse, at the social level, is viewed as shared ways of talking and creating texts, a social phenomenon manifested

in particular ways (codes). Discourses, in plural, refer to codes, languages, and ways of speaking/writing about a topic which may have the same structure but which serves different purposes.

John Fisk (1987) defines discourse as “a language or systems of representation that has developed socially in order to make and circulate a coherent set of meanings about an important topic area” (14). It is assumed that discourse is considered to be “an institutionalised way of thinking, a social boundary defining what can be said about a specific topic. Discourses are seen to affect our views on all things; in other words, it is not possible to escape discourse”(qtd. in Armstrong 9). For example two discourses can be used to describe 9/11 attacks, one portrays it as terrorist attack; the other a legal counter action to what the others are suffering because of U.S.’s ideology. Differently put, the chosen discourse delivers the vocabulary, expressions and perhaps the style needed to communicate the event.

In *The Archaeology of Knowledge* (1972), Foucault defines discourse as “the group of statements that belong to a single system of formation”, referring to “clinical, economic, psychiatric and natural history discourse” (107-8). Foucault’s use of the term surpasses communicative purposes of language; it targets how discourse shapes ideologies on the benefit of abuse of social power. Another similar view is Fairclough (1989) who suggests that discourse is “a form of social practice with a malign social purpose” (quoted in Torode 122).

Discourse, hence, plays a crucial role in shaping realities, rationalities and identities as well. For that reason, an amount of considerable literature has been arguing about its nature and the way to analyse it, a fact that urged Critical Discourse Analysis, whatever it is: a tool, an approach, a theory or else, to rise. It was noticed that the same discourse may be used to refer to different people, events or things, for that reason, there are varieties of discourse analysis and they change through different disciplines in social sciences, linguistics, and anthropology among many others.

Critical discourse analysis, as an approach or a method of study, is used sometimes interchangeably to mean critical linguistics. Therefore, it would be preferable to mention from the outset that discourse analysts themselves argue about finding an adequate definition to the term, theory or movement and what it refers to precisely. What they do agree on, instead, is that it refers to language study, not as linguists refer to it, but as language use in its social context.

The origin studies of discourse analysis can be traced in major works by Wittgenstein, John Austin and Harvey Sacks. Wittgenstein's *Tractatus Logico Philosophicus* (1921) rejects the Picture Theory of language; how language pictures the world (through study of pictures). On the contrary, in his latter works, Wittgenstein contradicted the view of language as descriptive summarising that language is play of games, how words within language are used rather than what they describe. Moreover, he realised that not all words describe the world; some words are just here but others, no matter how small they seem to be, for example coordinators like "and" or "but", are crucial to language. Description, hence, is of a no way to describe meaning; it is language and the way we socialise through language that determines its meaning.

Austin, from the other hand, in his work *How to Do Things with Words* (1962), suggests that many speech acts are not describing; they are rather doing. At a simple level, Austin analysed everyday terms like 'I promise' and 'come here' and how they do things rather than describing them (for example how the word 'guilty' in court works). Austin went further than that suggesting that may be describing things through language is a way of doing things as well for the achievement of something else. Harvey Sack's *Conversation Analysis* (1974), moreover, looked in details at real speech and dialogues summarising the words and things people do in conversation and dialogue to keep it going, to know how to respond to it.

All these influencing works have been brought up together and applied in social sciences, literary studies, social media studies and cultural studies. The way language transferred from a mode of description to a mode of action was proposed; rejecting the common sense of language as descriptive but as a social activity. By analysing the action mode of language and social interactions; language started to be seen as social activity: what people do with language.

The turn to language in the middle half of the twentieth century, as a qualitative data analysis, started to look to language as symbolic system which holds two key terms. First, it claims that language is not just descriptive means of the world; sometimes not descriptive at all; rather it is a social activity itself. Second, it suggests that language use is influenced and influences wider society, especially power structures. Therefore, language changed to be considered as a means of communication only; it rather structures our social world.

Schools of Discourse Analysis, from then, started to analyse language for different specific purposes and from diverse perspectives. Among these are the following: Text Linguistics (Halliday, Van Dijk, Hoey), Ethno-methodology (Sacks and Goffman), Conversation Analysis (Schegloff, Goffman, Schiffrin), Narrative Analysis (Labov, Chafe), Semiotics (Foucault, Eco, Lotman), Deconstruction (Derrida), Critical Discourse Analysis (Fairclough, Wodak, Van Dijk), Multimodal Analysis (Kress), Discursive Psychology and Social Psychology (Potter, Wetherell), and Cognitive Model/ Frame Analysis (Lakoff, Tannen). The chapter, however, will shed light first on Foucauldian Approach, for Foucault was and stays the father of the modern discourse analysis studies.

2.2.4.2. Foucauldian Discourse Analysis

In one of Routledge Critical Thinkers series, *Essential Guides for Literary Studies*, (2003) Sara Mills introduces Michel Foucault as one of the most important figures in critical theory. The eminent position Foucault occupies in contemporary studies is thanks to the impact his

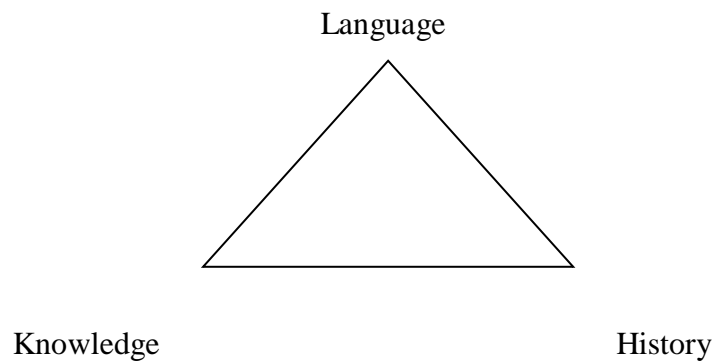
works have been referred to in different theories, including feminism, post-structuralism, post-modernism, post-marxism, and post-colonialism and different disciplines like history, sociology and anthropology. His works: *Madness and Civilization* (1967), *Discipline and Punish* (1975), *The Archaeology of Knowledge* (1972), and *History of Sexuality* (vol. I and II 1976 and 1984) have enriched the history analysis, gender analysis, psychology and social analysis with new perspectives, new concepts offering original insights, based on critical thoughts of his predecessors. Among the terms Foucault discussed, and which interests this study, is the notion of discourse.

Though Foucault himself was sceptical about the nature and precise definition of the term discourse; he, nevertheless, describes it as follow:

Discourse is a group of statements which provides a language for talking about- a way of representing knowledge about- a particular topic at a particular historical moment...Discourse is about the production of knowledge through language. But... since all social practices entail meaning, and meaning shape and influence what we do -our conduct- all practices have a discursive aspect (qtd. In Stuart Hall 291).

What one gets from this definition is that discourse is everywhere; it is through discourse that we give the world and the others meaning. Knowledge, language and history are key elements in Foucault's point of view. Each historical moment involves a discourse different from that produced in another historical moment. And even the same historical moment produces different versions of discourses.

Figure 3: Discursive Power (an individual representation)



All social practices, according to him, should be understood by discursive construction. Discourse, thus, constructs the event or the object itself; not the contrary. It allows and limits the possibilities of understanding the object or event it refers to. Moreover, it facilitates and limits, enables and constrains what can be said by whom, when and where. It structures the deictic centre of language, the when and the where.

Homosexual, for example, appeared as a notion only in the late nineteenth century; though the state of being homosexual existed long before (maybe from the ancient civilisations). The term, or a particular understanding of it, has been constructed as a subject via medical, moral and legal discourses since late 19th century. People, then, started to position a homosexual as ‘sick’, ‘illegal’, or behaviour ‘worth punishing for’. As the example shows, discourse defines, allows and limits things. Discourse about the subject homosexual, however, started to differ in the course of 21st century, especially in European countries. The fact which allows the change of discourse, allows change of position too. People, now, consider it as natural state constructing medical, moral and legal discourses to the new position.

Another aspect of Foucault’s approach to discourse is the subjective self. According to him, we do not just accept discourses and the ideas that go with them; we position or locate ourselves on that conceptual map. We take the roles defined by the concepts and we think of

ourselves in those terms. Therefore, we adopt 'subject positions' that make our identities and sense to our selves, in other words, we create our subjective experiences. For example, while conducting a study, Edley (2001) interviewed a range of 17 to 18 years old males about the subject positions of masculinities they adopt. During the analysis, Edley identified three different subject positions of masculinity. The first refers to the Hollywood Hero position in which the masculine seeks out and enjoys the challenge of risky situations, courage in facing one's enemies in a cool manner just like James Bond or Rambo does. The second group, what Edley calls Mr Average/ Middle of the Road Subject position, males claimed that they were different from Hollywood type media images. They reject the hero subject position and construct themselves as the opposite of it without giving any specified image of what they are. The third group, also a contradicting one to the first group, called Multi-faceted Personality refers to men who are comfortable with doing things more conventionally seen as associated with women, such as expressing emotions. This, according to them, was the way they position themselves.

Another central aspect of Foucault's approach is *Power*. Knowledge, for him, is put to work via discursive practices to regulate people's conduct. The adaptation of subject position is a way in which they are controlled or regulated. For example, discursive constructions of sexuality in medical terms result in medical control (legal terms in legal control). This is how power controls people through medical practices. Therefore, a combination of power and knowledge serve to allow and limit certain social practices. As he puts it, "in every society the production of discourse is at once controlled, selected, organised and redistributed by...a number of procedures" (qtd. in Young 1981 52). In suggesting the notion of power as controlling, Foucault rejects the idea of power just constrains. For him, power means controlling, preventing, repressing, censoring, concealing (all the above) but also producing

reality as it produces domains of objects and rituals of truth (knowledge about science, philosophy...etc).

The way of controlling, yet enabling, power happens through dominant discourse. Certain subject positions are privileged; they privilege those versions of social reality that legitimate existing power relations and social structures. Some discourses are so entrenched that it is difficult to see how they could be challenged, they simply become the 'common sense'. They are taken for granted that it becomes impossible to seek to do them differently. However, alternatives, Foucault claims, are always possible through counter-discourse. Discourses, hence, are not eternal, they come and go, they have history, or as he puts it, they have 'genealogy'.

Discourses, moreover, are deeply connected to the institutions in which they are embedded. They are not just ways of speaking and writing; they are bound up with institutional practices: the way of organising, regulating and administrating social life including political, medical, economic practices...etc. For example, being positioned as 'the patient' in a medical discourse means one's body becomes an object of legitimate interest to doctors and nurses: being exposed, touched and invaded in the process of treatment as part of practice of medicine. Though a positive aspect for the patient to be invaded by the doctor and the nurses in favour of his/her self well being; for Foucault it is still a discursive practice.

As it has been clarified before, Foucault's approach focuses on power and politics; it takes a specific position to undermine discursive knowledge. It is rather a critical approach that takes anything as discourse: a text, an image, a sign, or a video for example. The Foucauldian approach to discourse analysis combines the following:

1- Identification of discursive resources: the focus is on the themes and topics at the macro level. In the case of this study, the researcher will attempt an analysis to the novels for the purpose of showing how people are positioned through discourse. Hence, the analysis does

not look for minute grammar but the centre of attention is on the context. Direct references to the topic will be hunted in order to look for what is said; and what is not said.

2- Relationship between Discourses: the event under discussion, 9/11 attacks and its aftermaths, are constructed through discourse and in contradictory ways: to the same person, different persons, groups and nations. Discourses are historically and culturally situated, the question to be discussed is how discourses arise?

3- Action Orientation: once one identifies the discourses, there should be a quest about how are the different constructions being used. What or who gains, or loses, from particular discourses?

4-Positioning: What subject positions do discourses offer? What kinds of categories or types of people or activities are on offer that people can adopt for themselves or assign to others? What kind of actions do these subject positions make possible or prohibit?

The analysis, therefore, relates power and discourse seeking answers to the following questions:

- How does discourse support institutions and reproduce power relations? -Who is exercising power, that is, whose discourses are being presented?
- Who is the ideal subject or audience for the text?
- What does the producer of the text leave unclear or unsaid?
- What is the use of colourful descriptive language that is used to reinforce strong discourses, strong powers?
- Would alternative wording of the same information have resulted in the different discourses?
- How are the events presented?
- How are people in the text characterised?
- What messages does the author intend the audience to get from the text?
- What repetition exists (a) within the text and (b) between the different chosen texts?

-What kind of media practices assist with the presentation of dominant discourses being under analysis?

To evaluate all this, however objective the process is, one is afraid is obliged to take a moral and political stance. This what makes Foucault's argument true, the fact that it is impossible not to be political.

2.2.5. Women Writing as a Form of Representation

The thesis aim is not only to comment on how discourses are constructed but in the way they are represented from a certain point of view and through a particular type of writing, the feminine writing.

The debate over the existence of a particular women type of writing started with the rise of the modernist movement when feminism got its chance to shine. In terms of feminine style, Virginia Woolf's contribution pioneers the feminist quest for decolonising the woman's mind and performance, especially writing, from patriarchal domination. While feminism started as a politically injected movement which called for vote and work rights for women; it is thanks to literature that their achievements are documented and are still reinvented.

One of Woolf's many contributions in literature theory is the creation of mode of writing that challenged not only traditional Victorian conventions in general but also all previous male dominating writing standards. By the 'female sentence' Woolf argues that in opposition to the male style of writing women had started and should develop a new genre of sentence which can express their perception of the world. Males, as different biologically and culturally, are incapable to describe a woman let alone speak for her. The male's sentence, according to her, is not sufficient for a woman.

Feminine writing for Woolf should regulate her representation, "she will write in a rage where she should write calmly. She will write foolishly where she should write wisely. She will write of herself where she should write of her characters. She is at war with her a lot" (in

Mills 35). Compared to a male's sentence which "implicitly," is describes as, "calm, wise, and apparently objective and personal", a woman's sentence should reflect her. Women writing before feminism; where men were referred to as the norm of the status of human being and women as deviant, was subordinate just like her socio-cultural status, and her language deviant as well. For that particular reason 'écriture feminine' has appeared to challenge the male cosmos and to invent women stylistics.

Researches in feminist stylistics, from then, started to have purpose and shape. In their poststructuralist form of feminism, Julia Kristeva, Luce Irigaray, and Hélène Cixous challenged the norms of male writing connecting it to cultural and psychoanalytical approaches. Their approach enacted a new style of writing that has become the modern fashion of woman writing style. This will have become known under the name of 'écriture feminine'. In *The Laugh of the Medusa* (1976), Cixous introduced 'écriture feminine arguing that:

Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies. Écriture féminine places experience before language, and privileges the anti-linear, cyclical writing so often frowned upon by patriarchal society (875).

According to her, the past should not be repeated and the future must not be determined by it. Écriture feminine aims "to break up, to destroy; and to foresee the unforeseeable, to project".

Studies have been carried out by contemporary feminists and other disciplines and scholars who found themselves intersecting with feminism in a way or another, including literature, sociology, cultural studies and psychology. As a conclusion of their contributions, I will

summarise what feminine writing refers to and how it is a form of representation, a fact which will lead discussion of the novels analysis latter in the next chapters.

Feminine writing though considered as focusing on content rather than stylistics, a stylistic outline can be distinguished. First, feminine writing objective is to focus on the image of woman as deviant, powerless and submissive. Since language is what determines the different views of societies about the world; this is the first step where change should begin. People; as it has been discussed in details in this chapter, see and perceive the world differently. It is through language that those perceptions are transmitted. Our thought systems are governed by the language our culture provides us with and, thus, realities are constrained to those linguistic forms. When we refer to language here, it is not the system of communication as it is revealed in daily conversations and reports. Rather, it starts at the level of the smallest part of it, from word, to phrase, to sentence. Hence, it is at the level of words that change should begin. The discursive practices Foucault was arguing about lie at the heart of words.

Feminine writing, therefore, consists of distinguishing characteristics. It is characterised by the use of state verbs instead action verbs because women tend to express the internal and external world rather than the external world only. They also tend to use short sentences rather than long sentences, despite their preference of describing their environment in details, in opposition to males who are said to be objective despite their overuse of subordinate clauses and complete sentences. Although they use short sentences, women possess a complex and varied style of writing. According to Dale Spender (1980) and Robin Lakoff (1975), women's voice in writing is more hesitant, less fluent, less logical, less assertive, more silent (interrupt less than men), full of tag-questions and modal verbs; and they tend to use cooperative strategies in conversation rather than competitive ones (Mills 34).

Women writing, also, is characterised by the use of figurative language, metaphors, empty spaces, gaps, pans, silences, parentheses, repetitions, parallelism, special use of punctuation;

especially italics and bolds, the use of less authoritative styles than men, and overuse of adverbs which reflect their lack of assertiveness. They pay attention to details avoiding generalities. Since their perception speaks from the stem of their nature, their representations are governed by a poetic form of language. Last, but not least, women writing is characterised by a special talent of blending different genres, poetry, prose and drama as well as blending styles and multiple modes of narrations.

Themes in women writing tend to reflect their daily internal and external struggles. It is because they know her that they can describe her, some suggest. Subjects like love, relationships, marriage, pregnancy, abortion, insecurity, dependency, sexuality, work career, among many others pervade women writing. At the level of culture, women tackle themes of racism and discrimination just like their male counterparts but they have their own stories to tell. Rape and colonisation of the body are more developed in women writing. When writing is the product of post-colonial experiences, women are devoted to express how colonisation, of land, mind and body, affect their lives. Women experiences in war are not similar to those of men. Despite the severity of male's experiences in war because of direct contact and trauma caused by it; women's experiences of family burdens and loss of fathers and husbands in war have their affects on their lives as well.

At the religious level, when women are expected to be erased from the arena devoted to male throughout history; women in the contemporary age have their own experiences. The veil, for example, is one of the many issues that men rarely refer to as subject. The experiences of Indian women under the cast system like colonisation of their bodies by upper classes are women's subjects to handle. Topics of denial of inheritance and forced marriages in traditional societies in different parts of the world are also addressed most of the time throughout women writing.

Finally, as it will be discussed in the analysis chapters, although not acknowledged and considered by some critics as myth, including some feminists who consider the classification in itself a reinforcement of binary opposition; women writing can be distinguished.

Conclusion

The aim of this chapter was to trace two vague terms that the research itself cannot escape considering that they are the core subject for its existence: Perception and Representation. Moreover, the latter notions cannot be fully explained without reference to human action and outcome summed up under the name of culture. Terms like identity, tradition, religion, civilisation among many others have been discussed but most of the time for the purpose of knowing how the act of perceiving the world and people in it influence our way of representing them. Discourse approaches have been discussed but mainly in relation to the core concepts. A special focus was on Hall's approaches to representation and Foucault's eminent contribution to discursive analysis. At the end, and since the work belongs to literary analysis, there must be a section which develops perception and representation in relation to literary theory, mainly women literature. The chapter, hence, was theoretical in per se which one intends to back it up with more practical ones in the coming chapters. The coming chapter will indulge in the event of 9/11 and its consequences at the political, social, and economic levels.

Chapter Three: 9/11: an Event's Perception and Representation

Introduction

The truth behind what happened on the eleventh of September, 2001 stays until today unknown. Some people are even sceptical about what to call it or how to describe what really happened. As Derrida (2003) states, “what is terrible about ‘September 11’, what remains ‘infinite’ in this wound, is that we do not *know* what is and so do not know how to describe, identify, or even name it ”(94). Though the incident took place inside one of the most powerful nations, in terms of military security and advanced technology next to economic success, the U.S. government; as well the media it runs, has failed to give a complete version of what happened.

Many people, years after, ask why it matters to know about what happened. People die every day in different places in the world and for many reasons or no reason at all. Some people even question the reliability of considering 9/11 as an important event, taking it as a myth that was constructed for some reasons that history may cover in the future but not today. Why 9/11 matters a lot? The answer is clear: Because, exaggeratedly speaking, it changed the world just as the WWI and WWII did in the past. The lost, human and economic, may not be that catastrophic but politically it does. This is what will be discussed in details in the coming sections.

The aim, however, of this chapter is not to hunt down the truth behind the attack. It is more important to understand how the event is itself perceived from different angles, in this case the West vs. Muslims, and how it is represented via different means of media and daily interactions. Moreover, one is neither a journalist nor a historian to collect evidence. Nevertheless, some contextual background to the texts under discussion urges the researcher to cover some of what is being said about 9/11 since it is impossible to separate context from text, especially carrying a discourse analysis approach. For some reasons, when the events

change, people relations change too. Culture, religion, politics, economics and literature change as well. As Virginia Woolf put it when describing the social change from Edwardian to Georgian Era in England; “all human relations have shifted...And when human relations change there is at the same time a change in religion, conduct, politics and literature” (4). It must be clear from the onset that the researcher holds no exact point of view of whatever happened; the intention is objectively academic per se.

3. Terrorism: A Dangerous Diversion

Put simply, 9/11 refers to the devastating terrorist attacks US witnessed in the year of 2001. It symbolises the US failure to protect its people from danger as it coincides to contradict the American pride on its invulnerability. American’s failure happened for different reasons but as the Public Statement Release of 9/11 Commission Report accounted, al Qaeda under the rule of Osama Bin Laden was an inexorable evil. As the reporters hold:

The al Qaeda network and its affiliates are sophisticated, patient, disciplined, and lethal. Usama Bin Ladin built an infrastructure and organization that was able to attract, train and use recruits against ever more ambitious targets. He rallied new zealots with each demonstration of al Qaeda’s capability. His message and hate-filled ideology have instructed and inspired untold recruits and imitators.

He and al Qaeda:

- despise America and its policies;
- exploit political grievances and hopelessness within the Arab and Islamic world;
- indoctrinate the disaffected and pervert one of the world’s great religions; and

- seek creative methods to kill Americans in limitless numbers, including the use of chemical, biological and nuclear weapons.

Put simply, the United States is presented with one of the great security challenges in our history. We have struck blows against the terrorists since 9/11. We have prevented attacks on the homeland. We believe we are safer today than we were on 9/11 – but we are not safe (The Hon. Thomas H. Kean and the Hon. Lee H. Hamilton 2-3).

Clearly put, the U.S. government admitted its collapse and frustration but according to some reasons America had no control over. The attacks happened because of sense of ‘hate-filled ideology’ of the perpetrators. One, however, must question what terrorism is meant when referred to while discussing 9/11 as a terrorist attack and better understand the reaction to it known as War on Terror.

The Macmillan Dictionary defines the word terrorism as “the use of violence to achieve political aims”(1544). The definition does not exclude or sympathise with any group or individuals as just after it “a terrorist”, the dictionary adds, is “someone who uses violence in order to achieve political aims”(Ibid). The definition relates violence and politics in one sentence. The concept’s meaning, however, is “more vexed and complex”, as Chomsky argues. While the U.S. manuals define terrorism as “the calculated use of violence or threat of violence to attain goals that are political, religious, or ideological in nature”, which seems a much more vague definition and inclusive than the first one, “through intimidation, coercion, or instilling fear”, which envelops more than the physical threat.

In the first War on Terror (1985), Ronald Reagan denounced war against any state-supported international terrorism, taking the Middle East and Central America as target to his

denunciation. The war was received with “strong endorsement” and UN reprovved international terrorism, taking considerate decisions against it in 1987. Latter, it happened that there were some opposition to those decisions strangely taken from the country who urged it at the first place: U.S., supported by Israel. Campaigns, however, against terrorist groups were not cancelled. Attacks issued by Shimon Peres in Tunisia killing 75 people, by Israel’s invasion of Lebanon killing 18.000, by Israel with U.S. support invasion to Lebanon in 1996, by CIA and its Saudi clients with the assistance of British intelligence in Beirut killing 8 people and injuring 256, among many others, were in plan. As Chomsky declares in *Who are the Global Terrorists?*, “Evidently, we have to qualify the definition of ‘terrorism’ given in official sources: the term applies only to terrorism against ‘us’, not the terrorism we carry out against them”.

The same scheme has been carried out under George Bush J. “Washington waged its ‘war on terrorism’ by creating an international terror network of unprecedented scale, and employing it worldwide, with lethal and long lasting effects”. If this proves anything, it is that 9/11 attacks did not stem from a feeling of hatred against more liberal countries. As shall be discussed later in Osama Bin Laden’s section, war against terrorism is waged in two-way direction. For Chomsky, “one might wonder why Osama Bin Ladin’s disgraceful exultation over the atrocities of 11 Sept. occasioned indignant surprise. But that would be an error, based on failure to distinguish their terror, which is evil, from ours, which is noble, the operative principle throughout history” (Ibid).

From 9/11 on, war on terrorism became an international war, you are either with ‘us’ or with ‘them’ but you cannot be both. The ‘them’ world, the other in short, was and stays evil whatever excuses it makes to justify their deeds. Al Qaeda, enemy number one now, is cancer that should be pulled out from its roots, but reincarnates still,

Because al Qaeda represents an ideology – not a finite group of people – we should not expect the danger to recede for years to come. No matter whom we kill or capture – including Usama Bin Ladin – there will still be those who plot against us. Bin Ladin has inspired affiliates and imitators. The societies they prey on are vulnerable; the terrorist ideology is potent; and the means for inflicting harm are readily available. We cannot let our guard down. (Kean Thomas H. and Lee H. Hamilton).

So what truth lies behind 9/11 and what does it cover under its layers, one tries to understand. The following section emerges from the researcher's thirstiness not only to know the truth but to discover perspectives and what representation roles it plays.

3.1. 9/11: Different Narratives; Multilayered Discourses

Life and culture are recorded through narratives. People structure their stories in different forms to be registered and to construct a cultural memory. Some of these memories become history; other memories become myths. History implies any level of narration be it linguistic, economic, religious or literary...etc. History, however, is never free from manipulation. One can look on how media language progressed from the 9/11 attacks on or one can also seek to record how economy progressed/ diminished from that day on.

What is important to notice is that any historical type of narrative is based on cause and effect. "History", as Monika Fludernik puts it, "follows certain natural laws, or those which conceptualise current events as recurrences of crucial moments in a nation's history: 9/11 as a 'repetition'...of Pearl Harbour" (2). Historical events, therefore, follow (1) cause and effect stream, (2) they can follow natural laws, (3) they can happen in contingent manner, and (4) they can be recurrences of essential moments in a nation's history. Discussion about 9/11 in

this study revolves around all previously mentioned suggestions. It urges the researcher to ask different questions for discussion like: did 9/11 have a cause/effect relation? Was the event under discussion following a natural order or did it happen contingently? Was 9/11 just a recurrence to the Pearl Harbour incident?

Despite the fact that the event under discussion is studied objectively as historical discourse; “historical discourses do not tell a single, unambiguous story since each historian has a particular view of things and tends to emphasize certain aspects of the age and the events being described while omitting others”(3). History cannot avoid perception; it has to do with perspective which in turn is based on other perspectives accumulating the historian’s views, origin, and readership expectations. Historians live under the hegemony of certain internal and external pressure. Moreover, history is said to be the production of the dominant group so any outcome is being under hegemony too. History, also, is governed by binary oppositions, there is always a given ‘us’ in opposition to a given ‘them’, in the case of this study ‘American’ vs. ‘Muslim’. Even readers take sides according to the positions they hold in their societies and cultural surroundings.

Hence, what would those who study 9/11 and its aftermaths suggest as reason(s) intended for the attacks? Most debates rolling over the subject suggest a sum of reasons which can be summarised as follows: the first and most important cause according to both group scholars is the U.S. interference in the Middle East affairs and policies, most importantly its support to Israel cause. Second, in opposition to that, a significant cause may imply a particular reading of Islamic texts which involves Jihad as a legitimate and obligatory reaction to the U.S. policy. Other suggestions include: poverty, clash of ideologies, alienation of immigrants in the West, authoritarian Middle East regimes, religious secularisation, Liberalism vs. Conservatism, Totalitarianism, decline of Islamic civilisation that produced a distracted attack

as a symbol of isolation and fragmentation, and many other propositions. The latter list, however, can all be discussed under the umbrella of the first and the second suggestions.

Narratives about 9/11 take two important forms, among many others. Act one of the play suggests that a group of religious fanatics ruled by Osama Bin Laden attacked US from a sense of hatred towards Western liberty and devotion towards democracy. Act II, proposes an inside job theory known as Conspiracy theory. Both sides serve as one of the same coin face. One is not bias considering Chomsky's views on the subject very persuasive. As he declares, 'if the American population had the slightest idea of what is being done in their name, they would be utterly appalled'.

3.2. All I Need to Know about Islam, I Learned on 9/11

When America was attacked, Americans had no idea what Islam stands for accept the general information provided purposefully: for example that Islam is Christianity's first competitor and that generally oil comes from Muslim countries. "All I need to Know about Islam, I learned it on 9/11" is the slogan most Americans repeated if not believed in.

Figure 4: Islam is the Source Terrorism (<https://muslimcouncil.org.hk/>)



One of the cause/effect faces this event implies is the U.S. Interference in Middle East affairs and the Muslim world in general. One case, among many, is the Bin Laden story. As the most important figure in 9/11 attacks, Bin Laden's cannot be eschewed because it is one story among millions of Muslim people stories which turned out to be ignored until it ended dramatically either by death or revenge, which ends as it seems to death at last.

Bin Laden has been presented to the world as number one terrorist of the modern age. War on Terrorism is said to be waged because of his actions carrying terrorist operations against the West, most importantly against U.S. But how did Osama Bin Laden come to the War on Terror front page? And what does War on Terror mean at the first place? Who is the terrorist and who is the terrorised?

When war started to be planned against the West imperial and hegemonic policy, Bin Laden was like any teenager playing football and cherishing family life home in Saudi Arabia. Osama Bin Laden, the fourteenth son of one of the wealthiest families in Saudi Arabia, was born in 1957. He inherited not only his father's skills in construction and business but also his strong religious commitment to Islam. Bin Laden was known as an intelligent, generous, and kind boy, as his mother recently confirms, "my life was very difficult because he was far away from me. He was a very good kid and he loved me so much"

Figure 5: Osama Bin Laden, the Good/Bad Terrorist (<http://joyreactor.com/>)



Through time Bin Laden collected other traits that will enrich his personality and which will lead him to become a respected leader. After his father's death, he inherited a well recognised wealth that will support him during the war he fought with Afghans against Soviet colonisation, and much more. He was never a military man but became one throughout his experience in Afghanistan, an experience which will gain him other skills too.

The Afghan war against the Soviet, however, was not Bin Laden's first encounter to how Muslims are humiliated and persecuted in different parts of the world. The first event that urged him to have rage against Muslim persecutors was the Israeli war 1967 known as the Six Day War which was a fight between Israeli power and the neighbouring states in the Middle East, including Egypt, Syria and Jordan and which Iraq and Lebanon took part. War against Islam and America had become his reference. At an early age, he would hear about the suffering of Muslims especially the devastated losses of women and children among killings. He also grew up noticing that Israel's success originated from an outside support powers unknown for him at that time.

In 1979 Bin Laden witnessed the Soviet tanks invading Afghanistan. Now more aware, well educated, and religiously guided by the Father of Global Jihad, Abdullah Yusuf Azzam, he became more influenced by jihad ideology. Al Mujahedeen and their motto "attack on Muslims is an attack on Islam" sounded just like the logical response to his wonderings. In 1979, he decided to join the Holy War in Afghanistan against the Soviet. Though possessing no military experience at that time, Bin Laden served well the cause by funding the armies providing weapons and equipments. He also was a successful fun rising person thanks to his social and economic relations back home in Saudi Arabia.

In 1984, Bin Laden became aware that Afghan resistance needed more than money, it lacked organisation so he started to establish order. Through his family construction company, he built tunnels for Afghans protection and provided military foreign training, including CIA

intervention some sources claim. As Chomsky declares in his interview “On Osama Bin Laden and WTC”, “he was one of the many religious fundamentalist extremists recruited, armed, and financed by the CIA and their allies in Pakistan intelligence to cause maximal harm to the Russians”. In matter of fact, it is noticeable that the CIA did not object men like Bin Laden nor did it object their activities after the Afghan war ended, joining the Bosnian Muslim forces in the Balkan and the Chechen wars.

Whether Bin Laden’s involvement with CIA was true or false, his sustenance to the Afghan cause led him to become the Afghans heroic figure, a warrior legend, who next to his respectful and generous nature showed no call for special treatment, a down to earth supportive man. Throughout years of fight, his reputation increased and so did his self-confidence.

In 1986, Bin Laden met Ayman Al Zawahiri, who is said to guide him to a new level of Jihad. Apparently the enemy is not only the one who holds non-Islamic views; but the one who falsely and hypocritically assumes holding them. Many Islamic governments started to show multi-various non Islamic behaviours, most dangerously by supporting hegemonic Western powers, U.S. and its ally Israel, against Muslim cause and for personal benefits. As Chomsky argues, “Bin Laden is also bitterly opposed to the corrupt and repressive regimes of the region, which he regards as “un-Islamic” including the Saudi Arabian regime, most extreme Islamic fundamentalist regime in the world” (Ibid). Al Zawahiri became Bin Laden’s mentor, personal advisor and physician. Jihad now took an international outfit under the name of the Base or as it is known as Al Qaeda.

Bin Laden’s administrative, economic, religious, and political skills aided him to create an organization that composed of field fighters, administrators, religious men for Fatwa, and media propaganda force. He also acquired a new skill through time; he became an outspoken man capable of communicating and convincing his followers. He became referred to by those

who knew him, even Westerners, as a righteous man who defended Islam for Islam and Muslims' security and welfare.

After the Russian defeat and withdrawal from Afghanistan in 1989, Bin Laden became a cult like figure who was the first to ask for personal allegiance, demanding his followers to swear an oath to him personally to protect Islam and Muslims all over the world. His name became intertwined with hope for the Muslim cause. His success in the Afghan war was a big moment that made him aware of two things: First, victory is taken only by force, and second, that his success was a proof that Allah was sustaining him, which implicitly implies that he was on the right path.

By 1990, Bin Laden's focus started to shift towards Islam's first enemy U.S. or the 'other'. In August 1990, when Saddam Hussein decided to invade Kuwait, Bin Laden returned home to Saudi Arabia. He offered the Saudi king an offer to provide an army of Afghanis followers to protect his country. Saudi government rejected his offer and instead invited U.S. army, composed of female and male American soldiers to his country. For fourteen centuries, no foreign country entered the holy ground of Quran. Saudi Arabia to Muslims is not a regular Muslim country but "the guardian of the holiest shrines", as Chomsky prefers to call it.

The Saudi government's act offended Bin Laden who felt humiliated and alarmed by the U.S. presence in his country. This in fact changed Bin Laden's views about the US plans for the Muslim world and about the Islamic regimes that have been supporting their evil plans, in which Israelis have taken part, "Bin Laden despises the US for its support of those regimes. Like others in the region he is also outraged by long-standing US support for Israel's brutal military occupation", the occupation of Palestine that still exists to the present day.

Afraid he takes any revenge against them, the Saudi government started to consider him as a threat so he fled to Sudan in 1991 where he found the required milieu to carry out his plans against US. A bankrupted country at that time, Sudan found in Bin Laden the exact man to

solve its problems. Thanks to his wealth, he provided support for the Sudanese by building roads and affording jobs in his construction and agricultural companies; all have been said to cover his real job to set new headquarters in el Khartoum for al Qaeda. Throughout his business success, he could provide weapons and chemicals for the organisation. In 1993, Bin Laden announced himself to the Western world, though to them he was no more than a financier. The 9/11 attacks are reported by the media as a double try to the 1993 affaire. Ben Laden, however, was only a face figure to plans carried by a group of men which the media and researchers present as master minds of 9/11.

3.2.1. The 1993 Ramzi Case

According to McKenna's documentary *The Secret History of 9/11* what happened in 9/11 was the aftermath of a series of actions that can be traced back eight years and a half in February 26, 1993 Jersey, Manhattan when Youcef Ramzi, a Pakistani who took refuge at US, entered five hundred explosives at the basement garage of the WTC and which caused the first Muslim attack in U.S. The conspirers had on mind to take down the WTC but the explosives were not enough to achieve such a goal. Nevertheless, it caused six deaths, one thousand injuries next to panic evacuation of the WTC.

After the first attack, the police launched its first investigation making arrests of suspects; most of them entered the U.S. as immigrants from different places from the Muslim world. The investigation revealed that the suspects had not been identified with any terrorist organization yet Ramzi was considered as the master mind of the attack after the message he sent to the New York Times revealing that the attacks were retaliation of the American support to Israel against the Palestine cause.

The trails of Ramzi were lost many times first in Philippine were he turned his rented apartment into a bomb factory to attack U.S. The explosives were hidden in watches and eye lances liquid as nitrogen fluid and in boots heels where it was planned to send them via

Philippine airlines on December, 11th 1994. The plan succeeded and the mini bombs were sneaked out in one of the seats of the airplane and Ramzi got off from the plane the next stop. The flight continued to Japan where it exploded at the coasts of Okinawa, one passenger was killed and ten others were injured but no one could explain what happened. Many observers question the American failure to report Ramzi's future plans despite the powerful equipment it possesses.

Months later and after an accident at Ramzi's apartment caused by miscalculation of mixing chemicals, he and his two friends fled Philippine leaving evidence of a plan that was directed to assassinate the Pope Paul II who was arriving those days to visit Philippine. Another plot was found that day in Ramzi's computer under the code name of Bojinka showing a plan to bomb US planes. While Ramzi escaped, his friend Abdel Hakim Murad was arrested and it was him who revealed another plot to attack U.S. landmarks through plane aircraft (<http://www.historycommons.org/>). Ramzi's plot was taken seriously and the CIA issued a report in 1995 that says that national places and symbols of US nation were in danger of attack. This happened six whole years before 9/11 which urges most of the world today to question: why the US White House did not take it as a serious matter the fact that would prevent the disaster.

A two million reward was on Ramzi after his finger print was found in a bomb in Philippine in 1995 and he was arrested in Islamabad after being betrayed by one of his accomplices. He was taken to Manhattan on a plane that was refueled many times on air in order to prevent any landing that would give him chance to escape or other plans where he was sentenced to prison for very long years. In his only interview with Al Hayat, Ramzi mentioned that his army will conquer the U.S. but nobody suspected he was talking in reality about Al Qaeda (<https://www.govinfo.gov/>).

While Ramzi was considered as number one guilty for the 1993 bombing, Bin Laden was accused indirectly to be the mastermind for it and for the succeeding such as the US embassy in Kenya 1998, Us embassy in Tanzania 1998, and the USS Cole bombing against US navy in Aden, Yemen in 2000.

Despite all the already discussed reasons behind Bin Laden's rage against the US policy in the Middle East in particular and in the Muslim world in general; the West likes to hear an embellishing side of the story, as Chomsky declares "The U.S., and much of the West, prefers a more comforting story...[That] the perpetrators acted out of 'hatred for the values cherished in the West as freedom, tolerance, prosperity, religious pluralism and universal suffrage'" (Ibid).

3.2.2. Khalid Sheikh Mohammed: A Key to 9/11 Plot

Khalid, according to CIA, is the mastermind of 9/11 attacks. He had been wanted in the US for years for terrorism charges and had been arrested in 2003. Khalid Mohammed became a key source of information to the 9/11 investigation. His testimony revealed that he and Ben Laden planned the attacks including targets and methods assuring that the towers were easy targets to attack for their highness and more affective for their symbolic nature. He assured that Ben Laden showed interest in attacking the Pentagon and US capital building. He hired Nawaf Al-Hazmi and Khalid Al Mihdar for the suicide mission. They were the first hijackers who assigned for the mission and they took their basic course from Mohammed who showed them Hollywood movies on how to hijack planes, used an assimilated flight program to show them how to drive a plane. The hidden fact is that both Nawaf and Khalid were followed by the CIA two years before they enter U.S. territories but the information was neither shared with FBI nor with U.S. immigration (in Al Qaeda Aims at the American Homeland). The two names did not appear in terrorist lists so they had no trouble to enter the U.S. making their way to San Diego.

The two men assigned immediately to flight courses but negatively asserted their inability to fully drive a plane. Al Qaeda looked for more professionals who have simultaneously access with English Western culture. University students Marwan Al-Shehhi and Hani Hanjour had just showed in Afghanistan and looked the suitable target for the mission since Hani was already trained as a pilot. Ben Laden is said to be personally who trained the hijackers of 9/11 planes for he had been captured by the predator unman crafted which the CIA force launched in Afghanistan for information. The hijackers entered the U.S. easily; many of them were allowed immigration despite having problems with papers like visa. From spring to summer 2001, a CIA informant reported that Ben Laden was interested in using commercial pilots as terrorists and possible terrorist hijacking of plot was expected. Despite all the warnings, the department of the state took no action. The biggest warning came directly to Bush on August 6th, 2001 while in vacation in Texas declaring that Ben Laden determined to strike in U.S. but no action was taken.

3.2.3. The Plan on Action: Who Failed America?

After the CIA shared FBI information about the terrorist plan, there was a call for hunting terrorists but the warning came late. The act of not sharing information between FBI, CIA and immigration Departments was another cause to 9/11 attacks. September 11, Al-Hazmi went to LA airport with his younger brother and another pilot who will later hijack the plane they were boarding.

Fifty thousand people were making their way to work to the WTC in the morning of 9/11. American flight 11 took off from Boston too on that day at 7:59 am. United airlines 175 took off from the same airport just 15 minutes later, at that exact moment Al Qaeda hijackers took control of the first plane. The first notification of the hijacking action came from flight attendant Betty Ong who phones at 08:19 reporting what happened. On September 11 U.S.

had series of protocols on how to handle such situation involving military force. The system failed Americans in almost every way that day (Joseph Rhawn 2001).

The first failure is that US military could not hear of the incident for 18 minutes later. Even the civilian traffic could hear about the hijacking but not the military. At 08:27 American 11 made a turn to the south heading for New York. It took another 10 minutes before aircraft control in Boston to finally notify the military. It happened that the North East group was in exercise that day so the nearest pilot was called for help. Two men were on call which took from other minutes to be able to move and get directed for their heading. Meanwhile, the hijackers took over the second plane United 175 and turned to New York City while the traffic control in Virginia was still looking for the first hijacked plane.

At 08:46 America 11 came low in New York City and hit the North tower of WTC. The fighter jets were not even in the area, they were able to take off seven minutes later, it would take them half an hour to reach New York. It was only at 08:55 that air traffic control realized that another plane was hijacked. They phoned calling for military support but the responsibility to notify the military belong to the FAA Washington DC. At the very moment the military learned about the second hijacked plane, this latter crashed at the south tower of WTC at 09:08.

The chaos in 9/11 was not just in the sky, some of the worst confusion was around the president. A huge failure on the political side also took place. The president was visiting a school in Florida that morning. After hearing about the first crash into the WTC, he insisted carrying on his planned activities. At 09:05 his chief of staff told him that the second plane hit the second tower and that America was under attack; he famously did nothing for almost seven minutes. He latter commented saying that he was trying to project an image of what would come.

Meanwhile, there was a total confusion. Counterterrorism director Richard Clark left the mention the same time the second plane crashed. He realized the president was not there and immediately went to vice president office. The president, however, stayed at an adjacent classroom with his staff watching the event in New York on television. He was on the phone with the White House when he was advised not to return for his security. The story of what went behind the scenes with the president that day is still filled with mystery and controversy, McKenna claims. Bush made his first television statement at 09:30 then his secret service body guards were supposed to take him away to Air Force One. Unfortunately, it turns out that the motors sped off in the wrong direction, after several kilometers they had to perform an embarrassing turn in order to get him. More chaos was in the limousine and Air Force One communication system. Bush was trying to contact Washington but failed to reach them in the limousine and on the plane as well. Incidentally, he was the only one to give orders but failed to reach anyone.

On September 11 not only the president was out of touch but also the White House was left unprotected. At 09:30 am two other jet fighters took off from air base force to Washington but by a mistaken communication they were given a flight plan which took them East over the ocean. They went almost 250 Km in the wrong direction while who were left in the White House were wandering what happened. Things were about to be worse when America airlines realized that another plane 77 was probably hijacked. Again news to US military will be delayed, this time by half hour. American 77 would crash on into the Pentagon at 09:27 am; people who witnessed the crash argue it was not a scene of accident. If it were, the pilot would have done everything to avoid population area and avoid hitting a big building if they can.

The vice president was taken to a basement under the White House where he ordered an emergency designs to ensure continuity of US government in the event of nuclear war.

Around Washington senior government officials were rushed off to shelters and other secure locations in case more planes hit more key nation symbols. At 09:42, senior air traffic controller in US ordered that all planes land immediately at the nearest airport to them. A high risk procedure that has never been attempted but the military had no plan to deal with the last hijacked plane United 93. Again the military was not informed about United 93 as it turned and aimed to Washington. FAA headquarters officials were supposed to know how to find the military but the staff members recorded the event but the only person authorized to call the military was unfound. United 93 was brought down by the heroic actions of its passengers who prevented it from slamming to Washington while the military found out about it only after it crashed (McKenna).

In New York City at 09:59, the WTC first tower collapsed when a military flight was asked to look from top at the second tower, it appeared in good shape they reported. To this day no one knows who was giving orders on 9/11, the most controversial question regards the order to shoot down the commercial airlines as if they were hijacked, an order which would have killed more hundreds of innocent people. Argues about this fact mention the vice president giving orders on 9/11 but the Bush claims he was giving orders but White House records did not support that claim. The other astonishing fact is that those who are said to have the orders said they never did. Only one pilot took the shooting down order but not from proper military force but directly from the secret service in White House banker with the vice president.

In Washington, government workers were told to go home, a decision that any employee of intelligence agency did not appreciate for running away was not the solution. Every craft landed at the nearest airport, all following orders from Ben Sliney. Americans still fail to respond to decisions like these suspecting their purposes. In the afternoon the president Air Force One landed in Nebraska because of the communication problem where he was

transported to an under banker there. Just before 03:00 pm Bush started to communicate with the White House and the Pentagon. Late in the day when he returned to Washington, he found out about the intelligence failure that led to 9/11 and he set US on the path to war. From that day onward everybody questions the FBI, the CIA, the FAA and the president actions. Karen Hughes, counselor to President Bush claims, “We thought we were less vulnerable to those attacks than other countries” (McKenna 1:24:00).

Richard Clark, the former National Coordinator for Security, Infrastructure Protection and Counter-terrorism for the U.S., assures he did everything to urge Bush and his administration against Al Qaeda plans. In the twenty four hours following 9/11 the Bush team was ready to go to war but he claims they first picked up the wrong target: Iraq. Attacking Iraq was a negative move that would cost America to lose all world support, he adds. They needed the world on their side but it did not seem to bother them. Finally the consensus was on Afghanistan but it was clear that Iraq was the coming target. Eight months later, Condoleezza Rice maintained that there had been no warnings about the attacks. A lot of warnings from 1993 to August 2001 to the Bush administration about the planes attacks reached, many of them came from the counterterrorism chief at the White House, Richard Clark who testified before the commission in 2004 apologizing to the Americans for the failure of their government who was entrusted to protect them saying, “we tried hard but it does not matter we failed” (1:28:06).

3.3. Conspiracy Theory

The aftermaths of 9/11 have been disastrous for many, inside and outside the U.S. At the domestic level, Americans did not only lose their family members and beloved ones; 3000 Americans were killed that day, but also lost their freedom and the common rights their nation fought for from the beginning the nation was established in 1776. The government, next to media it controls, has failed to cover up who did it and for what reasons. Some think Bush and

his partners, inside and outside the U.S. who have benefited from the incident, are responsible for what happened, calling it An Inside Job. Others suspect Ben Laden and a group of terrorists, at the name of Islam, conducted the attacks.

Figure 6: Expose 9/11 Cover-Up (<https://truepublica.org.uk/>)



Journalists, Physicians, scientists, engineers and ordinary people probe the factual evidence behind 9/11. During the attacks people were surprised with the delay the media and the government made in reporting facts, but considerations to the unexpected event made people think it was a matter of time and investigation. Later, after no real evidence being provided, people started to believe that the U.S. government had an involvement in what happened.

9/11 is an incident that changed the world, not only in matter of economic and population loss but also at the political level. Nations started to make alliances, forming theories and prejudices and construct discourses to situate who was the responsible for the attacks, and for any terrorist action taking part henceforth. Radical changes have taken place in and outside America since then.

9/11, as the U.S. government reported, was basically a “terrorist” operation done by Osama Ben Laden and 19 of his comrades who hijacked the planes and executed the operation. Some people believe this version since some of the passports were found, though the passports were given to the police undamaged, the fact which leaves us with one question: how could the

passports survive the crash while the strongest building of the Trade Centre could not? Providing no clear answer, it was clear that the so called terrorists have been framed by the U.S. government. Some of these attackers called their families just after the attacks claiming their passports had been stolen and days after the parents thought their children had been kidnapped. Some of the cameras in the basement of the floors of the Trade Centre have provided pictures of the being called terrorists at the time the planes were attacking the building which leaves us with another question: how can they be both in the planes and in the building? There was not a shred of evidence that 9/11 hijackers were boarding the planes, some journalists suggest.

Reports have been claiming that some of the people who were inside the planes were calling their families telling about what was happening while being hijacked. Scientists, however, maintain that it was impossible to make calls from phones inside a boarding plane. Others claim that the calls were from the planes' phones beside seats. Others, who were next to the Pentagon incident that day, insist that what hit the Pentagon that day was something but surely it was not a plane at all. Some people assure that it was a missile. At the Twin Towers people reported that the towers were evacuated several times in weeks leading to 9/11, which was an irregular action. This made people think that the reason behind the evacuation was the establishment of explosives in the basement of the buildings; which can explain why the buildings collapsed in minutes.

Experts and engineers guarantee that the plane crash could not cause the collapse. The planes were not carrying enough fuel to set the towers down in just 10 seconds. World Trade centre 7 collapsed seven hours later and has not even been crashed by a plane. While the Commission Report stated that the building went down because it was weakened by the building 1 and 2 collapses; Larry Silverstein, from the other hand, confirmed to give permission to pull down the building. All what Silverstein had to say is; "I remember getting a

call from the fire department commander, telling me that they were not sure they were gonna be able to contain the fire, and I said, 'We've had such terrible loss of life, maybe the smartest thing to do is pull it.' And they made that decision to pull and we watched the building collapse” (Ibid). How explosives can be established in such a short time of seven hours to take the building 7 down? This would have taken days or weeks to happen. Moreover, if it is the Commission Report that the Americans have to rely on; what Silverstein is talking about; journalists and examiners probe? But who is Silverstein and what has he to do with 9/11?

Answering a very important question of who benefits from the event, Christopher Bollyn provides an answer to who is Silverstein. While working for the Spotlight Newspaper in Washington DC (2000), Bollyn’s first job was to cover the US elections; which he claims to be a stolen election by private companies who supported George Bush. In January 2001 Bush was made as the president and a couple of weeks later Ariel Sharon was elected as the Prime Minister of Israel, which was a catastrophe for the Middle East. These events, according to Bollyn, are similar to those of 1981 when Ronald Reagan was elected as the US president and Menachem Begin took the Prime Minister position in Israel and which bought wars in the Middle East like Lebanon Sabra and Shatila massacre (1982).

Discussing facts about 9/11, Bollyn insists that there have been no investigations; “people think that there was a commission report for the event but what was instead was political appointed committee that dealt with very specific issues and came out with a crafted document that had to be produced in the way it was produced...they made a myth” (Christopher Bollyn 11:08) next to an engineering investigation of what happened to the buildings and the Pentagon.

Three thousand people were killed in 9/11 in New York City alone. When the Twin Towers came down, 2700 people were in those buildings all dead. In a scene of murder, usually the investigation starts with evidence and the evidence that days was composed of two

physical items: Steel and dust. Instead of taking the steel as evidence; it was treated like recycling removed immediately and sent to junk yards, mixed with other steel and sent to China; though the price of steel at that time was at its lowest grade. Rather than recycling it inside the US; it was sent to China. Why, Bollyn questions. The answer is “destruction of evidence”(13:14). This was done by the official people who were expected to investigate it.

The U.S. department of Justice, which operates the FBI, was under Ashcroft, attorney general, but the assistant general in charge of criminal terrorism was Michael Chertoff. Chertoff was in charge of the Criminal Division in the Justice Department on 9/11, essentially responsible for the 9/11 NON- investigation, Bollyn assures:

Chertoff let hundreds of Israeli spies who were arrested prior to and on 9/11 go back home to their countries. He was also a prosecuting judge in the first attack on WTC in 1993. He holds dual citizenship within US and Israel. His family is one of the founding families of the state of Israel and his mother was one of the first ever agents of the Mossad, an Israeli spy agency. His father and uncle are ordained rabbis and teacher of the Talmud (14:40).

After being aware of the entire above summary of Chertoff's circulation and major decisions he made about 9/11 investigations, and which many were questioning their aims, it became difficult for many Americans to believe that the attacks were an outside job.

Engineers, some of whom built the buildings that went down in 9/11 call for other investigations. They assure that building 7 did not fall because of fire; it was impossible that building 1, 2 and 7 to fall in seconds (four hundred meter long), it would take more than planes to fall. The irony is that the man who was supposed to loose from the incident, Bollyn claims, gained the most benefice: Larry Silverstein. According to Bollyn, Silverstein had

information about the attacks and hid for his economic benefit. Being a Jewish is another aspect that conspiracy theory tracers suspect;

Larry Silverstein is a Jewish American business man from New York, who obtained a 99-year lease on the entire World Trade Centre complex on 24 July, 2002. The nearly worthless trade towers, due to them being filled with asbestos that needed removal; a process that would have produced a cost that would have rivalled the cost of the lease itself. Explains his reason for purchasing the towers as; "I felt a compelling urge to own them". Is this a believable reason coming from a supposed successful businessman? He had breakfast in the "Windows on the World" restaurant (located in North Tower 107th floor) every single morning but was absent from this routine meeting on the morning of September the 11th. Larry's two offspring, who also work in the WTC, also conventionally decided to take the day off. Either the Silverstein family are clairvoyant, or they knew exactly what was going down that day...Silverstein scored more than \$ 4.5 billion in assurance money as a result of the destruction of his complex. Silverstein was personal friend with key player Zionist controlled media Rupert Murdoch, former Israeli president and infamous Zionist criminal war Ariel Sharon, as well as Israeli PM Benjamin Netanyahu" (17:22).

Bollyn suggests that what was in fire that day was not the planes' kerosene; it was Thermite. The clouds in the pictures taken during the incident are suspicious. While the cloud in the side the plane entered is a logic reddish colour of Kerosene; the other side of the cloud appears in another colour, the fact which affirms the Thermite supposition.

Figure 7: The Towers Attack (<https://metro.co.uk/2019/09/11>)



Whatever happened the day of 9/11 matters a lot because it has changed relations between countries, it has changed relations of the US government to its people, the media and the world is a different place, Bollyn asserts. Many things changed but two resulted from the event:

- 1- War on Islam and Third World countries;
- 2- The domestic policy.

USA Patriot Act created new agencies: If you want to fly you have to have a full body scan (x-rays) which is a dangerous aspect for health. Freedom is surrounded in every detail: phone calls and computers are surveyed by the national security.

Another Authorisation for Use of Military Force (AUMF) was enacted on September 18th, 2001 that gave U.S. the right to wage war anywhere in the world, by Bush that time. People

are entered into war everywhere in the world: in Syria, Iraq, Afghanistan, Ukraine...etc because of what Bollyn and many others believe to be a lie; “If what happened on 9/11 is not true, then the entire War on Terrorism is a fraud” (1:03:00). The media and the government are working hand in hand to present the official lies as reality. “It is just what they needed to bring war to happen” (1:00:23); Bollyn states. War on Iraq and Afghanistan was already planned, they just needed a cause to start it and this was 9/11. As a result 9/11, reality or lie, has created, or widened, the gap between the East and the West if not between the U.S. and the entire world.

What do people agree on, including Americans, is that the world has changed since 9/11 incident took place. Many consider it as a turning point taking the fall of the WTC towers fall historically and politically equivalent to the fall of the Berlin Wall (1989) and that of the socialist system after the WWII. The fall of the towers did not only affect America where the event took place; its aftermaths reached the international community arising issues and crises at the international level which in fact is a logical result reflecting the weight America holds internationally at economic, military and diplomatic level. Moreover, despite the fact that the attack of 9/11 is not the only terrorist attack the world have witnessed the last decades; but it is still unique compared to other incidents for a set of reasons:

- The attacks targeted vital and strategic sites which urged U.S. to review its internal security system and revise its institutions including immigration system creating new strategies at the internal and external level.

- Since the attacks were not adopted by a clear country or group of countries, the attacks urged U.S. to wage War on Terrorism all over the world even if it suggests hitting territories inside other countries for example Iraq, Afghanistan or Syria.

-The attacks had been organised inside the U.S. and within its own airports, a fact that opposes the theory that U.S. was invulnerable to any outside assault and consequently impenetrable.

-The attacks affirmed that if America failed to protect itself from inside, then the world is under the hegemony of technological terrorism, electronic war, organised crime and illegal immigration threat.

The world, hence, has been divided into target countries and victim countries which resulted in the creation of economic and military problems; for example the global economic crisis (2008) not forgetting physical and human loss. The event determined a transition toward an era of political and cultural clash reflected in the widening gap between European and non-European countries and the affirmation of future clash of civilisations Huntington prophesied before. The coming section, therefore, is devoted to a reading to Huntington "Clash of Civilizations" (1993) theory and the ability to adapt it to the current situation.

3.4. Consequences of 9/11

The first implications of the event lie on the political side, comprising the reduction of the American and international priorities in combating terrorism, including prevention of spread of nuclear weapons and monitoring them according to America's interests. U.S. has for a long time established itself as a hegemonic power, politically and economically, throughout the establishment of a strategy that is reflected in its support to Israel's plans and in the removal of the Iraqi regime from power as primary objective. This has been succeeded by other strategies like hitting Iran, Syria and the containment of the rest of the Arab World under American- Israeli hegemony. This plan was already set; 9/11 came only to make it into action to wage war under counterterrorism veil.

What happened in U.S. could be a reason for all nations to cooperate against terrorism since it is after all an international phenomenon all nations suffer from. However, the U.S.

established its own strategy under the hat of self defence and subsequently could transform it as a pretext to interfere in states' affairs where military and cultural hegemony could replace its traditional hegemonic ideology plan that followed the Cold War.

At the economic level, 9/11 had a major impact on the world since the country where the attacks took place is considered as the largest economic power. The decades after 2001 witnessed a decline on the Arab stock markets with the oil sector mostly affected more than any other sector. The global demand declined as an aftermath to economic fall and the negative impacts reached tourism as well since the Arab World started to be seen as threat. Moreover, the barrels of oil declined on post 9/11 years about 20% which led to the decline of the Arab oil revenues up to 23%. This worsened the state of developing countries especially after restrictions applied on security procedures on airports and ports. This latter had a direct impact on Global Trade affairs and hence resulted in the flow of their capital due to the problems experienced by the financial markets in these countries.

At the security level the event of 9/11 restrictedly affected the global security, a fact that changed security itself as a concept. Before and during the Cold War, security entailed national security meaning where the state had to take over its internal issues while the international security had to be dealt with at the international level debating security relations between different countries of the same region or at world scale. By the evolution of science and technology things changed to the extent that allows the integration of the world and make it an international phenomenon. The current situation urged security to become a multidimensional concept that seeks to achieve individual security and enlarge it to achieve human security including all sources of threat due to economic, political and technological changes. The 9/11 attacks confirmed the relationship that developed in the last decades between technological development and terrorism. Results of events at the security level are numerous but most known can be summarised as follow:

- Proliferation of weapons of mass destruction,
- The development of transnational terrorism,
- Restriction of illegal immigration, especially that the events showed a link between terrorist attacks and illegal immigration issues that day (the lately Trump immigration restrictions are good example),
- Growth of Organised Crime, Arms Trade and Electronic/Cyber Warfare (for example the “Stuxnet” attacks on Iran’s nuclear program and the attacks on Bushehr nuclear power plant (2010).

At the intellectual and cultural level, the aftermaths have been disastrous at the national and international scale. The first outcome was declaring Islam as the alternative enemy to Europe naming it as religion of violence and therefore declare war on it. This ideology, however, is not the product of 9/11. It is a traditional idea injected in the Western consciousness and escalated strongly after the fall of the communist threat during the eighties and the nineties of the last century. War on Islam has been revealed as a project by the president Richard Nixon in his *book Seize the Moment: America’s Challenge in One-Superpower World* (1992) where he declared that Islam would become a serious geopolitical force that with increase of population and material resources, Muslims would create a great danger. The inflation of such discourse next to the Islam attachment to the attacks of 9/11 resulted in the creation of culture of fear or what has been labelled as “Islamophobia”.

As it has been discussed in details in “Islamophobia: Ignorance, Pride or Denial?” (Mehdaoui, A, and Makhlof, A, 2016), Islamophobia refers to the rejection of Islam as a religion that is practiced by millions of people all over the world and ranked as the second one at the scale of statistics of world religions. Islam in this perspective is seen, and broadcasted, as a religion of violence, monolithic in its nature, aggressive and hostile in its interaction, inferior compared to Christian religious superiority and regarded as a political ideology

holding hegemonic purposes. It is a new form of racism where negative assumptions define Muslims not as religious group of people who practice Islam but as a race.

All constructed negative assumptions resulted in presuming that hostility coming from Islamophobia sentiments to 9/11 attacks is justifiable. And though the notion is of a new entry into the English language; Islamophobia holds an old fear that can be mapped out in the European history. In fact, terrorist attacks have only brought up to the surface hostility and stereotyping Otherness that had always been underpinned and remained concealed for centuries.

From the time of 9/11 onward, Muslims are considered to most Europeans as undermining liberal nature to their societies, threatening their security and welfare and spreading ethnically exotic and underdeveloped religion which holds terrorist thoughts and ideologies. What is overstated, however, is not the fear resulting from the incident but is the consideration of all Muslims as collectively responsible for the attacks especially those whose Muslim identity is visible (bearded men and veiled women). They bear the burden of Islamophobic reactions; they are, including immigrants, the most targeted population by state officials, security, police and immigration officers. The results on cultural and intellectual caused Muslims and Arab immigrants suffer from illegitimate accusations, double discrimination (based on ethnic and religious grounds); next to hostile attitudes toward them that became characterized by suspicion, deep-rooted prejudices as well as physical and verbal harassment.

The Media War against Islam promoted the picture of Islam in its worst form. It chose the negative aspects of the Islamic society and began to distort and picture it as backward, uncivilised and underdeveloped, using media images, as well as Western newspapers, magazines and satellite channels that distort the image of Islam and Muslims. It also led to the intervention in the cultural and educational business of non-Europeans, especially the Arab and Islamic countries, to prevent the emergence of extremist movements and religious

currents that stand in opposition to globalization and who work to counter the hegemony of the West and its civilization.

Conclusion

This chapter's primary aim was to dig on the history of 9/11 in order to find reasonable answers to what really happened and why did it happen at the first place. As any other historical event, controversial views arise and each is built on proofs and documentation but none can be completely considered as truth since as this research claims truth is highly related to perception which is based on motivational aspects rather than mere collection of evidence. The following chapter will be an entry to the section of analysis in this thesis. It opens the door to narrative and discourse analysis theory and to the so-called post-modern post 9/11 novel genre. It will also indulge in the novelists' political, philosophical, and literary orientations. The coming chapter will be a background to the novelists' perception part and therefore pave the way for the direct analysis of their representations.

Chapter Four: Post 9/11 Discursive Narratives

Introduction

Post 9/11 narratives share similar aspects with the post-modern narratives in their scepticism and criticism of meta-narratives which tend to control any form of perception and representation. The aim of this chapter, however, is to focus on a particular form of narrative: the post-modern, post 9/11 novel. Novel, as a literary genre, got fame during the mid-seventeenth century, but at the contemporary era it is a dominant genre which proves its ability to become a form of discourse kin, in importance and point of reference despite its fictionality to historical narratives. While in these latter we read about real stories mixed with fiction; in a novel we read fiction that tends to tell reality. The first section, hence, targets a defining scope of narrative. Then, a brief history of the post-modern post 9/11 novel is sketched out. The final section introduces both writers, Kahf's and Waldman's literary history by collecting their views and inspirations and life experiences as reflected in their writings paving the way for next chapters of analysis.

4. Narrative, Discours, or Story

According to the Oxford Online Dictionary the term narrative refers to “a spoken or written account of connected events; a story”. It also points to the mastery and practice of telling stories, and which is to some extent the most common known definition among the common and scholarly community. In its broader meaning the term implies all forms of storytelling which include two other aspects: someone who tells and something that is told, narrated event(s) and a narrator (s). As Gregory Currie states “Narratives are the product of agency; they are the means by which someone communicates a story to someone else”(1). If one takes this as reference, then, all human spoken and written texts are narratives.

The term narrative, in its complex discursive definition, is defined according to its form and function. While Labov sees narratives as the verbal sequence of clauses which leads to

chronological flow of events; others like Goffman and Capps see narratives as socialising tools via which participation is enhanced. Bakhtin; from the other hand, sees narratives, most importantly the novel, as a system of related features including time, style, speech and voice.

Narrative for Fludernik is “merely a subset of the genres that include a story” (5). Nevertheless, this does not merely relate the action of narration to the world of fiction. Historians produce, or rather construe historical narratives; physicians explore and recreate narratives about physics...etc. History, for example, cannot escape the reality that it belongs to the realm of narration despite the historians’ commitment to tell the truth. They do, or try to, construct their narratives consistently on relied resources; but, however their commitment is serious, history relies on perspective as well. Narratives; hence, are part of existence, they are the outcome of it.

At the fiction level, “a narrative is a representation of a possible world in a linguistic and/or visual medium, at whose centre there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions”(6). A narrative, therefore, constitute of characters, events, setting, and a narrator to tell the story.

Though interchangeably used, the term narrative and story have different meanings; or rather refer to different actions. Gérard Genette makes a distinction of the French word *récit*, in English *narrative*. According to him there is a distinction “between *narration* (the narrative act of the narrator), *discours* or *récit* proper (narrative as text or utterance), and *histoire* (the story the narrator tells in his/her narrative” (2). The first two terms, narration and discours, make the narrative discourse. In other words, the act of narrating and what this act produces. The third, *histoire*, refers to the story which the narrative discourse represents.

As narrators we reconstruct stories from different narrative texts in a way which all those stories correlate with each other, they give a meaning to a whole picture the stories reflect. Moreover, between the real author and the real reader there exists implied author and reader.

Figure 8: Narration Identification (Hughes and Patin 79)

| | | | | |
|-------------|----------------|-------------------|----------------|-------------|
| Real author | Implied author | Narrator-narratee | Implied reader | Real reader |
|-------------|----------------|-------------------|----------------|-------------|

In other words, just like we feel there is an implied reader who intends to send us a message; authors also have a type of readers in mind to whom they write. *The Girl in the Tangerine Scarf* and *The Submission*, hence, are two stories to the narration of 9/11 event, they complement each other to give better understanding to it. Their writers, furthermore, have something to tell to the intended readers they have in mind or to whom the works are targeted. Narratology, however, is one theory throughout which the texts are going to be analysed and interpreted. First, it is compulsory to discuss to which genre both narratives belong.

4.1. The Post-modern Novel

Post-modernism is a philosophical movement that flourished after the end of the WWII and is believed to exist to the present day. What characterises post-modernism is its break with traditional views about everything, as Tony Cliff puts it “postmodernism is a theory which rejects theories” (<https://philoofalexandria.wordpress.com/>). It is a radical stance against absolute truth, universal truth, objective knowledge, rationality, and that reason is behind the achievement of knowledge which leads to progress.

Traditional philosophies of Hegel, Descartes and Wittgenstein which glorify the human mind as the master of knowledge, “I think, I am...”, and that language is the tool by which the world makes sense, “the limits of my language are the limits of my world”, are highly rejected by post-modernists. Instead, what only exist are texts, or how Derrida puts it “everything is a text”(qtd. in Niall Lucy 143). Truth for post-modernists is what we think it is; in other words

it is not what really is. There are only meta-narratives, in Lyotard's words, stories about stories, which postmodern individual have to be suspicious about their nature.

Post-modernism envelops *relativism*, underlying that truths are social constructions depending on race, gender, class and social statuses. It is skeptical about past objective knowledge, as Umberto Eco argues, "Postmodernism is the sense that past is restricting, smothering, blackmailing us"(qtd. in Carolyne Springer 2). Postmodernism, also, exalts *logocentrism*: the empowered groups retain power over the weaker groups by the illusion of reason throughout the manipulation of what Lyotard calls meta-narratives, or stories about stories. The individual, according to post-modernists should be sceptical about these meta-narratives. Moreover, post-modernism supports liberation: fighting oppression throughout exposing those meta-narratives that are in fact the source of hegemony. It, thus, calls for a valuation of authenticity.

4.1.1. Post-modern Interests in the Novel

Recognitions for the novel as a special yet complex prose genre can be traced back to Mikhail Bakhtin's writings, especially his masterpiece *The Dialogic Imagination: Four Essays (1975)*. Compared to more antique literary products, say for example epics and drama plays, the novel, according to him, "is the sole genre that continues to develop, that is as yet uncompleted"(3). Literary analysts, Bakhtin argues, were treating and analysing the novel the same way they were analysing traditional works of literature and this is not only incomplete way to analyse the novel genre but also incorrect.

As far as the aspects that distinguish the novel from other genres, Bakhtin suggests three characteristics:

I find three basic characteristics that fundamentally distinguish the novel in principle from other genres: (1) its stylistic three-dimensionality, which is linked with the

multi-linguaged consciousness realized in the novel; (2) the radical change it effects in the temporal coordinates of the literary image; (3) the new zone opened by the novel for structuring literary images, namely, the zone of maximal contact with the present (with contemporary reality) in all its openendedness (11).

For Bakhtin the novel is a much more complex form of literature which makes use of the following aspects: the carnival, heteroglossia, polyphony, the dialogic, and chronotope. Novels for Bakhtin are similar to carnivals. Just like kings and queens entertain themselves in carnivals and open doors to the population they rule to express themselves with no restrictions, so do authors of the novel let their characters express their feeling and thoughts without interrupting or interjecting their personal views. Language is a very important tool to the representation of that: “Language in the novel not only represents, but itself serves as the object of representation. Novelistic discourse is always criticizing itself” (49). Thanks to the carnival aspect of novel, heteroglossia, polyphony and the dialogic would arise.

Heteroglossia, from one hand, is equivalent to the English translation of the Russian word meaning ‘different speeches’. It refers to the different types of speeches in the same language, for example speeches of different social groups of the same community or speeches of different people belonging to different generations. This diversity makes the text more understandable and alluring to wider audiences. It makes character(s) in the novel reflect diversity even of one character and makes dialogues seem more realistic. Polyphony refers to the diversity of characters and their perspectives. Different perceptions logically lead the novel to be polyphonic, in other words, multi-voiced.

The dialogic is a complex feature seen in the novel narrative especially first person introspective novel narrators, for example in the works of James Joyce and Dostoyevsky. In

such narratives, characters do not only express their thoughts and feelings but imagine nonexistent reader via which dialogues are able to rise and so do responses to those dialogues. Finally, chronotope refers to the two important aspects of the novel: how does the author deal with time space in the novel? And how does s/he make them more visible? While in traditional literary texts, like epics and tragedies, time was expressed through the use of trials, obstacles the hero has to go through in order to achieve his aim, and if it failed the epic or tragedy cannot develop, in the novel, a story cannot develop without the development and progression between the protagonist and his/her environment; be it another character, the setting or the self.

The fresh direction towards the novel genre was succeeded by modernist revolutionised views of writing in general and of the novel's in particular. Virginia Woolf's writings, especially those dealing with fiction, emerged an awakening perception of the fiction that reports life as it is; not as it should be. Any method of writing a novel started to be the right method, none is wrong or should be considered as outcast, "any method is right," Woolf argues, "every method is right, that expresses what we wish to express, if we are writers; that brings us closer to the novelist's intention if we are readers" (162). Rejecting the conventions of unified notion of fiction, Woolf, Joyce, Pinter, Hemingway, and Camus; among many others, explored and revolutionised the novel world, in matters of form and function, by exposing the subconscious subjective inner self of the human, considerably of both author and reader alike.

Unification has been challenged since then. Instead of a unified plot, there have been plots and sub-plots which are resolved with obscure and open endings; instead of manipulating voice narration, the multiplicity and various narration voices appeared to better convey the absurdity, yet subjective reality, of the modern age. Psychological stories, multiple perceptions, anti-traditional stylistic and aesthetic forms emerged to satisfy the modern and

unconventional thoughts and philosophies. The novel, hence, was directed to a new path that will lead it to the postmodern affinity.

The post-modern turn over literary texts gave the modern views a step further. While modernists oriented their attention to substitute techniques of how seeing and reading a literary text should be; post-modernists have emphasised that since reality does not exist, what are there only are constructs, or in Derrida's words 'simulacra'. Hence, all perceptions are constructed and strongly defective. Moreover, while modernists shifted from omniscient fixed point of view into multi-voicing; post-modernists have claimed that since subjectivity is the overruling aspect instead of reality, there is no exact or true perception. All narratives are subjective, therefore, questionable.

While modernist writing struggled to preserve coherence and unity of works of arts; post-modernists have perceived fragmentation as gain that may give sense to the post-modern condition. Whilst modernists failed to regain faith in the meta-narratives which were the cause in failure and despair at the first place; post-modernists have called for a substitution of those master narratives with new narratives. Instead of literature that calls for longing and belonging, post-modernists have cherished otherness. For them, it is a powerful stand to see from the outside position; it expresses difference which enriches the human production and diversity. It is thanks to these views that post-colonialism, gender studies, and race studies have flourished. The interest of the post-modernists moved from national to become multinational. A conclusion to the debate may be summed up in Nicol Bran's quote,

Where modernist art forms privilege formalism, rationality, authenticity, depth, originality, etc., postmodernism, the argument goes, favours bricolage or pastiche to original production, the mixing of styles and genres, and the juxtaposition of 'low' with high culture.

Where modernism is sincere or earnest, postmodernism is playful and ironic (2).

Summarising all what have been said about post-modernists' shifts made the novel genre not an easy job to deal with. When referring to post-modern fiction, however, many scholars prefer not to consider it a resemblance to Victorian fiction for example. For, instead of attaching it to given historical period or place, it is better to attach its aesthetics and values. As Bran claims, "I would prefer to think of postmodern fiction as a particular 'aesthetic' – a sensibility, a set of principles, or a value-system which unites specific currents in the writing of the latter half of the twentieth century"(xvi).

4.1.2. Trends in the Post-modern American Novel

If there is a special aspect that characterises the post-modern American novel is its diversity. America is known for its assortment in terms of ethnic groups, races, languages, cultures, and traditions. This have resulted in a multiplicity of literary texts and voices tackling common issues of the post-modern age by making comparisons between actual, real and fiction worlds, expending traditional novel production and favour of anti-novel, or in other words hyper-novel, challenging unified objective reality and shift towards perception and interpretation of literary texts, and providing an imitation not of the real world but of real perceptions.

Next to those common matters there was a rise of interest in ethnic group literature starting from Indian-American and African-American literature to Latin-American literature, Arab-American literature...etc. The hyphenated literature challenged terms like racism, hybridity, trans-nationalism, home borders, identity fragmentation, dislocation and displacement, among many others. Let us sketch first postmodern white American production of novel then shift into diverse ethnic American novel so it will be chronologically acceptable to switch to the two texts under discussion.

One common aspect the American novel reflects is nihilistic view towards meta-narratives. By the coming of post-modernism, expressions like ‘end of ideology’, ‘death of the author’, ‘end of philosophy’ started to spread. Reality started to become an avoidable topic, as John Barth claims, “reality is a nice place to visit but you would not like to live there, and literature never did, very long” (qtd. in Peter High 201). To start with, Barth’s novels *The Floating Opera* (1952) and *The Sot-Weed Factor* (1960) are early post-modern novels which reflect a break with traditions of novel writing. By denouncing the realistic view on fiction, Barth shifted to irony, language games and experimentation for better modes of writing.

As the novel’s diversity arose, meta-fiction became synonymous to post-modern fiction. Novelists started to draw distances between the plot, character, and the reader in order to emphasise that fiction is fiction whatever degree of reality exists in it. Don DeLillo’s novel *White Noise* (1985) explored deeply Baudrillard’s notion of Simulacra and simulation, the philosophical treatise that discusses the interaction between reality, society and symbols. According to Baudrillard, post-modern society has replaced reality and real meaning with symbols and signs. Therefore, the human experience has become a simulation of reality. Don DeLillo’s novel challenges realistic modes of writing by injecting fragmented modes of narrations, including unreliable narrators, and inter-textuality. Writing, therefore, became an act of liberation not restriction. By liberating the author from the expectations and the conventions drawn by canons, writing became liberation of the author’s and reader’s mind.

Science fiction became the literature of the postmodern age and interest in gothic novel has been revived and revised by the spread of novels like Joyce Carol Oates *Them* (1969), *The Child World* (1976), and *A Bloodsmoor Romance* (1982). Oates challenged in her writings race and ethnicity issues and the dilemma of identity construction. Her novels also criticised the construction of white dominating society over non-white American community. Novels questioning epistemological meta-narratives have been on the surface. Novels like Russell

Banks' *Family Life* (1972) and Jeffery Eugenides' *The Virgin Suicides* (1993) questioned ideas of knowledge, certainty of representing the past and epistemology in an ironic manner. Rick Moody's *Purple America* (1997), Scott Bradfield's *The History of the Luminous Motion* (1989), and Marilynne Robinson's *Housekeeping* (1980) are among post-modern novels which challenged the power of language to shape identities, and shifts from past to present perceptions for better understanding the post-modern world.

Native American literature, stereotypically recognised as the youngest one, is in fact the oldest one. This literature has its own story to tell. Stories of resistance echoed the postmodern condition more than any time since the post-modern literature is a literature of cultural pluralism, fragmented identities, absurdness, confusion and most importantly a literature against master narratives. *Bearheart: The Heirship Chronicles* (1990) is a novel by Gerald Vizenor. It is considered one of the first Native American novels to introduce the 'trickster' figure into the postmodern literature;

Trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself. He knows neither good nor evil yet he is responsible for both. He possesses no values, moral or social, is at the mercy of his passions and appetites, yet through his actions all values come into being (Radin 254).

Tricksters, like shift shaping persona, both transcend boundaries by playing tricks yet victims of their tricks, a fact which speaks a lot about political and discourse games hegemonic power plays.

African American literature can be positioned as second trend of ethnic literature. Despite of taking part of the American history from the onset, African American people have been

marginalised for centuries. It is, hence, predictable that literature they produce will be a literature of resistance and longing to belong. The post-modern African American novel is rich with writers who struggled for their human and civil rights. James Baldwin is one of the post-modern writers who possessed critical intelligence and good skill of using language the fact that helped him defending the black identity. In his novels *Nobody Knows my Name* (1961) and *The Fire Next Time* (1963) awakened the American consciousness towards the black rights. Alex Haley's *Roots: The Saga of an American Family* (1976) is a popular novel that has been reproduced in cinema. It deeply negotiated black vs. white relations in white America.

Toni Morrison's writing, from the other hand, marks the beginning of a long successful black woman writing in the American history. A Noble Prised in literature in 1993, Morrison challenged the white canons of writing. In her novel *The Bluest Eye* (1970), Morrison experimented linguistic deconstruction by reproducing the first passage of her novel in three facets: first written in formal language, then in a neither capitalised nor punctuated text, and last in a text with words dissolved space. The use of breakdown language reflected not only the fragmented identity of an American girl but of a black American girl in white America. Her novel *Beloved* (1987) which has been developed later into a trilogy with *Jazz* in (1992) and *Paradise* (1993) gained her much more than celebrity and winning awards. Morrison established the black feminine writing movements which called for justice and correction of white meta-narratives about black people.

Latin American, known as Chicano, post-modern novel, also, was enriched by writers like José Antonio Villarreal's *Pocho* (1959) which tackled tensions between Mexican and American identity; Rolando Hinojosa Smith's *Klail City Death Trip* (1972); Estella Portillo Trambley's *Rain of Scorpions* (1975); Rudolpho Anaya's *Bless me Ultima* (1972); Sandra Cisneros' *The House on Mango Street* (1984); Richard Rodriguez' *Hunger of Memory* (1989);

and Gloria Anzaldua's *Border Land* or *La Frontera* (1987); among many have been tackling issues of belonging, racism, sexuality, border lines, and identity de/construction.

At last, the Arab American literature has its own stories to tell. Though not popular as much as the African American literature; the Arab American literature has got a history. It is reported by historians that Arab American literature started to appear in the 1800's by immigrants who were more sojourners than immigrants with the intention to return to their homeland. These writes had diasporic voice and structure and preserving identity was their important goal. By the Naturalization Act of 1790 which granted citizenship to free white persons, Arabs, like any other ethnic groups living in America, experienced issues of exclusion based on their skin colour, origin, difficulty to assimilate to European culture, and their closeness to Islam culture. Most debates were for the benefits of Arabs by categorising them as foreign white population.

By the 1920's binary oppositions between white and non-white, European and non-European, Christian and non-Christian started to arise, thus, influenced literature. The Pen League, known as Al Rabitah al Qualamiyyah, was established by Gibran Khalil Gibran and Ameen Rihani; and others, to "to lift Arabic literature from the quagmire of stagnation and imitation, and to infuse a new life into its veins so as to make of it an active force in the building up of the Arab nations", as Naimy states (18). The School of Arab-American writing Al Mahjar served as a bridge between the East and the West. It took as its important goals to picture the immigrants' daily anxieties, approving the self in the American context. Rihani's novel *The Book of Khalid* (1911) is a depiction of the School's message.

The second period of Arab American literature is known as period of quiescence. After the Immigration Act of 1924; which restricted the number of immigrants; the Arab American literature changed from literature of struggle into literature of homogeneity or assimilation. It reflected hesitation and a pretending to be Arab literature. By the 1960's, with the rise of

black civil rights movement by the African American, in particular, and other ethnic American literature helped the Arab American writers to seek a voice of their own in the middle. New flow of Arab immigrants, generally more educated and politically engaged, renewed their engagement with the homeland culture, politics, and writing traditions.

From the 1960's until the present day, Arab American writers have been faced with 'self' vs. 'other' issues. Their motto became 'define yourself, others will define you'. Exclusion from that day on were based not on legal issuing but from racial racism to political racism and shifted to religious racism. Arab Americans faced cultural, political and social tensions since then. Writers started to move their attention on self identification and self assertion. By the 1990's celebration of Arab American identity started to emerge with self criticism. Naomi Shihab Nye's late novel *The Turtle of Omen* (2016) explores topics of moving, family, and immigration. Her poetry also is said to be a voice to Arab American culture and tradition and making a space of change by honouring diversity of experience and perception. Diana Abu-Jaber's *Arabian Jazz* (1993), Laila Halaby's *Once in a Promise Land* (2006), Mohja Kahf *The Girl in the Tangerine Scarf* (2006), Randa Jarrar's *A MAP of Home* (2008) are examples of post-modern novels which called for a voice for Arab American struggles and identity issues.

4.2. Post 9/11 Literature: A Bridge between Life and Language

When the term literature becomes compounded to another notion, for example Post-colonial or Post-modern, the combination implies a sort of inclusion as well as exclusion. 9/11 literature refers to the outcome of a group of works which proceeded to grow after the attacks America witnessed in 2001. In matter of exclusion, 9/11 literature does not refer to any work produced after the incident; rather it refers to the literature that have tried to give meaning to 9/11, sometimes conveying representations or misrepresentations to it.

According to literature scholars, there are two aspects that 9/11 literature transmits. First, a literature that aims to reflect on the event itself, the people's feelings about it and its

aftermaths. The second is a literature with consideration to avoid the hegemonic power of politics and media; which may lead to a misrepresentation.

As human beings we are equipped by sensory organs whose job is to receive the information first; then, the information is transmitted to our brain where our cognitive mechanism interprets it according to a sum of prerequisite knowledge. The last phase refers to the form which our interpretation takes. This may take individual representation or group representation form. An example of group representation is when the media covered the 9/11 attacks like the CNN's or al Jazeera's. Individual representation may take many forms from everyday stories to more structured forms like poems, novels or writing movies' scripts.

Some of representational strategies ended into the performance of a body of literature which aimed to attach a meaning to the event from one part or to dramatise the continuing effects it has on people and nations' lives. Works like Philip Roth *The Plot Against America*, Claire Messud *The Emperor's Children*, Art Spiegelman's *In the Shadow of No Towers*, Don DeLillo's *Falling Man*, Toni Morrison's *The Dead of September 11*, and Billy Collins' *The Names* among many other works can be registered.

According to Ann Keniston and Jeanne Follansbee Quinn's *Literature after 9/11*, literary production took two phases: the first is known as the Narrative of Rupture; the second is the Narrative of Continuity. The first phase works are characterised by two aspects: to convey the event and to report emotional responses to it. This required the rise of new genres and the revival of traditional genres including the rise of graphic novels like Spiegelman's *In the Shadow of No Towers*, rise of Portraits of Grief in different magazines like *The New York Times*, the spread of new images and iconography in written texts, comic book, and increase in anonymous poetry (1-4).

The latter phase sum of works, referred as Narratives of Continuity, were characterised by longer and much deeper insights on the event. Years after 9/11 incident, theories about it

started to rise and different perceptions and interpretations urged new narratives to emerge to the surface like long essays, personal reminiscences, full length memoirs and reflective novels. Among them are the two narratives this work tries to discuss: *The Girl in the Tangerine Scarf* (2006) by Mohja Kahf and *The Submission* (2011) by Amy Waldman. Before an indulgence into the world of discourse analysis, one tends to sketch out similarities between the two women writers cherish by reflecting on their differences instead.

4.3. Kahf and Waldman: Cherishing Differences

While both writers live within the same American nation and write to the same audience, to the world in general and to the American audience in particular, each writer possesses particular insights and holds peculiar cultural background. Despite the fact that both writers were born nearly the same years, Kahf in 1967 and Waldman in 1969; which infers that they belong to the same generation, a generation as Marshall considers as “a sociological reality, consisting of a cohort, significant proportions of whose members have experienced profound historical events”(125), a generation which witnessed in their adulthood the decline of bipolar powers with the end of the Cold War and the rise of a new unipolar governing power having its leader the U.S. This, yet, did not prevent from prosperity of two critical minds.

Moreover, in spite of being both women writers and speaking the same American English language in which they write as well; Kahf and Waldman have been raised in different linguistic, ethnic, cultural and religious milieus, an experience which will enrich their perceptions of their environment and envelopes their representations. This part of the chapter, however, will not cover all mentioned aspects. It has as its aim to focus on three main aspects: first it will indulge in the importance of stability in each writer’s life as an important factor to the outcome of their expressions; second various inspirational engagements; be it philosophical, religious or cultural; and finally political orientation and its influence on their writing. Initially, one needs to discuss two focal points: what is to be an American? And what

is it to become American? The answer to this goes directly to the heart of this part in particular and generally to the whole research discussion.

4.3.1. Difference: To be/ Become American

The U.S. is a multicultural nation; it is known to be the melting pot in Israel Zangwill's words. People referred to be American come from different places, they are of different colours, belong to different ethnic groups, hold different religious beliefs or no beliefs at all. Generally speaking, Americans are known of being individualistic and people who cherish diversity. They seem to be extroverted by enjoying outdoors and easily creating connections but they are introverted when it comes to personal space. They are freedom fighters from the first moments they established their nation and generally are restricted to law and order. Next to that, Americans are known for being informal in language and habits, they hate prejudices and are proud of being open-minded even to the unfamiliar and exotic things or people. More importantly, Americans are patriotic and politically involved when it comes to nation matters. Finally, Americans glorify individual success achieved through hard work and devotion; and chiefly proud to be called Americans.

In a more academic fashion; however, to be American provokes complex discussions among scholars and intellectuals. Instead of being a multicultural nation, Huntington (2004) claims that America has become multi-creedal. The "American Creed," in its old fashioned robe as Gunnar Myrdal argues

Has been centered in the belief in equality and in the rights to liberty... liberty, in a sense, was easiest to reach. It is a vague ideal: everything turns around whose liberty is preserved, to what extent and in what direction... liberty often provided an opportunity for the stronger to rob the

weaker. Against this, the equalitarianism in the Creed has been persistently revolting” (9).

In his book *Who Are We?* (2004) Huntington negates that the first America founders were immigrants; he claims that they were settlers who sought to build a nation free from any religious or political restrictions. But America would not have been what it is now if the settlers were not British Protestants in the first place (59). Thence, two factors are important to the American identity existence: Liberalism and Ethnoculturalism. The American creed, as he argues, manifests “principles of liberty, equality, individualism, representative government, and private property” (41). Ergo, it is thanks to these aspects that America established a collective identity.

In her essay to the Journal of Politics “Defining American identity in the 21st Century: How much “there” is there?”, and by referring to multifarious studies of (Glazer 1997; Hackney 1997; Higham 1993; Hollinger 1995; Schildkraut 2005; Smith 1997), Deborah Schildkraut (2007) considers four components of the American identity summed up in the Multiple Traditions’ Model: liberal tradition, ethnoculturalism, civic republicanism, and incorporationism. Liberal tradition refers to the factors which the American Dream consists of: nominal government interventions in private, economic, and political life of its citizens next to equality of opportunity. Ethnoculturalism indicates that Americans are white English speaking Protestants of northern European origins.

Civic Republicanism refers to an emphasis on the citizen’s responsibilities rather than rights. It suggests that the individual involvement in social and political life ends in the public welfare as it sees community as central component of the American identity.(7) Finally, incorporationism refers to the cultural pluralism; that “America’s unique identity is grounded in its immigrant legacy and in its ability to convert the challenges immigration brings into

thriving strengths”(8). Cultural pluralism succeeds in America thanks to the ethnic groups’ ability to assimilate yet maintain differences and take pride in one’s heritage simultaneously.

Nevertheless, some of these components are stressed more than others, mainly the first two. Principles of assimilation and integration into the civic and political life do not ensure that people from different ethnic groups; especially those who are neither white nor Protestant and hold no European ancestry, are to be considered as Americans. American Exceptionalism does not apply to the nation as a whole but also to and at the individual scale. Just like America’s extraordinary history and development gained it a special place in the world, so do white and Protestant apply to the American individuals. Assimilation sometimes is enforced and ‘becoming an American’ requires ideological commitments withal. The difference between Kahf and Waldman is projected in their sense of belonging to the American Identity. While Waldman is a white American, the fact that entails that she is originally American; Kahf, from the other hand, is not considered as purely American. For that reason, her struggle to become American is reflected in her writings. To be/become American is also attached to place identity which will be tackled in the coming section.

4.3.2. Stability and Place Identity

What is home, if not the place you feel you are belonging. How a place defines the self and gives the human being a sense of identity is what scholars refer to as place identity, what Proshansky defines as “those dimensions of self that define the individual’s personal identity in relation to the physical environment” (147). The connection between the place we call home and identity is a complex and sensitive one, especially for those forced families and their children.

From one hand, identity is a playful term, as it has been already argued in previous parts of this research. It is a term which applies to non-static and consistently shifting sense of the self. Identities are structured at both macro and micro levels. At the macro level lays the

cultural, political, and economic factors. At the micro level, identity is shaped by the self, family and friends. The physical environment, in other words home, reinforces sense of belonging. As Warner states, home is “the association of an individual within a homogeneous group and the association of that group with a particular physical place” (162).

One may have multiple identities which in times of need intersect. But identity, besides, requires inclusion and exclusion, one’s identification with a certain group means that s/he does not belong to another group. When moving to another place, rather than ours, things get complicated. The identification with a given group becomes complex, especially that groups generally are defined by the powerful and dominant group in society. One example is how the white Protestant American group defines other groups who are considered as foreigners despite the fact of being born in America. The enforcement to adopt a certain traits for identity, most of the time, results in an authentic identity, and thus, leads to instability.

The most crucial difference between Kahf and Waldman is the agent of belonging and how it is attached to stability. Unlike Waldman, Kahf was not born in US; she was born in Damascus, Syria. She was at a very young age when her family was forced to move abroad because of their opposition to the regime of el Assad at the 1970’s. America, as it has been discussed, is both the land of freedom and equality of opportunity. At the age of three, it is difficult for a child to recognise the importance of home. With time, the child gains awareness which directs her perception.

While Waldman was born and raised in Los Angeles in America and graduated from Yale University; Kahf was instead moving from one place to another. She lived in Indiana, where she experienced feelings of racism until tenth grade. As she reports in “A Conversation with Mohja Kahf” by Richard Drake (2010), “I think in Indiana there is a higher proportion of racism. Now, after careful research, think that it is. I don't think it is just an impressionistic view. I guess it is because Indiana is a very homogenous state”. Indiana people, Kahf adds,

are “Native born sons of native born Protestant white Americans”. Afterwards, she moved to New Jersey after her parents’ graduation; lived briefly in Iraq as a teenager in 1984; went to Saudi Arabia as an exchange student in college; lived in UAE during summers because of her husband’s job, and finally she has been living in Arkansas after she earned her doctorate in Comparative literature at Rutgers and became an associate professor at the Arkansas University.

Although the experience of displacement has benefited the writer in many ways, as we will see afterwards in the discussion about her writing and inspirations, it likewise may have resulted in place attachments, as reflected in the *GTS*. People evolve bonds with the physical environment they consider as home. In some sensitive ways they share it with their families and children. It becomes a heritage, an emotional heritage which fantasises the homeland; which may also create barriers in their way to make new attachments with the host land.

According to scholars there exist three components to place attachments: affective, cognitive, and behavioural, and the most central is the emotional factor. As Brown and Perkins argue:

Place attachment involves positively experienced bonds, sometimes occurring without awareness, that are developed over time from the behavioral, affective, and cognitive ties between individuals and/or groups and their sociophysical environment. These bonds provide a framework for both individual and communal aspects of identity and have both stabilizing and dynamic features (284).

Place attachment, hence, is an important factor to identity stability. Next to it, there exists also place dependence, the individuals’ dependence on the place which makes them at ease to

have certain activities and experiences and which may prevent them from going along with other places (Williams and Roggenback 1989); sense community, or in Riger and Lavrakas' (1981) words physical 'rootedness' in the community and social 'bondedness' to one's neighbourhood; and collective efficacy and empowerment which entails the process by which people expand their life attachment with the democratic participation with their community (Perkins and Zimmerman 1995). While all these factors enhance the individual's sense of belonging and stability; being disturbed involves identity instability and dislocation. One thinks that while writings of Waldman complain not of issues of displacement or belonging; Kahf's, especially the *GTS*, is mainly about it.

4.3.3. Inspirational Engagements

Being different surely means a lot of things; but it means to be special as well. The inspirational engagements of both writers may intersect, they even have to intersect since both writers are American with or without hyphen, but difference is what makes the self as self not the other. At a cultural basis, the most obvious difference and easiest to be distinguished, Waldman and Kahf exceptionally hold different cultural backgrounds. While Waldman was born, raised and lived in the supposedly most diverse yet open-minded culture in the European world; Kahf was born to a family from the Middle East yet raised and lived in similar culture. Clashes so famously discussed in the last fifty years shows up when we compare between the two writers' cultural intersections and differences, those of West vs. East and most importantly of us vs. them.

Culture, as it has been extensively discussed in the first chapter, is accepted to be a generic term that is daily overused but hardly fully understood. While finishing Waldman's novel, *The Submission*, since one has been familiar with Kahf's *The Girl in the Tangerine Scarf* in Magister dissertation research, one has become overwhelmed by the ways culture govern thoughts and actions, perceptions and representations. Culture apparently is not a matter of

choice, something we are free to accept or refuse, since we have no right to choose our language, religion or even the way we think or act. However, even if the same culture existed for both writers, an American culture of course, their works reflect extremely two different worlds, that of East and West.

It has been clearly noticed during the reading of the novels that writers choose to take positions in Hall's words. While Waldman feels free to expose, negotiate, question, and recreate the complex situation being under discussion into a fictional form; Kahf takes another path throughout exposing, defending, arguing, suggesting, and finally recreating the situation being under discussion into a fictional yet semi-biographical piece of prose. I will leave the argument of considering the *GTS* as semi-biography for later discussion for matters of suitability. What one shall focus on instead is the matter of taking positions and its link to culture.

Balances between West and East are obvious to the common eye, no need for argument or critique to assure its existence. The West established itself as a hegemonic power for centuries, manipulating the Orient politically, ideologically, economically, and culturally. In Edward Said's words, it is the Western style of dominating, restructuring, and having authority over the Orient. As he argues, Orientalism is about "authorising view of the Orient, describing it, teaching it, settling it and ruling over it" (3). The idea is not particular to the East; it is all about a mission of 'manifest destiny' which developed into a form of imperial and patriarchal hegemony. It is through the enactment of those views that culture is constructed, consumed, and inherited. Since culture is transmitted from generation to generation throughout language, education, tradition, and values; the individual is expected to follow the line. Culture, after all, is authoritative, as one previously quoted Lippmann (2013).

The East from the other hand; voluntarily or involuntarily, not only has accepted but conformed and adapted to the imperial powers. Instead of defining itself; the East is defined,

and instead of speaking for or about itself; the East is being spoken of. In her essay “The Problem of Speaking for Others” (1991-1992), Linda Alcoff suggests that there are two sources from where speaking for the other; or about the other since difference between the two is of a complex matter, originate: the speakers’ location (in other words position) and recognition. Alcoff fairly suggests that “a speaker's location (which I take here to refer to their social location, or social identity) has an epistemically significant impact on that speaker's claims and can serve either to authorize or disauthorize one's speech”. Moreover, she adds that, “The practice of privileged persons speaking for or on behalf of less privileged persons has actually resulted (in many cases) in increasing or reinforcing the oppression of the group spoken for” (6-7).

Waldman as a white American woman writer is confined to follow the rules of taking the position of speaking about and for the other at ease. One is not suggesting that this position implies discursive oppression; it is just a matter of culture. It is a cultural gain that white Americans are not obliged to defend themselves, in Waldman’s case it is for two reasons. First, she possesses the location from where her claims, in this case reflected in a novel, can either authorise or disauthorize her speech. Second, since it is America who has been attacked on 9/11, Waldman takes a position of a seeker for truth, as her profession as a journalist and her culture taught her to be. For that reason; and thanks to her cultural inspirations, she requires no need to defend or justify. She just creates, through perception, and recreates it to become a representation of her thoughts and beliefs.

Contrarily, Kahf as an Arab American writer is confined to follow the path throughout which she takes two positions. The first one is a position embodied in the nature of her origin culture; a location from where the dominant power has already defined to her; and in which she is spoken about/for. For that reason, Kahf takes the role of defending not exposing; it is the culture that embodies her ancestors that is being accused of terrorism. It is for that cause

that her text seems more subjective than objective; this is why many aspects of her life and culture are ingrained in it to the extent that one may consider it as autobiographical if it were not half fictional. A second position arises simultaneously, however. Kahf is an American despite her origins' attachments. The cultural background she cherishes manifested itself to be a gain for her to take position for the benefit of creating and recreating her own representation.

One may suggest that a position in the middle can project itself; it is a position which Homi Bhabha calls the 'third space'. Though the term is separated from its original context, it can well serve us for discussion. The term third space flourished from post-colonial studies; it refers to a space in-between by which "we may elude the politics of polarity and emerge as the others of ourselves" (Bhabha 39). It is extremely related to hybrid identity. Hybridity is a cultural phenomenon by which two things evolve into the creation one "third wholly undistinguishable category where origin and home are indeterminate" (O'Hearn XIV). Sakamoto (1996) positively takes the term further to claim that "[a] borderline culture of hybridity is a powerful and creative 'third space' through which 'newness enters the world', subverting the authority of the dominant discourse. (qtd. in Bolatagici 78).

By taking a position in-between as the third space, Kahf not only creates her discourse but also confronts the dominant discursive powers. She establishes a new form of cultural identity which neither accepts nor rejects ready-made identity. She takes a position of translation and negation at the same time. At the end, recognition for both writers' representations may and may not be rejected; all depends from which angle one perceives it.

At the philosophical scale, both writers are products of Western educational systems. While Waldman conserves Western inspirational philosophical and ideological traditions, which are chiefly affected by post-modern views yet hold new social realistic outlooks; Kahf, on the other hand, does not escape the classification but challenging blurs drive her path to

divergent yet affluent philosophical spells. Being American means being multicultural, this later enhances diversity yet exceptionality.

When Michiko Kakutani addressed a review about Waldman's novel *The Submission* in 2011, she did not fail to notice the philosophical spell Waldman was enchanted with. She introduces Waldman's novel claiming:

As if the author had embraced Tom Wolfe's call for a new social realism- for fiction writers to use their reporting skills to depict 'this wild, bizarre unpredictable, Hogstomping baroque country of ours' – and in doing so, has come up with a story that has more verisimilitude, more political resonance and way more heart than Mr. Wolfe's own 1987 best seller, "The Bonfire of the Vanities".

Social realism, in fact, goes contentiously with the post-modern conditions; but as it holds criticism of social world and documentation, a new social realism appeared and clearly it coincided to happen with a new literary genre, that which united the fiction world with journalistic style.

Social realism owes a lot to Emile Durkheim, one of the great social theorists of the last century, whose work has proved itself to become the tradition of the modern world, modern in the sense that it is applicable to society's concerns of the contemporary time. The most influential inspirations Waldman's writing reflect are closely related to Durkheim's discussion of social facts, most importantly those related to individualism, capitalism, excessive freedom, atheism, and their affects on society.

In his works; *Suicide* (1897), *The Division of Labour in Society* (1893) and the *Elementary Forms of the Religious Life* (1912), Durkheim settled the pillars of the modern social science studies. The most important to this study are his views on capitalism as a changing power.

Capitalism, as productive and liberating as it is, has great defects that changed the people's minds and behaviours. Once society became industrialised, people started to draw lines to their life which accordingly resulted in the human being isolation, pain and suffer which sometimes lead to suicide. In the traditional societies people has a sense of belonging to a given group or class, they had their futures created for them throughout family plans and already existing society rules. Once capitalism has given a division of labour, its growing influence longed the various fields of society as well. Now, in the modern world, is more free to choose which group to belong to, what religion s/he believes in and what kind of job s/he wants to do.

This, assuredly, has met the individual's hopes for freedom but has destructible consequences. While the individual gets more freedom of choice; there comes also responsibility. It is through hard work and sacrifice that the individual is to achieve success but if plan go wrong it is only the individual to be blamed for his/her failure. This, Durkheim argues, poses judgemental views on the individual which may lead to his/her destruction.

Capitalism, moreover, gives rise to excessive hopes and envy towards the other. By providing limitless luxuries throughout advertisements of alternative and various opportunities, modern individuals, from one hand, feel unsatisfied with the life they have and envy towards people who are more successful or simply got better opportunities. This results in the creation of an individual who focuses on failure and pain rather than grieving which is a normal reaction to different kinds of lost.

Capitalism, moreover, have destabilized social norms. While the modern world glorifies itself by being more culturally complex and varied; people now possess no common traits with one another. This has produced confused and uncertain societies and individuals. As societies paid no more attention to social norms and the way they regulate the individual's life, s/he became unconfined yet lost. Furthermore, with less restriction of social norms,

religion has become implausible. Despite its historically registered faults, religion has united people and societies in the past; it has provided sense of belonging and consolation between the members of society. While the modern turn towards science for better and exact understanding and use of the universe and human power; science, however, fails to offer such comforts. While capitalism has succeeded to give better and various opportunities to the individuals and societies; it has also widened the number of possibilities and failures.

Social realism revival, known as new social realism, in the contemporary literary texts has as its goal to better understand social life experiences, perceptions, and representations. It questions reality and what versions or reality may exist. As Winlnd Fluck argues:

While postmodern experimentalism wants to create a literature designed to liberate and intensify aesthetic experience by a constant mixture of semantic levels and generic modes, sometimes to the point of oscillation and a mere flickering of meaning,' realism could be considered as a literature intent on arresting semantic play by insisting on' the need of life-likeness and verisimilitude in representation-both of which are concepts, after all, which imply that there can be in principle, only one correct version of reality (69).

By exposing the reality, or different versions of realities, about the actual post 9/11 American experience of War on Terror and its effects on the individual and social life, Waldman makes use of aesthetic techniques provided by social realism to achieve better understanding. It is necessary to mention that not only *The Submission* but all Waldman's writing, fiction and non-fiction, exposes ties with the new social realistic views for "New realism as "a system of rhetorical 'strategies....does not simply reflect-, or mirror reality, but

offers a version of it, based on certain assumptions about the nature of the real and the best way of gaining knowledge about it” (Ibid).

Furthermore, Waldman shares with Tom Wolfe not only his interests in social realism but also journalistic innovative visions. Wolfe’s concern to tell the truth about the events he was reporting; without a neglect of the individual’s perceptions of them, have resulted in a new genre, a mixture of genres in fact, called New Journalism. About his innovative journal-literary style Murphy James states:

Wolfe, in *Esquire* for December, 1972, hailed the replacement of the novel by the New Journalism as literature's "main event" and detailed the points of similarity and contrast between the New Journalism and the novel. The four techniques of realism that he and the other New Journalists employ, he wrote, had been the sole province of novelists and other literati. They are scene-by scene construction, full record of dialogue, third-person point of view and the manifold incidental details to round out a character (i.e., descriptive incidental (6)).

In her *Prophetic Justice* (2006), a non-fiction report for *The Atlantic*, Waldman imitates Tom Wolfe’s New Journalistic style by reporting how U.S. is prosecuting suspected terrorists on the basis of their attentions; not just their actions. The essay tells about the case of Hamid Hayat from Pakistan, a 22 years old man, who lives between California and Pakistan. After suspecting him to be a part of a terrorist scheme, Hayat revealed his attendance to a terrorist training camp in Pakistan with the intention to wage Jihad against non-Muslims inside America. As a conclusion to his claims, Hayat was accused of concealing the truth and for attention to commit terrorism.

Waldman discusses how jurors and courts men have changed after 9/11 to become not only what they already are but expertise in Islamic civilisation, especially those dealing with *fatwah* in the course of knowing the enemy plans. As she argues, “Jurors have been schooled in the difference between fatwa (religious edict) and fatah (conquest). They have tutorials in the history of Islam, for the angel Gabriel’s revelation of the Koran to the prophet Muhammad to the rise of Osama Bin Laden”. Waldman does not only report in the traditional way of reporting; she employs the four techniques by putting an emphasis on the scene, recording dialogue, narrating in the third person point of view, next to reflecting on the character’s incidental life events, in this case Hayat as an example of many others like him.

In her discussion with Waldman about *The Prophetic Justice*; and her deep involvement in Hayat’s case; Abigail Cutler in *Islam on Trial?* (2006) argues that:

In her thorough examination of the current legal and judicial landscape, Waldman poses a series of thought-provoking questions on everything from the genesis of this newly popular preemptive approach to its legitimacy and implications. She illuminates both the characters in the debate and the roles they play... “When Muslims themselves cannot agree on what so many aspects of their faith mean,” Waldman asks, “how can American jurors?”

Next to the new social realism restoration, Waldman shares with post-modernist writers the sceptical views towards meta-narratives. She challenges religious dominating and collective perception, questions historical insights and judgemental reporting about Islam and Muslims in general and Western reaction to them in particular. Her writing also reflects feminist inspirations. Throughout her novel, female characters confront the rules of cultural structures even those to the most freely existing European society. Moreover, being aware of the

globalisation of media where people's feelings are politicised, Waldman; thanks to being a journalist and a writer; genuinely and craftily gathers her journalistic, literary, liberating and provocative style of writing to confront the media hegemonic establishment of truth.

From the other angle, Kahf; a professor of comparative literature and most known for her poetic and aesthetic craft, intersects with Waldman's inspirational spells yet owns her particular insights. In fact, Kahf is volcano of feeling charged with Middle Eastern and European female exotic perception. Not only is she inspired by Islamic civilisation rich culture with its architectural, literary and religious history but also by the innovative post-modern feminist philosophies of the contemporary age.

Kahf's writing, especially her novel, is overloaded with religious struggles and spiritual challenges the modern individual delves in. Not any individual however; it is the Arab Muslim American one we are addressing here. From the Koran, Kahf indulges in a collective yet personal experience throughout which she shares with all Muslims the bound in the belief in the Almighty One God who created the world and human being for one purpose, that of worshipping him; conversely, however, she provokes her distinctive views about the modern debate over contradictory existentialist views. Kahf is trapped between two worlds, that of extreme believing and non-believing. In other words, spirituality is highly discussed, argued, and debated with no final satisfactory answer to its condition.

Furthermore, while with quoting 'Hadith Qudci', Kahf rejuvenates her Islamic faith in Allah, she also back it up with prophet Muhammad's series of Hadith and Imam Ali Ibnu Talib's wise quotations. She also nourishes the Islamic knowledge with and interference in philosophies of Al-Ghazali (1058-1111), called al Mujaddid, who was a critic to the Aristotelian philosophy and known for his quest for revival of religion sciences and a renewer of Islamic Faith. Moreover, Muhyiddin Ibn Al Arabi (1165- 1240) mystical journey also takes part in Kahf's works. As a poet, his writings motivate her poetic spirit; and through his

philosophical insights about Sufi practices, spiritual journeys in the world of existence of being life and death, his culminating outputs about Jesus and Al Mahdi, and his views of essentials to the achievement towards the realm of mind peace and spirituality makes kahf able to speak of the unspoken.

In the poems of Jalaluddin Rumi (1207- 1273), known also as Mewlana for Turks, Iranians, central Asians and Muslims, in the Attar al Nishapur (1145-1221), in Hakim Sanai (1080- 1131), and in Shah Dai Shirazi ((1407-1465), called also Dai ila Allah and the head of Nima'ttullahi order in Fares, Kahf explores ideas of God, reason, love, and longing and desire to unite with God and recuperating that bond through music, poetry and sacred dance, all of which are basis for Sufi traditions. She affords to her readers various insights and paths toward the achievement of spirituality. Her poetry and even fiction works evolve such mystical credence and envelop it into modern fashionable vision. By quoting Coleman Barks and Michael Green's *The Illuminated Prayer* (2010) Kahf embarks into the Sufi embodiment of God's gift to all humankind, that of praying.

From the Bible Psalms to Leonard Cohen's *By the Rivers Dark*, Kahf switches into versions of religion from Christian to Jewish divine inspirations. Kahf as an American is enchanted by how multifaceted a religion can be. The Quaker Meeting Hall, a place where the religious society friends in many different places in Europe; including US, UK, France etc..., meet to worship God without any interference of a priest, where ruling is done by consensus rather than church hierarchy, and where worshipping is conducted 'around' rather than 'in' silence where anyone can share spiritual insight, is another spiritual experience Kahf witnesses and likes to report about.

Unlike Waldman's emphasise on the here and the now issues; Kahf is deeply indulged in identity philosophical and political movements of her time and prior time as well, for they are the inspiring spark for the liberation of the self. Her writing is overwhelmed in the Black

Aesthetic movement reflected in writings like Marvin X's *In the Crazy House Called America* (2002) going back to Black religious inspirations of Noble Drew Ali, known as the "prophet", and his book of *The Holy Koran of the Moorish Science Temple of America* (1927). Noble Drew Ali was a Moorish American leader who founded the Moorish Science Temple of America. Establishing himself as the prophet, he was followed by many African Americans considering his as their religious leader. He founded the first Islamic organisation in America. He wrote *The Holy Koran of the Moorish Science Temple of America* which many of his followers considered it as a modernised version of the Quran. He was jailed but never charged. Despite their opposing views on the rights of African Americans; yet, their views intersect when discussing the African Americans' segregation, oppression, and identity suppression by the West.

Mythology also gets Kahf's attention. Books like Diane Wolkstein and Samuel Kramer's *Inanna the Queen of Heaven and Earth* (1983) and Adrienne Rich's book of poems *Diving into the Wreck* (1973) enhance Kahf mythological world that she shares with westerners about beginnings and ends of the world, the awakening of the human mind, morals, life and death. It gives her a nearby close understanding of a Western realm of beliefs where religion is suspended.

Other philosophical entertainments to Kahf are Martin Buber's *I and Thou* (1923) and his thoughts about existence and relationships; James Olney's *The Metaphors of the Self* (1972) about the oneness of the self and transformation of the being; Starhawk's *Truth or Dare* (1989) which relates power, mystery and knowledge for the achievement of authority. From the socialist and feminist realms, Kahf is inspired by writings of Frances Harper poetry about complexities of sex, gender and social standards, Robert Browning's poetry, Badr Shakir al-Sayyab's poetry, and inspirations of converted to Islam like Yusuf Islam and Daniel Abdal-Hayy Moore's poetry.

At last; but not least, while writers are both inspired by their own experience as American women writers who live in post 9/11 fraught with clashes and redefinitions; each has her own story to tell. When Waldman writes about Islam, she enjoys the refreshment of her knowledge about the most paradoxical views about what Islam really is. When Kahf talks about Islam, she transmits knowledge of a religion akin to the self but how much does one really know about the self indeed. As Waldman glorifies an American ancestry ties to the nation of equality, liberty and pursuit of happiness; she finds herself questioning the credibility of even the fundamentals of her homeland principles. And while Kahf rejects the oppression of the hyphenated Americanism, she yet finds in America sometimes more than a land but a home.

4.3.4. Political Orientations

While literature is merely a world of imagination throughout which writers create their own spaces for experiences and circumstances; it can never be absolutely separated from the real world. Stories and characters are the outcome of life experiences and when we refer to those experiences we are referring to individual, social, economic, spiritual and political ones. Sometimes, however, the political indulgence is denied by the writer himself/herself or rejected by the audience and critics for the cherishment of the aesthetical world of the literary work. It is better for many to enjoy literature for the sake of literature especially when mere involvement cannot be achieved. The history of literature, nevertheless, proves otherwise. When writers like Waldman and Kahf are writing they think they are writing fiction about everyday issues, while what they do is writing history itself and history is political in per se.

By being American and to live in a post 9/11 world, it is difficult for anyone to be separated from politics. When one is already a writer, things take turns and for Waldman and Kahf the turns become roles and positions. While Waldman takes advantage of reporting skills she possesses through the years serving in the New York Times and The Atlantic; Kahf from the other hand is a professor of literature and one knows how much one becomes

political when you read, write and teach literature. Both writers, hence, are political but each in her own particular style and manner.

While Kahf uses literary tools like plot, characterisation, setting and imagery; Waldman uses rather tools of reporting and interviewing to communicate her political views. The way Waldman shows interest in Islam and the politics of dealing with Islam is hugely different from Kahf's. One starts from state of ignorance into a state of knowledge; while the other speaks from a state of knowledge into a state of perplexing knowledge. What is common in both writings, however, is the importance of language both as a tool of political discourse manipulation and as a counter discourse tool. Their interference in the world of politics and language, however, seeks an answer to one important question: what makes Americans American?

In her non-fiction essay *The Prophetic Justice* (2006), Waldman discusses new challenges the US political arena is facing. In fact, it is a particular situation America has never faced before. After the recognition of Muslims' interference in the attacks of 9/11, and any attacks preceding or succeeding it, America's War on Terror did not only spread crossing borders to Iran and Afghanistan, and any other country found guilty of terrorism. The challenge inside America seems more complex for instead of facing the arm-to-arm battles; there are inside more fierce ideological battles being fought throughout linguistic interpretations. Though the essay takes Hayat Hamid's case in particular, more cases are raised in America and most of them deal with the issue of who should be considered as guilty of terrorism, this time not by bomb and arms possession but by possession of Islamic literature from whole books to squibs of papers in pockets.

Muslims living in America, hence, are facing two fold situations: they are either guilty of committing terrorism or willing to commit terrorism, even if the only proof is being a Muslim at first place. Islam has become highly discussed in the American courtrooms to the extent

that even individuals' intentions are being blamed for rather than their actions. While Americans have no prior knowledge of Islam and Islamic texts, the situation raises alarming and potential facts which the writer shows interest into taking part of. Waldman discusses how prosecutions have become depending on Islam understanding rather than proof collecting.

Waldman emphasises the shifting situation America is experiencing. America's goal, she argues, has become to stop another terrorist attack before it happens. This has resulted into a sum of decisions that are questionable and call for argumentation. America is facing a preemptive war abroad and preemptive prosecutions inside. The FBI's job changed from a law enforcement priority into a preventing another attack job. Its job has shifted from 'who did it' into 'who will do it'. The battle in court rooms has become a battle of expertise in Islamic civilisation, history and ideology. Because Americans are fully ignorant of what Islam is or means, the frightening unknown urged them to constitute their own interpretations and knowledge of Islam. What is worse, however, is that they are dealing with issues within Islamic religious texts that even Muslims do not offer precise and full interpretations for. Islam, hence, is changing America, and Waldman takes a stand to better show how and in what way.

In her short story for The Boston Review entitled *Freedom* (2009), Waldman creates another space for discussing Islam and its threat to the American liberties. Her story tells of an American man, Richard Benson, who is asked by 'THE DEPARTMENT' to preside over 82 prisoners in a new country they call freedom. These men, all convicts of terrorism, were considered years ago to be "the worst of the worst, the most dangerous terrorists on the globe, so evil they had to be imprisoned in an island beyond the reach of American law". After years of imprisonment, these men were found not as bad as they thought to be but there is no country who wants to recuperate them. 'The DEPARTEMENT' decided to give them a life in

freedom but forgot that ‘free will’s muscle’ and by the years of imprisonments these men forgot even about their names, countries and families.

In *Freedom*, Waldman examines how the current War on Terror changed not only Muslim immigrants’ life but Americans themselves. Benson, in *Freedom*, is the one who is taking charge of law and order in the new land but he is as imprisoned as they are. Instead of direct communication, he finds himself creating the illusion of communication by responding to the letters of the convicts to their families. Since the letters are never sent to the real families because of fear of renewing terrorist engagements with the outside world, because “the sentences promised knowledge and delivered mystery”. Benson questions, “When did literal speech end and metaphor begin? Every phrase seemed to contain the potential for double, or triple, meanings; all language took on the complexity of wartime manoeuvres”. He, then, decides to play roles of fathers and mothers, wives and children to satisfy his prisoners need for affection. Language and interpretations is again raised in Waldman’s writing.

Benson finds himself at the end witnessing the recreation of an Islamic state where children names are Osama and Qutb but never Richard. His farewell to *Freedom* after getting a promotion is similar to leaving home, “to go from a place where you made the rules; invented the protocols, back to a world where you followed them- it was like being sent to a kind of prison”, he admits. Waldman explores, insistently, how “the freed man is qualitatively different from the free man” and the way governments create the illusion of freedom not caring for its consequences, “The Department did not care if *Freedom* was a happy place as long as it looked like one”.

Moreover, as a journalist Waldman is aware that language manipulates speeches, creates spheres of knowledge and limits them. As Murray Edelman claims:

Language is the distinctive characteristic of human beings.

Without it we could not symbolize: reason, remember,

anticipate, rationalize, distort, and evoke beliefs and perceptions about matters not immediately before us. With it we not only describe reality but create our own realities, which take forms that overlap with each other and may not be mutually consistent. When it suits us to see rationalization as reason, repression as help, distortion as creation, or the converse of any of these, language and mind can smoothly structure each other to do so (296).

In her short story for *The Financial Times* *The Trotter's Road* (2011), Waldman tells how Engineer Aziz plays a crucial role in the construction of communication between the Americans building the road and the Afghans trying to stop them for their own benefits, "keep the American bogged down long enough, make the violence bad enough, and they would finance his militia out of desperation to finish the road". Waldman reflects on how the American government is manipulated as much as it manipulates the Afghan nation and how Lieutenant Colonel Trotter and his American men's lives are lost for the benefits of the regime and for political powers.

Aziz, from the other hand, as the translator and mediator between English and Afghanis language holds power, "it was like this always, Aziz having to make decisions what to convey, what to withhold, what to transfigure. It astonished him, sometimes, how much power he had, all the more because no one seemed aware of it." He is well aware that his translation between the landlord and the lieutenant Trotter is what keeps conversation going and it is him who directs the situation according to his own benefit, to have money for marriage

From the other side, at the heart of Kahf's writing lies the clash between the West and the East and Orientalist politics. Kahf, as an immigrant, shows interest more in immigrants' experiences, homeland problems and feminist issues as well. As a woman writer, she not only

discusses regular feminist issues but also the double colonisation of the Arab American Muslim women. She also shows interest in political situation of Syria, especially after its destruction by its own government. Not only domestic political problems drive Kahf's writing but also a criticism of contemporary understanding of Islam. As a religion, Islam settles itself in the heart of her discussions.

Kahf, hence, takes two apparent sides. The first aims at creating a counter discourse to the prevailing Western discourse about Muslim women, an apparent feminist perspective despite her attempt to distance herself from feminist and gender criticism. Second, Kahf fashions a critical stand against contemporary idealisation of Islamic tradition found in the Quran and the Islamic civilisation but denied in the depths of practice of everyday life outputs.

The first orientation to Kahf's writing stems from Edward Said monumental text *Orientalism* (1972) which draws distinctive lines between the West and the East as oppositional cultures that result in superior vs. inferior, civilised vs. uncivilised, white vs. non white ideologies. Orientalism in Said's point of view refers to a system of constructing knowledge about the orient as a discursive object of colonisation and governance by which the west justifies its stand towards the representation, or rather misrepresentation, of the West as the East's other. It is a manipulative tool which afforded the West with a power of political and cultural hegemony over the uncivilised and inferior other, which in fact leads to economic hegemony at the last stage.

Kahf, however, criticises Said's neglect of addressing the Muslim women situation within his critical stand to the west. Sharing her critic to Said, Mahmudul Hasan draws the image of how women are represented in the Western culture as passive, obedient, submissive other. In his essay *The Orientalization of Gender* (2005), Hasan stresses how the west, including feminist white sisters who call for liberating the patriarchal mind from cultural constructions

and stereotypes, depict Muslim woman as inferior other “carrying double humiliation as women and as Orientals”(31).

Another similar view of gendered Orientalism is discussed by Parvin Paydar. According to him feminist Orientalism holds three characteristics:

First the assumption of an oppositional binary between the West and the East in which Muslim women are oppressed while their Western counterparts enjoy full freedom in their society. The second characteristic is the conception that the Oriental women are only victims of a male chauvinistic society and have no agency or resistant role in their social transformations. This approach tends to marginalize the so called Oriental women and therefore, Muslim women need saviors, i.e., the Westerns, to emancipate them from Muslim men. The third aspect of feminist Orientalism is the construction of a monolithic entity of Muslims and therefore the belief that all Muslim women are living under the same condition and have no unique aspect or identity for themselves (5-7).

These characteristics, however, were not rooted in the Western imagination until the nineteenth century, Kahf claims. The oriental view of Muslim woman is progress of three historical periods. Kahf’s *Western Representations of the Muslim Woman: From Termagant to Odalisque (1999)* follows a Saidian like point of view pursuing a historical approach dividing her work into three historical periods: Medieval, Renaissance, and Enlightenment Romantic periods in which the Muslim woman image developed into the Western’s mind to become what is to be today. Kahf considers the shift in representation was due to a sum of

factors tied to time and place occupations where texts constructing those representations originally were produced claiming “that the representations of the Muslim woman by the West are products of specific moments and developments in culture”(2).

In her discussion of *La Chanson de Roland*, a poem claimed to be written by Turolde in the 12th century, Kahf traces back the depiction of Muslim woman through the character of Bramimond who represents an archetype of Muslim women in other medieval texts, representing her as ‘Termagant’, in other words the ‘shrewd’. As Irfan Omar and Ben Hardman argue in their review essay of Kahf, the depiction of Muslim woman in the medieval period was purely rhetoric unlike the renaissance texts which Kahf portrays as keeping the rhetoric image but dejecting Muslim/Christian binary oppositions As Kahf explains, “the overbearing [termagant] Muslim noblewoman who converts and leaves her country to enter a Christian European society appears over and over in medieval texts” (33).

In Renaissance texts, Kahf considers Cervantes’s *Don Quixote* depiction of Zoraida, a female character in the novel who is dressed in Morisco fashion; which implicitly implies a Muslim convert to Christianity as a turning point in the representation of Muslim woman in Western literature (482). By the Enlightenment period and the translation of Arabic texts, the image of Muslim woman became more feminised but also more oppressed, a similar image to the contemporary orientalist one.

Kahf’s second political orientation is, as it was previously declared, her criticism of radical views of Islam by Muslims who contradict its proper conditions. Kahf’s upbringing in Quranic rhythmic verses and Arabic songs from Sabah Fakhri to American Islamic songs by Yusuf Islam shaped her poetic voice. Her poetry, however, became politically injected with confrontational tone which is eager to reflect Arab and Muslim American women experiences. It speaks against hegemonic practices from inside America, as it has been discussed previously, and from within Islamic tradition. It seeks to unsettle both the American

stereotypes of victimised and passively obedient Muslim women but also negotiates religious identity opening a space for a hybrid cultural bridge between Islam as idealised and Islam in reality. By the year of 2011 and after Syria has experienced civil war Kahf changed her writing towards her home nation. As Ingrid Kerkhoff (2016) summarises:

Mohja Kahf is a member of the Syrian Nonviolence Movement. She marched against the U.S. war on Iraq and was an early signatory of the U.S. Academic and Cultural Boycott of Israel. (CNN). With many other engaged US celebrities – Slavoj Zizek, Norman Finkelstein, Noam Chomsky and others she had been fasting a day to protest against starvation in Syria and called to end the blockades.

Kahf, hence, is an international activist who assumes position in favour of all liberating and humanitarian issues. She reacted to the tragic incident of Tarik Mohamed Bouazizi, the Tunisian street vendor who set himself in fire in Tunisia, by her poem *Bouazizi Lit a Spark* (2010), and mourned Ghat Matar, the young Syrian activist who despite his peaceful resistance to al Assad's regime was murdered, in *The Fallen Protester's Song* (2011). Her poem *Holding Fatima in the Light* (2012), written for Fatima Mughlaaj, addresses brutality of the Syrian government against its citizens even the innocent children. Kahf renews her commitment to speak for the oppressed and the subjugated, as she claims in *Disbeliever*:

By the limping of the people of Iraq
 By the sound of frantic running in Qana, in Kosovo
 By the men and boys of Hama massacred
 By the swollen bodies in a river in Rwanda
 and Afghani women and the writers of Algiers ...

I need time outside this history
 where I can whisper in the ear of each of them,
 By God, you will never be forgotten
 By God, I will make sure the world...
 sings to you, learns your name and your music,

4.4. *The Girl in the Tangerine Scarf* and *The Submission* Genre

Texts in general; and literary texts in particular for this study, are regarded as representations holding interactions and perceptions reflected in words and meanings. These representations generate from different resources but they are united by a common fact that is based on perception and action practices. In other words, not only based on what people do but also why people do? If these representations were targeted to be discussing economic or religious parameters; things would be to some extent manageable. However, since the core subject of this thesis is to adopt a linguistically based approach to discourse analysis, taking into account these parameters and many others, this work has lots of layers to acknowledge and thus not seeking perfection but at least successful interpretation. The first step seems logical if one first defines to which genre do those texts belong.

4.4.1. *The Girl in the Tangerine Scarf* by Mohja Kahf

In the first part of this section I shall argue that *GTS* is not only a novel but a semi-autobiographical piece of literature that is eligible to be considered as discourse. I shall refer to it as such for different reasons that shall be discussed in the following paragraphs.

First one has to define what is meant by a semi-autobiography and how it is different from other literary forms. According to the en.dictionaries' definition to the word semi-autobiography, it is an adjective "(of a written work) dealing partly with the writer's own life but also containing fictional elements". In other words, it is a type of literature that combines reality and fictionality beneath its layers. Semi-autobiography is similar to what Alfred Kazin

refers to as “autobiography as narrative” when discussing Ernest Hemingway’s biography. According to him autobiography is one way of writing literature, just like other literary forms and hence it envelops different genres; there is autobiography that is written for the benefit of making a historical figure like Eisenhower’s *Mandate for Change* picturing a public image of himself, as it can serve other purposes. As Kazin remarkably states:

Autobiography, like other literary forms, is what a gifted writer makes of it. There is great autobiography that is also intellectual history, like *The Education Of Henry Adams*; great autobiography that is equally theology, like the *Confessions of St. Augustine*; autobiography that is desperately intended for understanding of self, like Rousseau's *Confessions*; autobiography that is actually a program for living, like Thoreau's *Walden*. These are all classics of autobiography, and the stories they tell are among the greatest narratives in world literature. But the kind of autobiography I am discussing here is autobiography as fiction-that is, as narrative which has no purpose other than to tell a story... to be read for its value as narrative (211).

This gives the illusion that literary texts are never clear-cut when it comes to defining them. Considering all that, I shall refer to the *GTS* as semi-autobiographical for two reasons. First, it is a piece of literature that certainly conveys a fictional story; a narrative. Second, it is nonetheless autobiographical, for some reasons that shall be discussed in the following part.

It must be clear from the onset that Kahf never referred to *The Girl in the Tangerine Scarf* as an auto biographical piece of literature. On the contrary, when Richard Drake interviewed

her for the *Arkansas Times* in 2007, Kahf asserted that very little about her novel is autobiographical, stating that “In terms of fact, I did not grow up in Indiana, I had a few years in Indiana. A lot of the things the protagonist does, I don’t do. She has an abortion, gets a divorce, and goes back to Syria for almost a year. I didn’t do any of those things” (Drake 2011).

Though *GTS* is considered as a novel, it arguably incorporates autobiographical markers that refer back to the author’s life. In his *Fictions in Autobiography* (1985), Paul John Eakin argues that while:

Fictions and the fiction making process are a central constituent of the truth of any life as it is lived and of any art devoted to the presentation of that life’, one have to assume that “all autobiography has some fiction in it as it is to recognize that all fiction is in some sense necessarily autobiographical (3).

Hence, while the *GTS* is a fiction piece of literature; it also holds autobiography hints in it that assists the researcher to consider it semi-autobiographical.

Whilst critics refer to *GTS* as a bildungsroman, a novel that charts the life of a female protagonist’s identity progress in a non-Muslim environment; there are many resemblances between kahf’s life and Khadra’s. Both, the author and the protagonist, were born in Syria at the 1970’s decade when Syria was witnessing radical changes and inside political oppositions between the government and the anti-government groups, especially the Muslim opposition group. Both of them moved to America in early childhood years to escape Syrian backlash towards those opposing its political regime (Neil Macfarquhar 2007). While the author did not really live for long in Indiana, which serves as the setting for *GTS*, Indiana was one of the first places that marked her life until the tenth grade. The only eminent difference between the

author's life and the protagonist's is that Kahf was never able to go back to Syria because of her family opposition to the government next to her husband's, Nadjib Ghudbian, active opposition to the Syrian regime as well.

I will regard Khadra's opportunity to go back to Syria and comparative views she holds of Islam in America and Islam in homeland as internal wish Kahf exposes in the text. Moreover, just like Khadra, Kahf spent different periods of her life in various parts of the Middle East Saudi Arabia as an exchange student in college, and visited many times with her husband UAE during summers. Many of these places and others, not mentioned, will serve a setting for the *GTS*.

Considering the text as semi-autobiographical, therefore, enhances our understanding of Kahf's experience as an Arab Muslim in America. The text is a life story telling genre that fuses autobiographical rhetoric in fiction which uses different techniques, for example shift from first point of view narration to third point of view narration perceptively, the use of small truth disguised in detailed discussions that attempt to achieve grand goals of truth, and finally the disguise of the self shifting from one identity to another reflecting different perspectives through the use of words, all of which will be discussed in details throughout different parts of this chapter.

The novel, hence, as a semi-autobiography serves as a testimony, a cultural ornament pointing out the Arab American Muslim women social condition that targets a denotation of stereotypical images of these women. Therefore, it is reasonable to consider that there was an objective behind its production. While the New York Times refer to its objective as to "draw sharp, funny earthy portraits of the fault lines separating Muslim women from their Western counterparts" (Ibid); the novel arguably serves other aims.

When Kahf published her novel in 2006, five years passed after the 9/11 attacks on the American strategic buildings, a period enough to comment on the aftermath of the incident on

the Americans, Arabs, and Muslim American citizens alike. In fact the period of 1970's, which Kahf refers to as the starting point for her novel, immigration was not hard as it has become after 9/11. The 1970's saw a growing number of Arab Muslim immigration due to the active cooperation that compiled America with Arab world leaders who were against secular Arab Nationalism led by Gamal Abdel Nasser of Egypt (Gerges 75). It was also a conclusion of American policy protecting its region from communism, which though in its decay, it had always power over different parts of the world.

Immigration state, however, started to change due a succession of events including: the rise of the Gulf as an economic power thanks to oil and gas production, population inflation of the Arab world and the consequences the immigration drew on the economy of the host country, America, and the rise of political tensions between the East and the West including the Iranian Revolution (1978), Iran Hostage Crisis (1979-1982), The Gulf War (1990-91), the Bosnian War (1992-95), the Palestine-Israeli conflict and the American involvement in the relations not between groups of people but between two leading powers supported by opposing religious and cultural communities Muslims and non-Muslims. These events were followed by the major event of the 21st century, the 9/11 attacks.

As conclusion, the text under study is a semi-autobiography that holds a sum of discourses worth to be analysed and though referring to parts of it as historical may hold an exaggeration in tone, it must be clear that even history is defined at the contemporary age as "speculations based upon known facts" (Abbot 146). Literature, and especially the novel as modern genre, revealed itself capable to fill the gaps history may, intentionally or unintentionally, have missed. For, despite the effectiveness and objectiveness of history's ability to reflect on the success and failure of human beings' achievements; there remains a sense that history is insufficient. While history may mythologies events and create discourses to serve certain power domination to shape identities and realities; the novel has the eligibility, despite its

fictionality, to contribute and to reshape those discourses and hence identities of its readers by telling real stories that may never come to surface under historical texts.

The text of the *GTS* is, thus,

- An attempt to tell a story from a female's perspective, but also;
- An attempt to revise history by exposing, or rather representing it, from an Arab American Muslim women and feminist writer,
- It aims to highlight, through the use of social regular events, the juxtaposition relation of American vs. Arab Muslims, a two scheme relation reflecting how to affect and be affected by the other,
- It endeavours to revise stereotypes perpetuated in both cultural sides;
- It breaks traditional views of women as victim of patriarchal culture,
- It pictures that Muslim people cannot only retain their own identity but also enrich it,
- It portrays different perspectives from other writers and other feminists who are more critical of Islam than the Westerners (example Saadawi in Egypt and Mernissi in Morocco),
- It shines a spotlight on the Islamic culture and religion,
- It opposes perpetuation of Orientalism, Gendered Orientalism and Opposed Orientalism notions,
- It proposes a counter discourse for stereotyping as an advantage for the cause, that Muslims are not one type; not against it, and finally,
- It encompasses both internal and external world of an Arab American Muslim social actor;
- Finally, it gives a voice to Kahf. As she claims:

In my upbringing, the foremost factor in bringing me to my voice was religion, and the religion of Islam as manifested in my family had a modern, political Islamist orientation. Whether I agree or disagree with that

worldview today, I am dismayed that it is being painted as terroristic, not only in Western media, but by secular Arabs, Arab feminists, and others who consider themselves as “progressive.” These progressives are often extremists themselves, favouring undemocratic secular rule over democracy that gives room to Islamists, whom they see as the apocalypse (Davis et al. 383).

4.4.2. *The Submission* by Amy Waldman

Amy Waldman’s first novel *The Submission* was published in 2011 by Farrar, Straus and Giroux. Working as a reporter with the New York Times, for eight years, and as a co-chief of the South Asia bureau next to covering the aftermath of 9/11 in Harlem, Brooklyn and the Bronx, a national correspondent with the Atlantic, a Berlin Prize winner from the American Academy in Berlin in 2010, and a fellow at the Radcliffe Institute for Advanced Studies, Waldman has produced a special piece of fiction that is almost near to reality. The novel gained her much recognition, as the Entertainment Weekly Favourite novel of 2011, as Esquire’s 2011 Book of the year, a New York Times Notable Book for 2011, A Washington Post Notable Fiction Book for 2011, one of the NPR’s ten best novel in 2011, and Amazon Best Books of the Month in 2011. It was also shortlisted for the Guardian First Book Award when it lost to Siddhratha Mokherjee’s *The Emperor of all Maladies* in 2011.

In many occasions Waldman reported her refusal to consider *The Submission* as a 9/11 novel. In an interview with Jeff Glor, she asserts “I do not really feel like it is about 9/11 per se; it is about the aftermath, about a lot of questions we, as a country, faced”. In another interview with Marcia Franklin Waldman considers her novel as “a longer view, sort of stepping back and looking at what has happened to the country in the coming years”. Although not much scholarly production is gathered about the novel; Nevertheless, it is

considered as the new novel of 9/11 for its illusions and reporting the aftermaths of the event and for its difference from prior 9/11 novels.

Though written ten years after 9/11, *The Submission* is mostly reported as novel of trauma. It is also recognised as heavily charged with political views, as Arin Keeble refers to it as “the most directly political 9/11 novels” (15). As the one who dealt with novel in details, Keeble claims that *The Submission* “works against the unilateralism of the Bush Doctrine, and attempts to reanimate some of the nuance, complexity and conflictedness that was overshadowed by Manichaeism and clash-of-civilizations discourse” (16). Clear interconnectedness between the novel and politics are revealed regularly by *The Submission* reviewers. Michiko Kakutani comments that the novel “reminds us how inextricably linked the personal and the political, the private and the public have become in our post 9/11 world,” especially when it has tackled ethnic, religious and regional politics and the effects of 24/7 media reportage. In his review of the novel for the Guardian, William Skidelsky remarks “published a decade after 9/11, it reveals much about the frenzied, division political climate produced by that catastrophe, which is still very much in evidence today”

Reviewers and literary analysts classify *The Submission* as a history novel. Though the novel does not refer directly to 9/11 but expressions like “in the wake of the attack”, “a year after the attack”, and “there was no joy that day” all give the illusion of 9/11. Moreover, reference to Muslim protagonist and the community rejection of his memorial, albeit an American Muslim, reinforces the implication and prepares the readers to read it as a historical novel. Claire Messud concludes her review stating:

Elegantly written and tightly plotted, ‘The Submission’ ultimately remains a novel about the unfolding of a dramatic situation – a historian’s novel—rather than a novel that explores the human condition with any

profundity. And yet in these unnerving times...a historian's novel at once lucid, illuminating and entertaining is a necessary and valuable gift.

Waldman herself has revealed her dependency on historical books when writing *The Submission*, “from Philip Nobel’s acerbic and insightful book about Ground Zero, Sixteen Acres; to the daily round-up architecture news from ArchNewsNow; to lots of Fox News, to a novel called Paradise...to many books about Islam” (<http://www.thesubmissionnovel.com/>). There are in fact two real incidents that fuelled the novel’s writing. The first is what Waldman herself refers to as an inspiration, Maya Lin’s Vietnam Veterans Memorial which sparked national controversies mostly political than artistic. The other incident happened in 2009 when the New York Times reported plans for Muslim community centre in Lower Manhattan. Protests, like those appearing in the novel when the name of the memorial designer is Mohamed Khan was revealed, were organised by different groups, among them Muslims who considered the choice of the site as ‘insensitive’, a detail which would complicate relations among different ethnic groups relations in America.

Moreover, the novel as a genre is highly read as call for new social realism which requires fiction writers to use their reporting skills, especially those who have journalistic writing style. According to Kakutani, Waldman “has come up with a story that has more verisimilitude, more political resonance and way more heart than Mr. Wolfe’s own bestseller, *The Bonfire of Vanities*” (Ibid). The novel, moreover, may seem like a ‘roman a clef’ in which realities are disguised under fictitious umbrella. Finally, by adopting a journalistic style Waldman’s novel possesses particular characteristics like mastery of dialogues, gained through her reporting career, the use of short declarative sentences, short paragraphs; which does not require complicated punctuation, a grade-school like grammar, unpolished descriptions, and rigorous word choice.

Conclusion

The aim of this chapter was to collect a scope for the 9/11 literary modes which if not projected the event they have been affected by it at least. Before an indulgence on the literary genre that had become for a moment a dominating one in the history of post-modern American literature, one collected a definition to terms that are important to the study: story, narrative, and discourse. After that, a summary of post 9/11 literature was provided. Finally, the chapter concluded with a brief synopsis of Kahf and Waldman works highlighting their political, philosophical, and literary inspirations. The next chapter will lead to an outside-in analysis paradigm in which the two cover books will be under analytical inspection.

Chapter Five: *The GTS* and *The Submission*: Book Covering and Overall Discernment

Introduction

A book is a mass of emotions, thoughts and experiences. The cover is the frame throughout which these are enveloped. It is the first means of communication between the author and the reader. Though it is familiar to us to hear all the time the idiom saying “do not judge a book by its cover”; metaphorically meaning that we should not prejudge the value of something or someone by its appearance, but a cover of a book has always so much to tell not only about its content but also about its creator (s) including the author, the cover designer, and us as meaning makers and interpreters of its existence.

Therefore, before any indulgence into the study of the narratives, *The Girl in the Tangerine Scarf* (The PublicAffairs Edition of 2007) and *The Submission* (Farrar, Straus and Giroux Edition of 2011), the first step part of this chapter will attempt at discussing how the book cover conveys meaning and thus is a means of representation in itself. Following Foucault’s study of painting as representation and Hall’s modern contribution to its analysis, this first step to the chapter will endeavour a close reading of the book cover entailing all aspects that compose it. This will follow a scheme of answering these questions: why the cover book is important to the book acceptance or refuse? How are book covers designed and for what purpose? How the targeted cover books are discursive events, and how as discourse they can be analysed? How can a cover book reflect gender discourse, in this case a woman’s discourse? The second part will summarise the different elements that constitute the novels under study. It will envelop the novels’ comparative card identification, characterisation, settings, and major themes.

5. Book Covering

Studies reveal that “a person spends about eight seconds looking at the front cover of a book” (Wall Street Journal Study). This means that book covers have very short time to give

an impact on the reader. Hence, designing or choosing a suitable book cover that reflects, or in other words represent, the content of the book is as difficult as writing the book itself. A book cover is first and foremost the first communication relationship between the readers and the writers. It carries details of representation starting from: whom it is aimed to, the topography it covers, message it conveys (the spirit of the book), the title (and choice behind it), the photo as illustration (which in its turn conveys the atmosphere, desire, feeling, concepts and themes of the book), the colours attached to it (the choice of colours which goes hand in hand with the objective the book aims to achieve), and finally how to make all previously mentioned aspects harmoniously connect to each other to create a window that relates the book content and the reader's heart.

As a marketing representation, book covers preceded electronic book illustrations. They are the classic and oldest type of advertising tool for a piece of literature. They serve at increasing sales and their attempt is to attract, maintain and manipulate the paratext in the book (Yampbell 369). To achieve this target many aspects influence the process of making book cover: illustrations, author's name, brand, title, book size, style and design. They express "an amalgam of form" (Genette 17) and if poorly chosen or designed it gives the lack of visual communication where visual art has dominating power over the choice especially of contemporary society. Hence, it is the job of a book cover to invite the reader in or out. Not only it does lead to an understanding of the spirit of the text but book covers also reflect the author's intention (s) since the final word for its approval or disapproval is his/hers. It is, thus, a logical standpoint.

More importantly, book covers do not only imply marketing representations; they convey in themselves a more valuable aspect: a cultural representation. As a cultural artefact, a book cover, "as compact as a time capsule... holds forever the memory of the brief cultural period when it was in print" (Vienne 7). Therefore, a book cover embraces a spatial representation, it

represents the reference period inside and outside the book. They are also eminent to culture for possessing the power to reflect, proliferate and inspire cultural values and ideals about sexuality, gender, and individuality. They make the book become “a physical manifestation not just of the ideas of the author but of the cultural ideals and aesthetics of a distinct historical moment” (Drew and Sternberger 8). Though sometimes book covers might betray the text instead of representing it, especially if not carefully designed and reflected on, there is still “a subliminal language of images and typography that speaks directly to the subconscious mind of the potential book buyer” (Vienne 40). Hence, a book cover holds a discourse stratum that is open for discussion and analysis.

5.1. Discourse Analysis of the *GTS* Book Cover

The *GTS* book cover attempts to visually represent a discursive event, simply composing the story Kahf, as the author, and Khadra, as central character, want to tell us; but which has many connections with the concept of representation. The first style of representation is reflected in the character of the image in the book cover. It is known that images are representations in themselves for “an image is long lasting and more durable than opinion or attitude... [They] are simplifications of the reality which they describe” (Alenius et al. 8). An image becomes real if the perceiver considers it as an object of study. It has the power to carry messages words may not be able to express.

The *GTS* book cover shows a mid-aged woman, resembling the author and the character’s image in our minds. From the colour of her complexion and the way she stands on the wall behind her, we have this feeling that she is tired but of what we do not have the slightest idea. The second thing getting our attention is that she wears a scarf. It is not a specific scarf to all Muslim girls or women, as Saudi or as Algerian would wear. It is the kind of scarf Syrian girls wear but it is until we read the book and look for Syrian tradition that we discover it. The woman in the picture is representing with her body a psychological act of exhaustion. This

representation is also expressed through words within the novel's discourse and transmitted to the reader who is also a social actor in matter of perception and representation of discourse.

According to Dreyfus and Rabinow (1982) "Foucault reads the paintings in terms of representation and the subject"(qtd. in Hall 1997 20), and following this scheme the researcher shall read the book cover as discourse and one shall rely on the author's choice of the image for it is the discourse not the subjects who speak it which produce knowledge. For Stuart Hall (1997) "Subjects", in this case the author, "may produce texts but they are operating within the limits of the episteme, the discursive formation, the regime of truth of a particular period and culture" (55). Hence, one cannot escape culture and its context for analysis.

The subject of Kahf's book cover applies to discourse, it submits to its rules and conventions. According to Foucault's approach discourse produces figures or subjects who reflect certain knowledge of rather forms of knowledge, in this case knowledge about an Arab American Muslim woman who lives in post 9/11 America. Therefore, the book cover holds subject position on a space, America; and a time position, post 9/11. Looking at her from my own perspective as an Arab Muslim woman from Algeria who have heard of America and studied the time and space but who have never experienced immigration from within gives a particular representation that is itself folded by other kind of discursive power and knowledge. Reading the book cover, hence, does not suggest a correct and complete meaning to its representation(s). Subsequently, one shall try to take a neutral position when analysing the book cover as well as the works in general.

First, the photo inserted in the book cover was designed and photographed by Susan Shapiro and which some suspect it to be the portrait of the author, Mohja Kahf. It shows a woman standing her body on an old fashioned wall. Though dark in colour, the wall does not stop it to be lighted with the colour of the 'tangerine' scarf which rather reflects a vivid and

bright scene. In the centre of the photo stands a veiled woman. She is the centre of the photo but not the subject of the *GTS*.

For Foucault (1970) a painting, or a photo in our case, produces its own kind of knowledge, “it tells us something about how representation and the subject work” (Hall 58). The photo does not reflect truth, it is more like any other veiled woman image but it holds more than mirroring what it really looks like. Meaning, here, depends on how we read it. We see a woman standing in the corner of the photo but we do not know who is next to her or if she is alone or accompanied. Meaning, thus, is constructed around what we can see as much as we cannot see (Hall 56). What is absent in the photo is as much important as the subject within. We as readers, as spectators, we have to subject ourselves to the photo’s discourse in order to become ideal viewers of its representation, producers of its meaning and its subject since we are the ones who give it meaning.

Representation following Foucault’s plan occurs depending on three aspects: First, us as readers, or rather spectators; who look and unify “the different elements and relationships in the picture into an overall meaning” (60). Then there is the writer who produced the book and gave it a cover. The author is present in two places at once, outside the picture in order to give it a shot to be there and within the text this cover is giving a frame to. Finally, there is the point of view of the narrator who mirrors and represents us as the spectators. We as spectators and analysts of the picture are both “subject of the discourse”, in other words what is it about, and “subject in the discourse”, or the context which makes sense of it all.

Our job as spectators is not to create knowledge but to complete the meaning (s) of the picture. As Foucault argues, “projecting ourselves into the subjects of the painting helps us as spectators to see, to make sense of it” (60). Therefore, it is a constructed dialogue between the author/photographer and us, whom she/they would never know we are to take part or position as spectators. Then, what does the book cover of the *GTS* tell us? First, one shall consider a

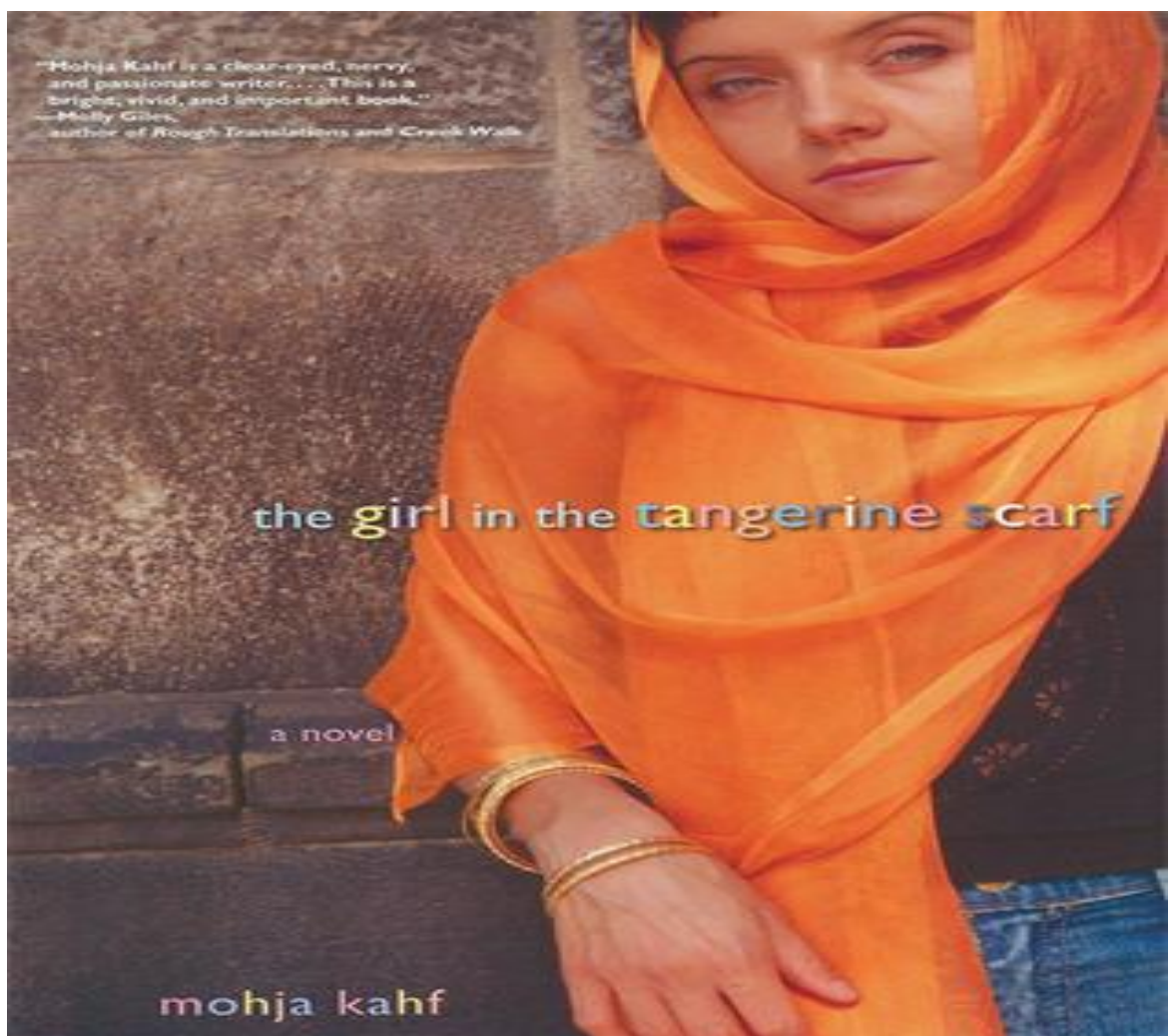
whole picture reading covering details around it. Then, a part will be devoted to the tangerine colour as a dominant colour of the photo and a representation icon. Finally, a special part will be given to the scarf as representing symbol for the writer, the expected audience, meaning the readers; and us as meaning makers.

5.1.1. The *GTS* Book Cover as Whole

The woman in Kahf's book cover wears a black t-shirt and blue jeans which implies that the writer is transmitting implicitly messages about Muslim women regarding Islam and the West, messages of multiple identities.

Figure 9: *The Girl in the Tangerine Scarf* Book Cover

(<https://www.amazon.fr/Girl-Tangerine-Scarf-Novel/>)



Despite the modern appearance of the girl in the cover that reflects a mixture of American and Muslim cultures; she still wears her golden jewels a sign of purely Syrian Arab tradition. Kahf's main concern is said to be a changing move towards discourses regarding Muslim women and the act of veiling as sign of oppression and discrimination. By wearing colourful cloths; which are known as forbidden to wear in Islamic cultures, and the veil; which is for Westerners a sign of degradation and oppression of Muslim women, Kahf challenges both, Western and strict Muslims ideologies and creates a new persona, a new identity which does not seek to be accepted by either but herself.

Though looking tired and confused as her look reflects, the illuminating colour of the scarf the woman wears in the centre of the photo expresses hope, enlightened spirituality and the strength this woman holds in difficult times as the discussion part of the colour will reveal in the following pages. The coloured letters of the title also make a vivid ambiance and reflect how colourful the story of novel will be telling about the metamorphosis life of an Arab-American Muslim woman young girl named Khadra.

5.1.2. Tangerine as a Dominant Colour in the *GTS* Book Cover

Colours have physiological, psychological and cultural impacts on the human being's personality. Sometimes these impacts reflect positive emotional and action stimulations. Otherwise, they reveal sombre and dark negative parts of our personalities. Every colour, however, shares a yin/yang contrary forces which actually are complementary and interrelationally connected. The colour tangerine dominating the book cover of the *GTS* has its own signification. Nevertheless, it must be clear from the onset of this colour discussion that any attempt to define a particular colour by means of words is an attempt to failure whether we are referring to it by attaching it to an object, comparing it with other colours, or discussing it as matter of physics.

Studies reveal that colours hold cultural meanings and their perception does not rely on sensory organs alone, they are influenced by other factors such as place, time, age, space...etc. The visual perception of a given colour is the first step towards communicating its representation; secondary meanings are attached later. While Whorf's hypothesis challenges any full language meaning to human experience, and defining colour here is one of them, one shall attempt to relate the colour meaning to its scientific and cultural designation.

Tangerine is defined by dictionaries as a reddish-orange colour. It refers in nature to a small sweet kind of orange fruit from where the colour gets its name. Having some golden rays on it, tangerine shares many characteristics with orange. It is said to be the colour of strength in difficult times, it helps in times of disappointment and despair as it assists from recovery of grief, then maybe consciously or subconsciously the *GTS* author and designer did not want to miss it all. It is also said to be optimistic, uplifting, a rejuvenating the spirit colour. It reflects spontaneity, positive outlook; it keeps people motivating as it helps us to look for the bright side of things in dark moments.

Socially, it is the colour of the extroverted, uninhibited, and showing off people. It stimulates communication and two way conversations; a tool that was used by the author and designer to attract and open conversation with the reader. It is said to free the spirit of its limitations, encouraging self respect and respect of others, a fact that Kahf's novel targets deeply especially in matter of respect relationship. Moreover, it is warm, vibrant and flamboyant colour that Kahf wants to challenge with the sombre colours worn by Muslim and mourning women all over the world. It is also a colour of self confidence, sociability and adventure which are all reflected in the personality of the protagonist of the novel.

In sexuality, tangerine is the colour of femininity as it represents feminine energy and the energy of creation. It vitalises, inspires, and reflects enthusiasm and passion, which the girl in the book cover expresses through her body position. Psychologically, tangerine is read to be

the colour of affordability, cheapness and superficiality. Its negative connotation includes insincerity, dependence, exhibitionism, cheapness, overbearing, overly proud and self-indulgence.

Culturally speaking, tangerine as a colour is derived from orange which represents different things to different people. In Asia, it is spiritually enlightening, positive and life affirming. In the U.S., it is associated with traffic delays, road danger and fast food restaurants. In American business, it indicates cheapness, visibility and loudness. In India, it refers to rebellion and death; it is the colour for death shrouds of married women and the robes of Hindu monks. In Japan, it is the colour of happiness and love. While in France it symbolises earth and nature. In Ireland, England, Scotland and Wales it refers to the Irish flag and the Protestant Religion. In Hong Kong, China and Taiwan it symbolises humility, happiness, good health, immortality and love. All the above characteristics have been collected through a mixture of red and orange features and symbolism.

In the Arab culture, the colour Tangerine is the symbol of fall and harvesting. It is associated with healthy food and it stimulates appetite. In the Kabyle part of Algeria it is referred to as “edahbi”, a colour for joy, happiness and strength. For Syria, orange has been the colour for refugees. Recently (2016), the Refugee Olympic Team has created its own flag for refugees. It is a banner of bright orange crossed by a single black band colour that associates with refugees’ jackets worn on their journey to safety. The Amsterdam based Syrian refugee girl and one of designers of flag, Yara Said asserts, “If you’ve worn a life jacket as a refugee, you will feel something when you see this flag”. Said is proud to have helped make a symbol that represents the cause, “the flag is a statement...It has a powerful memory...It has to be international...It had to leave an impression”. For Said the flag represents a powerful mental meaning, it says “we are here, we are strong, we are human, and we are going to go on”.

In relation to the *GTS* book cover, the tangerine colour may represent the diaspora community, especially those like Kahf who immigrated because of exile resulting from Syrian regime opposition. The colour also symbolises the writer's self assertion, self cultural respect and respect to the other's culture and religion. It is the colour that was aimed to brighten the exhausted face of the woman centred in the book cover giving her body and mental attractiveness. Finally, tangerine may represent warm, elegance and most importantly hope for a better future.

5.1.3. Veil as a Symbol of Representation in the *GTS*

A dictionary definition of the veil introduces it as “a piece of opaque or transparent material worn over the face for concealment, for protection from the elements, or to enhance the appearance” (<http://www.dictionary.com/browse/veil>). A veil, hence, is a material used for protection or disguise from the other. Without the others' threatening behaviour, there would be no need for protection or disguise. The word veil was mostly attached with Christian and Muslim women; nowadays it is more of Muslim women symbol of religion attachment. However, veil did come with neither Islam nor Christianity and means different things to different people, cultures, and even genders.

As already explained, a veil means different things to different people in matters of understanding and practice. In Algeria, the veil means the headscarf, or Hijab, that women wear and which takes many forms from simple headscarf to 'Djilbab', which is Abaya worn to cover the body from head to feet and which includes hand gloves and sometimes face cover. In Saudi Arabia the Abaya that covers the body is veiling. The 'Purda' or 'Pardah' is the Persian reference word given to the veil in Afghanistan, Pakistan, and Northern India. The usual 'purdah' garment worn is known as burqa which may or may not include a 'gashmak', a veil to conceal the face in which the eyes may or may not be exposed. Among Hindu

women a form of purdah is called the ‘ghoonghat’ which is used by Hindu women in front of their elder men in laws’ presence.

The original meaning given to the veil as it is known today is not common to the veil itself as a practice. It is rather a social construction expressed through cultural discourse. It has been differently interpreted even within the same cultural entourage and though Islam is a united religion; Muslims themselves interpret it in multidimensional ways. According to the religion of Islam the veil is an obligation for every woman who crosses the age of puberty, specifically it is the age when a woman has her first menstruation period between the age of eleven and eighteen. Though not clearly mentioned in the Quran; it is Allah’s rule exercised by Islam women mothers known as ‘Omahat al Moemineen’ and who are in fact the wives of the Prophet Mohamed peace and bless be upon him; and which was exercised following his orders.

Called ‘Hijab in standard Arabic and translated in English language as the ‘veil’; it is practice that takes multifaceted shapes and beliefs. It is a purpose to regulate corruption that results from contact between men and women. Since men are in danger of not taking control over their sexual desires when it comes to contact with women; Islam prohibited women to be in contact with men who are not blood relatives without a veil. In this way; women themselves are protected from lust and men’s discrimination. It is then, Allah’s ordained solution to men’s and women’s sexual appetites.

Though in some cultures veil exist as man’s practice, for example the “tuareg” people in the South of Algeria, south-western Libya, Niger, Mali and Burkina Faso; the veil represents a distinction between the two sexes in many cultures since only women are required to wear it unlike men who are prohibited to resemble them in cloth or in behaviour. It is for many a sign of devotion to Allah’s rules obedience; and a reminder to woman’s responsibility over her husband and children. It is also the way by which a Muslim woman shows her loyalty towards

her cultural heritage and a pillar to her unique identity. These arguments are illustrated by Muslim from suraà of Quran and The Prophet Mohamed’s Hadiths that urged women to veil for their safety and that of their counterparts;

يَا أَيُّهَا النَّبِيُّ قُلْ لَأَزُوجِكُمْ وَبَنَاتِكُمْ وَنِسَاءَ الْمُؤْمِنِينَ يُدْنِينَ عَلَيْهِنَّ مِنْ جَلَابِيبِهِنَّ ذَلِكَ أَدْنَى أَنْ يُعْرَفْنَ فَلَا يُؤْذَيْنَ وَكَانَ اللَّهُ غَفُورًا

رَحِيمًا (<http://quran.ksu.edu.sa/tafseer/tabary/sura33-aya59>)

This is translated in English as, “O Prophet! Tell thy wives and daughters, and the believing women, that they should cast their outer garments over their persons (when abroad): that is more convenient, that they should be known (as such) and not molested. And Allah is Oft-Forgiving, Most Merciful.” (Muslim Pro 9.7.1 (97101). Quran: Al-Ahzaab, The Allies (33)

As far as the *GTS* is concerned, veil may represent different meanings and since Kahf is Arab Muslim and American, the interpretation becomes wider and more inclusive. A veil, as discussed in Leila Ahmad’s essay “Women and Gender in Islam: Historical Roots of a Modern Debate” (1992), can be read as a symbol of connection between Muslim diaspora women living in a non-Muslim environment like the one Arab and Muslim live in after 9/11 attacks. It also serves as a means to resolve the problem to “fit in” the crowd. It is in some cases a sign of differentiation between Muslim and non-Muslim women; though many Muslim women nowadays do not practice it considering it rather a part of tradition more than Islam obligation.

Moreover, veiling is considered as a source of purity and a practice that serves women to free themselves from men domination over their bodies. It is an advantage to more safe and respectful life. Though many modernist feminists consider the act of veiling as an aspect against modernity and a sign of submission to patriarchal oppression and domination; veiling for many rests an act of loyalty toward cultural heritage and a pillar of Arab and Muslim women identity.

The woman in the *GTS* book cover, hence, may represent implicitly or rather explicitly all the already mentioned representations of the veil. With her standing and body all covered by the tangerine scarf, she also reveals her attachment to her culture, religion, and chastity for the veil here does not only cover her head as usually known for scarf wearers but all the whole exposed part of her body in the picture.

5.1.4. The Title as Figurative Sign of Women Writing

A title is the first linguistic lead to a book. The choice of the title, hence, plays an important role in guiding the reader's expectation of its content. Titles, scholars argue, have communicative purposes and reflect gender specificity:

The reader of the female prose can easily catch the communicative purpose and the problem set by the author with the help of the titles. The title is considered to be the special figurative sign that is important for the main text idea decoding which represent author's modality (480).

Most of the time, women's fiction titles reflect "the so called themes of the modern female discourse", tackling topics related to their life as women: motherhood, women education and health, work career, women discrimination, women dependency/independency, all related to aspects of age, social status and behaviours. As such, they usually imply words like 'woman', 'mother', or 'wife' expressing role function, or words which reflect their feminine nature like colour adjectives, state verbs which express emotions, or further their challenge by words which mirror their counter discourse position, for example ethnic, religious or gendered terms.

The Girl in the Tangerine Scarf exemplifies the above discussion. As the title suggests, the novel holds a story of a 'girl' which entails gender, age, and state of maturity. The colour 'tangerine, as it has already discussed, involves a lot of feminine, ethnic, and cultural meanings. Scarf, also as it has been explained in details in the previous pages, is a sign that

defines this girl's cultural and religious belonging, next to being a sign of freedom. Combined all together they make up a window into the world of the writer, the characters and the supposed readers.

5.1.5. The Book Cover's Reviews Discussion

A book review is literary genre of its own. Its focal aim is to evaluate, describe and criticize a piece of literature, mostly known and read in the back of novels and magazines. It targets intrinsic and extrinsic characteristics of a book such as the writing style and the story representations. It may focus on one book as it can discuss what relate/ differentiate more than on book. Book reviewing is a subjective action. Despite its objective mission; it holds the reviewer's perception(s) of the work. We, as reader we have our own way to react against what the book is telling or how it is told. When it comes to more scientific book reviewing more objectivity is attached to the impressions and mode of evaluation of the piece dealt with.

Book reviews, however, have other purposes than literary evaluation; they serve economic and political purposes too. They influence the buyers'/readers' decisions to purchase or not to the targeted books: "the short descriptions..... the layout and illustrations of a book's cover and the design of its page strongly influence consumer behaviour"(Fudernick 17-18).

As far as the *GTS* book cover is concerned, it consists of three book reviews, a short biography and a plot summary. The organisation of such segments in the book cover has its own purposes but one's concern will be to focus on its discursive aim and the way it is perceived and what it represents. First, the front cover of the book consists of one review at the upper right at the top, the title in the middle and the name of the writer in the bottom. Regularly, reviews are kept for the back cover but the exception is made for purpose. The back of the cover comprises respectively: a review, the summary of the plot, another review, and a short biography of the writer next to it a photo of her, and finally the cover designer and photographer's name.

I shall discuss these segments not according to their appearance in the book cover but according to discussion objectives. First when it comes to the short biography of the writer, a six line paragraph lies there next to it a photo of a middle aged woman, Mohja Kahf, wearing a partly loosen scarf with a Syrian facial features just like those describing the protagonist of the novel, an olive-skinned woman with dark hair and eyebrows and light green eyes.

The short biography introduces the name of the writer, her origins, and when she came to the U.S. in barely two lines, if not one line and a single word. The rest of the six lines are dedicated to her accomplishments as professor, writer, winner of an award and a literary prize. No political or religious interests are mentioned. Such selection serves the book cover designing because the novel's target reader is not limited to the Americans, it is a novel that targets the whole community, including Arabs, Muslims, and all Americans since the novel was first published inside America and got its time to slip over the whole world. One must emphasise that the expression of "whole world" is intentionally used here since one must recognize that the world is parted between Muslims and Americans, meaning those who are pro-Islamic and those who are either American of origin or Americanized culturally, hence belonging to it in a way or another.

The front book cover only review is Molly Gils', an associate professor at the Arkansas University, a short story writer, and a novelist, a fact which may show the common interests in writing or reading she and Kahf share. It also reflects closeness of both as women and American. Gils' book review of *GTS* introduces Mohja Kahf as "a clear-eyed, nervy, and passionate writer". First, a dictionary definition to the compound word *clear-eyed* is attached to a person who possesses sharp vision, an acutely perspective and perspicaciousness. Therefore, Kahf is introduced physically and mentally as having an enlightened perspective. Just after that, Gils refers to Kahf as nervy yet passionate writer, not woman, Muslim, Arab or American; but writer which leaves us the supposition that the nervousness and passion, which

are attached to strong feeling toward something or someone, are related to the aspect writing as an act and production. The question that rises hence is: Kahf is nervy of what, whom and why? Passionate about what, toward whom, and why? Questions that will be discussed in the novel's analysis as perception and representation later in this work.

Describing the novel, afterward, Gils comments that it is "a bright, vivid and important book". The word *vivid*, when related to the sense of perception is connected to luminosity but since she is referring to a book it may imply intelligence and brilliance. In neologism, the art of newly coined terminology, it coincides with a naturalistic worldview with no supernatural or mystical elements. Gils concludes her reviewing describing the novel as "an important book". Considering all previously mentioned comments, one wanders in what way is the *GTS* important? And to whom? Is it to the reader or to the writer or to both?

Finally, it must be noted that Gils is not only an American woman writer but the kind of writing she performs deserves some attention. Gils is interested in relationships and the rough translations and gestures that govern the humans' way of understanding each other. She tackles women struggle for identity insertion and methods to voicing the voiceless. She also craves to know the wrong and right decisions we make through our way to find love. Many themes of the already mentioned are apparent in the *GTS* if not govern its perception, especially the interest of giving women a voice; and the eagerness to understand relationships, what connects them best and what destroys them worse.

At the back cover of the book, precisely on the top, there stands Daniel Abdal-Hay Moore's review about the *GTS*. Moore describes the novel as "a refreshingly human look", an expression which asserts that the novel reflects perception(s) and is an act of representation. A perception of a woman writer, how does she recognise her surrounding, which is an act of seeing not limited to the senses but to the perceptions from the point of view of "growing up Muslim in America", as he adds. First, the word 'refreshingly' is tied to how the book is

represented. The term is an adverb derived from the adjective ‘refreshing’ which refers to the power of vitality, energy and most importantly to the act of being fresh, different, and new.

Afterward, he introduces Kahf as “a serious seeker and wrestler of emotions and ideas” combining the act of looking for and fighting for both what the heart and the brain seek: love and knowledge. Then, he refers to the *GTS* as “clean American prose that shows brilliance”. The word clean folds different meanings and interpretations implying purity, morality, and fullness. He situates the book into the American prose without any precisions toward a given ethnic group, which may imply Kahf’s already belonging to the American nation and which she undeniably struggles for in her writings, especially in the *GTS*. Kahf wrestles in the novel to resist any racist exclusion and does not leave a space to criticise its multi facets. Moore, finally, concludes with expression ‘shows brilliance’ as if the story, like a movie, is projecting life of growing up Muslims in America in effulgent, resplendent manner.

It is worth mentioning that Moore is an American poet, essayist and liberalist who after converting to Islam, precisely Sufism, inserted the name Abdal-Hay between Daniel and Moore to be called as Muslim next to his American name. He is the wrier of the *Ramadan Sonnets* and *Dawn Vision*. Living in different parts of the Arab world like Morocco and Algeria, Moore was inspired by the different practices of Islam, like Ramadan practice of fasting, practice of praying especially of dawn, discussions about angels and the Judgment Day or what he refers to in his work *The Chronicles of Akhira*. All this may show how he as a writer and Muslim feels connection to what Kahf has experienced and wanted to share with people.

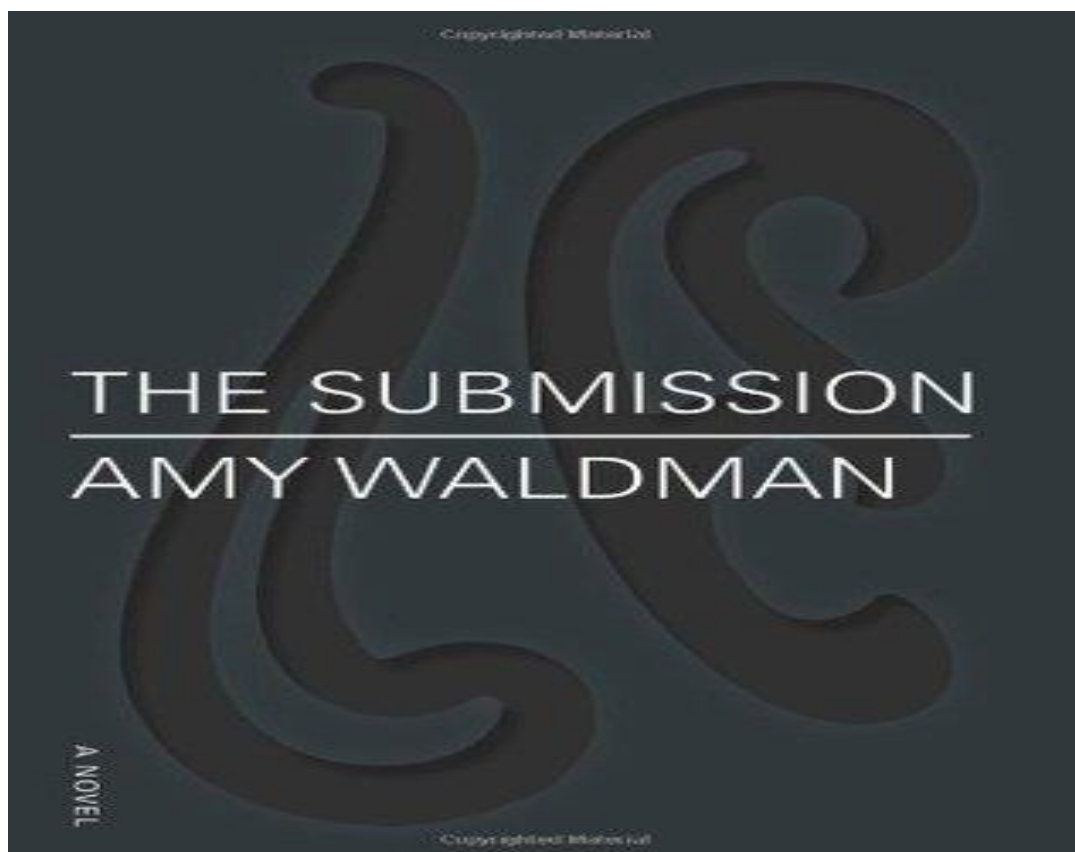
At the bottom stands the third and final review written by Dr. Yemisi Jimoh, the author of *Spiritual Blues and Jazz People in African American Fiction: Living in Paradox*. Without even an indulgence in the works of this woman writer one can imagine what both writers share in common. First, they are both Americans but with a hyphenated reference of identity:

Arab-American and African-American. Furthermore, they are both women and writers. Reviewing the *GTS*, Jimoh focuses on the work more than the writer herself. She states, “Mohja Kahf’s depiction of this community of Muslims in the heartland of the United States compels her readers to see this country through new eyes”. The expression ‘new eyes’, shows how the work of Kahf exposes a new look to the experience of Muslims in America, from the perception of a woman who considers herself an American as much as an Arab.

5.2. *The Submission* Book Cover

Amy Wildman’s book cover is less colourful, compared to Kahf’s, and deeply significant. 9/11 for Americans was the day the American venerability has been scratched, its vulnerability has been exposed, and its security has been lost. The black colour of the book cover reflects Americans mourning not only the 9/11 dead but the aftermaths of the incident on their lives, whites and non-whites alike.

Figure 10: *The Submission* Front Cover (<https://www.goodreads.com/>)



The title and the writer's name in white engraved in the middle of this blackness represent different things. It may represent hope which light offers in the middle of the night. With its form in all caps, it may express a shout, a scream from inside American souls who witnessed the incident or have carried out its burden on their backs. Written in a headline style of writing, regularly found in the top of newspapers and magazines, the title and the writer's name on the book cover suggest that the novel is reporting an uncovered story that should be read in order to be discovered. The book cover, also, has at its background a garden-like drawing which will be addressed after finishing the cover books analysis, because the 'garden' has an eminent representation value in the novel reflected in its book cover.

5.2.1. Book Cover Reviews Analysis

At the back cover, dark as well, stands an underlined sentence which tells *Praise for THE SUBMISSION*, the title still in all caps. Under the sentence, four reviews of the novel by Richard Price, Lorraine Adams, Publishers Weekly, and Donna Seaman endure. The first review extract by Richard Price, the American writer of *Freedomland* and *Lush Life*, quotes "The Submission is a wrenching panoramic novel about the politics of grief in the wake of 9/11. Amy Waldman captures a wildly diverse city wrestling with itself in the face of a shared trauma like no other in its history". The words 'wrenching', 'grief', 'wrestling', and 'trauma' reflect the severity of the perception of the incident as devastating, reflecting psychological effects. The hyperbole, "like no other in its history," reinforces both this image and Price's own representation of the event as historical and incomparable for the American nation.

The adjectives 'diverse' and 'shared', however, has a connotative meaning; one wonders if it includes American Muslims within its layers. The adjective 'panoramic': on the other hand, is the only one referring to the novel itself describing it as encompassing different views, different perceptions. Nevertheless, the noun 'politics' has a mysterious implication in which 'grief', though entailing pain and sorrow, becomes doubted. In other words, and as the

novel's story depicts, some grieves are politicised for the benefit of the dominating power. The expression "the city wrestling itself" is a personification that underpins this later point of view. Finally, Price categorises *The Submission* as a post 9/11 novel, and since 9/11 has a political background, it is confirmed that we are dealing with politics more than fiction here.

The next review extract is written by Lorraine Adams, the author of *Harbor* and *The Room and the Chair*. As a journalist and a novelist, she shares the interest and the job with Waldman. Being a contributor to the New York Review, a former contributor to The Washington Post, and a Pulitzer Prize for Investigative Reporting and Guggenheim Fellowship winner, she more than any other reviewer of *The Submission* understands the style and approach Waldman follows.

Her review extract states that "Amy Waldman writes like a possessed angel. She also has the emotional smarts to write a story about Islam in America that fearlessly lasers through all our hallucinatory politics with elegant concision. It's a literary breakthrough that reads fast and breaks your heart." The words 'angel', 'elegant', 'heart', and 'emotional' next to the simile 'writes *like* a possessed angel' resume the feminine perception on the novel Adams provides. Adams applauds Waldman for being brave enough 'to write a story about Islam', a religion strange to Americans before 9/11, and for challenging the "hallucinatory politics" that resulted from it. The possessive determiner 'our' transmits via it a tone of criticism of the Americans' exaggerated reaction, including herself, to 9/11 that reached a scale of 'hallucination'. '*Lasers* through' is a powerful metaphoric expression which compares Waldman's writing to a laser capable to see through hearts, and political minds, of people and describe it.

The word 'breakthrough', moreover, confirms it. Adams finds the novel concise and easy, her expressions "concision" and "that reads fast" reflects the capability of journalistic style to convey fictional stories. The expression 'breaks your heart', finally, suggests a two scheme

interpretation: one, that the novel is beautifully written that it mesmerises your heart; the other insinuates the sad feelings readers can experience while reading about the event and its aftermaths, which ‘breaks the hearts’ of Americans, including Muslim Americans, who lost their relatives or their lives, or both.

The third review extract The Publishers Weekly offers states that “Frighteningly plausible and tightly wound...Waldman addresses with a refreshing frankness thorny moral questions and ethical ironies without resorting to breathless hyperbole.” A starred review, The Publishers Weekly reads the novel as rationally realistic, as the expressions ‘refreshing frankness’ and “without resorting to breathless hyperbole’ suggest. The word ‘frighteningly’, however, relates the fictional story of the novel with the real frightening story of 9/11. The Publishers Weekly praises Waldman for her frankness while addressing with what they describe as ‘thorny moral questions and ethical ironies’, especially her confrontation with the American overstated stereotyping representations of Muslims after 9/11.

The final review extract, the shortest of the four, assesses the novel from Donna Seaman’s eyes. As a book reviewer in the Book List publication, she comments that “Waldman brilliantly delineates the legacy of 9/11...The Bonfire of the Vanities of our time.” Metaphorically, Seaman compares Waldman’s novel with Tom Wolfe’s satirical novel *The Bonfire of Vanities* written in 1987. As it has been tackled with in different parts of this work, *The Submission* is read as new social realism for the contemporary post 9/11 America.

5.2.2. The Garden: Reality as Opposed to the Controversy

In the middle of the book cover’s blackness stands a drawing similar to an important sign in the novel: the Garden. The garden in the story is the second important source of confusion and threat to the Americans, after discovering that designer of the garden is a Muslim man named Mohamed Khan. Although a garden is a representation of a place where people rest, enjoy freshness, and find physical and mental peace; the perception of the garden in *The*

Submission reflects the complexity of how perceptions entail representations despite linguistic governance. The same word encompasses different interpretations in accordance to the space; the environment (be it material or mental) within which it is produced and reformulated, and the cultural context.

The term garden is usually connected to green spaces where people look for open-mindedness, relaxation, and freshness. The green fresh land full of flower colours and butterflies is the first picture that comes to a mind when the word garden is uttered; even if gardens during winter and autumn have the same grey decaying picture as any other places in the season. A garden, generally, entails positive connotations related to hope and purity of mind. Dictionary definitions, for example, reinforce the positive image gardens possess: “A garden is a fertile and delightful spot or region”.

The word garden; for many religions; especially monolithic religions like Islam, Christianity, and Judaism, is used as a metaphor for paradise. It is the place in heaven that all mankind doers of good deeds are supposed to reside in the afterlife. It is the final destination where sorrows and painful experiences are all erased; and maybe this is the source from where the word garden has got its positive connotation. In her discussion of different interpretations of the word garden in Quran, Ansari states that,

The Quran gives 8 different names which Muslim theologians take to be 8 different levels or stages of Paradise.

- a. Jannatu-al-khuld (al-furqan, 25:15), can be called as « Garden of eternity » or the « Garden of immortality »
- b. Darul-as-salam (al-anam, 6 :127) can be called as « The abode of peace »

- c. Darul-al-Qarar (al-Mu'min, 40 :42), can be called as "the Garden" or "The Garden of Bliss"
- d. Jannatu-al-adn (al-Bara'ah, 9 : 72-73), can be called as "the garden of Eden" or "the Garden of Everlasting Bliss"
- e. Jannatu al-Ma'wa (al-Sajdah, 32 :19), can be called as "the Garden of Retreat" or "the Garden of Hospitable Homes"
- f. Jannatu al-Naim (al-Maidah, 5 :70) can be called as "Paradise " or "Heaven"
- g. Illiyin (al-Tatfif, 83:18), can be called the same.
- h. Jannatu-al-Firdaus (al-Kahf, 18 : 107), can be called as "the Garden of Paradise" (11)

Among the characteristics these different gardens are ought to bare are: perpetual shade, no heat from the sun or bitter cold, flow streams and canals, immortally green trees, dimensions of paradise may be likened to the width of the sky and the earth, and everlasting freely given fruits. (12) These are not characteristics particular to Islamic interpretations of the garden. Many religions have defined similar everlasting gardens for their believers to enhance good doings and ethical morality.

Gardens did not appear with Islam or the Islamic civilisation, moreover. Starting to originate in deserts, the notion of garden was strictly related to places near water and inspirations for their constructions stem from Persian and Roman civilisations, "by the middle of the seventh century, the Muslim Arabs had conquered Persia and converted the population into Islam and started using the crafts and skills developed by the Persians"(16) The Muslims contact with north African countries and Spain inspired their constructions of gardens which became more popular during the ninth century. Later, Islamic shaped gardens spread in

Cordoba; the capital for Arabs in Spain, in Iraq, Syria, Samarkand in Uzbekistan, Afghanistan, Pakistan, and North India.

A quadruple division of garden design had become popular in Islamic architecture of gardens. It is a design in which a garden is divided into four parts by water channels representing the rivers that flood in Paradise.

Figure 11: Char bagh (Vssun)



The figure four before Islam was a representation of the four sacred elements: water, fire, wind, and soil. Later, with Islamic influence with the different cultures and in combination with the four sources of life, a new Islamic garden quadruple appeared known as ‘Chahar bagh’ which refers to the,

Concept of Mandala with four corners...a mandala represents ‘wholeness’, an organic entity, a harmonic balance. At the centre of the Mandala is the **source of energy**.....It is from this energy that the thought is nourished. The analogue of this energy source in a garden

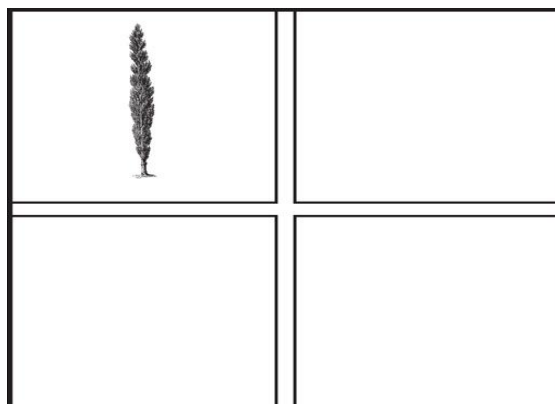
if the fountain, as water is the central source of the life of the garden, the energy source of the mind is central to the life and renewal of human soul.....For the garden to flourish, this ‘**water of life**’ must be channelled and distributed to all parts of the garden in a balanced and harmonious way”(28).

It is the kind of gardens spread in different regions in Asia and India and which has an Islamic significance.

The Submission starts with an epigraph which entails gardens and humans are tied together. Written by an unidentified Pashto poet which refers to the language of the Pashtuns or Afghans, the epigraph reads, “Like the cypress tree, which holds its head high and is free within the confines of a garden, I, too, feel free in this world, and I am not bound by its attachments”. Throughout the simile, the poet compares his/her freedom to a tree not only high and free but also in a garden, it is not any abandoned tree. The garden ‘confines’ the tree, protects it, includes it.

Before *The Submission*’s first chapter starts, there is a drawing of an empty garden showing just the four channels separating it. In different parts of the novel the four sections are filled up with trees as the seasons in the novel cycle, gradually from one to four. In the first page of the first chapter the drawing is filled with the first tree in one of the four squares (figure10).

Figure 12: *The Submission* First Stage Garden (Waldman 2011)



The garden will be in the novel an open concept for criticism and debate not for its shape but for what it represents. The story of the novel starts with a group of people from different parts with different backgrounds and careers meeting for the purpose of selecting a winner for the submission for a memorial design to 9/11. The jurors include Paul, the chairman, an ex banker and a man of ambition, good political command, and neutral morality. Claire, the female protagonist of the novel and the widow of Cal who died in the attacks, represents the dead families among the jurors.

The memorial; and the garden especially, shift in perception during the novel for her. Among the jurors there is Ariana who is a dominating member and always in opposition to Claire's emotional effects on the members' decision for the memorial. The members also contain a historian, a lawyer, politics men, and artists. Outside the jury members there are the different members of the dead families who lost relatives in the attacks and aim to have a memorial for them. Among these there is Asma Anwar, who lost her husband in the attack but since they were illegal immigrants America considers him as an 'alien'. All these people will have different perspectives of the garden and will attach a representation meaning to it which will result in conflicts.

Although the concept is introducing a natural garden but it unfolds different representations,

The concept was simple: a walled, rectangular garden guided by rigorous geometry. At the center would be a raised pavilion meant for contemplation. Two broad, perpendicular canals quartered the six-acre space. Pathways within each quadrant imposed a grid on the trees, both living and steel, that were studded in orchard-like rows. A white perimeter wall, twenty-seven feet high,

enclosed the entire space. The victims would be listed on the wall's interior, their names patterned to mimic the geometric cladding of the destroyed buildings. The steel trees reincarnated the buildings even more literally: they would be made from their salvaged scraps. (4)

Although the simple description describes the shape and the basic contains of it, nobody suspected it to be a Muslim garden for its quadruple form or the two perpendicular canals which were divided into four sections. It is until the name of the winning designer is revealed as Mohamed Khan that the perception of the garden will shift to speculate its representation. For Mo the garden holds meaning:

To me, the wall framing the garden, the wall with the names, is an allegory for the way grief frames the aftermath of this tragedy. Life goes on, the spirit rejuvenates—this is what the garden represents. But whereas the garden grows, and evolves, and changes with the seasons, the wall around it changes not at all. It is as eternal, as unalterable, as our mourning--- (216-217)

Claire prefers the garden for its beauty, “beauty wasn’t a crime”, she asserts. Nevertheless, there was more than beauty in the garden for her. For Ariana and the other artists, the garden “was too beautiful,” they also were looking for something which catches the eyes but for a memorial, a garden’s beauty is optional. They, however, “wouldn’t see what she saw” (4). Their senses and interpretations of them collided because of what the garden represent for each one of them. Compared to the other competitive last design, “the void was too dark for us,” claims Claire. By ‘us’, she includes all the families of the dead and excludes the jurors despite being Americans themselves, “Us: the families of the dead. Only she, on the jury,

stood for Us”. There is, hence, always a clash of ‘them’ versus ‘us’ even between the members of the same group and community because individual representation always interferes.

In order to understand what gardens stand for in the European mind, one have to trace their history briefly first. The earliest English gardens were designed by the Roman conquerors of Britain in the 1st century AD. Monastic gardens spread later during the Middle Ages with open green spaces surrounded by covered walls and a fountain in the centre. The Tudor gardens were Italian-like had intricate patterns of lawn hedges intended to be viewed from the mount or raised walls with spaces between the hedges filled with flowers. The Stuarts’, from the other hand, were French style with broad avenues from houses edged by rectangular patterns made of formal hedges. By the 18th century European gardens returned to the natural style.

Since America is multicultural country no specific style is acknowledged to be American garden. By the Colonial Period, gardens started to appear in colonies but only as productive gardens. By the 1800’s, kitchen garden were maintained for plants and medical herbs and flowers. After that, gardens started to be moved from out to inside backyards echoing the Victorians’. By the 1900’s, new varieties of plants were added to gardens and gardens started to be influenced by the English style. After the World War, Americans returned to vegetable gardens known as ‘victory gardens’ to fight food shortages. The later years, edible gardens came back when Americans became more health conscious and local fresh food was needed (Jolene Hansen). Americans, hence, have no agreed style gardens, their influences for gardening are various and less fashioned compared to the English or the French styles.

In *The Submission*, when Claire and Ariana were arguing about which design should be selected, the Garden or the Void, the other members had their own perceptions to the concept. “Aristocratic fetishes...the bourgeoisie aping the aristocracy,” the historian argues. He

attaches a historical value to the term. “It’s French, the wallpaper” the mayor interrupts Ariana who was comparing the chosen garden with the inside wall paper of the dining-room where the meeting was hold. Ariana’s most comprehensive argument was that gardens in general are not American, how can it represent an American tragedy, “...gardens aren’t our vernacular. We have parks. Formal garden aren’t our lineage” (5). She hence attaches a national and cultural meaning to the concept.

She also sees the garden as a pessimistic step towards forgetting, which no American according to her has plans to do, “It’s a national symbol, an historic signifier, a way to make sure anyone who visits...understands how it feels, what it meant...the garden speaks to a longing we have for healing. It’s a very natural impulse, but maybe not our most sophisticated one” (Ibid). She does not want their decision to be based on “emotion” (6), as she confesses to Paul. For her Claire and the families’ emotions can govern the choice, for, “Sorrow can be bully.” The garden is perceived by Ariana as a treatment to the scar caused by the attack, “...we’re talking about something more profound than taste here. Judgement. Having a family member in the room---It’s like we’re letting the patient, not the doctor, decide on the best course of treatment. A little distance is healthy” (7).

Claire, from the other hand, connects it to an emotional state, “no lineages are experiences. *We’re coded* to have certain emotions in certain kinds of places”, (emphasis added) she adds. The passive form of the clause emphasised above entails an enforced perception that space impose on us. “The garden...will be place where we---where the widows, their children, anyone---can stumble in joy. My husband...” declares Claire. The garden is where wounds may heal and people, including the dead, may meet, it is graveyard-like ground but in this case souls only meet, “The garden was an allegory. Like Cal, it insisted that change was not just possible, but certain” (11). It appears that pre-determined perceptions of the garden are

guiding the characters' decisions. Both agree about healing but "disagree about the best way to bring it about," Ariana confirms.

For Maria, the public art curator among the jurors, the garden should be a ruined one to represent the defeat, the pain, and the aftermaths of 9/11, "A ruined garden within the walls...It would be so powerful as a work of art, would answer any worries about erasing the hard memories". A memorial, moreover, is historical evidence and for that the right memorial should speak about the evidence it carries for future generations, "We have to think of history here, the long view, a symbolism that will speak to people a hundred years from now. Great art transcends its time," (9) she states. As a public art curator, she perceives the garden from her own position and wants it to represent her own perception of it. She could not have the same perception as Claire who lost a husband and cares for children after him, "you all keep talking about the long view, but the long view includes us. My children, my grandchildren, people with direct connection to this attack..." (Ibid), Claire asserts. Nor would she perceive it from a historian's who pays attention to what past has to tell of the present.

The struggle over the garden represents the whole nation struggle after the incident. 9/11 in itself caused it, as it has been discussed clearly in the third chapter. Paul, the chairman of the memorial competition and after heating debates over what memorial could represent a 'garden' or a 'void', wonders "How can we ask this country to come together in healing if this jury can't?"(11). Paul votes for the garden, despite his insistence on neutrality "not just public neutrality, but internal neutrality, because it symbolises relief, all the "room broke loose," after his vote, "less with pleasure than relief"(Ibid).

The garden also brings oppositional understandings, paradoxical perceptions. "Khan had given life and form to an idea so powerful Muslims were killing to die for" (117), some suggest. Moreover, a garden for Muslims represents paradise, where the good doing Muslims will live an eternal life but how can the garden reunite two kinds of Muslims, Inam the good

simple Muslim who dies in the attack and the attackers who are also Muslims and bombed themselves for the garden's sake "The men who killed Inam," Asma told the Imam, "believed it was an act of devotion, one that could get them to paradise..They believed they were fighting for God, and the Quran promised those who did so a great reward. How could the same paradise make room for both them and her husband?"(73-74) Waldman raises a complicated issue which Muslims in America struggle with, and which politicians take advantage to get suspicious about their faith in God.

For Americans attending the hearing to decide whether the Mo's design fits their aspirations or not, the garden represents different perceptions. For Alan Bolton, who lost his son in the attack, having a Muslim name or Muslim elements in the garden is not insulting but "insensitive", as he explains it, "We, who have carried the weight of loss, are now being asked to carry the weight of proving America's tolerance, and it ... well, it's a lot to ask"(219). Arthur Chang, a former professor of Mo and the Dean of Yale School of Art and Architecture, praised Mo for "cleanness and elegance of the design, its tension between form and freedom, between the natural and inorganic" (220). For Arlo Eisenmann, who lost his wife, the concern is not with garden itself but how can the trees stand in the different seasons to keep holding the meaning they are designed for. For Florence Garvey, a historian, who lost brother in law, Gardens are not American heritage and America needs "a more indigenous symbol" (222).

For David Albon, a professor in Middle Eastern studies, the garden represents Islamic expansionist ideology, an "Islamic paradise, and achieving that paradise through martyrdom—murder, suicide—has become the obsession of Islamic extremists, the ultimate submission to God. We toy with that *idée fixe* at our peril" (222). For Maxwell Franklin, an ex CIA and a consultant tracking the jihadist threat, the garden itself is not a threat but not accepting it is, since jihadists may take Americans' humiliation of Mohammad Khan into consideration.

Betsy Stanton, an author of a book on Islamic gardens and a widow to U.S. senator, blames Americans for their refusal “Since when did we become so afraid of learning from other cultures?...Islam and the West have always influenced each other—in gardens, in architecture”. Jody Lacoocca, who lost a husband, probes why Khan did not denounce terrorism in his explanation of the garden or any speech after. Jim and Erika Marbury, who lost their daughter, find the design,

Poetic, healing...That gardens need care and maintenance is exactly the point. The Garden represents a covenant between us and future generations. It’s a beautiful metaphor for tending the memory of this tragedy. But the design is not getting a fair hearing here, and so we want to say that any reference to Mohammad Khan’s religious background or heritage is a disgrace, an insult to what this country is. Our daughter would have wanted better from us. And if this garden contains Islamic elements—well, we *should* be looking for ways to unite our cultures (223).

From his part, James Pogue III, who lost a brother, the meeting is a chance to sell his CDs to the audience. Gallagher’s father, finally, is not against the design or the designer, “But ... all I want to say is ... I lost my son. I lost my son”, he concludes. As one can deduce, the garden is not defined according to its own characteristics as ‘a garden’ but according to how meaningful is for everyone. They define it from professional, personal, cultural, and economic different points of view.

The woman who had her scarf pulled the first day by Sean Gallagher, Zahira Hussain, explains what Mo’s garden means to her as a Muslim, which makes him wonder if his perception, or rather the perception he was led to adopt, was ever real. When she asks him

why was he against the memorial's garden he has no clear answer but Debbie's "It's a Muslim garden...It's a paradise for murderers." Then she went on,

But for me no architect can create paradise. Only God can.
When Muslims think about paradise, the hope we feel about getting there, the exhilaration at the possibility---it's not about trees, or silks, or jewels, or beautiful women or boys or whatever *you've been led to believe*. It's about God. God. The description of paradise in the Quran is just a way to convey to our limited imaginations the ecstasy we will feel in God's presence. That's what inspires us to live correctly (Emphasis added 183).

Waldman employs the passive form emphasised in the quote above to portray how perceptions are guided through power. It also emphasises the anonymity of the power source for history, politics, media, culture, religion are all interfering in the process of creating knowledge and assert meaning to that knowledge.

The garden was just a garden for Mo. His stand was "to fight for his garden as it was or withdraw"(276), jurors "have to take the Garden as they have first seen it or not to take it at all", with no meanings attached to it. Even Claire shows interest in the meaning the garden at the end of the novel, "Mr. Khan says he shouldn't have to say what the Garden is, or where it came from, an he's right...But I want him to"(277). At the end Mo remembers the garden he saw when he was in Kabul, a "Bagh-e-Babur, Babur's garden, designed around 1526 by the first Mogul emperor, who was now buried in it"(279). Mo comes to a conclusion that his unawareness folded his deep perception of what Kabul represents to him.

The garden, finally, was refused for design. The best story the media portrays to America for accepting Mohammad Khan's citizenship just by the name was not as a Muslim is that

“Khan’s design represented his first foray into melding modern minimalism with elements of Islamic design. He withdrew his submission in the face of heated political opposition, but the controversy brought his talent to the international stage”(287). This was not the account Mo was looking for but history records the results not the process.

5.2.3. *The Submission: Title Representation*

The concept of submission in the novel is a dominant one. It holds many perceptions and exposes many representations, some of which are politically formulated and religiously injected. The word submission in the Cambridge dictionary means “the act of allowing someone or something to have power over you”. It also refers to “the act of giving something for a decision to be made by others, or a document formally given in this way”. The word submission shows in the first chapter of the novel to hold this latter meaning. Paul the chairman of the competition pronounces the number of the winning design declaring, “Please bring the file for submission number 4879” (14). Submission, hence, held at first the objective meaning of a document submitted for assessment that is waiting for acceptance or refusal.

Submission as a concept, however, has started to emerge gradually in the novel holding different meanings but related to submission to God, or simply ‘to surrender’. The narrator, first, tells how Asma Anwar, the wife of Inaam who died in the attacks but who is recognised by the authorities because of his illegal citizenship in America, started to seek submission to God in times of despair. Although she could not understand why her husband died in such circumstances though a good believer, but God as the narrator reports is “the greatest of plotters” (74). It is by submitting to Him that Asma could have her baby born safe and good; that she could have a lawyer for her quest for compensation from the American government for her husband’s death even if he was an alien to them and win a \$1.05 million dollars; that she gained Nassrudine as a protector from the community just because he felt protective, “God wove a spiderweb to hide Mohammad, sheltering in a cave, from his pursuers. If He

wanted to protect her, He would”(75-76). Waldman studied Islam enough to picture what submitting to God would mean to a woman like Asma.

In the middle of the pages of the novel, the concept of submission appears in the newspapers holding a new meaning: Muslims do not really submit by their choice to God; it is Islam that forces them to become slaves to it and to convince others to become as such, “Islam means submission---it makes slaves of its followers, and demands that people of other religions submit to it, too” (132). Waldman indulges in the meaning of the term ‘taqiya’, which she translates as a form of deception throughout which people lie to protect themselves or the Muslim community, in order to highlight what submission really means in the Quran. It is through taqiya that Muslims convince trick others to submit to their religion and the way Mohammad Khan entered the competition and won it is perceived by Americans as such. Mo is suspected to be practicing ‘taqiya’ when he entered the memorial competition by “concealing his identity” as a Muslim (Ibid). He also practiced taqiya when he designed a Muslim garden for a memorial which is considered to mourn the Americans who died in the attacks.

The representation of the term ‘submission’ and relating it to taqiya will guide people’s behaviours and attitudes towards Muslims and even between Muslims themselves. Waldman expresses, through Asma, how many people come to America and lie about coming to stay forever or how many Muslims never heard of taqiya word, or rather were lectured about, in their lives. But Asma is aware that even if Muslims oppose Khan and reject his design to support the other Americans, “they won’t believe us, because they think we lie,” taking it as a practice of taquiya. Words as this study tends to explain are what we make of them not what they are in fact because words hold no meaning until we, as meaning makers, attach a representation meaning to them.

5.3. An Introductory Comparison: *The GTS* versus *The Submission*

This work is a comparative study that attempts to explore two different minds and two different outcomes. It is reasonable similarities and differences are to be hunted. This hunt, however, will be at the level of meaning rather than structure. The elements the two novels compose of; characters, setting(s), plot(s), and themes, are addressed in terms of what perspectives they represent.

5.3.1 The Plots and Narration Digest

First, it is reasonable to draw a card for both novels' identification:

Table 1: Novels' Identification Card

| Novel | <i>The GTS</i> | <i>The Submission</i> |
|----------------------------|---|--|
| Writer | Kahf | Waldman |
| Nationality | Arab-American Muslim | American |
| Writer's Job | Literature Professor | Journalist- Reporter |
| Novel Genre | A Semi-autobiography A Bildungsroman | New Social Roman à clef History Novel Novel of Trauma |
| Year of Publication | 2006 | 2011 |
| Story Period | Prior 9/11 1970's--- | Post 9/11 2 years after--- |
| Style | Poetic | Journalistic |

As the card summarises, the two novels share and differ at the same time. It is worth mentioning, however, that 9/11 is the turning point to their creation and to almost contemporary world politics. It is not a matter of exaggeration if the researcher claims that the world changed since the attacks because what makes America great is its weight and influence on the world economically, politically, and culturally speaking. 9/11 itself is an event of great oppositional perceptions. From the day America was attacked, theories; as the researcher has already explained in previous chapters, started to converge over the reality that someone has to be blamed but whom the world wonders.

Taking a discourse analysis approach, however, requires one to concentrate not only on the outcomes but in the process those outcomes assembled. Hence, the analysis will take a sum aspects into consideration starting from the novels book covers' creation, as it has been done in the first part of this chapter, to the elements that constitute a piece of literature to style, and thematisation. The researcher concentrates on different features including choice of colours, signs, words, punctuation, writing formats, layouts etc... For that reason, the researcher will try to come up with communication results between the researcher herself and the forms of representation she is analyzing: meaning the novels.

At the paratextual level; titles, reviews, biographies, and epigraphs draw lines of difference between the writers' worlds. First, titles as entries to the novels are representations to Kahf and Waldman's perception(s) of post 9/11 world. While *The Submission*'s title composes of two segments, a definite article and a noun; *the girl in the tangerine scarf*, a non-capitalised title, constitute of two definite articles to the nouns they describe, a preposition and an adjective. The complication of the structure reveals complications at the level of the writers' identity politics. The fragmented identity Kahf exposes in her novel can be traced from the title's exposition. Moreover, although nominalisation is a popular processes throughout which titles seek to hook the readers' attention and summarise what the novels are about; nominalisation of these two titles reflect other significations. While the choice of the word 'submission' entails different representations of the action, most importantly religious; the words 'girl' and 'scarf' tell of a feminine, ethnic and religious representations.

The book cover excerpts of reviews, furthermore, reflect those representations. The selected excerpts for the *GTS* book cover all contribute to Kahf's stand, from "Mohja Kahf is a clear-eyed, neryv passionate writer," to "Kahf is a serious seeker and wrestler of emotions and ideas," to "Mohja Kahf's depiction of this community," all concentrate on the identity of the writer and how it is reflected in her work. It is worth mentioning that one of those excerpts

is situated at the front book cover, unlike the usual insertion at the back cover. In comparison to the *GTS*, Waldman's novel book cover excerpts of reviews are positioned at the back focussing on the action of writing rather than the writer herself, "The Submission is," to, "Frighteningly plausible and tightly wound," to, "Waldman brilliantly delineates the legacy of 9/11."

While *The Submission* accentuates an action which will lead the reader to the novel's exposition of conflicts at the level of the plot and which represents actual conflicts post 9/11 America witnesses; *The Girl in the Tangerine Scarf* emphasises the protagonist's struggles with identity search and confrontations which, thus, represent the post 9/11 Arab Muslim Americans' struggles. While the cause for Waldman is national; the cause for Kahf is individually personal at the first level. This exploration at the level of titles summarises the following discussion.

At the narration level, both writers select authoritative voices to their stories. Although the two novels are narrated from heterodiegetic point of view (a third person narration which is most of the time omniscient); internal interference in the narration course from Kahf's side is apparent. The reader of the *GTS* feels like reading the story of Mohja Kahf simultaneously with Khadra's. Khadra is a picture of Kahf in every matter (ethnically, religiously, culturally, and even socially). Just the way Kahf lives a liberating revolting life in America; so does Khadra intend to.

In *The Submission* the course of narration is obviously holding different perspectives. As the writer herself confirms when she answers to an interviewer's question whether she has always planned the story told in the novel from multiple perspectives, Waldman responds;

It was my plan from the beginning. After 9/11 I had an atypical and unusual experience in being sort of catapulted from perspective to perspective. I was in New York for six

weeks after 9/11, reporting for the *New York Times* very intensely on the aftermath and the grief and all of that, and then suddenly I was overseas in places like Afghanistan, where your perspective broadens out to include from how we as a country were reacting to it to the cost of the war we were waging (Jonathan Derbyshire).

While *The Submission* tells a nation's story Waldman perceives from different angles -- an American, a fiction writer, a journalist and a reporter, and a woman--; the *GTS* tells an individual story that reflects a community's struggles within a nation who is fighting with itself.

At the plot level, while Kahf's novel exposes a retrospective analysis of the situation in which the protagonist finds herself in the place where her childhood is ruining her adulthood life through experiences of internal religious extremism her family exercises and external racist discrimination America provides; Waldman's novel unites the two protagonists' experiences, Claire and Mohammad's, reflected in day to day struggles. Whereas the story Kahf wrote portrays the past's affects on the present; from her part, Waldman concentrates on the present events and their influence on the future. While Khadra's life is not the outcome of present challenges but rather of past experience; Claire and Mohammad live the moment American challenges and target future objectives. Khadra lives the aftermaths of her childhood but Claire and Khan live the memorial debate to achieve future plans: Claire a memorial where her children can see their father's name and Mohammad an architect successful career.

The plot line is linear in *The Submission* from introduction, to rising, to climax, to ending events. The only unrevealed item is not the end but the path to the end, meaning falling events. We learn at the end that Mohammad Khan withdraw from the competition but became

a successful architect outside America; yet, we do not learn the process of the withdrawal. In the *GTS* linearity of the plot is challenged through the flashbacks exposed in the protagonist's mind moving from present to past. Any action, attitude, or behaviour has a supporting background cause in the past.

5.3.2 Characterisation Sketch

At the level of characterisation, the following table will summarise the process;

Table 2: Characterisation

| Characters | Claire | Mohammad | Khadra |
|----------------------------|---|--|--|
| Novel | Female protagonist of <i>The Submission</i> | Male protagonist of <i>The Submission</i> | Female and only protagonist of <i>the GTS</i> |
| Name Representation | -Claire because she is 'clear in her decisions'; or as the writer argues, "I kept coming back to claire-obscure - the French translation of chiaroscuro - the way she is, in essence, trying to create herself, using both light and dark to do so" (Charlie Lee-Potters) | As "the most provocative name to some non-Muslims even as it's the most popular Muslim name." As Challenge to Americans and Mohammad Khan himself | Challenge at the acoustic and content levels (Arabic sound, fertility, Syria, the writer's green eyes) |
| Religion | Unspecified | Before the competition: A Muslim, a non-practicing, even 'decadent'. After the competition: Islam "it's thrust to the center of his identity"(Jeffery Brown) At the end: Surrender to the circumstances (stops fasting) | At the start: religiously devoted to a fault (rejection of other religions or even practices of Islamic religion). In the middle: She becomes critical and judgmental At the end: Accepts all religions. |
| Education | Holds a Law Degree but a house wife. | Architect | Photographer |
| Finances | Upper Class Wealthy (married to a | Upper Middle Class | Working class |

| | | | |
|---------------------------|---|--|---|
| | wealthy man). | | |
| Personality | Privileged Rational Persistent Critical | Arrogant Ambitious Stubborn Competitive | Ambitious Doubtful Curious Stubborn |
| Source of Weakness | Family Relationships | Career | Family Religion |
| Attitudes | Persistent in decision Even when she changes decision it is for her own benefit. | Although stubborn, he surrenders to the circumstances especially by giving up on religious matters (breaking his Ramadan fasting). | Although stubborn, she gives up her straight 'scarf' to a much looser one, she aborts and divorces. |

As the table depicts, while *The Submission* has dual characterisation; the *GTS*, from the other hand, focuses on one female protagonist. The choice for the names, as the analysis has shown, serves representational purposes. Mohammad and Khadra both start with sounds unfamiliar to the English ear of the English readership in general. Moreover, physical appearances, speeches, religious background, and actions all contribute to those purposes.

While Claire's religious background is unspecified (no emphasis on the subject); Khadra and Khan's religious background is an important aspect in the characters' development within the stories. Religion is the core foundation of Kahf's novel. While Waldman; one supposes, targets all America; Kahf declares openly the type of audience her novel targets. In an interview Kahf proclaims that her audience are (1) American Muslims whom she names "they're my homies", (2) other Americans outside the previous circle (white, African, Mexican...etc), and (3) "Arabic-speaking intellectuals and scholars, the secular as well as the religious, across the spectrum of all the religions in the Arab world: this includes the Arabic-speaking cultural scene in the Arab world and globally," (4) the Arab Americans who are not merely Muslims including Arab American Jewish and Arab America Christians, and (5) academic audience in universities and campuses, and (6) "people of faith audiences...not

mutually exclusive crowds,” outside defining group identification for example feminists or liberals (Hilary Davis). Since Kahf writes to a wider audience, her novel is in clash with itself. Sometimes we feel Khadra more extremist than Kahf’s audience, those of group three; sometimes we feel that she is more from the “homies”; other times we feel she represents all the groups.

The three protagonists hold university degrees but the most stable economically is Claire. Khan from one hand lives an ordinary life. Despite being an architect, it is his father who pays the lawyer for the competition case. Khadra from the other hand struggles economically with a family more devoted to Islamic cause than the gain for “the glitter of this life” and keeps running for jobs for rent and everyday life stuff. Claire, however, is depicted as the most stable protagonist among them, for, when she keeps along with her decisions and study their consequences deeply; Khadra and Khan are portrayed as stubborn, ambitious, and assertive; yet, yielding: Khadra gives up her straightened scarf to avoid stereotyping and categorisation and Khan gives up his Ramadan fasting to win the competition and the whole battle.

Throughout the actions and behaviours the protagonists’ pursue, the researcher proposes that there is confirmation from both writers’ sides to binary oppositions of ‘West’ versus ‘East’. Although Kahf fights for a deconstruction of orientalist and extremist discourses and provides her female protagonist a ground for change and development; obedience lies at the heart of that change. Khadra neither stays a devoted Muslim despite circumstances nor is she able to become a full American. Waldman, comparatively, provides Mohammad with all abilities to overcome any form of categorisation and stereotyping (a typical American man image); he however, adheres to the circumstances and neither wins the competition nor does he assert his Islamic identity. It is Claire who asks for the names at the beginning and the end of the novel and it is she who reaches her goal by having her son William put a stone for his father’s memory in the same garden designed for the memorial but in another country.

The setting has a major role in the novels. Each place and time is related either to the story development or to the protagonists’.

5.3.3 Place and Time Design

Any story spatial design covers time and place. These are important to settle the novels’ events, support the themes, and reveal the novelists’ tone and mood.

Table 3: Setting

| Novel | <i>The Submission</i> | <i>The GTS</i> | | | | | | |
|---|-----------------------|--|---|---|-----------|---------------------------------|---|--|
| Space | America, New York. | a- Syria, Damascus. b- America, Square One (the Rocky Mountains). c- America, Indiana. d- Saudi Arabia, Mecca. e- Syria, Damascus. f- America, Philadelphia. | | | | | | |
| Time | Two Years after 9/11. | <table style="border: none; width: 100%;"> <tr> <td style="width: 80%;"> a-the middle of 1970’s b- Age three. c- Age seven. d- Age sixteen. </td> <td style="width: 10%; text-align: center; vertical-align: middle;">}</td> <td style="width: 10%; vertical-align: middle;">Pre- 9/11</td> </tr> <tr> <td style="border: none;"> e- Age twenty one. f- Adult. </td> <td style="border: none; text-align: center; vertical-align: middle;">}</td> <td style="border: none;"></td> </tr> </table> | a-the middle of 1970’s b- Age three. c- Age seven. d- Age sixteen. | } | Pre- 9/11 | e- Age twenty one. f- Adult. | } | |
| a-the middle of 1970’s b- Age three. c- Age seven. d- Age sixteen. | } | Pre- 9/11 | | | | | | |
| e- Age twenty one. f- Adult. | } | | | | | | | |

In *The Submission* the place where the story happens is very specific: America, New York. The place is much related to 9/11 incident. No other references of any type of setting can be captured in the novel. As for the time, it is a post 9/11 era, two years after the incident. The place and period covered represent specific aspects: how the place where the event occurred still represents defeat, trauma, and clash for all Americans and how the two years after the event are both near to the wound yet which can call for reflection and reconsideration toward its causes and effects.

Compared to *The Submission*, the *GTS* spatial distribution is complicated, yet, reflects the fragmented identity of both the writer and the protagonist. Khadra shifts in different places

where each time she seeks ‘home’ but feels displacement. Each place, moreover, has a different effect(s) on the protagonist’s life. This is clearly related to the protagonist’s age degradation from an unconscious to a conscious state. Square One, as the study will reveal in the coming chapter, can represent innocence, where Indiana and Saudi Arabia may represent struggles with faith and human values, Philadelphia can possibly represent change, and finally Syria may perhaps represent beginnings and ends. As far as time is concerned, the 1970’s are very important to the exile issue while the degradation of age aspect is important to the protagonist’s individual experience. It is worth noticing again that while *The Submission* focuses on the present and future, the *GTS* beholds to the past’s effects on the present; as if Waldman wants to discuss what the present American is causing to future America while Kahf focuses on how the past experience within America that may have resulted in incidents like those of 9/11 to occur.

5.3.4 Major Themes

As far as the themes are concerned, they are reflection of the writers’ interests, inspirations, and orientations. From her part, Kahf confirms her feminist views announcing “I was drawn to feminism because of the defensive point it was for my faith community, always having to prove to others (not only in America to non-Muslims, but in their Arab world context, to secular Arabs) that, as Muslims, they valued women equally to men” (Ibid). By selecting themes like sexuality, gender roles, women insecurity, and abortion; which will be developed in details in the successive chapter, she validates that the novel is form of discourse she wants her readership to adopt. As she affirms in the interview, women in her circle have shaped her perceptions:

My mother Mayssun Mubarak, my grandmother Samia
Bianouni, and my aunt Dr Jumana Mubarak; Women in
my early circle of admiration included Sayyida Zainab al-

Ghazali, literature professor Dr Bayan al-Tantawi, and her sister Banan al-Tantawi who was assassinated by the Syrian Baath when I was in my early teens, a terrifying and noble death. The examples of these women made me realize early on that a Muslim woman can be an active spirit of good in the world (Ibid).

Moreover, Kahf concentrates on religion and new and old forms of racism for they are the goal behind her novel's production.

Waldman's choice of themes represents the way she perceives the post 9/11 world. As she corroborates, influences behind her novel vary from Maya Lin's memorial case, to the writings of Tom Wolfe's *The Bonfire of the Vanities*, as well as Richard Price and Jonathan Franzen novels. She is also interested on how journalism has changed the world and how media manipulates perceptions and creates new representation at the level of linguistic and para-linguistic features. As the study will reveal, a proper name like 'Mohammad' and common names like 'the garden', for example, appear in the novel as representations that hold different meanings that appeared only as result to the incident;

Names, in some ways, are the key to everything in this novel - not just the names of the dead, which is ultimately how they are remembered, but also the names of the living - specifically that of Mohammad Khan, whose name is the real problem. It was a huge shift in memorializing to start listing all of the dead (i.e. ordinary people) and has now become central to any memorial project: the name is the way we sanctify the individual, allow him or her to stand apart from collective death. It's how we say that each life

matters. Which is why Claire considers the absence of her husband's name, and Asma the potential absence of her husband's, so wounding - it's an erasure...But until then, names are all we have, the simplest record that we lived.

Conclusion

The first part of chapter five provided a discourse analysis to the book cover of the *GTS* and *The Submission*. To start with, each segment in the book covers has been discussed apart from cover page image, to biographies, to reviews, and to titles. Each segment has been considered a discursive event in itself holding perception(s) of their writers and the way these perceptions are represented to us. The final step is how the researcher, as a meaning maker of this work, sees them and interprets them. The second part sketched out the basic elements of the novels through a comparative summary to their plots, settings, characterisation styles, and major themes. The coming chapter will draw an analysis of the novel of Mohja Kahf looking at it as representation of the writer's cultural perception and as written from a woman's perception.

Chapter Six: Kahf as Arab-American Muslim and Woman Writer

Introduction

Chapter six is devoted to a discussion of the *GTS* as a representation of Kahf as an Arab-American Muslim woman writer. One shall divide it into two general sections. The first section will attempt to discuss the work as represented from an Arab-American Muslim point of view. The second will concentrate on the novel as a form of representation from a woman writer perception. As such, the first section will examine how as an Arab-American, Kahf perceives topics like racism, home, exile, and longing to belong. Moreover, it will contemplate on the issue of being Muslim at the contemporary age where Islam keeps to be one but Muslims differ. The second section will aim at reading the *GTS* as a woman writer's representation.

6. Hyphenated Identity

Hyphenated identity is a complex form of a mixture of identities which converge and diverge according to circumstances and attitudes. As an Arab-American and Muslim writer, Kahf perceives and represents the world from three broad angles: Arab, American, and Muslim. That, of course, next to being a woman as it has been discussed in details in the previous chapter. Being an Arab entails an ethnic point of view which involves different parts of identity including, most importantly, cultural identity. Being American, from the other hand, means being trans-cultural incorporating trans-national identity in which different forms of identity intersect. Being Muslim denotes merely a religious identity, which at the contemporary age does not fail to entail political enclosure.

6.1. The *GTS*: an Arab-American Muslim Representation

When Kahf wrote the *GTS* in 2006, five years passed the 9/11 attacks. The time distance between the incident and the process of writing gave her an acceptable period to stand far and reconsider what happened. The situation to her, however, is not entirely new as the novel

projects. Racism, home displacement, otherness, Muslim versus non-Muslim, White versus non-white, 'us' versus 'them' are not post 9/11 deeds. They are the outcome of a long and hateful relationship not only between Americans and Muslims but between white Americans and non-white Americans. Muslims before 9/11 were not the exception. After the incident, however, this hate became legalised, justified, and documented.

6.1.1. The Notion of Home

Home for the exiled is a shuddered place, a shadow which one keeps following but never achieves. The daughter of exiled parents and as exiled herself, Kahf produces a novel which targets a path towards home, where home is everywhere in Square One, in Indiana, in Pennsylvania, in Mecca, or in Syria. Home for Kahf, moreover, is what people tell her about, and what she experiences as well. Through *Khadra*, Kahf exposes how feelings and thoughts about home are transmitted and perceived through culture and how own experiences result in perception(s) of home sometimes similar or different from those the original cultural representations. A representation of what is considered as geographical matter becomes complex when it holds a representation of thoughts and feeling. Spaces carry in themselves meanings to the persons who experience living within them, as it will be discussed below.

In the *GTS*, *Khadra* experiences different places and each place for her is a homeland which entails a part of her fragmented identity. From Syria, to Square One, to Indiana, to Mecca; the places differ but affect her perception of the notion of home and they all represent something which makes sense to her being. Although Kahf does not tackle 9/11 directly as a changing event to the Muslim immigrants' life inside America but by producing the novel five years after 9/11, Kahf reflects on their sufferings and experiences of racism, home longing, persecution from both homeland and the host land, and their success to survive the different traumas.

6.1.1.1. Syria

Home, Kahf exposes, is both where everything can be found; and where everything can be lost. Kahf makes Khadra perceive Syria as the home of her origins, Syria as the home of corruption, Syria as the home of persecution, and finally Syria as home of recollection. The first home of little Khadra Shamy exists only in her memories, “Khadra couldn’t remember Syria, although she thought of it whenever she rubbed a little boomerang-shaped scar on her right knee that had been made on a broken tile in Syria. Red blood running down a white stone step”. Syria is the ‘scar’ that the exiled Syrians; like herself, remember whenever they speak or even think of home. It is also where everybody speaks the same language, ‘Walay himmek. Ey na’am’. Syria is the place where memories are engraved, “Sometimes she had a *vague memory* of having been on a mountain,” it is where the senses, smell, taste, and touch, are all connected to draw the image of home, “Dry sunny days that had a certain *smell made her think of Syria*, and when she bit into a tart plum or a dark cherry, *her mouth felt like Syria*” (Emphasis added 15).

Eyad, Khadra’s older brother, remembers Syria, “not flashes of words and tastes,” but in “complete sentences.” Syria, for him means family, “life there had aunt Razanne and Uncle Mazen. And their kids, cousin Reem and cousin Roddy...In Syria was Mama’s daddy called Jiddo Candyman with his tuft of thick white hair like cotton candy, throwing you up-up while you screamed with delight.” It is where they belong socially and culturally. Syria is for him the place where “The *adhan*,” floats down in the air each prayer time; it is where they you belong religiously. It is, moreover, where they belong linguistically, where, “streets [are] busy with people who *spoke Arabic* in the same *rhythms* as his mother and father, ey wallah.” (16) It is where ethnically they feel they belong, where, “people whose faces bore his *parents’ features*,” not like ‘in Mreeka, no one looked like them and they looked like no one.’ Syria

makes all parts of their identities combined to construe the self. But Syria now is, “far faraway...where the sky touches the ground...like a *star*”(emphasis added *ibid*).

More than that, Syria is the “Land where her fathers died” (266). It is home which whenever felt alone or defeated they have to go to collect themselves. Though never able to return to Syria because of her parents’ opposition to the Syrian government next to her husbands’, Kahf makes Khadra seek refuge; after divorce and abortion and family exclusion, to Syria to find her true self. Aghast were Khadra’s parents when she revealed that she returns home, “Speak only English with the Syrian authorities in the airport,” as if showing her true identity is more dangerous than adopting a non-Muslim one. English is the instrument via which she is advised to flee political persecution.

Kahf craftily compares how a homeland is seen next to the host land, “Syria was blinding, *searing sunlight*,” a very powerful image which symbolises longing and hope,

Where the Indiana sunshine was buttery yellow, its
summer palate full of rich brown tree bark and mellow
leafy greens, Syria was white light on dried-out, dusty
streets, brilliant turquoise sky, scraggly silver-green trees,
crumbling stone walls that had been there since the start of
time. (267)

The antiquity of the place reflects not only its beauty and holiness but also a long history which tells of its civilisation more ancient than that of America and more valuable from an exiled perception. The representation, hence, mirrors the perception.

In homeland everything is different, “In Syria, the shape of things was different: sleep, corner errands, little tea glasses on hammered copper trays, even light switches,” a hyperbole which serves the writer well to represent the view of things from an exiled perception. “Neighbourhoods meant people leaning out of flung-open windows talking to pedestrians

bellow, dim narrow passageways under ancient stone arches, and people clustered on balconies drinking golden tea as afternoon shadows lengthened”(267-68).

Syria is where the ‘President’ stands there and in top of everyone, as Kahf describes Khadra’s astonishment, “she was startled by the *gargantuan* pictures of the president His image was *the first thing in your face*, at the airport, everywhere you walked under his eyes”(268). Syria is where, “Bribes were routing”(279) and where uncle Mazen whispers “No politics. Ey, na’am. We don’t talk politics in our family. We stay from that. You see? He looked over his shoulders” (Ibid). Syria, moreover, is where democracy has got just the name not the function. When Khadra; astonished, argues “But Uncle Mazen we’re home. You’re inside your home,” he replies, “There is no home. Walls have ears.” Syria is where neighbours themselves can be your enemies, “who knows anyone,” her Uncle claims, “who knows who might report us” (280).

Syria is where scarves of women are torn off, and Khadra thought that this was only an American act. It is where “you could strip off your hijab and jilbab, or get a gun to your head.” It is where Uncle Mazen had a heart attack because “the paratrooper grabs her [his daughter Reem] by the arm, with a soldier right beside her. She slips off the scarf right away...but he “barks at her to take off her manteau, too...holds it up in the air and sets it on fire with a blowtorch” (281). Reem was found hours latter “disoriented and not speaking” (282). Syria is where the fault for such behaviour is the dissidents’, “Oh no, no I don’t blame them,” her aunt exclaims, “whose fault was it, then?” Khadra astonishingly asks, “Yours, growled Uncle Maezen...your father and mother. You dissidents. Who politicised hijab but you? Who made life hell for us but you?”

Syria is where people are silenced. Khadra’s aunt thinks that it is all their fault, “if the government hadn’t been so anxious over what the dissidents were doing, it wouldn’t have

been forced to crack down on us so hard” (Ibid). Syria is the place, where despite its falls, keeps representing what home means,

Her parents had fled, even if it meant leaving everything, everyone they knew, the life that was made for them, the life they could have lived so easily, without being outcasts in an Alien country. All it would have taken was accepting a little suffocation, living on a little less air like Razanne and Mazen. Instead, her parents had flown into new air. Home had been left behind, give up. For the utter unknown. What a bitter and marvellous choice (283).

However, home can be a matter of choice as Kahf suggests. It is the place you can feel not belonging as you do in real home, yet, which can be a marvellous place, “Wajdy and Ebtihaj [Khadra’s parents] stood taller in her sight. They had not stooped. Had not twisted their minds to fit into a cramped space, had not shrunk themselves”(282). Her parents, not only exiled but self-exiled themselves in search of home where freedom is the air they breathe.

6.1.1.2. Square One

The first place in the new land is a home of innocence for little Khadra, “the first world Khadra remembered was Square One” (8). It is the place where Khadra; as well as her parents still “young themselves, and could hardly believe *they were looking upon the world* from those dizzying heights,” (Emphasis added 12) carry a will to find a new home. It is after all America, a city upon a hill, which the quote one thinks implies a reference to. Square One is situated in the Rocky Mountains, where “the playground, and around the playground lay a swath of green grass, dandelion dotted” (8). The description entails both an innocent and dreamlike place where hopes are still fresh and not yet ruined. For Khadra Shamy, Square One was heaven. When she asks her mother where heaven is, this latter refers to heaven as the

place “where you have all your heart desires”(9). Literally for a Muslim this is true but “Khadra figured out that meant heaven was Square One”(Ibid).

Square One is heaven for many reasons. It is the place where Khadra Shamy learned the new language, meaning English, without even aware of it, “only that she opened her mouth one day and English came out” (10). It is also the place where she was introduced to her own culture and religion when she first “learned the lines of Fatiha...*qad qamat* [and] ablution” (9-11). Square One is the home where Khadra was still unaware of any responsibilities life will drag on latter.

More importantly for her, it is the place where, “a lot of children ...were from other countries besides America. The American kids in Square One didn’t seem to know yet that they were supposed to be better than the *rest* because it was their country. Their parents were all students at the same university” (Emphasis added 10). The clash between the ‘west’ and the ‘rest’ was not apparent, or it seems as it were not, for an innocent mind. In Square One Khadra and Eyad were not aware that their parents “measured out the cups of rice smaller and cooked a little less every day”(12). It was the part of America Khadra, and apparently her family at young age, admired “This was amazing. This was America”.

Square One, however, is not Syria, “they were a galaxy away from *home*,”(12) as the narrator emphasises, “Square One itself had been *strange* and *new*, and now they were going further, over the edge of the known world.” (Emphasis added 16) The choice of words come from Kahf’s perception of living in places which can stand for home but are never felt home, they are representations of the illusion of home.

6.1.1.3. Indiana

The novel strangely opens with the word “Liar” with Khadra addressing the sign which claims that “The People of Indiana Welcome You” (1). Kahf, as an Arab Muslim woman, is aware, more than any sign, of how America welcomes strangers; which may also symbolise

the media reporting what America stands for as the freest country in the world. Coming to Indiana; after leaving it for seven years, Khadra still “tries to calm the *panic* that coming back to Indiana brings to her gut” (3). Khadra’s parents came to Indiana not for the glitter of this world but to respond God’s call, “one day Khadra’s father heard a call in the land and, the love of God his steps controlling, decided to take his family to a place in the middle of the country called Indiana” (14). The place represents a call that should be answered, an authoritative, yet, a noble call.

In Indiana there is the Dawah Center which stands for Muslim community,

The Dawah workers’ job was to go whenever in the country there were Muslims who wanted to learn Islam better, to teach it to their children, to build mosques, to help suffering Muslims in other countries, and to find solutions to the ways in which living in a kuffar land made practicing Islam hard. This was noble jihad (14).

The place is perceived as sacrifice, a sacred in the middle of Indiana, which represents safety and belonging to the community of Islam.

Whenever Khadra enters Indiana, however, “she has the feeling that the world’s been left behind her somewhere”(1). Indiana represents, and is representing, America in whole as a hostile land to strangers, most importantly, to non-whites. Indiana despises Khadra for being a non-white, “Khadra, returning to the ground that *didn’t love* her, tries to *stave the panic* in her gut that is entirely the fault of the state of Indiana and the lay of its *flat, flat* land, to which she *had never asked to be brought*” (Emphasis added 17). The repetition, the personification, and the passive form, all picture the writer’s perception of the hostility of the land in which strangers in general, and Muslims in particular, are becoming more and more unwelcomed.

When leaving for Haj, Khadra thinks that she is leaving home but “Indianapolis is not my home,” she whispers (157).

Indiana is the place where the Lotts family and “The group across the street,” and a man leading them called Orvil Hubbard protest against Khadra’s people stay in America. It is the place where a black Muslim girl is raped and killed in the middle of nowhere but reported by the “*Indianapolis Star*” as “*Murdered Possible Honour Killing---Middle Eastern Connection*” (97). Indiana, however, is the home. Khadra herself admits that when she returned from Haj in Mecca. After the clash she witnesses between what Mecca represents to Muslims and what Mecca has become because of the corruption of the Gulf men there, Khadra considers Indiana as real home because in Indiana she learned about what is Islam is not what it should be.

6.1.1.4. Masjid Salam Alaikum

Though in hostile Indiana; Masjid Salam; or Salam mosque, represents safety and belonging to Khadra Shamy. It is a place where her parents attended juma and she and the other Muslim children went in weekends for Islamic school. For Muslim a Masjid represents God’s own house where Muslims pray, strengthen their ties with God and ask Him guidance and forgiveness. Though prayers are not limited to the place, in other words they can be performed in any clean place including beaches and mountains, mosques are reference to unity and belonging; unity in the sense that they unite all Muslims despite their different races, languages, or traditions which implies belonging to the same religion Islam. There are no differences between people who attend mosques for they are all one, Muslims.

One particular aspect of the masjid the Sahmys attended; Khadra notices, is that it was the place where “everyone sat: men, women, children, and where everything happened: lessons, meetings, elections, dinners. And of course prayers”(32). While introducing the masjid to the reader, Kahf devotes the sixth chapter for what the masjid represents and the rest for a

detailed description of how do Muslims pray from “First position, qiyam,” to “wala addaleeeen,” to “Aaahmeeeeen,” the congregation that makes Khadra mesmerised by “the strong vibrations of the men’s voices and the murmurs of the women made her feel safe. Sandwiched between them, she was right where she belonged. Everyone knew her, and who her mother and father were,” to an extent that if her very little brother crawled under them during prayers “was as likely to get picked up by Aunt Fatma or Aunt Khadidja as by his mother” (33). The simile Kahf employs entails unity of all Muslims in masjid. Kahf finishes her description of Muslim praying to the “Rabana wa laka alhamd,” and finally to “juloos,” to portray how al Masjid is where Muslims thank their Lord for the home He provided to them all.

6.1.1.5. Mecca

The holy place for Muslims all around the world, and in Khadra’s mind, is a critical place in the *GTS*. Being the place where Islam started, where the Prophet (peace be upon him) received the message and the Quran, where the pioneers built the first Islamic Ummah, and where Muslims all pilgrim at least once in their lives, Mecca is more than a home for any Muslim. “Mecca---be square or be there,” (156) her father announced to her their trip for Haj. Mecca is for all Muslims the place where “a true Muslim feels at home whenever the call to prayer is sung, how a true Muslim feels no attachment to one nation or tribe over another”(157) It is the place where nationalities, ethnicities, races, languages, and traditions do not matter. All what matters that you are a Muslim. It is the place perceived and represented by Muslims as the home of unity, unity with God, unity with Muslims, and unity with the self.

Unlike the sign of Indiana which says it welcomes people without really mean it, “The Kaba, with her embroidered Black Dress hitched up around her waist for the heavy work days of Haj, *welcomed them*” (Emphasis added 162). The Kaba not only beautiful and wonderful;

the writer describes, but “She is the Hostess. Come in, come in. Come into my circle, gracious and kind, it says to the guests of God”. The personification, the metaphor and the repetition serves the writer to picture a well crafted drawing of the place and its representation. Khadra, seems finally satisfied with a place she can call home,

She found a place to pray...contemplating Islam’s Lady in Black. *Here* was the center of the world just as the heart was the center of the body. The massing multitudes about her, flowing like blood through a vein---in the circulatory system of what larger consciousness? (163)

The perception of the Kaba is represented through a mixture of simile and metonymy which highlights deeper feeling and thoughts transcending the physical meaning.

Mecca, however, holds as many contradiction as America does, Kahf claims. Just like the oppositions Khadra faces in American of what is said and what is done instead, she finds herself witnessing conflicting ideas even about what she considers as sacred and untouchable in Islam. It is the place where Arab Gulf men pass “barking ‘We have womenfolk, make way for them! We have women;’ as if Khadra and other Muslim women are “chopped liver”(Ibid). Mecca is the place women are forbidden to pray in mosques but pray at home. Mecca is the place where women, just like in America, “held mixed gender dinner parties” but which Khadra’s mother pretend to reject it as if “the Dawah didn’t have a mixed gender work environment” (170). It is the place where her Arab teenager cousins; just like regular American teenagers, got drugs and meet boyfriends but where “no one can see us,”(177) one of the teenager states. For this, “Khadra was glad to be going home. *‘Home’* ---she said, without thinking... The light of Indianapolis spread out on the dark earth beneath the jet. The sweet relief of her own clean bed awaited her there” (179).

Home, Khadra discovers, is what you call it not what people define it to you,

She knew by the time she crossed the Atlantic that she was headed home, if there is any home in the world of worlds. She loved the country of her origin, and found that something in the soil there...answered a basic need in her...But she knew at last that it was in the American crucible where her character was forged, for good or ill...Homeland America, bismillah (313).

6.1.2. Racism

Racism refers to the belief that human races have distinct inherent attributes and abilities which make them different from each other. The first race, more powerful, intelligent, and civilised establishes itself as the superior. Another group who have lower rates of the already mentioned traits are the inferior race. Distinctions, however, are never truly based on such features. Most of the time, superiority has been related more to physical appearance and skin colour. The traditional form of racism has developed in the latter years to include cultural and religious standards. Some cultures and religions have become either considered as superior or inferior to others.

Religion, as an eminent part of culture has become an assessing tool to whether people belong to the upper or the lower group. Categorisation increased and stereotyping images and racism became multifaceted notions. At the post 9/11 era, it has become apparent that racism has shifted to focus on religion for all matters of corruption. It did not start with 9/11 but became clearly attached to it from then. The new racism form has started early with Enlightenment when existentialists started to doubt if there exists really a God who created the universe or was it a manipulative form of discourse, which many nineteenth to twentieth century scholars like Darwin, Sartre, and Nietzsche confirmed. A rage against religion from thence started to spread. In fact, the first targeted was the religion of the west's home,

Christianity. After decades of struggles for separation of the state from the church's power, Europe became finally free and secularism became the fashion. Individuals have become the masters of their faith as their future shifted to be governed by their own hands, as they believe.

Christianity, however, is not the only world's religion. Hence, those who intend to come to live in Europe have to prepare themselves to such a doctrine; otherwise, they will be classified as different, in other words as the West's 'other'. Otherness, therefore, has become more related to religion than race. If one questions what has Islam to do with all of this, the answer is clear and simple: Islam is the second largest religion after Christianity. According to the *World Religion News*, while Christianity ranks the first religion with 2.3 billion people all over the world; Islam ranks as the second with 1.8 billion followers (Alison Lesley).

Although the *GTS* is a novel which targets change and a refreshing view toward modernity; be it religious or cultural, the new and old forms of racism take a great part of its production. Racism, however, follows a two scheme in the *GTS*, throughout which both groups in clash interfere in the establishment of relationships based on hate and otherness. Not only white Americans despise Muslims and Arabs considering them as lower race but Muslims also categorise white Americans to an extent that elaborates stereotyping perceptions and representations of them.

6.1.2.1. White Americans' Representations of Muslims

While superficially Khadra Shamy is not welcomed into America because she bears different facial features and skin colour from regular American; the novel records a history of religious opposition against Islam and Muslims decades before 9/11. When Khadra's parents were forced to immigrate and self-exiled themselves to America, they did not expect to face hostility because of their religion. The first form of racism exposed in the novel takes the traditional scheme. People coming from a lower rank nation; in terms of economy, culture,

and education, next to being non-white were always unwelcomed especially during the Roaring Twenties when the WASP call for nativism started to increase. Kahf does not address the issue directly in the novel, however. Throughout descriptions and comparisons, Kahf transmits the way she perceives racism and its effects on people like her.

Characterisation, in the *GTS*, plays an important role in the formulation of such perception and in the formation of its representation. Instead of introducing characters directly by their names, Kahf exposes her characters, despite of their different backgrounds, by a description of their physical features. Characters are not real human beings but they are “extended verbal representations of human beings”(qtd. in Hughes and Patin 7). The characters’ names and titles, physical appearances, speech, actions, and the setting in which they act all contribute to their representations.

The first emphasis in the novel is dedicated to physical appearance which reinforces the writer’s aim to portray the topic of racism. Switching from direct telling form into an indirect showing narration, the writer increases the readers’ willingness to follow the stream of description to the end of the work. The female protagonist of the novel is announced in the first page of the novel as “*The olive-skinned, dark-haired, young woman [who] drives west on the old National Road,*” followed by the name; revealed later, as “Khadra Shamy” (Emphasis added 1). The emphasis put on the skin colour ‘olive’, which implies non-whiteness, and the hair colour ‘dark’, which implies non-blondness, strengthens the image Kahf draws on the readers’ mind about the young woman. It defines her to the reader and projects an image of how she is perceived by the white American society by the colour of her skin.

The name’s choice, moreover, is far from naive or non-objective. The family name Kahf gives to Khadra known as the ‘Shamy’ is a common popular family name in Syria for people descending from Bilad al-Sham, a name given by the Muslims conquerors to Syria after the Islamic Expansions. The family name, hence, entails an ethnic and religious reference.

Khadra as a second name, from the other hand, implies an acoustic value since it starts with an Arabic consonant which is not pronounced in English language. The name exposes many representations; it may represent fertility the green colour of Syria where the “scraggly silver-green trees”(267) stand; or the green eyes colour *The Girl in the Tangerine Scarf* book cover holds. It represents the Muslim World map where “The countries that were mostly Muslim were dark green. Light green meant they had a lot of Muslims, yellow-green and yellow meant they had some” (32).

It also may represent the writer herself with her “clear-eyed” (Giles Ibid).It may represent hope. The name challenges by its acoustic value the linguistic representation of an Arab Muslim female which kahf strives to establish through her writings. Whatever Kahf has intended to represent by choosing such a combination for a name; one thinks that the message is transmitted in a way or another but according to each one’s perception of it.

Moreover, Khadra’s parents and brothers are also represented through their physical appearances to emphasise otherness. Khadra’s father is introduced as “wiry and *olive-complexioned*, with glasses. He wore a *short beard* on a thin pointy chin,” and her mother was “green-eyed and *ivory-skinned* and *lovely*. She wore a white *wimple* on her head, and a *long blue robe*” (Emphasis added 5-6). While her father has the same skin colour as hers, he has a feature which Muslim men bear: a beard. Her mother on the other hand, lovely as a woman expects to be, is described by the cloths she wears next to skin and eyes colour. Hijab, or wimple, is what a Muslim woman expects to have on her body. Her brother, on the other hand, was “ivory-skinned like the mother, with the high contrast between dark hair and pale skin that many *Syrians* have.” (6) Religious and ethnic identity again is more emphasised.

Compared to the Shamy family, a neighbouring white American family known as the Lotts are introduced by their physical appearance to give emphasis to the issue of racism. The Lott boy is introduced in the first chapters as “a boy with heavy pink flushed cheeks” to whom

Khadra “ran. Screamed and ran” (4). His mother, with no name mentioned in the novel at all, is addressed as “the yellow-haired woman” and his father as “Burly man”(6) whose only speech is his shouting voice at Khadra’s father for his boy’s racist threats of Khadra outside and in school.

Another character, a very important to Khadra’s panic from Indiana, is Orvil Hubbard. Before introducing Hubbard, the narrator refers to him as the leader of the “Group across the street,” Hubbard is “a tall, gaunt man with a crew cut and a limp, who liked to wear his old army uniform with the Congressional Medal of Honor pinned on whenever he protested against the *Muslim presence*” (Emphasis added 42). Hubbard is not only a white American man who hates strangers but hates the Muslims even more. His argument for his hatred seems reasonable for him and is sufficient to raise hatred sentiments in his group, “I’m not speaking from ignorance...I’ve lived in their countries, and I know. They will destroy the character of *our town*”(Ibid). Hubbard and the ‘Group across the street’ picture a similar behaviour akin to the KKK during the 1970’s. They are described in the novel as “Klansmen without sheet”(45).

The only man Khadra thinks about when returning to Indiana after seven years far from it is Hubbard, “Crunching over gravel, Khadra pulls the hatchback into the driveway...almost expecting to see Mr. Hubbard and truck across the street, even after all these years”. The psychological aftermaths his behaviour and presence has on her still effects her, “she wonders if the old coot is still alive”(46).

Racism and otherness, furthermore, are not based on racial arguments but on religious ones as well. Kahf may have created a character similar to Hubbard L. Orville, the mayor of Dearborn Michigan from 1942 to 1978. Hubbard Orville was known for his campaign to keep Dearborn clean from any non-white population. Referred to as the Dictator of Dearborn, he was internationally known for his racial segregation.

The effects of such sentiments against non-white in general and Muslims in particular are exposed in the novel through the murder of a female character called Zuhura. Zuhura was murdered in the story for many reasons; Kahf makes her a combination of what the entire West hates in a stranger. Zuhura was a grown up to Khadra. First she was a university student, “she went to Indiana university, Bloomington”. Second, she was “a well-spoken girl, she had adult conversations about social justice in Islam with the learned Uncle Kuldip and with Khadra’s father and the other uncles and aunties,” which entails that she was not only educated but gifted with speaking and defending skills. Physically, Zuhura was a version of her Kenyan mother who was “a thin-lipped, pointy-nosed, and sharp-tongued. Her oval, upwardly slanted face with aristocratic features was as darkest blue-black as her husband was palest white,”(28) Zuhura, hence, was a well educated, eloquent black-skinned girl.

Unlike any other girl in the Dawah Center, Zuhura was very defensive about what she believed in and stands for,

Zuhura stood on the porch of the Dawah Center Home Office in a full skirt, one hand on her hip, the other shading her eyes from the sun as she looked out across the street at a red pick-up truck, around which a klatch of locals hostile to the Dawah was gathering (38).

Zuhura was watching those who were annoyed by the “Muslims doing God’s work there”. When Hubbard Orvil contacted the zoning inspector as an action to press the Muslim community, “Zuhura followed them. While the building inspector was measuring the shutters, she looked over his shoulders and said, ‘Did you know that zoning law has often been used as a tool to keep people of other races out?’ (43)

Moreover, Zuhura was not accustomed to be left behind, like any other Muslim girl does,

She did not have the habits and mein of most of the Indiana black women the building inspector would have come across in his life, or their understanding of the unspoken rules of ‘getting along’ in this place where they lived. She was likely to accost you and question you, man or woman, even if you had an air of authority, and she did so with an attitude that assumed her objections would be addressed (Ibid).

Kahf stresses the fact that a character like Zuhura is not to meet usually in reality. With the words choice and description she stresses Zuhura’s personal uniqueness in the world where racism is done at gender, race, and religious levels. By creating a female character so powerful who possesses the “good skills for a lawyer, as Zuhura hoped one day to be,” (44) comparing her skills with Aisha “the early Muslim woman beloved of Sunnis,” meaning the mother of all Muslims and the Prophet’s wife (peace be upon him), Kahf produces an image of a powerful independent Muslim female character.

The only fault the writer sees in Zuhura is the fact that she “didn’t fit into this landscape. She didn’t fit what the locals thought they knew about someone who looked like her as they saw her approaching.” Categorisation and stereotyping govern the people’s perception of this black woman which by her behaviour Kahf makes challenge those perceptions and represent her as she should be; not as she ought to be. As the narrator portrays her,

And so there was always a sense of something off-kilter, a bristle in the air that went around with her. It was as if her *physical presence* was a challenge to *knowledge held dear*, to some core that made *them* who they were, and so the hair on the back of their sun-reddened necks stood on end

at the sight of *her*, without them even aware of it, necessarily. At the sound of her voice, something went ‘click’ and disconnected between them and her. Both sides might continue speaking, but the line between them was dead (44).

Kahf is aware of how discourse governs the history of knowledge, “knowledge held dear,” as she argues, which once challenged, it ends with violence. The oppositional image the writer draws between white Americans and black-skinned Muslim Zuhura makes the reader aware of how Orientalism in general; and gendered Orientalism in particular, still governs the West’s discourse.

Zuhura was a leader compared to other girls in her community, even her sister was called the “quiet one;” though not really quiet but “she just didn’t have the leadership energy that fired Zuhura, her easy command of speech, her forward drive. In any environment, but especially in a small community Zuhura would stand head and shoulders.” It was very natural for the other girls to consider her as a leader and follow her not just because “they were docile---they were not---but because she had presence and they felt it.” (60) While they were running “onto their bikes, speeding off the sunny littered streets...Zuhura went back inside to work on a paper about colonialism in Kenya.” (61)

Zuhura’s parents, both educated and modern, gave her more freedom than expected to be given to girls in the Muslim community of the Dawah Center. Giving her the right to commute to Bloomington campus was against the norms, “Khadra’s parents, for their part, believed a Muslim Girl should go to college close to home”(61). Her mother believed that she was a smart girl enough to avoid to stop in Martinsville, “she may not have had many of the other survival skills developed over generations by the American blacks, but everyone in Indiana knew that Martinsville was no place to be unless you were white” (Ibid).

The biggest fault Zuhura committed was that she started “to be active in the Campus Muslim Council.” She started to call for Muslim holidays recognition, organising speaking events for “Islam, the Misunderstood Religion’ and on social religious issues”. She began to write for the rights of persecuted Muslims all over the world as “she was the first Muslim to write for the IU paper and get a front page---above the fold---by line,” which was not expected to be achieved by any Muslim let alone a Muslim girl, “Her op-ed supporting the Islamic dissent in Iran caused a campus stir” (Ibid). Being political is not a woman’s job at all. In a racist environment, such actions trigger more attention to the Muslim community, which will end; as the story goes on, to her murder.

6.1.2.2. Muslims’ Representation of White Americans

Muslim sentiments towards Americans are reciprocal as Kahf suggests through the novel. Though not based on skin colour and physical appearances, other forms of categorisation, stereotyping, and hence attitudes are governed by how Muslims perceive Americans. At an early age, Khadra learns from her parents to perceive Americans differently from Muslims. Her mother, before even introducing her name as a character, is introduced as “always run the laundry twice in the Fallen Timbers basement laundry room...Because what if the person who used the washer before you had a dog? You never knew with Americans. Pee, poop, vomit, dog spit, and beer were impurities. American didn’t care about impurities” (4). With this in mind, and by following her parents’ representation of the Americans, Khadra will have a copy and paste, a ready-made form of perception. Americans, Khadra learns first, are filthy body and soul.

Khadra learns from her childhood experience with the Lotts family, the group across the street, Hubbard, and the KKK clansmen, that Americans are hostile and racist. The experience is reinforced by grown up perceptions to an extent that when “a white American who was a Muslim,” moves to live within the Dawah Center with the Muslim community, they all

suspected his presence, “Who had ever heard of such a thing: a white American man, Muslim? ‘CIA plants’ some of the grown-ups whispered. ‘FBI?’” (27) To fit in, the white American Muslim man had to change his name because, “it felt weird calling Tayba’s dad ‘Uncle Joe’...’Joe Thoreau’ *just did not seem* like a proper Muslim name,” so he had instead “changed his name from Joe to Yusuf” (29). Even names bother us, they hold according to our perception of them some qualities and features that must follow the norms otherwise are not accepted. Even Uncle Joe’s skin colour is annoying to the Muslim eye,

Joe was *so white* he had that blotchy pink type of face that white men had. The kind that, when it loosened and got jowly on older men...made Khadra’s mom *shudder* because she said it looked like the underneath parts of a man’s body that should be covered. Why didn’t American men grow beards like decent folk? (Emphasis added 29)

The looks of Americans, as Kahf describes them with the use of modifying word ‘so’ in the quote above, as if it were more than a Muslim can accept, and the question covering an exclamation intonation; implying that men should bear a beard like Muslims men do; otherwise are not respectable and honest. Joe, after changing his name “grew a beard,” as he is expected to do, “he sent the dog away...he started to *fit in* at the Center much better” (Emphasis added Ibid). People’s attitudes are determined not by what they choose to be but by what the others want them to be like. This is formally not expected to come from the part of a dominated group to change the dominating group, in this case the small Muslim community vs. a larger white American majority.

Aunt Khadidja al-Deen, the Sahmys’ most favourite Muslim neighbour in the Dawah Center, is introduced by her name but for a reasonable purpose. As converts, aunt Khadidja and her husband got through a lot of changes to fit in the Muslim community, “Aunt

Khadijja's name used to be Kacey. Kacey Thompson, then she changed it to Kacey X, then Khadijje X, then Khadijja Kareem when she became a Bilalian, then Khadijja Al-Deen when she married Uncle Jamal." (23) Kahf describes the metamorphosis name life of this converted woman needed to go through to become a Muslim. The 'X' and the word 'Bilalian' imply an African American version of Islam with reference to Malcom X and the Bilalian movement led by Imam Warith Deen Mohammed between the 70's and the 80's in America.

Perceptions are authoritative, as it has been discussed in the previous chapters, and so do our representations of them. Americans are irresponsible and nasty according to Khadra's parents, and apparently to all Muslims in the Dawah Center. When Khadra went with her brother and some friends doodling on a summer day in the creek and forgot to return home early their mother was "trembling all over, her pale ivory face ashen"(66). Seeing them returning safe but "mudspattered, tufts of cobwebs and twigs clinging to their hair, covered very likely with impurities that would require washing seven times," as all impurities should be cleaned, their mother looked frightened but she screamed instead, "Do you think we are Americans? Do you think we have no limits? Do you think we leave our children wandering in the streets? Is that what you think we are? Is it? This made the children wonder of whom the Americans are and how different they are from them. "We are not Americans," their mother insists, "We are not Americans" (67). Defining the other makes the person define him/herself as well. When we say we are no blacks, for example, we are defining ourselves by all human skin colours except the black-skinned. When Khadra's mother addresses her children as well her community as 'not Americans', she is not only excluding Americans but including her people into a circle of perception and representation.

By devoting a chapter to the question of "Who are the Americans?" Kahf defines in her novel categories of Americans different from each other, yet, sharing most important traits which define them as Americans,

The Americans were the *white* people who surrounded them, a crashing sea of *unbelief* in which the Dawah Center bobbed, a brave boat. (There were *black* people who were Americans, but that was different.) You had your *nice Americans* and your *nasty Americans*. And then the *majority of Americans*; the best that could be said about them was that they were *ignorant* (Emphasis added Ibid).

This is a passage that should be taken as discourse. By addressing the implied reader through the use of the pronoun ‘you’, including us as readers, Kahf constructs a discourse that has become the truth. One’s discussion in the third chapter of how Americans perceived and represented 9/11 as an event included those classifications.

Portraying her classification of Americans, Kahf reinforces it with examples: There is Mrs Moore who represents the nice Americans because “she belonged to a church called Friends,” which entails friendliness to the ‘other’. “They”, meaning the Friends, “invited the Muslims over for a pancake,” it is not that Muslims like pancakes but “which was very American thing to eat, and which was nice of them.” The implied truth may hold also that pancakes are safe from pork, which is ‘haram’.

The second classification were the nasty Americans, “You had Orvil Hubbard” and all Americans hostile to Muslims including “the other kids who tormented the Muslim kids daily while the teachers looked the other way.” These are classified according to their behaviour as well. The last Americans were the ignorant, “Well, just look at how nine hundred committed suicide in Jonestown, Guyana, with Jim Jones...following false prophets,” Khadra’s father remarked. The metaphor compares the ignorant American to the Americans who in reality committed murder-suicide following their leader Jim Jones, the reverend, who established

Jonestown; “the Rev Jim Jones, the charismatic leader of an American cult in the Guyanese jungle, ordered his followers to murder a US congressman and several journalists, then commit mass suicide by drinking cyanide-laced fruit punch” (Oliver Conroy).

Americans, moreover, are portrayed as non believers. Although “they are People of the Book,” and their prayers count to God Just like Muslims’ “Though not like ours,” (101) as Khadra’s father argues; Americans are deeply concerned with life that they forget God’s mission to humanity, to worship Him. When addressing praying in Islam in the sixth chapter, Kahf explains the importance of mosques and praying for a Muslim in particular and to all Muslims in general. Into the course of her discussion of how Muslim prays physically and spiritually, the narrator compares them to the Americans. “Americans”, Khadra’s mother observed, “hardly ever sit on the floor...Their bodies forget how to pray after sitting up stiffly at tables and desks, working to gain the wealth and glitter of this world” (34). Despite the fact that the Americans Khadra’s mother refers to are the white Americans, who are also portrayed as white Anglo-Saxon Protestants which means the people who define themselves not only by their skin colour but by their religious belonging, the characteristic of non-religiosity is repeatedly over emphasised compared to the religiosity of the Muslims.

American girls, also, are categorised as girls on the loose having no boundaries or limits,

Alison, the girl down the street who was nicknamed the Bone, was a *typical American girl*. ‘That’s a lost girl,’ Khadra’s mother observed. Look how she is allowed to roam the street, no one caring for her.’ Allison had run away from home three times. She hated her stepfather. She got into fights. She kicked and cussed.

American girls are all enclosed in the circle of a sum of traits: fighting, cursing, roaming streets, having no stable family members as they always have stepmothers or stepfathers, and

there is no one who cares about them as Americans kick their children out from home at an early age. All in all, Americans are as the writer summarises:

Generally speaking, Americans cussed, smoke, and drank, and the Shamys had it on good authority that a fair number of them used drugs. Americans dated and fornicated and committed adultery. They had broken families and lots of divorces. Americans were not generous or hospitable...they invited people to their houses only a few at a time, and didn't even let them bring their children...Plus Americans ate out wastefully often...Americans believed the individual was more important than the family, and money was more way important than anything...American threw out their sons and daughters when they turn eighteen...All in all, Americans led shallow, wasteful, materialistic lives (68).

Kahf visualises American capitalism, individualism, and anti-socialism which destroy their social lives even with their family members, yet, which makes Americans behave like civilisation missionaries: "And they think they are more civilized than us, and tell us how to run our countries," (69) Khadra's father comments.

Sarcastically, however, it is an Arab-American Muslim who adopts a fully American lifestyle, called Joy who stands next to Khadra when she decides to abort; while neither her family members, nor her doctor or the campus clinic wanted to witness or be a part of it. Joy was there just because "I'm your friend," she avows to Khadra. After years of constructing discourse about what an American is, or what is a typical American girl like, Khadra comments, "Corny Hoosier Joy. Is that what a friend did? I wouldn't know, Khadra thought.

I've never been a real friend, or had one. I've demanded that my friends conform to what I approve and disapprove...You're a beautiful friend. You're a teacher of friendship" (249). This quote is maybe the most important one to racism since it exemplifies how we, as human beings, construe some perceptions of the other and represent them not as they are but as we learned to define them. Our perceptions; be it sensational, linguistic, or cultural, may misguide us and lead us to misrepresent the 'other', whoever this other is. By introducing Joy as neither pure Muslim nor pure America, Kahf creates a space in-between where definitions and categorisations are dismissed.

6.1.3. Muslims are what Muslims Do

The history of Islamic civilisation; for those who are interested to learn about it, is full of stories about Muslims who changed the world spiritually, geographically, economically, scientifically, and culturally. It started with the birth of the new and final version of religion called Islam and will continue, from a Muslim's perception, to the Judgement day. It is his/her final destination. It is the history that changed and still changes the world. The word Muslim, though interconnected with Islam as religion, refers to different things to different people, including Muslims themselves. It encompasses eulogistic as well as pejorative perception(s) and representation(s).

Kahf; as an Arab-American Muslim writer; excavates into two worlds: Muslims' and non-Muslims'. The world, as her writing shows, became revolving around definition and representations of the 'self' versus 'other' and in her case this means to be Muslim or non-Muslim. Representations, however, are difficult when trying to define the 'other', yet, far more complex when defining the 'self'. Both definitions need experience with the outside as well as the inside world. The *GTS* novel as form of representation revolves around two questions. The first, as it has been discussed in a previous part of this chapter, requests a

definition of who are the Americans? The second, a more complicated one, examines: who are the Muslims?

When addressing the first question, Kahf based her representation on both discourse and experience. In other words, there is a consumed knowledge about what an American is. What kind of life, behaviour, attitude, cultural traits common to all Americans which define them. By being American herself, Kahf defines Americans according to her experience with them exposed in Khadra Shamy's contacts with good, nasty, and ignorant Americans.

By addressing the second, however, the issue of confronting the self arises. It requires her perception of herself and the people with whom she shares very sensitive traits, especially religious features. It is easy to share with other people a country, a family name, skin colour, or a language. Since these are pre-determined features, they are also authoritative. We rarely argue about what family name we have or what country we reside; they are sacred traits we attach to when representing ourselves. One, for example does not trace any struggles in the novel from Khadra Shamy's part with her being a Syrian, a Shamy, or an olive-skinned as much as her clear struggle with her being a Muslim. This latter trait is sometimes confronted from the inside and the outside world. Representing the self within the religious scope has always been and become a delicate subject, especially after 9/11, as the novel exposes.

Through Khadra Shamy, Kahf depicts the contemporary Muslim's daily struggles with perception of Islam as a religion and his/her way of representing it. Employing a female character, she narrows the angle to a female's. Yet, this female faces multi-faceted understandings of Islam and encounters many discourses about Muslims. The first form of Islam Kahf makes her protagonist aware of starts from Square One. When Khadra's parents came to America during the 1970's, still university students themselves bringing two young children, the only version of Islam she perceives is theirs.

In Square One, Khadra learns the basics of Islam, mainly reciting Quran and praying. As a child, her father makes her recite Quran as Americans make their children repeat nursery rhymes but instead there are Quran verses, “There were swings of on long silver chains. You wriggled your butt into the seat and you got pushed up-up-up and you learned the lines of Fatiha: ‘Bissmilah arrahmani ‘rahim!’” Khadra sang as her father pushed her up...’Alhamdu lilahi rabil alamin’ [and] Eyad yelled on the next swing” (9). Her mother, on the other hand, teaches her to clean herself like nobody but a Muslim, “Look poor the water with your right hand like this, and you reach down with your left hand like this, and while the water runs over...*you wipe and wipe and clean yourself*” (Ibid). By repetition Kahf emphasises that this is a unique kind of cleaning only Muslims teach to their children from an early age.

Khadra’s parents, also, teach her about the most important mission of Islam: to teach non-Muslims about Islam. After playing with her friend from Mexico, Allesandra-called Sanda, Khadra asks her mother if she can let her friend witness their prayers. Khadra’s mother, like any Muslim woman on a mission, replies, “Welcome, welcome to the guest...The guest is always welcome” (11). Doing ablution, for Khadra’s parents, is all about paying attention to details, “Khadra ran to splash her ablutions fast-fast so she wouldn’t miss the bow and have to do the whole salat over, ‘Elbows, please’, her father said gently... ‘Dry elbows,’ he said, shaking his head. ‘Do over.’” Her mother, stressing not only the action but the way of doing it, as she insists more, “That’s not ablution...Ablution goes together, can’t be separated. It’s all one thing, like prayer”(Ibid). Islam is given to Khadra not as a religion but as a constitution for a life style. It provides rules about every details even the smallest.

Islam, for little Khadra, means also to avoid eating forbidden food, like pig meat, in a land where even non-forbidden meat comes from unknown resources. “Danger abounded,” the narrator warns, “Pork was everywhere”(12). At first, the young couple thought that it came only in form of meat but latter they became aware that “it came under other names and guises

in this strange country”. What can a child do to avoid such a threat? “Mrs. Brown the kindergarten teacher poured the candy corn into a little *flowered plastic cup* on Khadra’s desk...Kahdra said, ‘I can’t eat *this*’...’There is a pig in it”. When the teacher assures her that there was no pig in it, Khadra innocently eats it, “she [the teacher] was *so pretty and so nice and so sure*” (13). Kahf utilises the image of the flowered cup and the words pretty, nice, and sure, next to the repetition of the adverb ‘so’ to picture how discourse is integrated in different forms of knowledge. When her brother tells her that she ate pork candies, “it was too late to throw it up,” She thinks she was polluted forever and “waited in horror for the bugs to grow and eat her guts out” (Ibid). This was the explanation provided by her parents for not eating pork meat and this was transmitted to become hers.

In the Dawah Center in Indiana, Khadra learns what Islam is from the community; not only her parents. Knowledge, hence, shifts from being transmitted from familial to a more socio-cultural angle. In the Dawah Center, she meets different kinds of Muslims who make her repeatedly encounter with the question of what a Muslim is. From her mother’s clothing she learns that a Muslim woman has to wear a wimple on her head and a long piece of cloth that covers her body wherever the colour is.

She also discovers that a Muslim woman’s first and most important job is to make more Muslims, “Ebtihaj Qadry-Agha [Khadra’s mother] had a good-quality Muslim baby at the hospital”. Next to her mother, Khadra learns that Muslim women can have other roles but are never equally noble to her mother’s, whatever their jobs are doctors, lawyers, or teachers. Kahf mocks the limited role society provides women with. She challenges the stereotyping images by giving Khadra a dissimilar job to her mother. She also makes her choose to abort in order not to sacrifice herself for family expectations.

The problem of faith is an eminent issue which Kahf debates. For Khadra, in order to be a Muslim one has to believe in one God but that is not sufficient since one has also to prove it

by good doings. Aunt Khadidja al-Deen; Khadra's nearest neighbour and the mother of her childhood friends, is a converted. Khadra sees aunt Khadidja as a second rank Muslim despite her being Muslim. She perceives her as such because she was not born a Muslim and hence is not a pure Muslim; "was that when you *finally* became a *real* Muslim?" (Emphasis added 23) she asks her. The two emphasised words in the quote Kahf uses for both attention and criticism. Before being a Sunnis Muslim aunt Khadidja transformed from being Kacey Thompson to Kacey X, then Khadidja X, Then Khadidja Kareem when she became a Bilalian. Khadra comments on the metamorphoses aunt Khaidja has gone through, "Or were you still that Elijah thing. The fake Muslims where it's only for black people?" (Ibid). To be a non-Sunnis for Khadra is to be a fake Muslim. This, however, was not a personal perception but the one she inherits from her parents, Muslim community, and what culture make her perceive.

It was only later; in her sixteen years, that Khadra learned it was the Muslims like themselves who killed the Prophet's grandson: "Is that true...That Yazid killed the Prophet's grandson and no one did anything about it?" she asked her father. When he explained that it was "to avoid bloodshed and strife," Khadra understood that "the whole rest of Islam after the life of the Prophet---including the scholarship---had been formed" under the same government who slaughtered the Prophet's grandson. In her counter-discourse, Kahf emphasises the dangerous role history plays to perform discourses for the benefit of the dominant group. Discourses are inherited; they are injected in everyday speeches and become the truth for the next generations.

Hakim, Khadra's childhood black friend, is married to "a fourth generation African Muslim whose grandparents had been with Ellijah...and whose great-grandparents had followed Noble Drew Ali" (50). Trying to picture the complexity that marriages from different types of Muslims bring to in real life, Kahf exclaims, "Khadra could only imagine

the dinner-table discussion between generations in the family. From Moorish Science to Nation doctrine to the brief Bilalian phase, now capped by Mahasen the conservo-neo-traditional orthodox-with-a-twist-of-Wahhabi!!” (Ibid). The complexity of the structure of the sentence mirrors the convolution of the situation. Yet, Hakim “the unsatisfied seeker,” (51) is now not wearing “the silver wedding ring” (50). “Is he satisfied now?” Khadra enquires.

Kahf provides the reader with different streams of understanding Islam which in opposition to the idiomatic expression that says that “abundance overcomes courage”. It destroys it instead. The Thoreau family, composed of a Kenyan mother and a white American Muslim father, are also another kind of Muslims but not like the Shamys. First of all, to have a father “so white” like Joe Thoreau’s makes him excluded and suspected from the first meeting considering him a CIA or an FBI spy. To fit in, he had to change his name to Yusuf, grew a beard and sent his dog to his brother. He was the one who gave “Why I embraced Islam lectures regularly at mosque across the nation” (28). Although Joe Yusuf belongs to the Muslim community, as any other Muslim does, Kahf limits his job to convince the newly converted Muslims and the non-Muslims, yet, of the benefit to become one.

The Haqiqat family, Uncle Zeeshan and Auntie Dilshad and their children Insaf and Nilofar, from Hyderabad represent another group of Muslims, the Shia. During prayers, young Khadra notices that Auntie Dilshad is not praying the way her parents taught her to. “You forgot to fold your hands...And why is there a piece of rock in front of her?”(34) Khadra remarks. “The rock is from Karbala,” she informs Khadra, “Where the evil caliph of Syria killed the grandson of the Prophet”. Despite her quest to understand Shia beliefs, Khadra’s mother provides her with no knowledge of the Shia history or why their prayers are different but makes her aware that they are rejected by the Sunnis, “All the Sunnis knew the Shia had wrong beliefs but tried to be polite and not talk about it. At least, not in front of them.” (Ibid)

The last comment Kahf provides supports the idea of how Muslims do not tolerate difference among other Muslims themselves.

The tensions between the Sunnis and the Shia, represented by Shamy and Haqiqat, did not broke from the start since both compared themselves “Like the First Pilgrims,” (62) coming to America, “with persecution and sufferings at their backs”. Nevertheless, after years when Sunnis donors wanted to exclude Shia from their giving or the Shia having problems with taking from Sunnis, things started to take them apart. Khadra could no longer meet her friends of Haqiqat family, their father would no longer work for the Dawah Center and their mother would no longer make them “samosas” for “the women’s weekly quranic study” (63).

The Abdul-Kadirs are rich Indy Muslims who supported the poor and the persecuted Muslims coming to America looking for safety and shelter. Nevertheless, Khadra’s father considers that “it was okay to be rich, but it was a trial from God. What would you do with it?” (26) Wealth, Khadra learns, is not only bliss but a curse which should be avoided. To be a true Muslim is to dispense with the glitters of this life to gain the other afterlife, “The Dawah Center officers, including Khadra’s father, worked long hours for low salaries. Denied themselves other careers where they could have made more money. Got home haircuts from their wives, lived simple and frugal lives” (40).

The Kulpid family, Uncle Omar and Aunt Trish and their four sons, picture another type of Muslims. Trish is a converted Muslim who hated that people consider her husband the only reason for becoming a Muslim, “I was a Muslim four years before I met Omar,” affirming that Islam is a choice for a married woman not an obligation. Trish is not only considered strange for being a convert but because she is “the only woman who didn’t cover her hair, except for prayers” (42). It was Khadra’s mother job “to persuade Trish to ‘perfect her Islam’” (Ibid).

The Mishawaka Muslims are referred to in the Dawah community as the “lost Muslims” (103). Their mosque was one of the oldest mosques founded by early Muslims who came to

America in the 1870's but "slowly, over generations, they had mixed American things with Islam," and needed "a refresher course in Islam." They did not even behave like Muslims, having mixed gender volleyball games in the mosque and dances for the Muslim boys and girls. None of the women wore hijabs nor were men bearded. What were left only were the mosque and their reference as Muslims.

More strangely are the Finish professor and his wife who are rumoured to be part of the mysterious Sufis cabal. Although everyone refers to them as Muslims, Khadra suspects them even to know any Islam at all, "They don't look Muslim to me," she murmurs to a classmate (183).

6.1.4. Islam is Action to the World

In different parts of the novel Kahf provides a counter-discourse to any version of discourse she exposes of Islam. Islam, basically and most importantly, means 'to surrender' or 'to submit' to One God. In order to become a Muslim one is not asked first to pray or fast but to surrender to the Oneness of the Creator. Criticising her friends' mother, aunt Khadidja, to be a convert, this former asks her "what is real Muslim, Khadra?" Khadra answers that to be a Muslim is "When you do the Five Pillars...to follow the Quran and the Prophet and wear *hijab* and follow the Islamic way of life and..." (24). Aunt Khadidja, responds summarising it all "Shahada. That's all. Belief That God is One. When that enters your heart and you surrender to it, you are a Muslim" (Ibid).

Khadra is not convinced since she has learned all her life that to be a Muslim one has to practice Islam but Aunt Khadidja reassures her saying, "Remember...I was born Muslim, Khadra. Just like you." But Khadra; alarmed by her response knowing that "Elijah Muhammad business was nonsense," and that she and her husband did well to convert to real Islam, protests saying: "But---you converted." Aunt Khadidja says gently, "I don't say I

‘converted...I say I ‘reverted. Everyone is born in a state of surrender to God. That’s what the word ‘Muslim’ means, really. I rediscovered my natural state” (Ibid).

In her portrayal, Kahf provides the reader with a new vision of Islam which does not require belonging to any ethnic, cultural, or ideological movement. She explicitly entails in her version of discourse that the inside practice of Islam is deeper, truer, and safer than outside practices, which require public exposition of praying in mosques, wearing hijabs for women, and growing long beards for men. Her suggestion of Islam, though showing a cowardly formed behaviour in my own perception of it, is the path to find internal and external peace. Islam is all about your intention when you intend to do a thing, as Uncle Tahar, the Islamic school teacher explains to Khadra and her friends, “Do everything with nia” (37).

The veil Khadra enjoys now is not the traditional veil her mother was wearing or the first veil she picked up which gave her a thrilled sensation when “Hijab was a crown on her head...hijab soon grew to feel as natural to her as a second skin” (112). There are now new forms for the same word hijab, “Khadra loves being in this forest of women in hijab, their khimars and saris and jilbabs and thobes and depattas fluttering and sweeping the flour and reaching to everything. Compact Western clothing doesn’t rustle, or float, or reach out to anything.” (55) Kahf cherishes the diversity of Islam and makes the reader sees it as a point of strength rather than weakness.

Moreover, after her trip to Syria and learning about traditions and how Syrian people got along, Arabs, Muslims, Jews, altogether with not ‘us’ and ‘them’ guidelines, she also discovers that veiling and unveiling are parts of the same soul just like dark and light are, “How veiling and Unveiling are parts of the same process, the same cycle, how both are necessary; how both light and dark are connected moments in the development of the soul in its darkroom”(309). Kahf gives Khadra choose both, “the covered and the uncovered, each

mode of being had its moment. She embraced them both”(312). A veil is just a piece of cloth, it represents different things to different people, it is perceived differently as well. It is, what one makes it is.

Divorce, as mainly a woman’s concern, is developed in the novel from another angle. By exposing Khadra to divorce as a path to escape patriarchal domination, Kahf provides the reader with the story of Hakim’s divorce. After being the perfect seeker of knowledge, educated and very religious man, Imam Hakim experiences divorce. Khadra is astonished how legends of “imam Hakim with those famous khutbas on marriage,” and after teaching about “The couple that reads Quran together, stays together!”, how she and him came to the same conclusion. Kahf explains how language can fail to give words for situations like those of divorce, “There were set phrases for marriages, births, deaths, but not for divorce”(58). Kahf unveils that it was not Hakim who asked for divorce but his wife; men, just like women, go through hard times but “After the hard time, there is the easing” (Ibid). It is something that everyone alive must go through alone. Divorce is difficult but is neither forbidden nor a wrong decision. It is, instead, a solution provided from God to humanity to live in peace and get better choices.

Kahf suggests through her writing, that if Islam is to be exposed in a Muslim’s behaviour, let that behaviour be limited not to signs like hijab or beard but to actions. Khadra is astonished but mused how the Dawah Center has evolved to have an “ENTERTAINMENT CONCERT FOR MUSLIM YOUTH!” which has as a program,

*Nasheed by Phat in the Phaith!

*Hijab Hip-Hop by Nia Group!

*Spoken Word to Your Mother, then Your Mother, then
Your Mother---with Brother Billal!

*Special Performance by The Clash of Civilizations!

(Islamic behaviour and attire required for all youth attending. Responsible adult chaperones to supervise. Concerts strictly in accordance with *shariah* restrictions as per Dawah Conference Committee Guidebook on Islamic Rules for Entertainment Programs (56).

The band is her younger brother Jihad's group of boys who "are a sort of a Muslim John Cougar Mellencamp meets Wes Montgomery, with a Donny Osmond twist," a mixture of rock, jazz, and Hoosier poetry like music but without instruments, "singing a cappella, so it will be acceptable for Muslims who have issues with musical instruments"(Ibid). It is, hence, the form of Islam which respects the others' choices and which asks to be respected back. It is the religion of choice not of compulsion.

America, Kahf concludes, is just a country which holds different people, with different cultures, and with different perspectives, the fact which makes them own different representations,

In many ways brothers, America is more Islamic than the countries of the Muslim world. There is no widespread corruption. You can enter a judge's office and not need to bribe his secretary for the simple services...Brothers, do not for a minute think that we will stop protesting against the immoral and unfair policies of America outside, in the Muslim countries...But let's face it: here in inside America, there are good qualities. Law and order, cleanliness, democracy, freedom, to work honestly seek the provision of the Lord...These are Islamic qualities. America...is like Islam without Muslims. And our sick and

corrupt Muslim home countries---they are Muslims
without Islam. (144)

Arab or Muslims; Sunnis, Sufis, Shias, Wahhabis, or other; nothing matters. What really matters is that you live according to human good values and respect each other's differences in views and representations. When they visit Joy's family, Khadra and her brother find that,

They had never seen Arab folk like this: women called
Rose who mangled Arabic with an American accent and
played Arabic music on American guitars, and men who
looked like Hoosier farmers in denim overalls but a shade
or two darker. All sitting around eating kibbeh nayyeh of
an Indiana evening (191).

It was not a father's duty to call for prayers in Joy's home; you have to answer God's call by yourself, your own desire and willingness and that what Islam is, "It's about learning to surrender" (437).

Suspicious, as she has always been, Khadra is pictured at the last pages of the novel, attending a Speedway, the same sport "founded by bootleggers," which implies it was against her Islamic knowledge, but everyone was there: blacks, Asians, Arabs, Muslims, and of course Americans, "no wait, she's American now---the other Americans...In a funny way, Khadra realizes suddenly as she surveys the crowd: they're us, and we're them. Huh! My folks are the perfect, Hoosiers!"(438).

6.2. The GTS: A Woman Writer's Representation

Gender has an important role in the construction of the human being's identity. It has, thus, an imminent role in the construction of female writing identity as well. Starting from the point of view that women are different from men; their writings, hence, are and should be read as different. In her work *Toward a Feminist Poetics* (1979), Elaine Showalter divides women

writing into three stages: feminine, feminist, and female. In the feminine period, the writers' objective was to detach the self from patriarchal domination of their male counterparts. The second phase, the feminist period, is when women writers started to deconstruct oppositional binaries between male vs. female. The last period including present time, and most important to this chapter, is when women writers have started to reject any imitation to male production and turned out towards their own experiences as source of inspiration, challenging the meta-narratives which have been governing the existing writing canons.

The question to be raised now is in what way women write? How can it be different from men? The purpose of choosing Kahf and Waldman as women writers is to see how gender influences perception and how those influences are present in their writings as forms of representation. The researcher avows that being a woman reader to those novels will influence the outcome analysis. Even the gender of those who are going to read this work will vary, and hence their responses to it, which is maybe one of the many limitations of it. Nevertheless, following scientific and scholarly methods of analysis to women writing will make restraints to the possible deviations.

Female writing of its own exists, as Krista Wolf argues, "In what case one can speak about the existence of "female writing"? Only as the women due to the historical and biological reasons differently precept the outside world. They differently endure the reality and express it in other way" (qtd. in Foster 1999). As the quote suggests is that a woman's writing style is apparent because of her biological and social difference to man. These traits, however, are not sufficient for female writing canon description; otherwise, women, and hence their writing, will be "the objects of the second degree and men's objects". In other words, since men themselves are objects; and by being men's objects, women will be second degree and men's objects as well. It is only through a creation of their own style of writing which challenges

those social constructs based on biological stands that women will have a called ‘female writing’.

There are many arguments throughout which contemporary scholars try to identify a woman’s writing from a man’s, starting from Woolf, Cixous, Irigary, and Kristeva in their views about the ‘écriture feminine’. More recent studies are devoted to feminine discourse including Lakoff, Preisler, Cameron, Tannen, Murray and Covelli, West and Zimmerman, Maltz and Borker among many others. Even computer science research tried to inquire the possibility to develop a computer program to determine the sex of the writer and the results were fascinating. As Shlomo Argamon; the computer scientist at Illinois Institute of Technology who developed the program, suggests:

Women have a more interactive style. They want to create a relationship between the writer and the reader...Men, on the other hand, use more numbers, adjectives and determiners--words such as "the," "this" and "that"--because they apparently care more than women do about conveying specific information.

Without a need to call for scientific proof, men and women styles are different. This is apparent in their everyday interaction. While men focus on specifics; women tend to explain things in details. When men’s language is direct and limited to the subject being under discussion; women extend their direct language by metaphors and poetic language. A woman’s language is poetic because it suits her poetic nature. This distribution example, however, may also be a result of gender social construction. Men and women behave according to some structures distributed to them through culture.

Nevertheless, differences in perceiving the world must; in a way or another; be distinguished in their linguistic representations. Other forms of presentations also exist, for

that reason this part of the chapter will be divided into sections among which different representations appear. One shall devote the first part to Kahf's narration and style representations then shall move to her thematic constructions.

6.2.1. Narration and Style Representations in the *GTS*

Despite the fact that narration has rules governing its production; it is one of the characteristics of modern and post-modern literature to challenge those rules. The *GTS* as a novel written by an Arab American Muslim woman writer reveals a complexity at the narration level just like the complexity of the identity of the writer. Being a woman writer in itself is a challenge to social, cultural and gender canons. Being an Arab and a Muslim at the same time raises another level of complexity. Being an American, moreover, means being international, and what can one expect from such a combination.

6.2.1.1. Narration

Kahf creates a challenging discourse which belongs to 'otherness narratives'. The story of the *GTS* is told through different experiences of otherness; otherness to male, otherness to America, and otherness to the Muslim world. It is a representation of the self as subject not an object; it is this struggle which makes the narration voice of the novel have a flow.

First, Kahf insists to create a feminine discourse by using individual and collective history. By choosing the 'heterodiegetic third person narrator', omniscient most of the time, Kahf departs herself as an aware author of the techniques of narration, since she is both a writer and a literature professor as well. By this conscious step, Kahf gives the narrator the right to speak on the behalf of the characters, despite their cultural differences, in which they all participate in the development of the plot events. The novel, however, leaves space for the personal experience to expose itself through homodiegetic first person narrator, which is the obvious instrument throughout which the implied author and the implied reader take part in the novel narration.

At the first page of the novel, the narrator reports the female protagonist, Khadra Shamy, as she comes back to Indiana, her childhood town, in which she always “tries to calm the panic that coming back to Indiana brings to her guts” (3). “Liar”, she says to the highway sign that claims ‘The People of Indiana Welcome you’ (1). Through reporting the direct speech, the narrator sums up the whole experience of the young Khadra in America. While everything seems beautiful and calm in Indiana, Khadra avows that “it is not mine, she thinks, this blue and gold Indiana morning. None of it is for me” (2). The only feeling she has; next to being frightened, is being blocked out, “she feels ground down to the grain, *erased*. She feels as if, were she to scream in this place, some Indiana mute button would be on, and no one would hear” (2). By reporting what Khadra says, thinks and feels, the third person narrator shifts from direct to the indirect free speech reflecting the ‘blocked space’ Muslims in America experience after 9/11. While the words report an individual involvement of Khadra, being erased is a collective experience.

As a woman writer, moreover, Kahf deviates from traditional writing canons by the use of ‘line demarcation’, which involves shift in narration. Though the novel is divided into obvious chapters, Kahf makes use of line demarcation between different event developing in one chapter conveying psychological changes and identity shifts the characters witness. In the first chapter for example, line demarcation serves the writer to promote technique of anachrony via which analepsis takes the reader from the present Khadra to the past Khadra, from her driving the car back to home into phase where “A little girl’s face appeared, a girl with dark hair and a forehead...Tucked in the elbow between two buildings in the Fallen Timbers Townhouse Complex, the laundry corner was little Khadra’s hideout”(3).

Another line demarcation in the second chapter records Khadra’s move from Square One, where Khadra thought Square One was heaven, to a hostile Indiana. It is in Square One where she learned English without even being aware of it and where “The American kids,” as the

narrator reports, “didn’t seem to know yet that they were supposed to be better than the rest because it was their country” (10). Line demarcation, hence, does not only provide narration shift but also connects the deictic purpose of shifting of time and place. It is a shift from an innocent and unconscious phase to a more conscious one.

The three final chapters, however, are dismissed from any line demarcation. All the chapters of the book where Khadra struggles with her parents, society, husband, the baby in her womb she wants to get rid of, cultural restraints, and America, are full of line demarcations. When Khadra moves to live alone after having a divorce, getting abortion, and most importantly getting her scarf loosed, which symbolises liberating herself from religious and cultural restraints as well, the writers frees herself in expressing the new life Khadra enjoys at last.

When line demarcations are mostly used in poetry, known as line breaks; Kahf’s novel is a distinguished piece of prose which reflects the poetic language and techniques the writer employs. Scholars of feminine stylistics argue that writing from a female point of view envelops poetic language. Feminine writing is full of metaphors which are vehicles to link the themes of the work and which reflect her sensitive and full of imagination nature. It is where repetition and parallelism play a role of emphasis. Feminine writing also is overloaded with descriptions contradictory to males’ which is restricted to specificity. It serves the writer to describe her protagonist’s feeling, behaviours, attitudes, and reactions. It is because she knows her better as female that she can describe her better.

6.2.1.2. Style

As far as stylistics is concerned, the novel varies between short and long sentences but metaphorical language is dominating it especially by the use of comparisons, which serve the writer to compare between the self and the other. The other here sometimes refers to Arab vs. American, white vs. non white, Arab Muslim vs. non Arab Muslim, woman vs. man, daughter

vs. parents, sister vs. brother, and conservative vs. modern, all of which imply racial, ethnic, cultural, and gender identity.

The use of bolds, italics, and all caps provides the writers schemes other than narration shift. First, in typography all caps is a technique by which all the letters are capitalised. It is used for different reasons among them providing ‘shouting or screaming’ louder voice. It also serves the writer to address some reserved cultural topics such as racism. When little Khadra is bullied by the son of a white American neighbour’s family, this latter’s father accuses them as the cause of his son’s behaviour, “---ACCUSING MY CHILDREN---OFF MY PORCH---BACK WHERE YOU PEOPLE CAME FROM.” (7) Kahf tackles a very sensitive issue rooted deeply in the American society, that of antagonism. Americans are known for their hostility towards non white population from the first period towards the establishment of their nation in the New Land. Their hostility towards native Indian Americans, history tells, was prevalent and resulted in erasing many tribes off their native land.

All caps gives voice to the voiceless. As it has already discussed in gender roles, Kahf gives a voice to Khadra, who rejects her husband’s manipulative behaviour, throughout the use of all caps “Now LEAVE me ALONE!”(241), Khadra addresses her husband Juma. The emphasis is on the very important aspects to the speaker, showing the call for creating a space as well shouting voice coming from the inside of Khadra. In other parts of the novel, all caps afford the writer to express the voice of longing and nostalgia towards home, Syria. Opposing the regime in Syria caused Kahf a state of exile from it. Longing, hence, is a powerful sentiment which all caps transmit. Calls from Syria; though “rare and extremely expensive,” relate families and emphasise national identity ties,

If Eyad and Khadra came home from school and their
mother was shouting at the top of her lungs ‘WE’RE
FINE, FINE! THANKING GOD! MISSING YOU! Then

they knew there was a phone call to Damascus going on...The phone call to Syria followed almost the same script year after year, except instead of bulletins like ‘JIHAD’S TEETHING!’ they began to say things like ‘KHADRA’S IN HIGH SCHOOL NOW!’ and “EYAD GOT A SCHOLARSHIP TO COLLEGE! (135-36)

Home and Diaspora experiences are dominating themes in the *GTS*.

Exclusion from the American arena and racism are expressed through the all caps method. When Zuhura is having her bride party in the community room of the Fallen Timbers Townhouse Complex in the Dawah Center, and while praying, “a jarring noise coming from outside,” interrupted their prayers. There was an attack signs on the windows and the door of the room, “toilet paper was everywhere. Markings in white spray paint were blazoned across the windowpanes of the clubhouse. Aghast, Khadra snapped picture of them: FUCK YOU, RAGHEADS. DIE. They were signed: KKK, 100% USA” (82). Kahf blands the shouting voice with the racist tone and the onomatopoeic words “Slurb! Thwack! Plshshst”(Ibid) into the text so the reader can visualise in his/her mind the sound and the picture of the assault.

Italics, also, serve other purposes in the text but reinforce the same ethnic, religious, national, and gender purposes. Transliteration, for example, grants Kahf to express her hybrid identity, being an Arab, Muslim, and American. Despite Kahf’s mastery of the English language portrayed in this novel and her other literary works, transliteration allows the writer to speak her inner self in letters of hybrid nature. Transliteration is the art of writing by using the letters of one language to express another language. It is a representation tool via which characters represent sounds. Kahf makes use of transliteration to narrow the gap between herself and her home resulting from exile. It also serves her to provide the reader with the

right pronunciation of unknown Arabic words, which the target readership may not be aware of its pronunciation followed by explanations most of the time.

Quran verses, prayers, Arabic poetic language, songs, idiomatic Arabic expressions are most of the time transliterated. The first transliterated expression the writer provides is “bismillah arrahmani’ rahim!” Kahf is aware that no translation can afford verses from Quran their exact meaning. The act also illustrates Kahf’s awareness of the Islamic rules, that all what is Islamic should be opened with bismillah. Throughout Abu Mazen’s voice that calls for “Muslims to awake at last from their long night and make again the world right,” and, “Abu Rateb lamenting the suffering soul in prison: Like a candle, like a candle burning in the night crying, melting itself down to its heart of light,” (77) Kahf praises poetry of her Arab people and its call for revival of the Arab and Muslim nation. Through Um Kulsoum, Fayruz, Abdo, and Nazem, Kahf exposes her Middle Eastern ties with songs which throw in the heart delightful happiness and sense of longing and belonging, “For in song lies the mystery of Being” (Ibid).

It is a poet who guides Khadra towards the right path to find herself during her recovering trip to Syria. Poetry is Kahf’s Quran-like healing power: “He was a poet, the type of modernist poet who had been all the rage in Lebanon and Syria throughout the sixties.”(298) Lost alone in life; after having abortion, getting divorce, breaking the Islamic rules, disappointing her parents, Khadra asks him to guide her in her search of inner peace, “Hey, wait a minute,” she exclaims, “Then what does a woman contemplate if *she* wants to know the Divine? Without missing a beat, he said, ‘A poet’ (300). The unnamed Syrian poet sheds light to Khadra to find her way. He asks her one day, “Why do you spend so much time worrying about what God thinks of you?” but provides her with an answer just forwardly after, “It’s the other way around you know. God is what *you* think of God, you know” (301), at next meetings he would ask her, “You still thinking of God as some Big Parent in the sky,

don't you?" In other occasions he would blame her for being so attached to her veil as if there would be no surviving without it, but the poet would suggest, "Your woman-body is loved by God, good and pure. Veiled or not veiled...Real religion's here, baby...here is your church, here is your mihrab" (302). If you are afraid to be lost, "Be lost then. Better lost than false," he suggests. Religion and religious perception and representation are what you make for yourself, Kahf suggests. You do not need a discourse to shape your mind, knowledge, or beliefs.

Lost to myself,

I am found

In you (Ibid).

Trying to find what kind of believers he is, an atheist or what her parents called "a godless communist"; the poet refuses any definition, any perception of what he is, any linguistic or mind representation of him, "Oh, no you don't, 'he said'. 'Don't try to label me so you can put me away. I am what I am" (Ibid). Khadra, thence, and only then "felt as though she were praying now for the first time...All that had been lost was returning. All that had been disconnected was connected again" (307).

6.2.2. Thematic Creations

Feminine writing not only projects the female sacrifices for others as a mother, wife, lover, and daughter; but also challenges them. Her experiences of pregnancy, dependency, marriage failures and clashes, abortion, insecurity, love and devotion to the other, sexuality, gender roles, and social relationships are all subjects developed in her writings. The density of the topics in the mind of a female writer urges her to shift between literary genres in one work, blending poetry, drama, autobiography, political as well religious essays combined in form of a novel.

The *GTS* by Kahf is a realistic example of the feminine writing. Kahf tells the story of Khadra who is devoted to her parents' teachings about Islam in particular and to life values and morals in general. It is from them that she constructs a type of identity for herself. Khadra learns about her mother's sacrifices of medicine school dreams to do "the most important work: making more Muslims," as Khadra's father like to say jovially, "Good-quality Muslims, that is. An educated mother is the child's first school" (21). Khadra, however, will not conform to the expectations that culture, society, family, and religion draw for a woman.

6.2.2.1. Motherhood

Motherhood is one of the first topics Kahf develops at the beginning of the novel which will be challenged later in the final chapters by decision of abortion and divorce simultaneously. Khadra is raised in an Islamic environment where her mother chose to be a housewife instead of finishing her school for medicine. Although her decision is made from the belief that a woman's place is at home raising her children and satisfying her husband, it is her 'noble jihad'. Her grandmother from her father's side also sacrificed herself to have Wajdy to life. Although she was told that pregnancy was a threat to her life, she did pursuit with the pregnancy in order to give to the world a great man like him, great from Khadra's point of view.

Proud of her grandmother and her mother's job, Khadra will follow the line and chooses to marry Juma from Kuwait. Khadra's image about marriage is copied from her parents' so she expects respect and harmony from both sides. She is not aware that without her mother's sacrifice there would not be such a relationship between her parents. After marriage, Khadra will learn that marriage is all about sacrifice and women are expected to submit their time, body, and energy to keep with it along.

Experience is the only real tool for clear perception of things and persons. Nevertheless, other features are always present such as cultural attitudes and beliefs. Individual attitudes are

what make Khadra choose not to be a copy of either her mother or grandmother. Khadra takes the decision to abort the baby she has from Juma for two reasons: to get rid of marriage and any consequences of it. When her father reminds her of his mother's sacrifice, Khadra shot back "Well, I am not your mother...I am not going to kill myself to fit into the life you have all mapped out for me" (246). By choosing to abort and to divorce, Khadra decides, "not to give the last inches of her body, will not let them fill her up with a life she does not want" (248). Kahf is the product of both cultures; the Islamic and the Western. They both affect her perception of marriages in Islamic cultures today and how women have choice in the Western cultures. Filled with those in mind, she creates a character which confronts the norms and chooses to be none but herself.

6.2.2.2. Love and Sexuality

The topics of love and sexuality take eminent parts of the Kahf's woman writing. Like any other girl, Khadra finds herself in need of love to complete her sense of 'self'. Some feminine writers consider this urge for male necessity as a positive tool to their writings. Khadra, hence, finds herself unconsciously interested in Juma al-Tashkenti. When he asked her parents for her hand, Khadra sees Juma, from Kuwait, as the answer "to not belonging in America all these years. Maybe it was the 'back' she was to go"(205). As any other regular woman, marrying Juma symbolises "a new stage of life, an adventure. A change"(207).

Kahf discusses openly the subject of sexuality in her novel, confronting the taboo in Arab Muslim women feminine writings. Kahf devotes paragraphs describing the first hand touch between Khadra and Juma after 'katb el-ktaab by numbering them as first touch, second touch "where Khadra left her hand there in his, snug as if it was in a pocket...Juma took it and kissed it"(211) then, "every time hers touched his, she now thought, *cashmere cashmere*"(212). Khadra considers marriage as a sacred relation where life is shared between two friends,

“Married life was bliss. To have a friend always, a built-in friend”. It also provides a sense of belonging,

To pray fajr beside him in the dark misty dawn and then sleep beside him in your full-sized bed—your very own *man*...To be beautiful in the mirror for his eyes, a doorway into a whole woman-world for him. To lie in the curve of his body watching TV or asleep, his arm slung along your hips, making you feel very feminine and tender. At long last, finding the one place where you could soften like that, and not have to be hard and guarded and defensive and worried. And then do even more interesting and absorbing things in the curve of his body. (222)

Kahf’s overuse of state verbs, metaphors, similes, parallelism and dialogue is apparent in this part of the novel which assists her to speak the unspoken. Intertextuality and poetic language is present in these chapters. By calling Juma, which means Friday in Arabic, Khadra addresses him as “my man Friday”, in reference to Daniel Defoe’s *Robinson Crusoe*. Even the choice of the epigraphs of these chapters suited the subjects. From Frances E. W. Harper’s poem *A Double Standard*, to Aisha Taymuria’ poetry, to Robert Browning’s *Rhymes for a Child Viewing a Naked Venus in a Painting of the Judgement Paris*, to Badr Shakir al-Sayyab’ *The Rain*, all of which carry messages of love, metamorphosis, and amazement.

6.2.2.3. Insecurity

Kahf tackles the issue of insecurity women feel in marriage. She introduces Téta, Khadra’s father aunt from Syria, a strong woman who plays the conscious self to Khadra’s juvenility. As a challenging character, she is the only one who asks Khadra unexpectedly, “why did you choose to say yes to him? I hope you are not marrying him just to be married, te’ebrini”(208).

As a wedding gift, Téta give Khadra gold earrings and “three fat gold coins...Osmanli liras”. Téta calls them “security,” which, “we never show it to our husbands. A woman must keep something for herself, in case of circumstances” (209).

Women insecurity; therefore, is highly discussed in this part of the novel. Khadra, unaware yet of what a woman’s life means, complains about Téta’s mistrusting her future husband, her symbol for future security. Kahf, in this part of the novel, duplicates Woolf’s motto of having ‘one’s own room’. “Of course you do [trust Juma]”, Téta claims, “That’s lovely. Trust him all you want, but have your own resources, te’ebrini” (209). At the turn of the novel’s coming chapters, when Khadra discovers what marriage is, “compromise after compromise,”(244) it is the fat gold coins which served Khadra for when all her family and community abandoned her because of her misbehaviour, the coins will take her home to Syria “for a retreat” (266).

Rape is the most unsecure situation women can experience. While it is not limited to women alone; women suffer more than men because of their inability to defend themselves from the other sex, physically more powerful and mentally canner. Khadra’s mother is careful with her daughter’s behaviour to a fault, which made Khadra paralysed within her body. From an early age, Khadra is forbidden to ride a bike sitting at the back of her brother’s friend; she is not allowed to pass nights at her American friend’s night party; and is not allowed to commute for studies in another town rather than hers. All what Khadra learns is that these are actions against Islam’s law. Khadra was astonished to discover from her aunt in Syria that Ebtihaj, Khadra’s mother was not so careful the way she is now; “I was the good girl. Your mother was the rebellious one...She had to learn the hard way,” (286) her aunt explains. The hard way in the previous quote, Khadra discovers, is to be crashed because you are a woman. During a school trip to France, which Ebtihaj, still fifteen then, insisted to go to escape her stepmother’s abuse, “the young, handsome Nasserite history teacher...Raped her”

(289-90). Rape psychological effects are implicitly stressed by the writer via Ebtihaj's behaviour towards her daughter. Her overprotection is unfolded to Khadra latter on, however.

In women's case, there should be one to be blamed, for and the 'raped woman' herself must take a great part of it. Kahf covers the culture of rape which allows women to be blamed for being raped since they are the ultimate cause behind it, either because of their physical exposure or because of their foolish behaviour. The rape doer has always a reason for it, he, most of the time is considered guilty but never blamed fully for it. Cultural representations of rape are almost similar in all civilisations, be them European, Middle Eastern, Asian or another.

Kahf starts the forty-six chapter where rape is conversed, with a metaphor, "Peeling an eggplant was like unveiling an ivory-skinned woman dressed all in black"(285).The metaphor represents Khadra's mother, the ivory-skinned well hijabed mother, the perfect Muslim woman Khadra has ever known. Nevertheless, in Khadra's mother case, the blame is her mother's absence, her father's indifference, and stepmother's un-carefulness but most importantly hers. Although the whole idea of taking teenager girls was the government's fault, "It was part of the Baathist plan to ruin the morals of the land. To get us out of our homes, out of our veils, make us vulnerable. You see? They succeeded aping after the imperialists," (288) the act of being raped is all her owns, "It was her fault, you know," her aunt resumes.

6.2.2.4. Abortion

Abortion, as a sensitive theme, takes a considerable part in the novel. Kahf, does not only discuss it as woman's concern but as cultural and religious debated topic. As a woman writer she considers the right to keep or abort a foetus, especially at the first stages, is a woman's choice. We see Khadra, though enjoying marriage life, very doubtful about having children at the first place. Her parents and the whole Muslim community expects her to have them, she must. As Uncle Omar comments many years he meets her, "Why don't you have a baby in

your hands and three more behind you?”(55) Under such a stress and expectations, Khadra is supposed to bind to the cultural rules.

After her first contact with Juma, where sexuality and love themes are extended, refusal of a child colonising her body is simultaneously and debatably argued. When Juma asks her how many children she wants, Khadra responds “Right away? None” (211). This is not a regular answer an Arab Muslim man expects from his future wife. At the wedding, the most important thing the new bride was worried about was not her necklace or some perfume; she went “to pick up a refill of her birth control pills, which she had been taking since her last period” (216).

After further disputes, most of them caused by gender issues, Khadra inform her brother that she is to divorce, “I just—don’t know if I can stay married to him, Eyad. I feel like I can’t go in this marriage without killing off the ‘me’ that I am” (242). The self, hence, under marriage for a woman is supposed to be shuddered, lost for the benefit of the all, the husband, the father, and the brother. Her decision is considered as selfish as Eyad claims, “do you really want to be a twenty-one-year old divorcée?” as if Juma is not to have the same status as her, as if it is something to be ashamed of especially at such early age.

When Khadra decides to abort, “she really thought her parents would support her, after she told them how much consultation she’d prayed on the decision. That’s why she told them, expecting them to support her against Juma,” (245) especially that she explained to them that “al-Ghazali says you can do it if you don’t care to lose your figure”(225). The only one coming with her is her friend Joy, “her parents had refused. Eyad too. ‘I am not going to be a party to something I think is munkar,’ he said.” (249) Joy responds, “I’m your friend. Friends don’t drop you when you do something they disapprove,” as if Kahf claims here the support women provide to each other in times of need, when the male dominated world abandons you sometimes for sensibilities not for morals.

6.2.2.5. Gender Roles

Gender roles are present in the novel from the first pages where the little Khadra is given “a *pink* plastic watering can” (9) for cleaning use. While Eyad, Khadra’s brother is allowed to get on bikes with other boys, she has become forbidden to do that from age seven, “Get off Hakim’s bike and get on mine,” her brother shouts, “ ‘cause he’s a boy and Mama might see you”(5). Eyad is not yet aware of the gender roles business but learning it through time, for it is culture which provides knowledge. Gender constructions are pictured in every detail in the novel. When Khadra’s parents receive letters from Syria from her uncle and aunt via Téta, “the fat ones [are] from Aunt Razanne, the skinny ones from her father”(71). Women are entrapped in the box of doe’s and don’ts.

While attending the Islamic school in weekends, Tayiba, Khadra’s friend, asks her teacher, Uncle Tahar who taught them the five pillars of Islam and Tawhid, about what rank of women have in Islam. When he, one day, was teaching them that all men are created equal, Tayiba exclaims, “What about women? He responds, “Men include women...It’s just the way we talk” (35). Tayeba and Khadra are worried of how women cannot be considered as creatures for themselves without reference to men’s. They are not satisfied until Uncle Tahar explains that “God don’t care whether you a man or woman, anymore than He look at black or white...The Quran says, ‘God don’t suffer the reward of *anyone*’s deeds, male or female.’ None of that matters with God” (Ibid).

Her experience in Saudi Arabia makes her more aware by those gender differences. Praying all the time in blended mosques in America, Khadra thought that there were no differences between men and women, especially that she learned it from her parents and community and by copying the Prophet’s life rules. Excited to pray in the Holy Land, “Khadra awoke to the adhan for fajr as if to the call of love...she got dressed and picked up her shoes and tip-toed out,” half an hour later she returned “escorted by two burly matawwa

policemen,” accusing her of getting to the mosque as if it was a crime. “Uncle Zaid shook his head no, not looking at her bare face...glanced sideways to see if any neighbours were out”(166).

Khadra is shocked by her parents telling her for the first time that you are not supposed to behave like a man especially in praying, “women are not allowed to pray in the mosque here”, her father claims. For Khadra, this was all wrong and non sense, she argues with her parents, “you always said it was part of Islam”. When the policeman addressed her by “this woman—it felt like the police thought she was some kind of bad woman, out in the street at dark hour”. Worse for Khadra was that “None of them believed her or listened to her” (166-168).

When Khadra enters an Islamic school for Quran reciting, her presence is rejected by men, “most of them were foreign students of Muslim heartland countries whose wives typically didn’t go to the mosque. But the sheikh defended her presence”. When the sheikh announced the international tajwid competition she was allowed to redouble her recital but when she brought her recital tape for the contest, he claims that “there’s been some misunderstanding...Well---you see---I never meant to imply--- the contest, I’m afraid---It is not open to women” (196-199).

After marriage, Khadra becomes aware of gender role constructions and how they govern even most sacred relationships, like marriage which is supposed to be all about sharing and belonging. Khadra and Juma first argument would be about biking which is considered one of the things “that would embarrass him” (227). He first begged her because of the Arab’s perception of it; next he argued that it was a religious wrong doing, “Is this wilfulness of yours pleasing God?” Khadra knows that the Quran has no such detail, she is aware that, “it wasn’t God rulings. It was just his own sensibilities, the way he’d been raised in Kuwait”(228-9).

Next argument, after many others, Khadra protests against his gender role expectations. When he asks for dinner, she directly answers, “I don’t know. Why are you asking me? Like I’m the one who’s supposed to know?” When he argues that she is the woman, she is supposed to do it, she shouts back “Well, it didn’t come with my BOOBS...NOW LEAVE me ALONE!”(240-41). Divorce, is the only way out for Khadra from the constraints of male domination. As far as her parents and family, Kahf provides Khadra with the opportunity to speak her own mind and construct her own discourse later in the last chapters.

6.2.2.6. Women Role

Kahf women role enriches the novel with the different roles her female characters play. The protagonist of the novel, first, is a female. Surrounding the protagonist there are different types of female characters who not only strengthen women’s role in general but provides a diversity of Muslim women roles as a counter discourse to the orientalist discursive knowledge. Kahf affords the reader with examples of women role in Islamic history, Khadidja, the prophet’s first wife who is the first Muslim among men and women; of “Aisha” who “was number one in the deen after the prophet’s death, that everyone went to with their how-come questions”; and of “Fatima’ who was the person closest to the Prophet’s heart” (36), exemplifying the diversified and honourable roles women had in Islam. This made Khadra and other little Muslim girls in the mosque eager to become the “How Come Girls”(37).

Next to Khadra there is a group of female characters with different roles and different representations. Her mother Ebtihaj represents the traditional Muslim housewife with a twist of can do woman, educated and strong. When Khadra got her period for the first time, Ebtihaj “went through it scientifically--- the descent of the egg, and so on, and also Islamically---the requirements of the purification bath, the excused prayers and fast days. ‘My mother never told us...She was very traditional. But that’s unIslamic, see.’” (109) Moreover, Ebtihaj shows

her independence of mind, despite all constraints. She is the one who chose to stay home and bring good-quality Muslims, she survived Syrian and American hostility, she survived a stepmother's discrimination, and more importantly survived rape.

Téta represents the French colonised woman who could manage her life in times when colonisation and traditions intersected. She was the 'telephone operator' during the French occupation of Syria, the "New Woman" as she explains to Khadra, "they tried to make out that a telephone girl's job was a bad thing, a thing for floozies, Imagine! No, but I and my girlfriends laughed in their faces" (271). They had a code name for their little new woman who cherished themselves and were cherished; they were 'azizahs'. She is the woman who eloped with the Circassian lover because her family refused her to marry him because he was not from them, he was a gypsy. It is Téta who survived the Nakba of Palestine and saw her husband "killed, shot in the back by one of the Zionist militias" (274). She also endured, at a very old age, the Syrian mukhabarat interrogation after each visit to America questioning about Khadra's father plans. Other female characters include Zuhura who sacrificed herself for a cause against colonisation, racism, and imperialism; and Aunt Khadidja who converted to Islam and fought for her own choice against judgmental concerns from both Muslims and Americans.

Through Khadra, Kahf exposes the traits of a very strong Muslim woman. She is the source via which we learn about Islam, Muslims, and Americans. As Ernesto, the photo editor she works with, comments; "You'll have the creative control, Khadra...You're the one behind the lens" (49). Khadra is not only educated but beautiful, adventurous, articulate, curious, frank and firm, honest, incisive, and self-confident to a fault. On the other hand, Kahf provides Khadra with traits which keep her on the scope of humanity, not to overload her personality with perfectness that makes lose credibility. She is anxious, difficult to persuade; especially in her teenager years, impatient, judgmental towards the people who are different

from her and her Muslim community, over-critical, argumentative, and stubborn even to her own parents.

More than her personal characteristics, Kahf affords Khadra with the job of a journalist photographer. With the liras her Téta provided with and by being free from Indiana, and the “Dawah and the Sahmy program” (315), Khadra decides to become a photographer. She is the one who will register things about Muslims for a Philadelphia based magazine called “Alternative Americas, for which she works, is doing a feature on minority religious communities in Middle America and has decided to feature the Indianapolis Muslims among them---to Khadra’s dismay” (48). Kahf makes Khadra aware of the sensitivity of the job she is assigned to do, exposing her own community “in the spotlight,” producing more shots of “Muslim women looking inscrutable and oppressed in a voluminous veil.” She is according to her boss, Sterling Ross, the right person for the right job, “Behind the veil! Wow! A keyhole view of the hidden, inside world of Muslims” (Ibid).

Kahf makes Khadra politically active. From the comments the narrator leaves in different parts of the novel one can collect Kahf’s interest in political matters. By making Khadra’s parents exiled and living in a hostile country to Muslims, Kahf reinforces the role women should take in the political world. Khadra is raised in a family where Palestinian war against Zionist colonisation and the Iranian Muslims rallying for change of the Shah are highly debated topics. She is aware how media transforms discourse about them; that the only Muslims appearing on TV in America during the 1970’s were “the Arab oil-Sheikhs, who were supposedly bad because they made America have an energy crisis...[and because] Nasty Arab Sheikhs appeared on Charlie’s angels, forcing the shy angel, Kelly, to bellydance” (83).

She listens to arguments about Iranian American Hostage affair and how it was just “A taste of their own medicine,” (118) and how the incident made America mad at Muslims in general and at Khadra and the Shamys in particular, and how it “Increased Vandalism of U.S.

Islamic Centers”(119). Khadra is aware how education discourse is formulated to serve the government’s policy towards any topic, valorising their civilisation and degrading others’. None of the books in her school mentioned Muslims’ scientific achievements nor do teachers care about Muslim students’ writings about Muslim topics,

Whenever Khadra wrote an essay about how hypocritical America was to say it was democratic while it propped dictators like the Shah and supported Israel’s domination of Lebanon...she got big red D’s and Mrs. Tarkington found a reason to circle every other word with red ink (123).

Whenever, she turned from writing about politics or religion to neutral topics, “The Tark gave her a big fat A. It was that black-and-white”.

When Khadra is attacked by her friends in the school where her “scarf was torn in two,” (125) Kahf, simultaneously pictures it with the massacre of Sabra and Shatilah. Both became naked and assaulted by non-Muslims, both had to survive “the minefield of everyday” (Ibid). Khadra is finally aware that because of her own home country president, al Asad’s, regime she cannot go home again. Because of her father’s political opposition, she and her family have to become officially American, those same Americans she learned to hate and despise them, those Americans whose behaviours are all wrong. Wajdy and Ebtihaj’s old green passports had expired and “Syria embassy was not about to renew the passports of dissidents and their children” (140). To kahdra, “taking citizenship felt like giving up, giving in” (141). Latter in the next chapters, Khadra will be aware that being Americans officially gave her and her family peace and safety. After all, it is the same America which they hated that saved them from Syrian subjugation, even if they had “to swear to defend the U.S. in war when and

if called upon to do so,” (142) which made her thinking of going to war against her own people with Americans supporting Israel killing Palestinians and Lebanese.

Conclusion

This chapter aimed to analyse the *GTS* novel from two perspectives: an Arab-American Muslim perspective and a woman writer’s perspective. In the first part one tried to collect the topics which the writer as an Arab-American Muslim showed interest in. These include the notion of home, racism, and the Islamic identity struggles in the post 9/11 world. The second part was devoted to the analysis of the *GTS* as feminine writing.

Chapter Seven: Waldman as an American Woman Writer

Introduction

This chapter attempts to see *The Submission* from the eyes of Waldman as a white American and as a woman. Waldman writes a novel which speaks of her own perception of the aftermaths of 9/11. This scope of writing, furthermore, is shaped by a feminine point of view. The first section, thus, will be devoted to Waldman's interest in the topics related to the event under discussion and how it changed the American perceptions toward a sum of notions that were before 9/11 attached to their regular meanings. Meanings shifted after 9/11 and a name like 'Mohammad', for example, started to represent different meanings including Islam as a religion, and religious extremism and violence. The second section will endeavour a discussion of how the novel is a representation of a feminine writing.

7. The Privilege to be White American

Although Americans try to erase the sombre racist stories their past history has recorded; racism still exists but under new names and forms. Electing Barack Hussein Obama their 44th president neglecting his African background was the Americans' massive step toward equality and racism obliteration. Nobody would think of an African American as a president a century ago. Americans, now, face new forms of racism which intrinsically does not overcome skin complex. By attaching other traits, most of the time justified, they have become obsessed with the white race reincarnation. The establishment of Donald Trump at the head of presidency of U.S. in 2016 with his MAGA slogan reflects the revival of internal purposes that started to rise within his immigration and 'Build a Wall' new policies. The MAGA statement has become a slogan that "is increasingly perceived as a statement either of patriotic pride or racist malice" (Kathleen Parker). What is clear, however, is that being a white Americans matters now as it always did.

7.1. *The Submission*: a White American Representation

Born a white American is a privilege for Amy Waldman. Maybe she does not realise it the way her ancestors realised during the Colonial Period, when the Founding Father established the New Nation in the land of uncivilised red-skinned Indians; or when their children enslaved black-skinned Africans, uncivilised as well, to work their lands and nurture their kids; or when their grandchildren fought each other in a Civil War for abolition of slavery and later fought against Hitler's persecution of the non-German pure races; yet, being a white American in the age of 'clash of civilisations' significantly counts.

After 9/11, and the Muslims' involvement in the attacks, being a white became a reference to pure Americanism, particularly because most Muslims are non-whites. Coming from different regions; Africa, Asia, and the Gulf including the Middle East countries, these people are perceived as non-white races. Although being American embraces all the population living in the U.S. territories and holding the American citizenship; after 9/11 other traits, most importantly facial characteristics and religion, became the defining rule. One, and most eminent, privilege of being white, in the American perception of whiteness, is that you do not need to be defined.

7.1.1. What is to be a Post 9/11 White American

Racism, otherness, hybridity, trans-nationalism, home, and diaspora are not the kind of the topics you encounter in the novel of Amy Waldman, not as the writer's own interest. Unless they contribute to a primary cause; they are secondary to the development of the story of the novel. As a white American writer and a journalist reporting American daily life, Waldman perceives what happened on 9/11 from a prearranged angle. Her perception of the incident is culturally, socially, politically, economically, and; most importantly, individually shaped in the form of representation she chose to share with readers and the world: *The Submission*. The novel embraces many signs which are representation of 9/11 aftermaths.

7.1.1.1. The Memorial

Memorials are physical creations which tend to memorise people's sacrifices, especially in wars. They carry emotional and historical values to the dead and to the people related to them. They are also legacies by which the new generation becomes aware of the sacrifices their ancestors provided to achieve respectful goals like freedom and peace for better futures. They are patriotic symbols to the local communities and the names engraved in them serve to link the past with the present. They are supposed to commemorate not only the people but also the places where those people sacrificed themselves. In the case of *The Submission* memorial, Waldman pictures the unrevealed and political wars fought behind the scenes for the achievement to establish memorials. In the novel, the memorial represents different perspectives and equally serves different purposes.

The memorial in the novel is said to be built on ground zero where the two towers collapsed. First it has commercial benefit, "the developer who controlled the site wanted to remonetize it and needed a memorial to do so, since Americans seemed unlikely to accept the maximization of office space as the most rejoinder to terrorism" (8). The memorial, if not built, Ground Zero will stay empty and will represent defeat, "the longer that space stayed clear, the more it became a symbol of defeat, of surrender, something for 'them', whoever they were, to mock". The memorial represents defeat and weakness, if left without a meaning attached to it will become "a memorial only to America's diminished greatness, its new vulnerability to attack by a fanatic band, mediocrities in all but murder" (Ibid). Since the towers' collapse the scene has been devastating for the Americans to bear.

For Paul, the chairman who presides over the memorial selection competition, the memorial bears an economic value, a success to be added to his portfolio. After announcing the winning design he plans to have a relaxing trip and return to fund rising mission whom all business men enjoy more in the whole job phases, "It would be a major challenge, with the

construction of each of the two finalists estimated at \$100 million, minimum, but Paul enjoyed parting his friends from serious money. Countless ordinary Americans were sure to open their wallets, too” (6).

The memorial is a career boosting for Paul, at his age these are necessary steps to stand in the world of success, “Then this chairmanship would lead to others, or so Edith assured him” (Ibid). For Edith, Paul’s wife, the memorial will get him higher positions she is the first to benefit from, “Her eye was for prestigious positions, and so she imagined Paul as a chairman of the public library...It had more money...and Edith had pronounced Paul ‘literary,’ although he denies having any literary mannerism except reading books from hence and a while. The memorial, however, does not satisfy Edith’s ambitions only but Paul’s, this is “why he had wanted to chair the jury. Its work would mark not only his beloved city but history too” (8). He will urge the jurors to “go out and sell it, sell it hard,” especially if he finds that the designer is either an unknown or rather a known artist, “either would make for a compelling story to sell the design” (13-14). Even revealing the memorial design winner has a winning value for Paul, it nurtures his ego “to know the winner’s identity before the jury, not to mention the mayor or governor or president, should have been a small but satisfying token of stature, “What better measure of how high Paul Joseph Rubin, grandson of Russian Jewish peasant, had climbed?”(14-15)

The memorial also gains him Claire’s satisfaction of him. He cares about the design much more to satisfy himself, by satisfying Claire, and the family members who will fund it, “I can’t muzzle Claire, and you know the family members are more likely to support our design if they feel part of the process,” (8) he declares to one of the jurors. Claire represents the emotional trigger to Paul’s decisions. The beauty of the garden in the memorial represents her beauty, “I know she’s affecting...his eyeing of Claire had been unsubtle...But the garden’s too soft. Designed to please the same Americans who love impressionism,” (8) the garden’s

beauty pleases the Americans as much as Claire's beauty pleases him. At the end of the competition and when he commends the jurors' attention "for silence in the victims' honor," as everybody's head bowed, "he glimpsed the part in Claire's hair, the line as sharp and white as a jet's contrail, the intimacy as unexpected as a flash of thigh. Then he remembered to think of the dead" (12).

Ariana, from the other hand, has her own plans for the memorial. She, among other things, prided herself to be a dominating power in the meeting where she "used to dominating juries without this one's slippery quota of sentiment" (6). Her insistence on the Void as a choice rather than Claire's Garden stem from two positions: first, so things to be done her way and second to please other unnamed personal interests. "Claire had complained more than once she suspected Ariana knew the Void's designer---a student, a protégé---because she seems too eager to help it along" (6). Later in debate about keeping or refusing the design when Mohammad's name is exposed, she confesses, unconsciously, her knowledge about the protégé, first by assuring "Well he isn't Muslim", and later backpedalling, "I mean, what are the odds that he would be..." (20). The hesitation the expression "I mean" provides a confirmation of her involvement.

The memorial for Claire represents hope. For that reason she was fighting along with other jury members and later with all Americans against Khan's creation of the garden. Not because it represents the dead; a memorial should carry pain as meaning, "just because we're memorizing the dead doesn't mean we need to create a dead place,"(9) she argues pleading with one of the jurors. Her background in law school makes her convincing. In order to make the other jurors see what she sees, she profits from any abilities she possesses, she is aware that perceptions can be invaded, she has read about "The Ash experiment...How easily people were influenced by other people's perceptions? Conformity. Group polarization. Normative

pressures, reputational cascades: how the desire for social approval influences the way people think and act” (Ibid).

More than that, the memorial is an escape from reality for Claire, it represents a cause. From the day her husband died, she is looking for consolation but how can family, her children especially, give any of it? Is it by reminding her every day that she will take responsibility of them without a father any consolation? When the garden wins the competition, Claire is sad instead of being enjoying the moment of her success, “...Instead of celebrating, Claire begin to sink inside. Tomorrow, absent the memorial competition, her life would lose its last bit of temporary form. She had no need of income...and no commending new cause. Her future was gilded blankness” (11).

The memorial for the Americans is a healing gesture, a physical evidence of a shocking experience which is expected to unite Americans rather than taking them apart. It is something which represents their grief and “Grief should be quiet. A memorial,” Mrs Gallagher argues, “should have the silence of the convent” (89). But the memorial in fact, and years after its scandal, showed “America in argument with itself” (286). Waldman knows what a memorial represents to Americans after 9/11. She, hence, exposes their different perceptions of it. No representation of it, nevertheless, is free from discursive formulation.

7.1.1.2. The Towers as National Symbol

Buildings carry meanings to people who inhabit them or enjoy viewing them when they pass. They carry personal, economic, cultural, ethnic, religious, and national values. Home, for example, holds a personal value; it is where intimacy exists. A mosque or a church, on the other hand, possesses a religious value where spirituality prevails. Before 9/11, the towers represented an economic and cultural value. After their fall, Americans attached to them, or rather to their ashes, a national value. When the chef at Gracie Mansion (where the debates about choosing the right design heated not to select a less patriotic and influential one)

“unveiled, with little fanfare, a three-foot-high gingerbread reconstruction of the vanished towers. The shapes were unmistakable. The silence was profound” (7). How can they enjoy a piece of art which represents America’s grand failure, its invulnerability scratched, its pride demolished. The chef calls it “a tribute” not made to be eaten. Claire compares it to “a fairy tale” and Paul “piled his plate with everything but the gingerbread”.

Mo, as an architect, did not consider the buildings in his way to work every day, they did not carry a meaning until they fell “He had been indifferent to the buildings when they stood, preferring more fluid forms to their stark brutality, their self-conscious monumentalism”(29). Their existence represented inherited economic power, capitalism in its architectural form; they were the “Goliaths that had crashed small businesses, vibrant streetscapes, generational continuities, and other romantic notions beneath their giant feet”. His submission to the memorial competition has one purpose, “Now”, after their destruction, “he wanted to fix their image, their worth, their place” (Ibid).

Their collapse represents a defeat, a retreat from the greedy battle that drained their strength. When Mo visits the zone of destruction,

The eternal lights were off in the nearby office towers, as if the city’s animal appetites had been quelled. A quilt of the missing...had been pasted on fences and construction plywood, but the streets were empty, and for the first time in memory, he heard his footsteps in New York (29).

Both the simile and hyperbole picture the forensic scene.

7.1.1.3. Names as Representations

Names are linguistic representations of the things they refer to. They do not have to carry meanings in themselves, though. Giving the name of table to a round or square-shaped piece of wood used usually for eating does not contain a reference to what the table is made from or

for. It is all about conventions, what people agree to name a thing or a person. Names in *The Submission*, however, are more representations than labels, “The names;” Claire said, “What about the names!”(3). The female protagonist of the novel is a widow who lost her husband in the attack. She is a representative of all American community who lost somebody that day in a held competition for designing a memorial for the dead. Claire, among the other jurors of the competition, including sculptors, critics, lawyers, business men and women, artists and purveyor, holds a perception of what the names represent.

While for the sculptor, “they are a record not a gesture” (3); for Ariana who is seating herself as the president of the jurors and “the jury’s most famous figure, its dominant personality, and Claire’s biggest problem,” the names are eminent for the memorial but in the right position, “The names of the dead are expected, required in fact, by the competition rules,” but, “in the right memorial, the names won’t be the *source of the emotion*” (Emphasis added). Unlike Claire, Ariana does not attach a personal meaning to the names; she does not perceive them from Claire’s point of view, “they will for me,” Claire responds as if to a humiliating insult. For Claire the names carry emotional value that only a near relative to one of the dead can perceive. While all of them lost something or somebody that day, they “lost the sense that their nation was invulnerable, lost their city’s most recognizable icons; maybe lost friends or relatives,” but, “only she”, among the jurors, “had lost her husband” (Ibid).

Names are representations of their holders in the novel, especially for Arabs and Muslims in post 9/11 America. When the name of the memorial designer is revealed as Mohammad Khan, clash of civilisations will arise at the national scale within the novel. Mohammad according to known definition means: the “praiseworthy, derived from Arabic حمد (hamid) meaning "to praise” (<https://www.behindthename.com>). It is the most popular name among Muslim communities despite their different skin colours, ethnic or racial belonging. It, hence, embraces a religious connotation connected to Islam as a religion.

It is a name that holds Muslims' pride in their Prophet (peace be upon him) and has been used as reference to his mission to spread Islam all over the world, "There is an especially strong reverence and religious attachment to the prophet in the subcontinent... In some ways, there is more of a devotional attitude than in the culture we have now in the Middle East," Dr Seán McLoughlin, senior lecturer in contemporary Muslim cultures, politics and societies at the University of Leeds explains (<https://www.theguardian.com/uk-news/>). Many Islamic scientists, philosophers, theologians, and most importantly Jihad leaders hold; or sometimes adopt, the name for its value.

When Paul reveals Mohammad Khan's name as the design winner, "reading the name", for him, "brought no pleasure, only a painful tightening in his jaw" (15). The jurors show rather more painful expressions, "The piece of paper containing the winner's name was passed from palm to palm like a fragile folio. There were a few gasps and 'hmmms,' an 'interesting,' an 'oh my.' Then: 'Jesus fucking Christ! It's a goddamn Muslim!'" (16). Since the name bears a representation value it causes a situation, "Until Wilner [the man cussing above]spoke, no one had voiced what was written, as if to do so would bring the problem, even the person, to life before them" (Ibid). Some calls it an odd, others Maya Lin's affair-like but worse, others suspect even if he is an American and if so it will make things harder but no one can; or rather want, to believe it.

The jurors' representations of the name are as varied as their perceptions of it. Each one will adopt a method to accept, deny, or adapt to it. For Maria, the art curator, the method to avoid the name's representation is to be sceptical, "Maybe it's just a name...He could be a Jew, for all we know". What she confirms, however, is that the name implies a 'holy war' connotation, "we still don't know what most Muslim think...us, or holy war, or..." but still she doubts that an American Muslim can keep his expected religious identity. The character of Mohammad Khan will show to be in the novel a regular American guy who has never been at

a mosque before. As she doubts it, “We don’t know if he is really the practicing kind,” and despite bearing a Muslim name, he is still American, “And every American has the right to create---it’s our birthright. We all understand that. We’re New Yorkers!” Through the character of Maria, Waldman depicts two different types of Americans, the open-minded and the nativists-like Americans, “But will the heartland? Maria probes in the end of her argument, “ They’re much more narrow-minded. Trust me I’m from there”.

Wilner, the governor’s man, sarcastically comments on the doubts of the jurors who suggest easiness on the subject, “how many Jews do you know named Mohammad?” he argues, or “well maybe it’s a woman...maybe he had a sex changed! Wake-up; it’s on the page in black and white”. For him, “It doesn’t matter, [to know if he is a practicing Muslim or not] You can’t opt out. They don’t let you.” By counting all Muslims in the pronoun ‘they’, Wilner categorises all Muslims to a social group, fostering a stereotypical image similar to those who attacked America. As a political man, his tactics would play on the most affected group’s emotional status, “The families will feel very offended. This is no time for multicultural pandering,” he concludes.

More political views include the mayor’s aide, “I think we need to assume the worst---I mean, that he’s a Muslim,” but proclaims later, “not that that’s the worst...I don’t mean to say that at all, just in this case it is.” The mayor’s aid openly confesses what the others fail to do; all Americans now admit that being a Muslim is the worst to be even Muslim-Americans. As far as Bob, the mayor’s man and a lawyer, accepting the memorial to be built by a Muslim is a humiliating act to Americans, he confesses: “I’m not sure I want it with the name Mohammad attached to it. It doesn’t matter who he is. *They*’ll feel like they’ve won. All over the Muslim world *they*’ll be jumping up and down at *our* stupidity, *our* stupid tolerance”(Emphasis added). The repetition of the pronouns ‘they’ versus ‘our’ exemplifies the oppositional binaries emphasised in any political discourse implications of ‘us’ versus ‘them’. He employs

the words ‘stupidity’ and ‘stupid tolerance’ to attract his listeners’ attention and for convincing them through emotional recitation. But Claire reminds him that “Tolerance isn’t stupid...Prejudice is”. Prejudices are authoritative.

As far as the art critic, an individual experience leads to his conclusions, “Maybe he converted to another religion. I became a Buddhist three years ago. Or a Jew-Bu, I guess”. *Leo*, the retired university president, holds an optimistic point of view that “It could be a healing gesture.” A designed 9/11 memorial from a Muslim’s creation will be like confronting the fears and the pains. “Whatever kind he is,” he adds, “he had the right to enter the competition”.

Claire is the most powerful, rational, eloquent, and convincing character in the debate. She represents the living conscience of society and its rational voice. While everybody thinks of aborting the mission and reports it to further considerations, she exclaims neutrality; “there is nothing to talk about,” she addresses the jurors, “The vote’s been taken. It’s over.” Waldman employs the lawyer’s voice, Bob’s, to sarcastically portray lawyers’ and historians’ deviations in difficult situations. When Bob suggests that “Nothing’s over unless we say it is,” Claire reminds him: “Bob, you’re the lawyer. You’re supposed to be preventing that kind of stuff, not encouraging it. Our votes are on the record.” Moreover, even the historian, who is supposed to be objective in recording the moment, especially one like building a memorial for 9/11 lost, agrees with the rest that “history makes its own truths. It cannot be unwritten, we must acknowledge...,” (21) he admits. The double negation ‘cannot’ and ‘unwritten’ emphasise how history is the outcome of perception as much as facts.

Claire sees the idea of accepting Mohammad a healing message, “It will send a message, a good message, that in America it doesn’t matter what your name is---and we don’t have much more than a name---that your name is no bar to entering a competition like this, or to winning it”. The name Claire lectures about, however, is a name that refers directly to terrorism. One

of the jurors declares, “This---this Mohammad hasn’t technically won the competition yet, I mean, there are safeguards built in, right, against criminals. Or terrorists” (19) Mohammad, with no proofs or records, has become acoustically attached to crime, to terrorism. Mohammad Khan is, “unsuitable by definition,” (20) the lawyer comments, latter.

When Paul suggests to Mo the idea of pursuing in the competition under his boss’s name, who was in fact in his youth a “devoted member of the Communist Party in Paris” (108), or to withdraw from the competition for the sake of Americans in general, and for his own sake, Mo suggests sarcastically to change his name “I could change my name”, a joke Paul took it literally and could not perceive its meaning. Paul thinks that names are labels, his great-grandfather was a Rubinsky and his father changed it to Rubin when they immigrated to America, “Rubin hardly hides anything,” he exclaims. “What’s a name? Nothing, everything. We all self-improve, change with the times,” Paul suggests. For Khan a name holds identity “It’s a more complicated,” he explains to Paul, “picking a name that hides your roots, your origins, your ethnicity” (65).

Mo’s parents gave him the name of Mohammad because it was his grandfather’s name but more importantly because his name “was a statement of faith in this country,” as they explain to Mo. As modern Muslims they agree that they were not the devoted type of Muslims. Faith in American ideals is what made them choose Mohammad as a name for their son, “We believed so strongly in America that we never thought for a moment that your name would hold you back in any way”(194). Now that the name Mohammad increased many doubts, many representation and attitudes, his father concludes, “my doubt for the first time about whether this country has a place for us”(Ibid).

What is a name to the self? After different perceptions of the memorial Mo designed and conclusions that people draw to what it represents, attaching them to Mo personally, “Mo began to put psychological distance between himself and the Mohammad Khan who was

written and talked about”(126), what Mo was and what Mohammad Khan represents are not similar. One is self-perception; the other is a representation.

In Asma Anwar’s case, a name is a representation of life. As illegal, she and her husband Inam Haque lived in America as aliens. He worked in the Towers and has been missing since the attack but “How could you be dead if you did not exist?” (70). She and her husband do not exist in American records, he took a fake name and Social Security number to get the job but in reality he does not exist because his name does not exist, although “he paid real taxes”. Asma is the one who supported her husband’s idea to go and work in the towers “to work in the towers, so much taller than the brownstones of Brooklyn, suggested Inam and she were moving higher too” (71).

Hearing about the memorial and how it will hold the names of the dead on it became Asma’s obsession, “The status of her dead husband remained as provisional as her own...the prospect of her husband’s exclusion gnawed at Asma. It would be the final repudiation of his existence---as if he had lived only in her imagination. He had to be named, for in that name was a life” (76-77). Asma wants Khan to win the memorial so her husband’s name could be written among the names, “her husband had no grave. Only this memorial would his name live on. Only there could his son see it, maybe touch it. A parliament of the dead deserved respect, too” (99).

7.1.1.4. Who is the Enemy?

As an American citizen, journalist, reporter, and fiction writer, Waldman’s concerns about America’s enemy is layered. As an American citizen, she holds national and patriotic concerns, as a journalist and a reporter of reality and truth behind the scenes, she is a seeker and most assuredly politically involved since her aims are to reveal not only who America’s enemy is but what kind of reasons escorted its establishment. As a fiction writer, she

establishes a fictional world where her hidden and unconscious thoughts, feelings, and fears can be revealed without any outside restrictions.

Although Waldman never confesses 9/11 as a deictic reference to *The Submission*, yet, expressions thrown here and there in the novel lead the reader, unconsciously, to its involvement. Expressions like ‘that day’, ‘the buildings’, ‘national symbol’, ‘historic signifier’, ‘the war’, ‘the ground’, ‘the country hadn’t yet won or lost the war’...etc. The tragedy of America has not been the loss of the dead or the towers but on the clarity of the enemy it has been against to, “the country”, as Paul argues, “couldn’t even agree, exactly, on who or what it was fighting” (8). Two theories Paul provides as source of terrorism, “Two years on we still don’t know whether we up against a handful of zealots who got luck, or a global conspiracy of a billion Muslims who hate the West, even if they live in it”(20). The theories are similar to those discussed in pervious chapters: ‘Muslim terrorism’ versus ‘Inside Job/conspiracy theory’.

Is Mohammad Khan America’s enemy? The writer does not introduce the male protagonist’s name as Mohammad but as ‘Mo’. This is the name he was called by family and neighbours; this is the name he preferred to be called with,

He was a thirty-seven years old, educated at the University of Virginia and the Yale School of Art and Architecture. Four years at Skidmore, Owings and Merrill, six at Roi. Khan had been the project architect for a museum in Cleveland, a residential tower in Dallas, and a library in San Francisco...had been raised in Alexandria, Virginia. His parents emigrated from India in 1966...Khan’s father...was a senior engineer at Verizon, his mother an artist who taught at a local community college...[Khan]

lived in Chinatown...He had no criminal record, no lawsuit pending against him, no tax liens...No known identifiable link to any organisation on the terrorist watch list. (48-49)

Waldman draws a perfect profile of a hard working and law abiding citizen man, to picture that such traits have not been valued anymore in the post 9/11 America. Through the characteristics she provides Mo with, Waldman questions America's ideals which frame America to be the nation of open-mindedness, democracy, and freedom; because Mo "seemed all American, even in his ambitions" (49).

Mo is first represented as the enemy one week after the attack. His patriotism is suspected as his loyalty. The Los Angeles airport agents questioned him about his job, asking proof if he were really an architect; where he was born, where he was the day of the attack, if he loved his country, if he is a practicing Muslim, if he has known any Muslims who would harm America, if he had been to Afghanistan, if he would blow himself to go to heaven, if he had any thoughts about jihad, and if had known any Islamic terrorists (24-26). He is photographed and fingerprinted as a suspect. Mo, after the long investigation in the airport, suspected himself to be a terrorist, "Removing the gum, he spotted a trash can... but as he rose he imagined them watching him...he didn't want to provide ground for suspicion. Perhaps the gum was a trick to get his DNA...his efforts to avoid being seen as a criminal was making him look like one, feel like one"(27).

Being a former good citizen did not count after 9/11. Mo's total of crimes was restricted to ignore speed limits, over-deducting some taxes, stealing a chocolate bar only to see if he could do it, "that was the sum total of his crimes...he wanted to say, this is absurd! You have not just the wrong man but the wrong kind of man. The wrong kind of Muslims: he'd barely been to a mosque in his life" (28). But what makes a wrong or a right Muslim? Despite his denial of any attachment to Islamism, the only quote he unconsciously whispers, when he has

been bothered at the airport is “la ilaha illa allah, Muhammad resulullah. The Kalima, the Word of purity, the declaration of faith”, the author’s transliteration of the confessions, or al-Shahadatane, makes it feel deep. He is related to Islam as much as he denies it, the terrorists are not his family or people he knows but he is bound to them,

It staggered Mo, shamed him. These men who had given vent to their homicidal sanctimony had nothing to do with him, yet weren’t entirely apart from him. They represented Islam no more than his own extended family did, but did they represent it less? He didn’t know enough about his own religion to say. He was the middle class Muslim son of an engineer, a profile not all that different from some of the terrorists. Raised in another society, raised religious, could he have become one of them? The question shuddered through him and left an uneasy residue” (29).

After Khan’s name is revealed as the winner, Paul will draw a list for Khan’s qualities to chase any reconsideration of his decision about the garden. There is a list “For Khan”, another “Against Khan”, and an “Unpredictable” list which includes the word ‘VIOLENCE’. Paul is unable to get neutral even if he wants to, “Perhaps ‘principle---he won!’ should have ended the argument before it begin,” since Mo as the list indicates is a man of principle but “Paul’s job was to get a memorial built, and he wouldn’t sacrifice that goal for *a man named Mohammad*...For him Khan was a problem to solve” (Emphasis added 50-51). The name of Mohammad, which became a representation of Islam and Muslims, is representing a problem but more importantly ‘violence’.

Is Islam the source of violence or is it the entourage which decides so? Mo shares the same religion with the suspected attackers, he has almost the same profile they have; the only

difference is that he was raised in America instead of Afghanistan, Pakistan, Iran, or any other terrorism-suspected country.

In a television debate over whether Muslims should be singled out for search at the airports; Issam Malik, the Muslim American Coordinating Council, and Lou Sarge, New York's right-wing radio host whose motto is "I Slam Islam", argue about who is America's enemy after 9/11. Malik considers the airport search a racist action, "The police used to stop African American solely for "driving while black". Now it's acceptable to single us out for "flying while Muslim?". Sarge exclaims that Americans know who they are fighting, "We know who the enemy is!... Radical Islam---naked radical Islam---is the enemy" (41)

Lou Sarge, one suspect, is a representation character of Robert M. Price in reality. Price the Republican Atheists Board Member, an anthologist, a debater, columnist, broadcaster and heretic. He used to teach religions and how to accept them through making his audience see the religion from inside, to embrace and understand it in order to accept it. In other words; to make oneself in the place of the target religion believer and try to cherish its spiritual advantages, to perceive it from the 'other's' point of view. When it came to Islam, Price argues "I am learning to make exceptions" because,

I regard Islam as a religion of barbarism, a self-confessed death cult, a great step backward in the evolution of religion. It marks a return to the bloodthirsty fanaticism of Joshua and Samuel in Bronze Age Israel. One cannot separate a religion from the culture for which it forms the ideological glue. Islam arose amid scimitar-swinging, slave-trading Arab barbarism. I'm not saying it simply stopped there. When a religion spreads beyond its cultural cradle, it mutates. It moderates. It begins to shed some of

the features that once fit best (or at all) in its original milieu (Robert Price).

The enemy, hence, is the religion of Islam. The West has defined Islam and Muslims as its first enemy, as it did with native Indians barbarians, with Socialist German Nazis, and with Communist Russians. America cannot stand without an enemy to fight and win the fight over. And in order to win the fight proudly, America has to define first who the enemy is. Definitions, or rather representations differentiate, means also are renewed as the world evolve, media has become a faster and more powerful tool, but the target is one, non-Americans.

The campaign ads in TV, newspapers, busses, and tunnels raised by those against Mo are supposed to draw an image about him as a terrorist. His own party campaign ads, however, are more disastrous. The campaign ad Issam Malik launches on the name of the MACC makes Mo appear *the terrorist* they were looking for. The trick is all in language use, language meaning making, “Without describing the campaign, Malik had made vague assurances that it would ‘humanize’ Mo” (172). The act of humanising Mo in itself is humiliating him, was not he a human before. The language the ad uses is more provocative, “An Architect, Not a Terrorist”. In smaller print beneath it said:”Muslims like Mohammad Khan are proud to be American. Let’s earn their pride”. Although the purpose of Issam’s campaign was material but what concerns Mo more is how the language used can define him, “The point being if you stripped the little words”, like “Not” in the campaign add above, “ the articles, the negative--- from the tagline, only two words remained. Architect. Terrorist”, argues Mo. “The language makes me uncomfortable,” he explains to his lawyer and girlfriend, “to say I’m ‘not a terrorist’ has the result of connecting me to terrorism” (174).

Language is a double edged sword, it defines us, and we are bound to it according to what representation(s) it exposes under its folders. The meaning is complete according to people’s

perception(s) of it, “The rhetoric is the first step; it coarsens attitudes”. The campaign ad Mo argues, “identifies me so thoroughly as a Muslim when I’ve been arguing I shouldn’t be defined as one” (Ibid). The emphasis on Mo’s religious background as a Muslim in the ad stresses his connection to Islamism, hence, violence and his intention to design a Muslim paradise in America.

Sometimes the enemy is a cultural or an ideological opponent, now it is a religious opponent who is feared to spread its religion and govern the world. In her own way, Waldman construes a discourse which represents her own perception of Muslims and Islam in America after 9/11, based on her experience and individual intuition. She portrays the clash of civilisation from an inside-woman’s angle.

7.1.1.5. The Aftermaths

The Submission is a novel about the aftermaths of 9/11; not the event itself. 9/11 caused American life and economic loss but these cannot be compared with the aftermaths, most importantly a waged war against terrorism at the international scale and psychological effects in people’s daily lives. People are sending their children to fight a war where the enemy is an illusion constructed from inside or outside strains. Those who live independently from the war are witnessing an inside war, mostly waged by the media, governing and guiding the lives of Americans to the abyss.

For Claire, the aftermath started the day Calder Burwell, her husband, left the house and never returned back, “the surge of grief yielding to the slow leak of mourning, the tedium of recovery, bathetic new routines that felt old from the get-go”(11). The incident made her inherit submission to reality, rehabilitation from it and from the circumstances that led to it from the beginning.

For Americans in general, witnessing the incident directly or via the news will result in a trauma, an everlasting sense of fear and doubt, “...what kind of Americans did watching

create? A traumatized victim? A charged-up avenger? A queasy voyeur?"(13). Among the clash groups revealed in the novel later there are characters representing all these types of traumatised Americans. The Gallagher family, who lost their son Patrick in the attack, are an example of traumatised Americans and their son Sean represents the charged-up avenger type.

For Muslims, the aftermaths are everlasting. While everybody sympathised with the families of the dead, one of the jurors; the critic, shows sympathy to the Muslims,

Look, my sympathies here are with the Muslims...The backlash to this could deal a real setback to their quest for acceptance. So while it may be in this particular Muslim's interest to win, it may not be in the interest of all the other Muslims...we don't want to turn the heat up on them all over again (21-22).

Although the critic's sympathies may be politicised but they confirm first that Muslims have been; from 9/11, chasing quest for acceptance in their own homeland, since the Muslims he refers to are American-Muslims, and that there was a heat up on them that any sensitive decision would lead to turn it 'all over again'.

Muslims are suspects for 9/11 even for the most liberal minds. Although Paul shows no bias in accepting Mohammad Khan or refusing him, he internally monologues himself "Did Muslims ruin whatever they touched? The question, so unfair, startled him, as if someone else had asked it"(22). The day his wife calls him reporting the news of the attack, his car driver, Sami, "broke it to say, 'Oh sir, I hope it's not the Arabs,' which of course it would turn out to be"(13). Not only the narrator's voice confirms the suspicion but also the Muslim character. Sami was not an Arab but Muslim but in those matters Arabs and Muslims are tied up. Knowing his driver for eight years does not keep Paul from wishing to dispose of him because "he felt uncomfortable". When Sami begged him to go back Pakistan for his father was dying,

“Paul was relieved, although he hated to admit it” (Ibid). Promising him to keep his cousin instead, Paul hires a Russian. Not for long time ago, the Russians were America’s first enemy; with Muslims replacing them, Russians seem friendlier now.

The aftermaths became more clear each day and more violent. Muslim hijabed women and bearded men also had their own share of the aftermaths. The rise of the “Headscarf Crisis” threatened their stability, “The self-defense squads began to appear sometime after the third or fourth headscarf pulling. Muslim men roamed the streets of their neighbourhoods, baseball bats in hand, to menace and sometimes beat outsiders who came near hijab-wearing women”. Women stopped leaving their neighbourhoods, “the fear of exposure, of violence was too strong” (170). The president who “had avoided taking a position on the memorial...called what Sean had started ‘a plague’” (178). The threats spread really like a plague,

Fourteen headscarf pullings across the country; twenty-five Muslim self-defense squads patrolling in response. Eleven mosque desecrations in eight states, not counting a protest pig roast organized outside a mosque in Tennessee, but including the dog feces left at the door of a mosque in Massachusetts. Twenty-two Muslim countries expressing concern about America’s treatment of Muslims and its media’s portrayal of Islam. Six serious threats to American interests abroad by Islamic extremists vowing retaliation for the persecution of Khan. And, most worrying for a country previously free of indigenous jihadist terrorism, three thwarted plots at home (207).

The aftermaths on Mohammad Khan’s life, moreover, are devastative. He is Waldman’s representation of post 9/11 American Muslims whose life became FBI, CIA, and media

investigation field. Being a talented and successful architect did not prevent him to bear some blame for the 9/11 attacks. The first act was the investigation at the airport then troubles will affect his personal life, job, and even his future. While expecting a promotion, even “rehearsing how he would accept it”; the promotion is given to a less talented architect. Mo “pressed for reasons, without success...There was no evidence Roi hadn’t elevated Mo because he was a Muslim but none against it, either” (39-40). He will lose his Jewish girlfriend because of a fight on television debate on “Should Muslims be singled out for searches at airports”; she thought it was humiliating; he thought she was a hypocrite.

Instead of creating architecture, Mo and all architects find themselves creating “preventive architecture” (44). Waldman criticises America’s ‘preventive’ strategy which has evolved after 9/11 and has suffocated Americans in general not only Muslims. “So how do you think we could reduce the risk?” asked the British counterterrorism expert the architects in the seminar. Answers differ but they convey different perceptions: one suggests “Stop invading other countries”, the other, “Search everyone---that’s what they do in Israel”, recommending a Zionist colonial strategy, “Ban backpacks...or get rid of public spaces” another sarcastically proposes, or “Get rid of Muslims, for that matter” he adds (42-44).

Mo is sent to Kabul not even knowing the reason behind Roi’s dispatching him: for a compensation for not promoting him, to punish him, to get the design competition by sending a Muslim there, or to ensure no to get commission by sending a Muslim. For Mo, however, it is a chance to see what the Muslim world looks like. Waldman, sarcastically, draws two aspects into the readers’ mind: the country he is sent to, which is considered now as first terrorists’ cradle; and the nature of the mission, to create a design for an embassy. The politically injected mission will lead Mo to discover the Western world behind the unconscious Afghans walls, “They [Mo and the American architects] were dropped off for dinner at a French restaurant hidden behind high earthen walls...Chlorine and marjoram and

marijuana and frying butter mingled in an unfamiliar, heady mix”(47). It is a place where Afghans are not allowed to enter. Waldman powerfully pictures the American policy in the Muslim countries which enrages Muslims at the first place. Mo, again, is suspected to be a terrorist even among the architect competitors, “I’m surprised they’re not blowing themselves to get in here,” one suggests emphasising they do for every cause, “Some of them don’t have to,” someone replied “his eyes on Mo,” (Ibid) suspecting Mo to be a terrorist just because he is a Muslim.

Mo became what he refers to as an “object”, his life became a representation/misrepresentation of people’s views on his looks, his behaviour, and his actions, “Everyday I’m different,” he explains to his lawyer Laila, “I’m not the person you met three weeks ago. If this keeps up, in two weeks I won’t be the person you know now. You can’t misrepresent an object in motion” (155). Moreover, everybody thinks he triggered the stereotyping image to Muslims, as if the image did not exist before, “With what you’ve unleashed, with the position you’ve put us in. Before you came along, it would have been shocking, unacceptable to refer to us as the enemy. Now it’s no big deal”(195) everyone among the American Muslims was either saying or thinking about it, even his parents.

Wearing a beard or not, which is a personal decision, became an international matter for men like Mo. After his memorial design “his answer had been that he shouldn’t tailor himself to prejudice. Yet there he was tailoring” (212). Mo started to have a beard after his visit to Kabul for a purpose “to play with perceptions and misconceptions, to argue against the attempt to define him”(213). Physical appearances are representative and changing them urge people to question the objective(s) behind the sudden change. This later concludes with perception(s) or misconception(s), thus.

Mo will take blame for everything happens from the memorial revelation to Asma Anwar’s murder, “Unless he’s the Tin Man, he’s got to feel guilty...Find him and ask if he feels guilty.

Ask him if he's going to withdraw...Get him to drop out just so we can use that. And find out if they're going to bury her in his garden: She's a martyr, right?"(260). At the end of the argument, where Mo finds himself withdrawing from the competition, Mo discovers that he was fighting alone,

The country had moved on, self-corrected, as it always did, that feverish time mostly forgotten. Only Mo was stuck in the past. He wanted acknowledgment of the wrong done to him, awaited credit for his refusal to agree that the attack justified America's suspicion of its Muslims any more than it justified the state's overreaching. Today most Americans thought as he had, but at the time his stand had been lonely. Hard (287).

The aftermaths on Asma Anwar are the most calamitous. The memorial became her obsession because when she considered it as hers, "It's my memorial, too"(136), she argues. It makes her recognised as a member of the families she is denied because of her illegal situation in America, "she was a family member as much as the white women she saw on the news. She has a fatherless child and an empty bed to prove it"(226). Although Nassrudine insisted on her interference in the hearing but Asma wanted to represent her family "Now she was in the circle, inside the television, acknowledged as a family member. She blinked back tears" (228). She will make American ashamed with itself, ashamed of stereotyping, racism, and misrepresentation, "Americans, it seemed, could still be ashamed; she had woken some dormant noble impulse" (247).

Asma will start receiving threats after the hearing meeting, however. She is through deportation process from the government's part and threats from different parts of America. Her Bangladeshi neighbours blame her for their community exposure, "Everyone was angry

at her; or fearful that her illegal status would somehow call attention to theirs” (251). America is home to Asma more than Bangladesh, for her family there will blame her for her husband’s death, she is who wanted him to work in the towers. Moreover, “She was abandoning, as well, her own hopes of being something more than mother, widow, daughter-in-law,” which America can afford (252).

Waldman describes how many people find America a home more than their own countries not only because America is the land of opportunities, but also, because the Third World countries corruption systems. Asma, finally, is “stubbed”, in the middle of Bangladeshi community waving good bays and reminding themselves “think before acting, don’t act before thinking” (253), the police, and the press reporting her deportation, “the press! The press! They killed her” (257).

Metaphorically, it was the press that caused Asma’s death, without Spier’s reporting article about her illegal situation and the compensation she took from the government for her husband’s death, nobody knew who Asma was. It was them who endangered her life. Debbie Dowson, the SAFI leader, remoulds the story to a “Wahhabi” act because Asma played public, Shaz thinks it was a Bangladeshi “jealous of Asma’s money” who killed her, and Issam Malik insists it was an Islamophobe action.

7.1.1.6. If you Dominate the Media, you Will Dominate the World

May be the most influential quote that describes the manipulation of the media is Chaz’s. The editor of the Post, to whom Spier shifts to have her strike, summarises her work in a few words, “No ‘he said, she said’ just ‘I say’...People want to be told what to think...Or they want to be told what they already think is right” (105). There is a message one supposes Waldman wants to transfer through her novel: how the media became the politicians’ powerful instrument to dominate discourse, reformulate realities, formulate new histories, gain support, define the enemy, and justify the consequences. The media is an authoritative tool which

establishes ‘credibility’ and ‘authenticity’ as its motto. The day the news reported that a Muslim won the competition is a day of media manipulation war. The effects the media discourse has on people will lead to clashes, divisions, and violence.

First, the New York Post reveals the news, authored by Alyssa Spier, with “the photo of an unidentifiable man in balaclava, scary as a terrorist” (52). Reporting is Spier’s job; she represents the Mo to the audience as they want him to be represented: a terrorist. Mo “couldn’t find himself in that picture”. The first impression Americans will perceive about Mo is that he is a terrorist. The media provides a window on the world but it does not present reality, it rather re-presents it. In the way the news is represented, thus, there is a process of inclusion and exclusion. With the headline in all-caps “MYSTERY MUSLIM MEMORIAL MESS”, the word ‘mystery’ encourages suspicion and the word ‘Muslim’ defines it. Inside the post, the words “ADDING ISLAM TO INJURY?” promote a negative emotional state which will result in boost anger in the families of the dead. In fact what media provide to the audience is not complete until it is perceived by them. In other words, when people interpret the media message with their own experiences, and in this case is the experience of loss and trauma, the results are devastating.

Mo is unable to find himself in the media. The many representations they attach to his personality make him feel like they are addressing someone with same name but different features and characteristics, “Mo read that he was Pakistani, Saudi, and Qatari”, all of which entail ethnic reference, “that he was not an American citizen,” involving that he was either an illegal and hence dangerous, “that he had donated to organisation backing terrorism”, which relates him directly to terrorism, “that he had dated half the female architects in New York; that as a Muslim he didn’t date at all”. The news report that “His brother “started a radical Muslim students’ association”, even if he has no brother and that his father “ran an Islamic

charity”, all relating his relatives to Islamism. He, also, was described as “decadent, abstinent, deviant, violent, insolent, abhorrent, aberrant, and typical” (126).

Questioning is another tool via which media, especially reporters, not only deduce responses but also induce conclusions. The Gallagher family conversation with reporters can be taken as an example. Gallagher’s father receives a phone call from a reporter who asks questions about the family reaction to Mohammad Khan selection in the competition. Since, as reader, we are exposed to a one sided call conversation, one can deduce the dialogic sketch questions to this conversation,

Frank, Sean’s father, was on the phone with a reporter:

“Yes, we plan to fight this until our last breadth. What?

No, sir, this is not Islamophobia. Because phobia means fear and I’m not afraid of them’ ...A pause ‘They killed my son. Is that reason enough for you? And I don’t want one of their names over his grave.’ Another pause. ‘Yes, we found his body. Yes we buried him in a graveyard. Jeez, you’re really splitting hairs here. It’s the spot where he died, okay? It’s supposed to be his memorial, not theirs
(56).

The dialogic questions one imagines goes as follow:

Question1: Do you plan to fight against the memorial designer choice? It suggests both a quest of an answer and that that people expects you and your family not to let go.

Question 2: Do you consider your reaction as Islamophia driven? It suggests both a denial or confirmation and a challenge which requires Mr. Gallagher to show a denial of fear.

Question 3: what is the reason that makes you refuse Mohammad Khan's name on the memorial? Although the answer is very clear to the reporter but he/she focuses on the importance of the name to the whole refusal subject.

Question 4: Have you found his body? Have you buried it? The first question seeks an answer and also suggests the proposition that the cause for refusing Khan's design is because the memorial will be built on the ashes of their son's vaporised body, as many other unfound bodies. It also may give reason to the father to take it as an excuse for his family's opposition.

The dialogic sketch suggested above holds two layered structures: surface structures and deep structures, what one comprehends and what one decodes. It implies a strategy followed by reporters which entails apparent ignorance, in which the reporters claim denial of knowledge, and enforcement of perception, in which he/she enforces his/her or the dominating powers' manipulative discourse.

Alyssa Spier is the most cunning and important reporter in the story of *The Submission*. The choice for the name of the character reflects her reporting abilities to a fault: she spies for information like every reporter does but she is as her name suggests 'Spier', a superlative form of spying. She "was not the worse of them," as Paul remembers her when she called him the first time, "she truncated his quotes but didn't butcher them," a metaphorical image of her talents in reporting. Yet, she is the "kind that dreamed in questions," she lives a detective-like life to keep her success along. Coming to New York with the dream to stay, she possesses the capacity to make the atmosphere; shock, fear or amusement, and most importantly "she had no ideology, believed only in information, which she obtained, traded, peddled, packaged, and published, and she opposed any effort to doctor her product"(60).

When she first caught the source of information for the memorial, she suggested it to her boss, Fred, but Fred gave Paul his word not to report anything until he finds a better agreement with the jurors. But reporting hot news gains her the status of her dream so she

moves with the news to another editor, “who never asked for a second source”, a lower paper, whom she “looked down...just as she knew the Times reporters looked down on her”(60) but Spier knows how politics work, “the editor, the chairman, their whole titled, entitled tribe were different, faithful to the truth only until it inconvenienced their clique”(61). Waldman, in fact, artfully plots the story of Spier to convey how politics and media are interconnected. In order to work best, all what they need is an ambitious eager person to make the link for his/her own interest, “Everyone liked to give history a little twist when they could...She [Spier] had defected and the consequences of that defection were raining down the city” (59-61).

Spier does not consider reporting a job but a style of life that should be nurtured and evolving, “her addiction had progressed from reading the news, to reporting it, to breaking it, then---the crack cocaine of her business---to shaping it” (156). Chasing Mo’s case, Spier wants him to stay her own business with no consideration of any results that should lead to national clash, “She wished she could ice her ego. Nameless Khan had been hers. Now he was everyone’s” (93). Not to be left a step behind, and return back to the unknown, she goes through Google, criminal database, and business records where she finds him registered in a personal engagement business with his friend Thomas Kroll behind their boss’s back.

Through Kroll, Spier finds a new path which will make her breath an air “into her own”(97). Mo’s concealing the act of entering the competition will be her tool to collect information from Troller without him even being conscious of it. She suggests data to inject her own perceptions “He didn’t tell you, did he?...He didn’t warn you this was coming,” inferring a subject of betrayal and a chance to get more.

Showing compassion is another technique Spier adopts, “This must be difficult,’ she said, with a compassion that surprised *her*” (Emphasis added 95). Words, or rather, meanings of words are eminent to her to formulate the right meaning she intends to send for her readers.

When she asks Troller to describe Mo religiously, he answers “He’s way more decadent than I am,” she then, “underlined decadent” trying to know in what way, “My point was, he isn’t religious...He isn’t come crazy Muslim. And he’s fucking talented---make sure you print that” he adds. When competition arrives finally, Spier lectures Throll how to hold the other reporters back “The two words ‘No comment’ are your best friends...You have every right to use them, and nothing to gain from talking,” (97) suggesting that it was all his right not to answer her and when he did he lost that privilege.

Other strategies are apparent in her meeting with Claire chasing an interview, for interviews for her are “protection”. First she tempts Claire to reconsider her decision of not meeting, especially after the “sleeping with enemy” Column. “I have hidden truth about Khan,” she declares to Claire, suggesting it was an explosive. Persuasion came after suggesting the ‘if I were you I would listen’ technique. It is what journalists call “under-promise, then surprise” technique. The only thing Spier refuses to do is to lie. When her colleague suggests, “In that case you can make it up,” she responds, “that would be cheating...And once you start doing that, what’s the point of doing *this* at all?” (Emphasis added 158). “This” in the quote portrays Spier as an honest reporter despite all her other faults. Although she likes to squeeze information from people’s throats rather than their lips, she keeps a value to what she does. Through Spier’s action, Waldman keep some space for honest journalism to exist.

Spier is conscious that full reality does not exist in the world of journalism, she “felt no guilt about sharing only part of this story [Khan’s being in Kabul and the threat] with Claire. Fabricating reality was criminal; editing it, commonplace” (160). Representations of reality are always remodelled to suit the benefit of those who have the power to create them at the first place. Spier, at a position of power to report the events, poses a very difficult subject in front of Claire’s eyes: how can she trust Khan, and more importantly, defend him if she does

not know how he thinks? Does he perceive the garden as she does? Does he have the same representation value attached to the memorial as she does? She asks Claire questions that stand at the heart of this research,

How much do you know about what he thinks?...What's his position on jihad? On whether it's right to America to be in Afghanistan? On what brought the buildings down--- does he subscribe to all the conspiracy theories saying it was an inside job? Does he think America go what it deserved? (161)

Adding some guilt in the tone of her coming questions, "Why don't you ask him these questions?...Can you live with never knowing the answers to these questions?" with more persisting questions targeted to shake Claire's confidence on her cause "are you scared to know the answer?"(162), makes Spier look rational and almost true in her quest. The meeting makes Claire from this moment live with doubts, the "repulsive, reptilian, distrust...it never left her now"(191). *The Submission* is all about people's shared and unshared perceptions.

Spier comes with a conclusion that "the problem with Islam is Islam"(106). This is her perception of what Islam represents, that "Islam was violent. It believed killing innocent people was acceptable. It didn't like women. It didn't like other religions. It was as hateful as her nausea"(Ibid). Waldman summarises representations of Islam in media as a violent and hateful religion.

The turning point in the novel is when the garden design is read, perceived, and interpreted as a representation of Islamic civilisation. In the Times Art section; a critic calling the design Islamic, writes,

One does not know... if these parallels are exact, or even international---only Mr. Khan can answer that, and

perhaps even he was unaware of the influences that acted upon him. But the possible illusions may be controversial. Some might say the designer is mocking us, or playing with his religious heritage. Yet, could he be trying to say something about the relationship between Islam and the West? Would these questions, this possible influence, even be raised if he were not a Muslim? (115)

The criticism entails many meanings which the critic intends to send to the reader. First by suggesting the garden has an Islamic background from an expert in architecture is like transmitting scientific truth. Second, by suggesting that the designer 'is mocking' the Americans, it is a confirmation of the mockery since the feeling is already there. The expression 'religious heritage' attaches a meaning to the garden, the most hateful and rejected one on the post 9/11 era: religiosity. By asking if the questions would be raised if Mo was not a Muslim is confirmation that accepting a memorial designed by a Muslim at the first place is a mistake.

The garden Mo designed simulates the Muslim garden which were first designed in the past for beauty then shifted to be paradise representations, "Once the gardens became resting for some of those rulers, their tombs began to transform the verdant setting into earthly representations of the paradise of the Quran---its gardens beneath which rivers flow"(116), the critic argues. Attaching the garden to Islamic civilisation and to paradise urges the reader to think of the attackers and their quest for paradise, the same "martyr's paradise", the Fox news anchors later. Since the remains of the attackers were at Ground Zero next to the Americans', the garden is, hence, designed for them, a "VICTORY GARDEN", as the Post howled.

Radio and television shows are means of communication that supplement newspapers, very useful for the illiterate, the traditional, the busy, and the senses perceivers. Hearing and seeing are powerful transmitters of knowledge, as it has been discussed in previous chapters. It needs only good performers, experienced representation broadcasters, and eloquent speakers. Lou Sarge, the ‘I Slam Islam’ provoker, pictures Mo to the listeners as “the Manchurian Candidate of Islam” entailing that Mo is a puppet in the hands of the Islamic enemy power which targets to govern America. In their first and last interview he comforts Mo before entering the interview “we’re going to chat a few minutes, and then we’ll take some calls...We’re glad you came on,”(188), making him feel guilty he expected Sarge to be less friendly. The strategy Sarge follows is playing an apparent empathy before entering to the real discussion where he asks questions and interrupts Mo’s answers with his own. Sarge filled the hesitating tone of Mo, the fear to say something and be understood differently, with what he prepared as answers;

“So what did you feel, really feel, the day of the attack?”

“I felt devastated, like all of us. Like a hole had been blasted in me.”

“That sounds pretty bad,” Sarge said. “It must have been like finding out your brother is the Unabomber.”

“No, that’s not what I meant.”

“And so you came up with this memorial, which has attracted a fair bit of controversy. Tell me, where’d you get the idea?”

...“From my imagination,” he said. “I thought a garden would be symbolically resonant as a memorial, given its interplay of life and death and—”

“Got it. So is it, actually, an Islamic garden?”

“It’s just a garden.”

“A martyrs’ paradise?”

“It’s a garden.”

“A jihadi playground?”

“It’s a garden.”

“A joke on the American people?” (189)

Sarge confirmed to the Americans that their fears and the representations they attach to the memorial were all true by confessions of the only person whom they waited from a confirmation, “that Mo-ham-ad was everything they feared”.

In a quest to end the argument about accepting or refusing Mo’s design, Paul Rubin will address the members of the families and the rest of the Americans that their voice is the final step. In order to avoid the governor’s attack against his jurors’ unprofessionalism, to which he is a president, Paul makes the audience have the feeling they are being important to the process while in fact he is planning to get rid of the blame, “This is the beauty of our democracy,” he says, “that we give everyone a chance to speak, to be heard. The jury’s decision was only guidance, only one step in this process. We want as democratic a process as possible, and so it is you, the people, who will have the final word” (215).

7.1.1.7. The Politics of 9/11

Everyone in the novel is taking advantage of the memorial scandal for his/her own profit, “Horrible as the attack was, everyone wanted a little of its ash on their hands”(150), but as Abraham Lincoln once declared to his countrymen "A house divided against itself cannot stand".

In Sean Gallagher’s case it is an escape from the life of shame he lived, every time he gave a speech about the attack “he had been convinced that to lose loved one in this way was a

privilege as well as a curse”(150). Fighting for the memory of a killed brother makes him important in the eyes of his parents, brother’s family, in Claire’s eyes, and in the world of success he never could achieve before. Sean starts his legend by searching for his brother’s body among the dead and stay days after that helping fire-fighters and other families to find the dead, thinking that “The dust he brought home was holy” (55), when he returned.

Two years later he makes his parents’ home a Memorial Support Committee and Sean Gallagher, the man having “trouble with authority,” became a man giving speeches “For seven months, every single day, I went to the hole... ‘I lost my marriage’ always murmurs at this point—‘I lost my career, I lost my home, but that’s nothing...My brother— my only brother—lost his life” (57). Sean lost his marriage because he beat his wife, had no career since he was a regular handyman, and lost his home because he was failure to his parents and wife.

Sean could not stand his mother, who has never expected something from him before, to beg him to stop the memorial affair, “Please, Sean, don’t let this come to be...He’d never seen it, not from her. Pleading. His hard mother admitting her need”(119). He sees himself great in her eyes only when he fights for it. Gaining the fight would gain him a proof of his ability to be successful in doing something valuable. Pulling the hijabed woman’s scarf in front of everyone gains him “a stroke of a genius” remark from Debbie, and recognition from his ‘headscarf puller copycats’ who considered his stand as “brave”, and a Jihadists’ “hostile references in some chat rooms online” (162-64).

From the other hand, governor Bitman, a Democrat and nearly opposed by everyone, “emerged to express grave concern about the possibility of a Muslim memorial builder”(61). She politically dominates a discourse about the memorial which will gain her future voting battles “Governor Bitman had the glow of a woman in love, or one who just found an issue that could catapult her to national prominence” (61). She convinces the families that she

embraces the cause and that is all she needs to flame a torch of anger in them “I’m here today so you know you have my support...My goal is ---had always been---a memorial the families, especially, can embrace. It’s all you have” (88). The shift from present to past continuous form and the emphasis on the pronoun ‘you’, entailing that is for their benefit, and the “it is all you have” expression makes the audience focus on their loss in the process of perceiving the representation of the memorial.

Bitman does not confess her plans to exclude Muslim designer from the competition by being sceptical to the concerns about him but gives another choice which will assure her the audience support process next to legal confrontation to Mo’s situation, “Not liking the designer is not a legitimate objection...’But I think it’s safe to say that if you don’t like the designer, you’re probably not going to like his design.’ She smiled. The crowd roared” (85-86). The apparent denial and concession style she follows make the audience unconsciously satisfied with her and more opposing, yet legally, to the memorial designer. In the camouflage of the process, her desire was to enter a battle and win, she was “clearly determined to profit from it”. She gave a representation to the process but only her was aware of its meaning, “The notion of public---the hearing, the comment period, the governor signing off---had been written into the process to give the public the illusion they would be heard, when in fact they were being led” (104).

Bitman is a feminist who happens to be an orientalist at the same time. Summoning Paul at an early hour to discuss Khan’s disposal from the competition she avows to him, “As a woman, I can’t stay quiet about that danger, given that if Islamists were to take power here, it is women who would bear the brunt of our lost freedoms”(102). Waldman exposes another perception and representation of the topic in which Bitman is defending her own ideals. She will implicitly blend her own perceptions with the nation’s security and welfare concerns, “Even if Mr. Khan is not security threat---and there is no reason to think he is---his finding his

way to victory in this anonymous competition reminds us that radical Islamists could use our democratic institutions and our openness to advance their own agenda”(Ibid). Bitman comforts the audience from any idea of threat to avoid their panic and violence resulting from it, then she takes advantage of the fact that Khan really won fairly to insist on the discursive comment which proposes that the only reason America was attacked is because of its liberation and open-mindedness.

The MACC, the Muslim American Coordinating Council, whom Mo has never heard about before his memorial, launched ad campaigns and posters saying “Safeguard us and we’ll safeguard you” which Mo considered as “misguided---threatening in a way they hadn’t intended; naive in proposing to strike a bargain when Americans were in anything but a bargaining mode” (78). The MACC members fought for the cause of Mo’s design less than each one of them fought for a cause he embraced, “The council was an umbrella organisation for assorted Muslim groups, some political, some theological, other legal” (79).

Imam Rachid, as all Imams are supposed to be, is among the MAAC for the cause of good Islamism: “I sympathize,” he says to Mo, “you tried to do the right thing---make a gesture of reconciliation”. He perceives Mo’s experience from his own experience, “After the attack, I went to the site. I volunteered. I got other Imams to do the same. Then the FBI put an informant in my mosque” (Ibid).

For Ansar, a man who runs a foreign lobby and a member in the MAAC, the attack is a logical response to America’s policy with the Islamic world resulting in “The half-million Iraqi children killed by U.S. sanctions...the thousands of innocent Afghans killed in response to this attack...all the Muslims slaughtered in Chechnya, or Kashmir, or Palestine, while the U.S. stood by” (79-80). Hence, Khan’s name should not carry any shame since Americans should be more ashamed if a memorial is built to commemorate the Muslims killed by, because, or with the aid of America “The attack here becomes no less tragic if we

acknowledge these other tragedies and demand equal time, equal care for them...Do we use our limited capital to fight [for Mo's design] that, by ignoring the far greater death toll in the Muslim world from American actions, obscures America's complicity in its own tragedy" (80-81). If anyone should fight for the memorial it will be for the American Muslims rights but not for the design or the designer.

Jamilah Maqboul, the MACC's vice president agrees with Ansar's argument, "I just wonder if we have considered whether Khan's battle is productive---or constructive---for the Muslim community," especially that Mo showed no interest in Muslim or Islam cause, "All he's done is remind us that he's not particularly interested in Islam---that he's not political, that he's secular"(80).

For Laila Fathi, the Iranian American and the only bareheaded woman in the MACC, it is a fight in itself that she is a member in the Council. The other two hijabed women "fought for seats on the council, and they couldn't have won if they weren't wearing the hijab"(82). She is "a solo practitioner" and Mo's case will boost her career on both sides; the government's and the Muslim community's side. She also fights to remain American, "Right now, he [Mo] is the cause. If they take his victory...or if his opponents pressure them into taking it away, the message is that we are lesser Americans" (80).

She is the American woman who came as a girl to America but had to lie about her Iranian background when the American hostages were taken in Iran. She and her brother were hated only because of the place they came from, she made herself invisible to avoid discrimination but now, she argues, "I decided that this time I wasn't going to make myself invisible and let others define me. And I certainly wasn't going to let them detain or deport people just because they were Muslim...career didn't matter as much as..." (176). Laila takes 9/11 as the opportunity to correct the discourse falls in history. She is a woman who saw a cause and fought for it, and despised Mo for not having any cause but himself.

In less than a week Spier shifted from being a reporter who was chasing lawyers and politicians pretending to be their friend “or maybe mistaking them for hers” to become a “Columnist---she always imagined it capitalized” (105). She has become a columnist not just a reporter, although her action of reporting Asma’s illegal citizenship in America will lead to this latter’s murder. Spier likes to be defined as successful and misses no chance to prove it.

From a French ex communist’s point of view, Roi; Mo’s boss, makes Mo’s memorial design success his own, “I’m not fond of all Muslims, the ones who won’t assimilate, I mean; France admitted too many. But that is separate. You won, and we must make sure you are allowed to go forward” (108). His gain from the success of Mohammad Khan is the only purpose that urges him to fight for his design.

As far as the Members of ‘Save America From Islam’, the SAFI as they called themselves, and their leader Debbie Dowson, they are the group who had not lost anyone in the attack but “Radical Islam was their freelance obsession” (130). With their apparent opposition to the new form of Islamic colonisation and their memorisation of the chapters of the Quran which they translated its verses to suit their benefits to assure Islam’s violent nature, they made a name for themselves in a world they did not dream to enter let alone to lead. Their leader’s motto “Kafir and Proud” (149) intends to represent all non Muslims in America now, even if “she looked like she was having the time of her life” (150). She represents Islam as a “political ideology, a totalitarian one” to escape any blame for religious prejudices and blames Muslims for their inability to assimilate or accept “American values”(151).

Sean, later, discovers that Debbie went for “THE AMERICAN WAY IS CURRENTLY GIVING ASYLUM TO A REFUGE FROM ISLAMIST POLITICAL VIOLENCE...DONATE NOW” announcement in her blog. She was truly housing him but also “someone’s got to put these girls to college”, she exclaims. Although her daughters

profess that it was their father who would pay for their college but she takes a feminist excuse, “Women need to be financially independent,” (165) she asserts.

Lou Sarge is an ambitious man who couldn't find himself in selling his architectural projects but could situate himself in the world of media because “People didn't want my designs, they wanted my voice,” he asserts to Mo, “They wanted my courage. I'm not scared and everyone else is---scared to speak because they'll be called anti or phobic or racist or whatever”. Sarge is a history position seeker, “you have to attune yourself to the historical, sense the current of time, where it is...and then to adapt to it. Spoon with it”(188). He and Issam Malik, the MACC's president, surf for their own profit, material and professional. When the former transmits to the audience that Mo has “created the perfect bind. If we build it, it's a martyrs' paradise, which will only embolden the enemy. If we don't, the enemy comes after us for discriminating against a Muslim”; the latter insists that “If Khan fights for his rights he's an aggressive, angry Muslim waging stealth jihad. If he gives in, he's conceding they weren't his rights to begin with”(210). The truth, however, is that Issam Malik “still saw maximum capital in Mo's cause” and so does Sarge.

As all lawyers do, Mo's new lawyer, Scott Reiss, is a moment seizing person. Lies are his dish and economic profit is his suit “We need you holding up pictures of your children,” he suggests to the ‘single’ Mo. When he reminded him he has none, “Borrow some. We've got to humanize you. *No, Americanize you.* We want your family albums. Your Boy Scout medals. We want to run ads in advance of the public hearing. You have a lot of supporters out there willing to pay for commercials”(Emphasis added 209). In fact Mo's father had to consume his “four decades of savings” to pay Scott Reiss.

What are Mo's plans for the design, the competition, and the garden? Claire from her part wonders, “If he saw the memorial as anything but a career milestone”(115). Others see him as the designer of “A lovely Garden---and an Islamic One”. Laila had her thoughts about his

impulse corrected, “You know when you stood up for yourself in front of the whole country, I thought you were so brave,” she explains to Mo, “But now I see that it was about you: your design, your reputation, your place in history. You will put yourself on the line for your own interests but no one else’s”(177). Although, Mo repeats saying, “I wanted to give something to my country”(189); his father perceives his actions differently. “I know buildings are your religion”, he declares to Mo, “But they shouldn’t keep you from God, and they can’t bring you to Him”(212). But Mo wanted a design free from any predetermined definition,

There wasn’t a single Mohammad Khan building in the United States, but it was his style as much as his name that he longed to imprint. He wanted to design structures that borrowed as freely from Islamic architecture as others borrowed from the Greeks or from medieval cathedrals. Yet his own stubbornness spited him, kept him from the thing he most desired (287).

To imprint his name as a Muslims and a proud American is Mo’s desire from his quest to win the competition.

For Claire Burrwell, the memorial is a fight she has to confirm herself able to fight and succeed. Claire’s struggle, however, will be with the members of the families, the Americans, and most importantly with herself. It is a stand towards the self. First she thought she was fighting for her husband but later she will resume:

Maybe it’s different losing a husband,” Claire remembers Gallagher’s mother argue, Maybe she was right. Maybe the problem wasn’t the Gallagher’s passion but Claire’s lack of it, her reasonableness, her rationality revealing something—to others as much as, or more than, to

herself—about her marriage. To have loved Cal: she no longer knew what that obligated (234-235).

To face others is a much easier job than facing herself. Claire shifts from Mo's eminent supporter to his opponent at the end of the novel, "I abstain because I don't know" (238) she reveals to the jurors last meeting vote. The process made her aware of different Claires,

Claire now could create a matryoshka of just herself—
 Claire within Claire within Claire within Claire. During the hearing, all these different Claires, who just happened to look alike, seemed to rest inside her, so that every argument, no matter how contradictory, found sympathy. Each time she thought she had reached the last Claire, the true and solid one, she was proved wrong. She couldn't find her own core (235).

The memorial and the competition as a whole give Claire a chance to find her true self, to seek the unknown and the unconscious hidden truth about herself. She becomes more questionable now if she really loved her husband, if she chose the garden for him; and most importantly, if she was fighting for her morals as she assumed first or was it a cause she could not release because of the emptiness it would result at the end?

Representation of different signs, speeches, and symbols are different because they stem from different perceptions of people holding different cultural backgrounds. They are usually triggered with internal as well as external purposes. To see the politics of 9/11 from Waldman's point of view is to see America from one angle.

7.2. *The Submission*: A Woman Writer's Representation

As a white American woman writer, Waldman gives a representation to post 9/11 America different from Kahf's. First, she is the product of a Western culture. Moreover, she is a fiction

writer, reporter, and a woman. All these aspects correlate and contribute in the production of woman's discourse reflected in *The Submission*.

7.2.1. Thematic Creation

Among the themes *The Submission* tackles which are of an interest to woman writing: womanhood, marriage and sacrifice, and sexuality and power. The choice of topics and Waldman's style of writing, though adopting a simple journalistic scheme, holds many traits of *écriture féminine*.

7.2.1.1. Marriage: Sacrifice and Surrender

Claire, as her name suggests is a bright, clear and straightforward female character in the novel. Next to Mohamed Khan, the male protagonist, she is the female protagonist of *The Submission*. Her story begins fourteen years before the 9/11 when a blue-eyed man called Calder Burwell "stopped her as she came off the tennis court he was taking over and said, 'I'm going to marry you'" (11). As any husband, he will affect Claire's life enormously. Yet, Claire's success to dominate opinions and affect people with her own perceptions will be governing her story in the novel. Everyone expects her to be emotional and, hence, less successful but as Paul confesses after 'her' choice of the garden wins the competition "[he] hadn't thought Claire could trump Ariana ---and this seemed appropriately American" (12). Waldman, hence, makes Claire reflect the successful version of American woman who fights and succeeds despite existing obstacles.

The powerful version of Claire, however, appeared only when the dominating power which ruled her life disappeared, her husband. What we know about Claire before marriage is a story of an independent young woman who at the age of sixteen witnessed her father dying and her mother inheriting "his previously hidden mountain of debt" (30). She will learn to be independent at an early age and become successful, "Claire had driven herself harder than ever, becoming class valedictorian, tennis team captain, debating champion"(31) which will

serve her well in future experiences, “she put away every dollar, schemed for every scholarship, and loan, and made it to Dartmouth.” The only obstacle Claire was fighting to overcome was money and she was achieving her dream to be a lawyer before she met Cal. Calder Burwell is Claire’s lost husband. As the name ‘*Burwell*’ of the character confers, he is, despite the good qualities he possesses, a dominating persona. A representative character of the contemporary American man: very modern on the surface ‘well’; yet, a patriarchal ‘burr’ to Claire.

Although Cal’s money, he inherited from a long line of wealthy businessmen in the family, would ease her fears, “But the money was his, not theirs,” Claire’s success was to become independent unlike her mother. She follows a Virginia Woolf doctrine; to be free is to have your own property. Accepting marriage makes Claire “An aquarium sea lion no one bothered to watch: that’s what she was” (30).

Expectations are the wrong steps towards failure in marriage. Marrying a successful man makes a woman think she will be successful herself. Waldman depicts how far the modern world have escaped the traditional patriarchal representation of man versus woman and if they really exist, how far they have succeeded. After marriage, as a Harvard Law graduate, she expects to work, just as her husband does, to be a woman of cause equally like her husband who resigned from his parents’ and grandparents’ golf club because of their “deliberate exclusion” of non-whites, but while “She had assumed she would keep working...Cal assumed she wouldn’t”. Assumptions are essential to perceptions of different situations. Cal married Claire expecting her to be the mother of his children, as he argues, “I’m saying maybe I’m more traditional than I realized...he overruled her” (30-32).

There are two points which make Claire marriage a failure: sacrifice and surrender. Money is the tool in Cal’s hand which makes him the dominating power, as the narrator declares “the unspoken power this [money] gave him kept her from asking: Why won’t you stay home?”

(31) When Claire accepted Cal paying “her college and law school loan, some \$100.000 of debt,” without even “asking her if he could”, she entrapped herself in a game of authority. The act seemed enormous before she discovered his wealth background; it was a surrender which will cost her individual freedom, “when they made love the night he told her about loans, she sensed him expecting some new trick or abandon, some evidence of gratitude. This made her tense because she wasn’t entirely grateful: in giving her freedom from worry he had stolen a hard-won self-sufficiency” (34).

Claire surrendered to Cal’s claims that there wasn’t “a smart nanny as” her, and sacrificed her own independence to avoid false judgements, that “telling him that she needed the independence of her lawyer’s income guaranteed would have implied some luck of faith in the marriage”, that every day she dropped him to work and returned home she “couldn’t shake the sense she was facing backward”. Claire lives a marriage life based on pretending, “Claire pretended this was the life she wanted” (31). Through the description Waldman provides, metaphors and metonymy, she deconstructs the myth of modern liberating Western man and liberated Western women. When Cal is dead, Claire takes her children to his study for consolation, remembering him through his documents and archives, drawing a garden with them where trees are greener and he still exists but leaving the study “she saw that she had mixed in the documents recording Cal’s payoffs of her loans. Her first instinct was to return them to the file. Instead she continued down the hall with her son” (35). Now the payoff is past, Claire is finally relieved.

7.2.1.2. Womanhood

To be a woman is in itself a challenge. Through the different female characters, Waldman provides the reader with different stories with altered representations. In Claire’s case, motherhood is representation of sacrifice that is not tending to be rewarded. Next to her sacrifice within the realm of marriage, Claire has to finish the road with traumatised children

whose father disappeared in Ground Zero. Her life became «*Suffocation*. The children needed her more, *needed more of her*, than ever: one less parent and more parenting required. Do more with less; an emotional recession” (Emphasis added 34).

Pain is Claire’s driven power. It reflects her caring nature towards her children, the families of the dead, and her dead husband. After Cal’s death and “Of all her anguished, unanswerable, wonderings about Cal’s death---where, how, how much pain---the worst, somehow, was the fear that his last moments had buckled his abiding optimism. She wanted him to have died believing he would live” (11). During Cal’s life, pain was driven by a pool shower; from the day he passed away, however, “she had not thought to shower since the news. She would think often about submerged in water while her husband was consumed by fire”(32). The pain to see her children suffering; from their father’s absence at an early age, make her fight for the garden and win it; because,

Every so often, she would grasp that her pain at William’s pain was so unbearable that somehow she held it against him. His sadness, too big for his tiny frame, was like a shadow stunting a plant’s growth. The garden, she told him, was a special place where his father could be found (34).

People, not aware of her suffocation, expect her to be strong “I think you have to confront the pain, face it, even wallow in it, before you can move on” Ariana, her opponent among the jurors; suggests, “I’ll take that into consideration,” (6) responds Claire.

During her representation of the families of the dead among the juries, Claire is going to suffer from the pressures caused by her backing Mo’s design. Most of them consider it a treason “Even our supposed family member on the jury---Claire Burrwell---hasn’t reach out to us...Claire, I just want to tell you, it’s like a stab to the heart...Are you hearing us, Claire?”

(84-85). Claire is “her own woman” (128), as Paul describe her in his argument with Sean who denies that the families want her as their representative anymore.

Claire is accused with one of the most horrible, yet affective, means to destroy woman’s spirit. “The winsome widow on the jury has a soft spot for Mohammad Khan. If, metaphorically speaking, she’s sleeping with the enemy, whose side is she on?” (109) Spier reports. What she was supporting was not Mo himself but the value that Americans have an open-mind, “If you let them change you,” she argues, “they’ve won...An open mind,” she adds, “We can’t let them take that from us” (88-90).

Claire suffers from her disobedience to yield to the others’ views and commands. Even her children are affected by her choice to have a word for herself. William, six years old, is denied to play the fireman with the other kids because his mother is represented as a woman who “likes the bad guys” (142). Even children changed in America after 9/11, even those who did not lose a father like William. The garden is represented to them by the adults and they are confused of what it means anymore. Claire stands for the garden to prove that she is even stronger than her husband whose own beliefs had cost but little money” (144). She possesses more than money, she had an open free mind.

Loneliness will be Claire’s destiny after Cal’s death. Her fortieth birthday came and her children reminded her “reinforced sense that Cal’s absence was alive today” (191). Loneliness makes her long for a change whatever this change means,

When the delivery van arrived at noon bearing an oversize flower box, Claire’s gratitude for the surprise alone almost overwhelmed her. She held the small envelope containing the card and thought, with almost childlike wishing, please don’t let it be from some smitten fogy (Paul Rubin; the family financial adviser). Let it be from—she didn’t even

know the word she was looking for, only the longing inside her, the sudden, acute despair at her isolation. Her ossification (191).

The card from Jack Worth, an ex boyfriend from university days, makes her feel alive again just to discover after that his only interest, like any American after the memorial scandal, was her opinion about Mo and how to hold it tight. “The memorial is the reason I got back in touch,” she imagined him say, and true as she expected, “He was there to remind her of their common values and summon them forth”(200). Worth’s concern was for Mo’s design more than for her, “there was a kind of abandonment, a betrayal in this” (202).

Claire, however, is not the same Claire in the twenties, calling for approval, “For the first time she wondered if that night at Gracie Mansion it had been Jack’s principles as well as Cal’s that she had been defending”. The doubts, the differences, and what she believes to be right haunted her. It “disconcerted her, to not know where one man’s ideals ended and another’s began, to not know which were her own” (201). Waldman portrays how a woman, whatever her strengths are, always faces men wanting to change her, her ideals and thoughts to become theirs. It is in Claire’s submission to their ideals that men are satisfied with her. Worth’s concern was for Mo’s design more than for her, “there was a kind of abandonment, a betrayal in this” (202).

Loss should not have a word, for, no word can exactly describe its full meaning and the feeling it reinforces. By the lost of Cal, or the way she lost him, and by losing people every day because of her stand for her ideals, Claire “had been shaped, was being shaped, not only by those she met on her journey but also by how she lost them” (204).

Another important female character in the novel is Asma Anwar. Asma is young woman from Bangladesh who lived in America thanks to her marriage to Inam who was already illegally living in America. She barely could speak some English and was limited to house

life. She learned to be brave from her father stories about his fight in the war when she was kid “she had resolved to be as brave, only to learn that as a woman she wasn’t expected to be”(100). Gender representations cover any perception of what a male or female can be. “Bravery,” Asma discovers, “wasn’t about strength alone. It required opportunity,” an opportunity that makes Asma take a decision which will lead unfortunately to her murder.

Exposing an orientalist and a patriarchal image of how woman are constructed in culture and covered in language, Waldman creates a female character which challenges the conditions starting from nothing, “It was hard in daily life to find the right cause,” so Asma will adopt a cause and fight for it when nobody expects her to do. Witnessing her Bangladeshi neighbour hitting his wife many times, she stands against him stopping the fight and the violence against her female Muslim neighbour. Muslim women are usually portrayed by the West as submissive and that is the reason why the hit woman accepted as by faith. Waldman draws many images of why Asma prefers to live as foreigner in America rather than an oppressed in her homeland. She will expose herself in the memorial hearing to fight for Khan’s garden but what she is really fighting for is a name to her dead husband and a life for her son in America.

7.2.1.3. Sexuality and Power

Paul is a business and politics man who is himself driven by other powers men fail to perceive, or are too proud to acknowledge. “He prided himself on getting along with formidable women---was after all married to one” (6). Edith’s affect on him is very clear in different parts of the novel, in his decision to chairmanship the competition and in his behaviour with his children. With two sons who represent Paul’s failure as a father, Jacob pretending to be a filmmaker, yet, depending on his father’s fortune and Samuel a go-getter but running a gay rights organisation, Edith “was stiff-spined, except when it came to her son”(67). When he wanted to postpone a meeting with them or refuse to attend one of gay parties his son organised, “Edith wouldn’t hear of it” (66). His choice to preside over the

jurors and the competition, to pursue Mo to resign from the competition are all decisions Edith makes not Paul.

His feelings towards Claire are governing powers to assist her in her choice of the garden to the end. Remarking the way she dresses for the meeting in black “Paul suspected, no incidental choice---she was a woman who knew to outfit herself for maximum advantage.” Paul is not driven only by feelings of respect for “respect was perhaps the wrong word for how she figured in his imaginings” (7). He is after all not the loyal man to his wife as he acts to be, “Not for the first time, he rued his age (twenty-five years her [Claire] senior), his hair loss, and his loyalty---more institutional than personal, perhaps--- to his marriage”(Ibid). While Edith symbolises the institutional power governing Paul’s life; Claire represents the sexual power which governs his decisions.

Sean Gallagher, also, is sexually driven towards Claire which makes him a weak object despite his violent character, “He was awed by her beauty, her wealth, her intelligence; he’d never met a woman with so many advantages” (86). After a meeting with her, which is supposed to be a grief meeting over the designer’s choice for his brother’s memorial, “he leaned and planted a kiss on her just to prove he could”. Showing power is men’s particular game. Nevertheless, it is Sean who will be the subject of manipulation; “Over the succeeding months he projected Claire like a movie onto the ceiling of his bedroom”(87) but when she faces the enraged members of the families of the dead “she shot him a biting look as she ascended the stage, suggesting he couldn’t control the crowd. As she had hoped, it provoked him into proving he could... “Clair’s here,” he said, “we need to let her talk” (88).

7.2.2. Women Stylistics

As a journalist, Waldman possesses the talents and the experience with how media formulate discourses about regular events, let alone an international affecting event like 9/11. As a former reporter; working both inside America and in Afghanistan, and a daily digger of

truth, reflected well in her writing about trials of Muslims after 9/11, Waldman is aware of the politics of media domination and tries to transfer it through a strictly plotted fiction.

Despite the objective journalistic style Waldman follows exposed in the overuse of dialogues, short sentences, avoidance of adjective use and metaphoric language in favour of direct and clear language, feminine writing overshadows the novel. The entrance of the novel is a starting proof to that. The novel starts with a metaphoric epigraph that says, “Like the cypress tree, which holds its head high and is free within the confines of a garden, I, fell free in this world, and I am not bound by its attachments.” The repetition of the word ‘free’ is a key to what the epigraph stands for. The simile compares the speaker, an unidentified Pashto poet, to the ‘cypress’ tree in its liberating nature. Since the Pashto tree is related to the garden design Mohammad Khan submitted for the memorial competition, the epigraph may represent him and the novel’s story, for, Khan stayed released from any bounds until the end. The epigraph, moreover, represents Waldman as a writer who sees what America has become after 9/11 and is not afraid to tell its story to the Americans, white and Muslims, so they can face the truth. As Lorraine Adams describes her in the back book cover of *The Submission*, “she has the emotional smarts to write a story about Islam that fearlessly lasers through all *our hallucinatory* politics.”(Emphasis added)

Poetically, Waldman makes her female protagonist emotionally involved in the design of the memorial and to convince the jurors she equips her with beauty, elegance, eloquence, and poetic language. Poetry invades the hearts of most rational human beings. Claire pleads for the garden comparing it to a graveyard, “Graveyards,” she confirms, “why they are often the loveliest places in cities? There is a poem---George Herbert--- with the lines: ‘who would have thought my shrivel’d heart/ Could have recover’d greenness? A college friend had written the scrap of poetry in condolence card” (5). For women and in times of grief poetry is relief, and Waldman as a woman knows how to portray it.

Waldman makes Claire involved in the design competition by searching for what its parts symbolise not for their material value. While the members seek a memorial that sells hard with the fund rising, as Paul wants it, or a memorial that stands historically through time, as the historian or the critic wants it to be; Claire seeks the names for they are a “source for emotion” and the garden for it represents hope, a “healing gesture”. While Waldman’s novel is charged with the overuse of dialogues, which is in fact a reflection of her journalistic and reporting skills, it is similarly and almost equally charged with comparisons, metaphoric and literary language. The Void; in comparison to the Garden, is “dark” not like the greenness and freshness the garden provide. It is a “visceral, angry, dark raw” while the garden “speaks to a longing...for healing” (5).

Claire’s stand for the Garden is “like...letting the patient, not the doctor, decide on the best course of treatment” (7). In her stand, Claire is metaphorically represented as “star widow”, a “secretary of sorrow services” combining both widow and sorrow in the description which powerfully pictures her sadness. The alliteration of the sound ‘s’ empowers the metaphor. The expression of “dark horse”, also, is used repeatedly in the novel, first in reference to Claire and later in reference to Mohammad Khan. The expression usually refers to a competitor who unexpectedly wins despite his/her limitations. Claire is a ‘dark horse’ because nobody expects her to win the argument over the garden and persuade others to vote for it; while Khan is a ‘dark horse’ because nobody expected his design to win anonymously the competition although he is a Muslim. The metaphor Waldman provides is sarcastic in tone; both women and Muslims are categorised, stereotyped, and their achievements are forecasted (waited with expectations).

At the dialogue level, Waldman collects a sum of verbs which serve the discussions she provide her characters with to picture realistic daily life situations. As a reporter, she holds the artistic tools for questioning and responding. Verbs like ‘said, spoke, interrupted, interjected,

pulled up, sounded, continued...etc' are examples throughout which communication is smoothly reported. When describing Claire, Mrs Gallagher, or Asma Anwar's experience of loss, pain and sadness, fear and hesitation; Waldman's style is overloaded with state verbs which serve the emotional and mental description. As it has been explained before, because a woman knows what a woman feels, only she can portray her deeply.

In chapter four, for example, Waldman introduces the reader with Claire's experience of marriage and the death of her husband. As the reader expects it to be, the chapter is full with state verbs and metaphors which compare the 'before' and the 'after' of Claire's experience. Introduced as "An aquarium sea lion that no one bothered to watch" (30), Waldman depicts Claire's marriage life. The verb "assumed" is repeatedly describing the life Claire expected to live and the one she really lives. Because of her disappointment, she "jackknifed into the water, pinned her arms to her sides, and kicked until she rose to the surface and began wheeling her arms. Her eyes opened behind her goggles, and her senses opened to cobalt tiles, the light lurking on the pool floor, the chlorine smell, her own gasps for air. Her solitude." While Cal married her for her strengths but did not want to overcome his; she loved and married him for his weakness. words in this chapter mingle between sense, surrender, suffocation, anxiety, console, worry, recession, pain, and unbearable which all resume the experience.

Hesitation, repetition, and unfinished dialogued sentences are also present in *The Submission*. The jurors argument is full of unfinished sentences, a method which one thinks the novelist uses to let the reader fill the gaps of what is said and what is unsaid: "There's a lot of confusion...We still don't know what most Muslim think---," one of the jurors suggests. The other responds, "I don't know---us, or holy war, or---." Another adds, "I...I need to talk to the mayor," while another interjects, "But, but...it will send a message"(17-18) Hesitation supports the emptiness the dialogue portrays, "For their own good it might be better

to...to...not change the outcome,” while expressions like ‘maybe’ and tag questions like ‘Or was it?’ all contribute to the image Waldman draws about the Americans hesitation toward the Muslim immigrants’ status after 9/11, to consider them equal citizens or enemies.

Positive next to negative restatement is a method Waldman uses to emphasise and portray declarative description of a situation. For example her introduction of Mohammad Khan the first time summarises him, “as a boy he had no religious education,” to emphasise other views she continues, “He *ate* pork, although he *hadn’t* grow up doing so. He *dated* Jews, not to mention Catholics and atheists. He *was, if not* an atheist himself, certainly agnostic, which perhaps *made him not* a Muslim at all”(Emphasis added 28). By defining what Mohammad Khan is not; the narrator defines what Mohammad is comparatively. The hesitating word ‘perhaps’ makes the reader’s suspicions about Khan unconsciously intensely grow. Emphasis, moreover, is revealed through Waldman’s extensive explanation, especially to what she considers unfamiliar or even unknown to the reader. “La ilaha illa Allah” is an unfamiliar expression to Americans, who are the targeted readers for the novel. They have the experience to explore it only after 9/11 when Islam became a sought knowledge. Waldman provides different translations to the Shahada, “*La ilaha illa Allah, Muhammad rasulullah*. The Kalima, the Word of Purity, the declaration of faith” (28). As a woman and a writer, she is conscious that one word or expression cannot provide full meaning to such a strange turn of phrase.

All in all, despite the realistic style of writing modelled with reporting dialogues and journalistic method of writing; Waldman’s novel is a combination of emotionally pictured perceptions and metaphoric and poetic representations. It is also an exposition to writing that challenges and dares to speak to the mind of most strict Western male dominated readership.

Conclusion

This chapter was an attempt toward a discussion of Waldman's post 9/11 novel *The Submission* which despite its fictionality reports a realistic picture of present America's struggle with both a War on Terror and Islamophobia. The discussion covered how Waldman as a white American woman writer perceives the Americans' attitudes, behaviours, and reactions to Islam and Islamism after 9/11. It focused in analysis on how language has become an eminent tool for representation/misrepresentation of those perceptions. Meanings changed and forms of representation have become sensitive tools if not carefully dealt with would result in cultural clashes. Moreover, it sought a collection of feminine writing tools via which Waldman perceives and represents the post 9/11 world.

General Conclusion

Manipulation is the game of the people who seize power, maintain it, and govern its process. This process has never been easily governed as it is in the twenty first century. In traditional societies of the past, power was exercised at the local level and transmitted and shared with the outside world through philosophies and theories which empowered a group of people; usually limited in number but who have access to the means of power, at the expense of a group of people's welfare, usually an outnumbered group but have no access to those means most importantly material ones. The process, therefore, was slow compared to the contemporary situation and less powerful.

With technology development and the spread of different means of communication, the process has become more powerful and easily managed. When the whole world has changed to become a small village under the umbrella of globalisation; power presented itself at the level of words and signs disguised in form of discourses. These discourses are not only accepted but adopted as doctrines, exercised, believed in to an extent that they have become the faith. Those forms of representation, hence, shifted from being just means of communication to a state of discursive power. Each group; therefore, have to choose what to become: governing or governed. Those choices, however, are never free from cultural restraints. In the middle of this road perceptions intersect and the group which governs perceptions can easily govern representations. For that reason, today's war is played not only at the level of arm possession but at the level of cultural production.

In one of the TED Talks videos entitled *How Language Shapes the Way we Think*; Lera Boroditsky; a cognitive scientist and a professor in the field of language and cognition, argues that it is thanks to language that we do not only share thoughts but also we transmit knowledge into the minds of others. Surprisingly, we can transmit even imaginary thoughts in

the minds of others, for example of a unicorn. Since there are about seven thousand languages around the world, all languages differ in a way or another, most importantly in structure. The traditional posed question has been always about how does language shape our thinking. Now thanks to scientific data, Boroditsky claims, the question can be finally scientifically debated.

In a study of the Kuuk Thaayorre people, an aboriginal group who lives in Pormpuraawa at the west edge of Cape York, Australia; it has been revealed that instead of left and right directions these people understand everything in cardinal directions: north, south, east, and west. Thanks to that precision in direction, these people are oriented better than speakers of languages which have just right and left as directions. This precision, scientists thought, was almost impossible to achieve in former times. Boroditsky and the group of scientists come to a conclusion that “if your *language* and *culture* trains you to do it, actually you can do it”(emphasis added). This thesis coincidentally happens to take similarly both culture and language and the way they shape our perceptions and identities into consideration.

According to Boroditsky, while some speakers share the linguistic trick to count things in numbers; other languages do not possess words for the numbers, hence, do not possess the trick. When some languages have different words for the colour blue; other languages possess precise words for the colour blue, “the brains of the people who use different words for light blue and dark blue will give a surprised reaction as the colours shift from light to dark”. Categorical distinctions are different from one group to another. Languages, moreover, differ in the way they describe events, and this is what this thesis is concerned with. In a scene that shows an image of a man and a vase being dropped behind his back; Boroditsky explains how speakers of English will refer to the scene as “he broke the vase” while speakers of Spanish prefer to express it differently as “the vase was broken”. While English speakers remember who did it; Spanish speakers remember the accident or rather “the intention”. Accordingly, people may see the same scene or experience the same event but end up remembering

different things. These do not only have implications of understanding but of more serious matters like blame and punishment, she argues. One language blames more than another language. Language, thus, “guides our reasoning”. In this matter, it is the job of perceptual decisions that shape the language. The most important conclusion she makes is that since most of the scholarship is written by the American English speaking scholar community, it is their minds that are heard and hence shaping other minds. The other seven thousand minds are voiceless and therefore what the world knows is “narrow and biased”. Similarly, again, the aim of this thesis is dig into the minds of two women writers who live in the post 9/11 American society and see how their different cultural backgrounds and the languages they speak come into converging, yet, different meanings.

Whether 9/11 changed America and the whole world is the real contemporary age question or is just a myth that governs America’s attitudes against the Muslim world, being a literature researcher does not prevent one to indulge in the process this question is being displayed, manipulated, remodelled and represented to the world which one is part of. The central problem addressed in this thesis is how discourse became a part of everyday life exercises and how culture reinforces the display of those forms of discourse injecting it first by regulating perceptions and allowing it to come to surface through different forms of representation. The apparent means throughout which these regulations are exhibited is through media and different forms of social means of communication. Newspapers, television shows, and internet have become the primary and eminent sources of discourse manipulation. The researcher sees that in time of neglect or over imposition played by these means; literature may have become a secondary source because of its fictionality and philosophical sceptical nature, yet, it has the power to regulate and form discourses.

9/11 is truly a historical event that has raised overreactions and clashes between nations; and literature, just like history, has the right to portray its consequences and the theories

behind its occurrence just like newspapers or television shows do. Since truth and knowledge have become simulacra, a creation of different forms of narratives, and since those narratives are the creations of human beings who despite the fact of them sharing universal perception tools differ in the process those perspectives are detected, analysed, and portrayed to other human beings in different representational forms, this work in particular attempts to convey how discourse is shaped and transmitted through literature.

The basis of this research, hence, is to construct a theory of how different cultural backgrounds lead to different results and even to clashes to rise. By these clashes one does not merely refer to military but to cultural clashes which in fact result in grand clashes like Islamophobia and which may become sources to other complex clashes like those of 9/11 and the New Zealand attacks. The thesis, as such, was divided into eight separate chapters which do not draw separated lines to theory or practice but which converge all together for better, yet, not perfect conclusions. Before one summarises the chapters' intentions and results, one will recapitulate the specific conclusions one sees emerging from this work:

- Culture is authoritative and results in guiding and regulating the human being's process of understanding, attitude, and behaviour;
- Those latter become perceptions from the universal shared aspects of perception like senses to more complicated aspects like experience, expectation, categorisation, rationality, motivation, and even intuitions;
- Those perceptions are transmitted into forms of representation at the linguistic and meta-linguistic levels;
- With the manipulation of those forms of representation the processes change to become discursive events;

- The novels under analysis, Mohja Kahf *The Girl in the Tangerine Scarf* and Amy Waldman *The Submission*, are discursive representations of their writers' perception of the post 9/11 world.

The construction of the chapters, thus, follows a conceptual, contextual, and analytical process. Chapter one and two attempted to discuss culture not only as term that has become the reference and sometimes obsession of different disciplines especially in social and human sciences but also draws lines to how culture constructs and reconstructs identity. As such, identity as concept has been discussed and analysed in relation to different aspects that all have relation to culture including social, linguistic, national, trans-national and religious traits. Following the discussion, one had to reflect upon the importance of religion to the formation of cultural identity in particular and to the contemporary clashes in general.

At the core of the process lies two very important concepts: perception and representation. Culture does not only regulate the human action but even the way s/he perceives the world around him/her. This regulation ends up with different representational forms, some of which become discursive events. Instead of being the constructor of culture; the human being becomes constructed through culture. This, however, is not limited to everyday individual performance but a collective shared behaviours and beliefs. If confronted with dissimilar beliefs and behaviours they result in destructive events like 9/11.

Chapter three, successively, attempted to display a reading to the event under discussion. 9/11 has resulted in different theories behind its occurrence which convey difference in perception, in representation, and in purpose. Two dissimilar, and most importantly manipulated, theories come to the surface: one suggesting that 9/11 was an incident caused because of fanatic terrorists' extremism and American toleration to subjects like those of acceptance of the other; the second suggests an inside job that has planned to benefit some political and economic parties.

Chapter four, from the other hand, sought to enter the world of narratives, their nature, and their different constructions and purposes. The researcher looked at the post-modern theories and how they benefit one in matters of situating the importance of the novel as a literary genre. Furthermore, it was a must to have an insight on what have become known as post 9/11 novel sub-genre and how it serves the women writers this thesis chooses to analyse to convey meaning through words and even non-wording at all. Consequently, the last section of this chapter entailed a comparative discussion to the writers' literary, philosophical, and political engagements, orientations, and inspirations.

Chapter five endeavoured to trace discursive hints but first at the level of external posture of the suggested novels. In other words, one was first and foremost interested in how the choice of colours, titles and their structures, the selected excerpts of reviews at the front or at the back covers, and even symbols they convey represent the writers' perceptions and how they intend them to represent those perceptions, be it consciously or unconsciously. For *The Girl in the Tangerine Scarf* (2006), the choice of the photograph, the woman, the veil, the colours, the title, the reviewers and what their words intend to report are of no means unintentional. For *The Submission*, comparatively, the title, the garden drawing behind the scenes, the reviewers' and their excerpts all serve hidden but not static purposes. The chapter final section summarised the two novels' important elements and provided comments to their structures.

Chapter six tackled particularly *The Girl in the Tangerine Scarf* and how notions like home are deeply injected in diasporic literature. As an Arab American writer, Kahf thrives to picture a puzzle of shudders of home starting from and back to homeland. Both Syria and America are cradles to identity progression, interaction, and confusion. Other stages, Mecca for example, serve religious representations. Racism, from the other hand, is exposed to the reader as a reciprocal phenomenon. While it is ordinary to read about white racism toward non-white

racism, in Kahf's novel even whites experience a form of racism based on prejudices, stereotyping, and categorisation. Although not basically exercised at the level of skin colour, white Americans are framed and enclosed in a circle of prejudgments and classifications. At last, the chapter discussed how the novel is a representation of woman writing paying attention to narration method, to style and the thematic assortment and the way they represent an Arab American Muslim woman's perspective(s).

Chapter seven, comparatively, exceeds notions of home for they are no interest for Waldman or her readership in contrast to a memorial and the attacked towers. The novel depicts real post 9/11 America and the struggles the people there are witnessing. The chapter entailed a discussion of how media has governed discourses about and against Muslims to an extent that a name like Mohammad and a design like a garden have become symbols and representational signs to Islamic fanaticism. Furthermore, it tackled what has become known as the 9/11 politics and the way(s) governments, political subjects, and even regular persons have benefited from the incident toward the achievement of individual gains. The chapter ended with a discussion of how *The Submission* reflects a woman's perspective through a collection of references toward narration, style, and thematisation.

Conclusions, hence, can be summarised in the following. Culture interferes in the way people behave, take positions, hold to them, and represent them to others. Waldman and Kahf have different cultural backgrounds despite being both Americans and women. Their novels as spectacles of their representations to the post 9/11 world differentiate at every level, even at the choice of similar topics like feminine matters. It is at the level of those choices and the way they are exposed that one can achieve partial results. Hence, instead of considering them fictional literary outcomes one regards them as forms of discourse, for, what is discourse but power exercised through language. The above argument can be traced through different means at the level of book covering and all what holds from title, to biographies, to excerpts

of reviews, to the images fixed at their backgrounds. Inside the novel, forms of discourse start with the choice of epigraphs, to the organisation of chapters, to more inside aspects at the level of characterisation, plot, setting, and themes conveyed of course through words.

First, while Kahf focuses on religion and racism; Waldman pays attention more to human values and beliefs. One thinks it is all related to culture because while Western societies focus on the individual traits; Eastern societies, most importantly Islamic, focus on religious values and how to convey them. Waldman does not pay attention to Christianity and how it considers people's behaviour anymore, at least not superficially. Kahf, however, cannot escape Islam even when refusing some of the Islamic understandings.

Furthermore, Kahf is more critical toward her people and their cultural constructions than Waldman. While Waldman criticises people's behaviours and attitudes more than America as a whole; Kahf blames the corrupted regimes of the Islamic countries which resulted in people's exile and the experience of racism at the first place. It is because of that kind of corruption that people started to consider American feel like home more than homelands. Corruption in *The Submission* is tackled in relation to politics and media but a space of justice and democracy is always open. Spier, for example, does not accept to tell lies and Paul does not submit to pressure of those who call for denouncing Khan's success.

When it comes to gender roles, Waldman opens a space of equality by distributing the protagonists' role between a female and a male character. Claire and Khan fight equally for their cause and are neither easily convinced nor manipulated. Kahf, from the other hand, emphasises gender roles by taking a defensive position exercised upon her as an Arab Muslim woman. She is considered by both her own culture and the Western culture as a second class human being and unconsciously defends those considerations.

While Kahf's writing is more personal; Waldman's is more social. Khadra represents Kahf in many ways while neither Claire nor Khan is related to Waldman. Comparatively, Kahf and

Waldman are politically involved but when Kahf is caught up within issues of Islam versus America, including Palestine, Syria, Iran, Iraq, Saudi Arabia, Lebanon, Algeria...etc whom are all mentioned in the novel for one purpose or another; Waldman limits her involvement to America and how to save the Americans. Even Afghanistan is mentioned as representation of America's number one enemy. While the focus in the *GTS* is on the influence of extremism on the Islamic community in general; Waldman from her part emphasises the open-mindedness of the Western societies and how to keep the legacy valid despite circumstances. When Kahf stresses the comparison and opposition of 'us' versus 'them'; Waldman confers to 'us' overcoming 'them'.

To sum up, the researcher brings again to the mind of the reader that all perception and representation levels discussed in this thesis are the creations of culture. If roles shift, if Waldman converts to Islam, lives in Syria, experiences racial discrimination because of her different facial features and skin colour or for wearing a scarf; she would always behave as an American. She would think of Muslims' devotion to collect good deeds and hard work similar to American individualism and would consider if the scarf is really a devotion to God's will. If Kahf, from the other hand, converts to Christianity, works as a reporter in Afghanistan, and traces courts' crash courses on Islamism to prevent America from another attack; she would always behave and have attitudes of an Arab American Muslim woman. These are not only the consequences of how culture is authoritative but because of cultural and individual positions people adopt.

As any other work, this thesis is neither perfect nor complete. Other philosophical and theoretical considerations may arise at the mind of the reader as: if culture is that authoritative where does the individual choice stand? How can the individual be blamed and called responsible if culture is what shapes our understanding and behaviours at the first place? And

how do we call for freedom of speech and action if gender, social and cultural features restrain it from the first place?

Researchers may consider Nietzsche's morals theory an angle from which the research may diverge. In his book *On the Genealogy of Morals* (1887), Frederick Nietzsche considered the world composing of two groups: the 'Master group' and 'Slave group'. The 'Master group', according to him, will dominate the world just because they can. They are from the first place considering and considered as intelligent and more powerful. Their dominance is the result of such traits and no one can blame or challenge this truth. Because of their power and influence, the 'Master group' will hold positions and keep along to them to an extent they become the rule. The 'Slave group'; those considered and considering themselves less intelligent and powerful, are to confine and; hence, adopt positions of charity and cooperation with others to survive. As he claims, "Above all, there is no exception to this rule: that the idea of political superiority always resolves itself into the idea of psychological superiority".

The perception that America was under attack; despite its involvement in the process or not, and that Americans have experienced trauma and are still struggling with its aftermaths is what Waldman's novel conveys. Speaking from a Master group position, Waldman neither justify nor does she blame the country or the people for the incident. It is a situation which according to her that must be faced and conquered by confronting the truth, which is in fact the Master group constructed truth too. The perception that Muslims are experiencing old and new forms of discrimination resulted from racism and Islamophobia is what Kahf's novel conveys. Speaking from a Slave group position, Kahf calls for compassion and cooperation to overcome and endure the situation. By confining to the circumstances neither does she tackle 9/11 directly nor does she proclaim islamophobia as an issue. All what she considers is that Muslims are being discriminated equally like blacks or Asians on the ground of their

difference and on the basis of their religious belonging. Differently put, it is Muslims themselves who must be blamed for their extremism and fanaticism.

Although the researcher's aim was to dig into the mind of the writers and their intentions behind the production of the two pieces of literature; the mind is an abstract area that can be measured partially and only through observation which was in no mean provided to the researcher. Moreover, the culture the researcher is tackling is that one has never experienced only through readings and through the portrayal of different means of communication. One is neither ignorant nor neglecting the importance of direct contact with the target culture and its people.

Contact with the language and some cultural aspects do not guarantee the results or their adaptability. For that particular reason, one suggests that a direct contact with environment is inescapable or rather eminent to better conclusions and clarifications. Universities according to the researcher must provide contact with target nations and universities so as to simplify and provide the researcher with opportunities for direct studies. If one was able to have contact directly with the writers' and their environment, one is sure that the results of this study would have been more original and results would have been different to what have been achieved.

As far as discourse analysis is concerned, it would have been more profitable if two researchers could join together to produce more precise and adequate analysis to the proposed novels. One has a limited experience with linguistics as an area of research and if only there was an opportunity to have cooperation from a PhD researcher who is specialised in linguistics, results would have been better contained and profitable. The two researchers' expertise would have been shared, challenged, and remodelled.

As far as documentation is concerned, the researcher does not neglect that English is neither the first nor the second language in Algeria. Documentation, hence, is very limited to

language acquisition and poetry and novels. An electronic library, however, would be beneficial, less expensive, and easily accessible to the researchers. Moreover, it would be an opportunity where donation can be made directly for the benefit of science and research. There is no language in the world that has been reinforced and enhanced by its speakers like the English language. The position of the speakers, especially the U.S. and UK, has resulted in its spread and enactment all over the world. This is, nevertheless, not the only reason. English speaking research community including the commonwealth countries helped in its advancement by collaborative research and establishment of competitive and improved scientific entourage. Algerian researchers are no less adventurous but limitations are inescapable; limitations which are not results of disorientation rather than lack of means or material dependence.

Since the researcher's intention was from the beginning to discover the world of literature but from a discourse analysis angle in relation to perception and representation, the research can be neither complete nor perfect but insightful. Our abilities as human beings are extraordinary and despite what is being referred to as the age of technology and advances in science and research, the human mind, how it works, how it perceives, how it formulates knowledge, how it represents it is a matter of partial fulfilment. While this research focused on culture and language for better understanding, other researchers may find other traits more acceptable or objective to exact analysis. Moreover, although literature stays at the margin of knowledge but can never be as equal to physics or mathematics, as many scientists argue, things that cannot be found in the sea; one argues, may be easily reached in a river.

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Appendices

Appendix A



The Girl in the Tangerine Scarf Synopsis

The novel tells the story of protagonist Khadra Shamy who comes to America at the age of three in consequence of her parents' exile from Syria because of their opposition to al-Assad's regime during the seventies. Khadra belongs to a highly devoted Muslim young family who teach her about Islam values through practice. Khadra also learns how to reject other religions or forms of religions, even those attributed to Islam like Shia. She also becomes aware of the racial and religious discrimination Muslims experience in America. In her coming of age journey she discovers other realities. She starts to learn that seeing the world from one angle restricts her perception of others. She then delves into a long trip full of ambiguity and unanswered questioning. Finally, the protagonist adopts the different doctrines she meets by accepting their differences. The novel portrays the life of Muslims in a pre 9/11 era scattered with hate and refusal. Kahf portrays how rejection of Muslims in America has a long history and how the aftermaths of 9/11 are only a continual of a long history of denial and discrimination.

Appendix B



The Submission Synopsis

A group of jurors are summoned to choose among the different submissions the perfect memorial design which will unite America after the attack and commemorate those who died. The competition is anonymously done and the jurors make sure that it will be as honest as American values ask it to be. The name of the winner is revealed after long and heated discussions over whether a Garden or a Void should represent the fears and hopes the Americans experience. Debaters, however, did not expect the winner to be an American but a Muslim named Mohammad Khan. The jurors and all Americans are caught in the trap of whether to accept Khan's name on the memorial which recollects the souvenirs not only of the dead but of America's collapse.

Claire, the female protagonist, and the dead family representing member among the jurors will first support Khan in the name of America's democracy, freedom, and open-mindedness. After many conflicts with the members of the families and media pressures who define Mohammad Khan not as an American architect but as a supposed terrorist, Claire will resume her argument from withdrawal of her support to Khan to her lack of knowledge of Khan as a person and to what he represents, Islam or America. In the middle of the conflict there is the story of Asma Anwar who lived with her husband in America illegally. Her husband's death will cause Asma her life fighting so his name appear in no less than a memorial designed by Mohammad Khan. *The Submission* is a novel which pictures an allegory of the post 9/11 condition.

Glossary

- Ghonghat is a headscarf that covers not only the hair and the top part of high body but also the face of Hindu, Jain and Sikh married women. Sometimes a loose end of a Sari is used as Ghonghat.
- Purdah is a religious piece of cloth that covers the hair and the top part of the body to the shoulders worn by women as a religious and social practice in parts in India and some Muslim countries.
- Ethno-culturalism is the cherishment of ethnic and cultural group diversity within a given community.
- Holy Wars are wars declared and maintained for religious cause. Most of the time, these wars are connected to violence held by extremists in the name of God and purification of the human race.
- Hybridity originally was derived from biology where two different species' genetics (plants or animals) were mixed to produce new races. The term has been borrowed for linguistic application to refer to people from mixed origins and cultures.
- Iconic signs are the signs which carry meanings of the things which they mean to represent. It is when the signifier resembles the signified, for example a picture or onomatopoeic expressions.
- Indexical signs are the signs where the signifier is caused by the signified, for example smoke signifies fire.
- Mythos and Logos are two terms used to describe the transition from a period of Greek mythology (beliefs in gods and goddesses) into an age of reason (represented by thinkers like Plato and Aristotle).

-Otherness refers to the state of being different from the other. In sociology, otherness implies majority versus minority identification in which a powerful group identifies itself superior than a weaker group making them feel different and defining them as their 'other'. Women in many societies are considered as men's 'other' and blacks as whites' 'other'.

-Para-linguist features refer to the aspects of communication which do not include words, for example body language like facial expression and tone.

-Paratexts include any structuring elements that belong to a book but are outside of the story level for example title, comments about the title if any, excerpts from reviews at the front and book cover, bibliographies, prefaces, introductions, and forewords. According to Gérard Genette there are two types at the Para-textual level: the 'peritext'; including all the mentioned segments at the front cover, and the 'epitext' at the end of the work.

-Roman à clef is a literary subgenre of the novel which tells real stories and real people but disguised with fictional façade.

-Sexism is discrimination over people based on their sex or gender identification. Although socially constructed and most of the time related to women; it can be practiced on both males and females. It is a practice based on stereotyping and misconception of gender roles which may end into defiled practices like rape, sexual violence, and sexual harassment.

-Shias are group of Muslims who consider themselves different from Sunnis or Sufis Muslims. They believe that God chose Ali Ibn Abi Taleb (Karama Allaho Wajhah) to be the Prophet Mohammad's (Peace be upon him) successor. Shias are the largest group of Muslims after the Sunnis although their practices are different from what the Prophet (peace be upon him) or Imam Ali (karama Allaho wajhah) Islamic practices during their lives.

-Sufism refers to a branch Islamic mysticism via which Sufi Muslims consider themselves practicing Islam to its highest level. To become a Sufi Muslim one has to follow the path of Sufism called "Tarikah" and follow teachings of a leader who plays the role of spiritual guide.

The focus in Sufism is on the inner knowledge and full submission to God first and to the guide leader after Him.

-Terrorist is a word which refers to a person who is involved in the action of terrorism. It is mostly referring to the person who uses violent actions, including verbal and body threats, to achieve political purposes.

-The American Creed is the statement which defines the American identity traits. The statement was written by William Tyler Page for The United States House of Representatives on April 3, 1918. It consists of the most defining elements of the American identity like freedom, equality, justice and humanity and where Americans declare respect and love of the country and obedience of its laws. It is where American exceptionalism is denounced. It appeared recently in the work of Huntington *Who Are We?* (2004) in which he questions the validity and continuity of those values, especially in regards to the immigrants' status.

-The American Dream refers to the belief that anyone can achieve success through hard work despite of their racial, cultural, or economic backgrounds. It is rooted in the American Declaration of Independence (its values of equality, liberty, and pursuit of happiness) but does not originate from it. The American dream gained popularity with the rise of capitalism and individualism during the modern era.

-The Touareg, who call themselves the Kel Tamasheq, are inhabitants of the central Sahara and its borders (Algeria, Libya, Niger, Mali, Mauritania, Chad and Burkina Faso). Often nomadic, they speak a Berber language, Tamasheq and use an alphabet called tifinagh.

-Third space is a post-colonial theory developed by Homi Bhabha in which a space for hybrid identity exists and cultural diversity is represented.

-Unconscious is the part of the mind which entails the hidden thoughts, memories which guide the human beings' motivations and attitudes. The concept was popularised first by in the works of the Australian psychoanalyst Sigmund Freud.

-Veil takes different forms and meanings. The act of putting a scarf on the head of a woman is the common reference to, although the action is not restricted to women because in some - Touareg societies it is men who veil. Veiling can cover the high part of the body, the face, or the whole body as covering is not limited to a given part in some Muslim societies. Veiling has become a heated issue after 9/11 because for some Western countries veiling is either a restriction to a woman's liberty or is a technique to hide the face to be able to access to places and take advantages that men cannot gain.

ملخص

في عصر ما بعد الحادي عشر من سبتمبر تم طرح العديد من الأسئلة لمعالجة طبيعة السياسة العالمية وطريقة التحكم في عواملها. نوقشت العوامل المؤدية لهذه الإعتداءات في معظم الأوقات على مستوى التلاعب الاقتصادي والسياسي لكن قليلا ما تم التطرق إلى الثقافة كسبب مباشر لها. الهدف من هذه الأطروحة بالتالي هو معالجة أهمية الثقافة ليس فقط كمصدر للنزاعات العالمية ولكن أيضًا كقوة حاكمة لتشكيل تصورات وتمثيل هاته التصورات لدى البشر. الدراسة إذن تركز على الطريقة التي تشكل بها الثقافة تلك التصورات التي تؤدي بالتالي إلى تشكيل الطريقة التي تعرض بها تلك التصورات للعالم وبالتالي تصبح هذه العملية ممارسة لفن الخطاب الذي تتحكم من خلاله ثقافة معينة بثقافات أخرى. التمثيل الذي تهتم به هذه الأطروحة هو في الحقيقة ادبي عبر روايتين من حقبة ما بعد الحادي عشر من سبتمبر: *الفتاة ذات الوشاح اليوسفي* (2006) للكاتبة السورية الاصل الامريكية المنشئ مهجة كهف ورواية *الخضوع* (2011) للمخرجة الامريكية الاصل آمي والدمان. بدلاً من اعتبار الروايات على أنهم نثر خيالي ترى الباحثة منهم كقوة خطاب تنقل من خلالها الروايات تصوراتهم لعالم ما بعد 11 سبتمبر.

الكلمات المفتاحية: 11/9-التصور - التمثيل - الثقافة - تحليل الخطاب.

Abstract:

At the post 9/11 era, many questions have been raised to address the nature of world politics and the way they are maintained and governed. Clashes have been discussed most of the time at the level of economic and political manipulation but little has been addressed about cultural ones. The aim of this thesis, thus, is to address the importance of culture not only as a source to world conflicts but also as a governing power to human beings' perception and representation formations. It focuses on the way culture shapes those perceptions which leads consequently to shaping the way those perceptions are exposed to the world. The process, hence, becomes a discursive exercise via which a given culture manipulates other cultures. The form of representation this thesis is interested in is the two post 9/11 women novels: *The Girl in the Tangerine Scarf* (2006) by Mohja Kahf and *The Submission* (2011) by Amy Waldman. Instead of looking at them as fiction prose, the researcher sees them as discursive power via which the novelists' perceptions of the post 9/11 world are transmitted.

Key words: 9/11- Perception- Representation- Culture - Discourse Analysis.