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## IDENTITY CRISES AND THE IMPACT OF 9/11: A POST-COLONIAL STUDY OF THE *RELUCTANT FUNDAMENTALIST* AND *KHUDA KAY LIYE*

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### ABSTRACT

The current study explores the devastating aftershocks and identity crises caused by 9/11. It furthermore, presents the upheavals through two different forms of literature: *The Reluctant Fundamentalist* by Mohsin Hamid and the cinematic film *Khuda Kay Liye* by Shoaib Mansoor. The study employs a post-colonial lens, utilizing the concept of *marginality* to examine identity crises and the traumatic aftermath of 9/11. In addition, the study highlights the main characters of both the literary forms: novel and film, demonstrating how they face marginalization at various levels—cultural, religious, and international. The background of the study encompasses the Afghan-Russian war in 1979 and the 9/11 attacks, which profoundly affected Afghanistan and northern Pakistan, fueling terrorism and raising questions about identity. Religious figures, as the research uncovers through the character of Changez in *The Reluctant Fundamentalist*, were often labeled as terrorists. On the other hand, Mansoor, Maryam, and Sarmad are marginalized in *Khuda Kay Liye*. Mansoor faces racial prejudice in the USA, while Sarmad and Maryam encounter religious extremism in Pakistan. While weaving together the theme of identity crises, the study adopts the framework of *marginality*, a significant aspect of post-colonial literature. With a clear understanding of the issues, the study utilizes post-colonial theory, using Edward Said's seminal work, *Orientalism*. Additionally, the researcher recognizes the significance of marginality, which is central to both the genre fiction and the films *The Reluctant Fundamentalist* and *Khuda Kay Liye*.

**Keywords:** Marginalization; Identity; Orientalism; Qualitative; Textual analysis.

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### INTRODUCTION

This study examines marginality in the novel *The Reluctant Fundamentalist* (2009) and the movie *Khuda Kay Liya* (2007). “Marginalisation” is centered on denying some individuals or groups equal chances and isolating them from society. It resembles mistreating them and shoving them to the sidelines (Haider, 2012). These communities are given less importance or influence in the state (Said, 1977; 2023). It also investigates how oppressive regimes and dominant structures of power have marginalized and hushed voices from areas that are currently or were previously colonized (Elyamany, 2024). Fictional marginalization also addresses issues like discrimination in the workplace, prejudice based on religion, and the suppression of women's rights by males and society. Examples of marginalization include poor, persecuted religious minorities and underdeveloped cultural background groups. People are excluded from society due to race, gender identity, sexual orientation, and political conflicts.

A postcolonial study (Ashcroft, 2013) is a field that explores colonialism's cultural, social, and political impacts. It also deals with suppression, violence, enslavement, migration, social and economic inequality,

racism, gender discrimination, and resistance (Said, 2003; Lang & Numtong, 2024). The primary objective is to shed light on colonial civilisations' struggles for self-determination and decolonization (Alnuzaili et al., 2024). It helps to uncover and challenge the dominant narratives, cultural biases, and representation of marginalised voices within literary works. It explores the themes such as identity, hybridity, and power (Ali et al., 2021a). This literary theory considers the power struggle between the West colonizing powers and the Asian colonized nations.

In *Multicultural and Marginalizes Voices of Postcolonial literature*, includes several examples. Some are as follows; "Scripting Cultural Codes: Women and Cinema" by Rachel Bari and "Colonialism/Post-colonialism: A Multicultural South Asian Perspective" by Vipin Pal Singh. Using concepts from *Multicultural and Marginalizes Voices of Postcolonial Literature*, the current study analyses the standard framework of marginality (Samuels et al., 2017). Characteristics, themes, storytelling techniques, and elements are essential considerations in comparative studies, making them an effective way of investigating complex and unique subject matter comprehensively and systematically (Ilyas et al., 2023). Comparative theory of English literature compares and analyses various literary works, genres, or subjects from psychological, historical, religious, and cultural viewpoints. Examining their parallels and discrepancies allows for a broader comprehension of the writings' context, significance, and influence (Ashraf et al., 2021).

*The Reluctant Fundamentalist* (2009), was written by British-Pakistani novelist and writer Mohsin Hamid. In 1971, Mohsin Hamid was born in Lahore, Pakistan. His parents are Punjabi, yet they are originally from Kashmir. His dad worked as a professor. He was born and raised in Pakistan. At the age of eighteen, he immigrated to the United States to attend Princeton University and studied International Relations and Law at Harvard School. He was employed in London and New York as a management consultant. Later on, he moves to Lahore to pursue his literary profession full-time. His writings incorporate both modern fiction and realistic elements. Most of his works are written in the first-person narrative. He discusses his personal life circumstances and is aware of such acts. One of Mohsin Hamid's masterpieces, *The Reluctant Fundamentalist* (2009), is a post-modern novel. This novel revolves around the happenings of 9/11 and its impact on Pakistani immigrants in the United States. This book contains the elements and concepts of post-colonialism (Ashcroft, 2013; Samuels et al., 2017). The themes include racism, marginalization, american imperialism, and identity crises (Riaz et al., 2017; Malik et al., 2019). The main protagonist of the story is a young Pakistani Muslim, Changez. Some other characters in the novel include Erica, Jim, Wainwright, The Stranger, and Juan Bautista.

### **About the selected texts**

The novelist elaborates on Changez's experience as a student at Princeton University and his time as an employee at Underwood Samson Company. Changez lived the American dream. Changez reveals his memories of living in the United States to an American visitor. The novel discusses his struggle as an immigrant in America and his failure in his love life. It also debates the cultural dominance of the West over the East and the inferiority complex Changez faced. The tragic 9/11 events completely disrupted the life of Changez in America. He became suspicious in the eyes of every American. He faced prejudice and discrimination by the Western community. The sense of alienation in the USA takes him back to Pakistan. Upon his return to his homeland, Pakistan, he finds that the surrounding environment seems uncomfortable for him to live in. The lifestyle and modern civilization of the West have made him a hybrid. He was disoriented by his identity crises and lack of belongingness. However, during his stay in his native country, he also acquired hatred towards Americans since they defended violent Indian policies. As a result, he fosters anti-American sentiment and delivers lectures opposing American interests.

A film has also been pictured based on this novel, *The Reluctant Fundamentalist* (2007), directed by Mira Nair in 2012. Using the book *Multicultural and Marginalizes Voices of Postcolonial Literature* (Samuels et al., 2017), as a structure, the analyst in the present research investigates marginality in the text *The Reluctant*

*Fundamentalist (2009). A Pakistani Drama film, Khuda Kay Liya (2007), has been written and directed by Shoaib Mansoor.*

*Khuda Kay Liya (2007) is a thrilling Pakistani drama film. The film Khuda Kay Liya (2007) showcases the two Pakistani Muslim brothers, Sarmad and Mansoor relationship, and their love and passion for music. Both are highly talented and reputed singers and perform concerts together. Sarmad's life takes a twist and turns as he becomes influenced by an Islamic activist, Maulana Tahirih. The conservative and irrational Maulana brainwashed Sarmad. He was convinced to abandon Music for the sake of Islam and perceived it as a Haram or forbidden occupation. He then desperately tried to stop Mansoor from opting for music as a career, but he could not persuade him of such fundamentalist concepts or beliefs. Another noteworthy female character, a British-Pakistani Muslim girl named Maryam (Mary), falls in love with Dave, a non-Muslim living on the Western continent.*

Maryam's (Mary) father is against her marriage to Dave even though he is living with a British woman. His father plans to take her to Pakistan so he can get her married to a Pakistani Muslim man. Maryam meets her two cousins, Sarmad and Mansoor. His father misleads Maryam by telling her they will go near the Afghanistan border to attend a family wedding. But in reality, they take Maryam to get her forcefully married to his cousin Sarmad. After the marriage, Maryam (Mary) tries to run away from the Waziristan Village, but it ends in vain as Sarmad catches her. Following the advice of Maulana, he eventually rapes Maryam (Mary) so she can't escape.

On the other hand, Mansoor lived in the United States to study at a musical school in Chicago. He gets feelings for his fellow student Janie, and they both get married there to satisfy their love. Shortly after the 9/11 attack, Mansoor was arrested by the FBI because of his Muslim Identity and Islamic background. They tortured and interrogated him in the Guantanamo Bay detention camp, even though he was not involved in any terrorist act. After a year in FBI custody, he suffers from permanent brain damage. Maryam (Mary) files a case against his father and husband to seek justice under the label of Islam from the Pakistani court.

### **Research Question(s) of the Study**

1. How does the concept of marginality work in *The Reluctant Fundamentalist (2009)* and *Khuda Kay Liya (2007)*?
2. How do we see the idea of comparison and contrast in cinema and fiction in the light of comparative studies?

### **Significance of the Study**

The study on marginality in *The Reluctant Fundamentalist (2009)* and *Khuda Kay Liya (2007)* through a post-colonial lens holds significant importance in the current socio-political climate. By examining the representation of marginality in these two influential Pakistani cultural productions, this research sheds light on how dominant discourses (Saram et al., 2023) perpetuate the marginalization of certain groups, particularly in the context of identity, culture, and religion. The study demonstrates how marginality manifests the society in several respects. It also outlines the incidents of marginality in *The Reluctant Fundamentalist (2009)* and *Khuda Kay Liya (2007)*. It also provides researchers with fresh perspectives and concepts.

### **LITERATURE REVIEW**

Marginality (Malik et al., 2019) and identity crises (Riaz et al., 2017) are significant themes in post-colonial literature. While their application is prominent in fiction, they are rarely highlighted in cinema (Sutandio, 2024). This study clearly reflects the idea of suppressed and stressed voices on different levels: internal and external. At the internal level, marginalization is visible through cultural and ethnic extremism, particularly in the northern areas of Pakistan after 9/11. This is exemplified by the characters of Maryam and Sarmad, whose minds are manipulated by ideological forces that distort their thoughts and vision. As

the research suggests, women are marginalized due to patriarchal power structures that elevate men's voices and perspectives (Malik, 2017; Ali et al., 2020).

To illustrate this idea, postcolonial theory examines the movie *Dil Dhadakne Do* (2015), written and directed by Zoya Akhtar. In the film, the protagonist Ayesha is open about her feelings towards her family, particularly her parents. When her father tries to manipulate her brother Kabir into buying him a plane, exploiting Kabir's strong desire for it, Ayesha warns him about what their father truly wants in return. This film portrays a complex, distorted father-daughter relationship.

According to the Merriam-Webster Dictionary (Dictionary, 2002), the Taliban is a fundamentalist Islamic military organization in Afghanistan. They oppressed Afghan women by imposing restrictions that violated human rights, justifying their subjugation by claiming that Islam portrays females as inferior and unequal to men (Arshad et al., 2024). The Taliban also provided sanctuary to terrorist networks, prompting U.S. efforts to overthrow their regime, which enforced Sharia law, and to replace it with an administration aligned with the United States. President George W. Bush framed Muslims as the sole perpetrators of terrorist attacks, a narrative that was inaccurate, as people from other religions were also involved in violence and chaos (Ali et al., 2021b).

On the other hand, identity crises (Riaz et al., 2017) are a significant issue in post-colonial literature. Dominant voices often suppress marginalized voices, as Edward Said's *Orientalism* serves as a critical reference for understanding identity in fiction (Said, 2003). Said (2023) repeatedly refers to the concept of the Occident and the Orient. In this context, Americans and Russians represent the Occident, while the Pakistani character Changez embodies the Orient. In his book, Said challenges the concept of Orientalism, which posits a stark divide between the West and the East, presenting the East as inferior to the West. According to Said (2003; 2023), Europeans or the West defined themselves as a superior race compared to the Orientals. Said argues that these representations, constructed by the West, created a discourse aimed at two hegemonic purposes: legitimizing imperialism and fostering the false belief that the West was capable of helping and bringing a "better" civilization to the Orientals (Maliyana, 2013). As cited in Oldmeadow (2004), Said (2023) further states that Orientalism colonizes knowledge about the Orient, drawing a sharp distinction between the West and the East. Moosavinia, (2011) asserted that this knowledge is manipulated by Westerners to establish a power dynamic between the Orient and the Occident. Western literature often speaks for the Orient by silencing the Orient's own voice (Gardner, 2012) and constructing knowledge about the East. The Orient is seen as the opposite of the Occident, possessing qualities contrary to the West. The Orient "was rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved or confined" (Said, 2003, p. 207). Many research studies have been conducted on Post-Colonial studies, particularly regarding *The Reluctant Fundamentalist* and *Khuda Kay Liye*. However, there is not a single instance where both have been analyzed together. The researcher identifies this gap and rationalizes it in the study.

### **Related Studies**

Kiran (2013) explained that the identity of Pakistani Muslims was seriously harmed by the 9/11 situation. The members of a society engaged in conflict over religious, sectarian, and political problems. The protagonists of *The Reluctant Fundamentalist* (2009) Changez belonging to the Pakistani origin encounter Identity Crises. He camouflaged his existence as an American civilian. He contemplates that his American dream has come into reality. But tragically, it appeared as an illusion in his life.

Mohsin (2022), looked at the use of soft power in *The Reluctant Fundamentalist* (2009), a book by Mohsin Hamid, with particular attention to the character Changez, who falls prey to American values and practices. Changez, a competent student who graduated from Princeton University American, acknowledged and aspired to adopt American culture. After completing his studies, he got a job in the Underwood Samson company. As an international student, it was his dream job to work in such a well-known company in New York's heart. This capital city's infrastructure and modern civilization persuaded Changez's thinking. He

became open-minded and progressive. New York City is famous for its towering Skyscrapers, endless energy, and diverse population, and it's also known as "the city that never sleeps". Changez also compares New York with his home country's big city, Lahore. The vast differences in both cities' construction, atmosphere, and culture made him feel ashamed and inferior. Changez was strongly affected by the soft power of America.

Pandya et al., (2022), focused on imitation, hybridity, and diaspora, this research analyses the postcolonial ideology in Mohsin Hamid's novel *The Reluctant Fundamentalist* (2009). The main protagonist of this story, Changez, became a victim of an identity crisis because of his diasporic environment. During his journey in America, he became influenced by their modern culture and lifestyle. The Western civilisation adopts advanced and fast technological ways to stay superior and dominant from the third-world countries. Living in a multicultural city like New York, Changez completely imitated himself into their practices and manners.

According to postcolonial theory (Malik et al., 2019), imitation is defined as the process of embracing or copying the colonisers' or ruling imperialist power's cultural, social, or political standards. It might be interpreted as an act of struggle or an approach to confronting postcolonial countries intricacies. Postcolonial participants may attempt to compete or subvert power structures and establish their sovereignty by mimicking the coloniser. Changez also mimics or imitates American values by studying at a prestigious institute, working in a multinational firm, and falling in love with an American girl, Erica, despite her religious and ethnic differences. He tries to hide his complexities and inferiorities by camouflaging his true identity.

According to the study of the book *The Reluctant Fundamentalist* (2009), after the attacks of 9/11, the lives of the immigrants in America take a twist and turn. The hero, Changez, a Muslim, became the target of the stereotypical society. They linked the religion Islam with the terrorist or extremist people's identity. The Muslims living in the US became the colonizers in the host environment. Even after imitating the occidental traditions, people similar to Changez are not considered equal to either of them.

According to Bhabha (2012), the modern critic of postcolonial literature, hybridity aids in the creation of a new culture. At the same time, imitation is ineffective in bringing immigrants' cultures into line with those of the colonizers. Cultural hybridity also affects self-worth and character as Changez is involved in a sexual relationship with her girlfriend Erica without getting married. The colonial powers never accepted him as a native citizen (MacQueen, 2014). The concept of diaspora is represented by the different experiences of the immigrants in a transitory setting as they struggle with their memories (Ali et al., 2023) of their home country and the realities of their new environment.

The study concludes that the work presents cultural hybridity, imitation, and diaspora, with the main character impacted by his diasporic circumstances. Decolonization is the only immutable substitution to postcolonial impacts in terms of how people's identities are distorted. Decolonization refers to the process of undergoing colonialism's effects and reclaiming cultural identity. It involves dismantling colonial structures, ideologies, and the system of oppression.

## **METHODOLOGY**

This study adopts a qualitative research design and applied textual analysis research method as a data analysis tool/instrument. This research study focused on the significant area of post-colonialism, a critical and political topic in English Literature. While it is often explored in South Asian literature, it is also evident in American, Canadian, and African contexts, as these were former colonies of Great Britain. This study focused and observed numerous instances of identity crises and marginalization while examining the cinematic versions of *Khuda Kay Liye* and *The Reluctant Fundamentalist*. With a clear understanding of these issues, the researcher applies post-colonial theory, using Edward Said's seminal work, *Orientalism* (Said, 1977; 2003 and 2023) as the framework. Said's collection of essays is foundational to post-colonial

studies. Additionally, the researcher(s) recognizes the significance of marginality, which is central to both the genre fiction and the films *The Reluctant Fundamentalist* and *Khuda Kay Liye*. As a keen observer, the researcher also explored the concept of marginality as discussed in *Marginality and Marginalized Voices in Post-Colonial Literature* (Samuels et al., 2017).

## **Theoretical Framework**

### ***Scripting Cultural Codes***

In chapter 1 of the book *Multicultural and Marginalizes Voices of Postcolonial Literature*, (Samuel et al., 2017), the idea of scripting cultural codes discussed by Rachel Bari is quite evident. The marginality of women is shown in various cultural codes. Nawaal Saadawi and Kumari Jayawardena also urged exploring the feminist theory that all women are equal. Women are marginalized due to their race, citizenship, culture, and religion. "Movies send strong cultural messages which are quite effective in reaching mass culture as well as the elite in transporting ideologies, concepts, and so on" (Dalal, 2020).

### ***Role of Patriarchy, family, relationship, and gender***

Women are marginalized due to patriarchal power structures that elevate men's voices and perspectives. To illustrate this idea, the postcolonial theory takes the movie *Dil Dhadkne Do* (2015), written and directed by Zoya Akhtar, whose protagonist, Ayesha, is quite open about how she feels about her family, particularly her parents. When his father tries to manipulate his brother Kabir into buying him a plane, knowing his keen desire for it, she warns him about what his father wants in return. In this film, Zoya depicts the twisted version of a father-daughter connection. Women experience sexual, emotional, and physical abuse, which is frequently repeated in a variety of situations. Manav's persona is the true manifestation of a patriarchal culture. The character advocated for an ideology that considers women as men's property. Ayesha's character has all the reluctance that a woman dissatisfied with her relationships would have, whether it be with her father or her husband Manav (Rahul Bose), who is presented as a stylish, clever, but secretly patriarchal, selfish, and insensitive guy.

The female character Maryam (Mary) from *Khuda Kay Liya* (2007) is marginalized by his father. She is not allowed to live with a man of her own choice only because she is a daughter, a girl. His father believes he has the power to determine what is best for her daughter. Women are not given equal authority over men. When Maryam (Mary) refused this marriage proposal, his father slapped her. In the above scenario, Maryam (Mary) becomes the victim of domestic abuse by her father. Erica from *The Reluctant Fundamentalist* (2009) is marginalized by his boyfriend Changez. She wasn't in the right frame of mind to pursue a romantic connection with him, even if she liked him. Changez, though, yearned for a close bond with Erica. So, he became self-centered and manipulated her to satiate his physical desire. Both females became the victims of patriarchal power structures.

### ***Locating Subaltern Voices in Anita Agnihotri's the Awakening***

In chapter 12 of the text *Multicultural and Marginalizes Voices of Postcolonial Literature* (Samuels et al., 2017), the subject *Locating Subaltern Voices in Anita Agnihotri's The Awakening* is elaborated as follows:

*"Subaltern" in German means "inferior rank." The term subaltern entered social and cultural discourse to identify the groups that are expelled from a society's established structures for political representation and therefore deprived of the means through which people get a voice in society (Dalal, 2020).*

The theorist explains this postcolonial term by giving an example from the novel *"The Awakening"* (2009) by Agnihotri. The main protagonist of the novel, Arjun, undergoes marginalization. He belongs to a lower class and poor family, so the upper class oppresses him. He struggles to get accepted within society and culture. He has faced discrimination by the hegemonic power structures numerous times but still has made efforts to survive. Arjun's identity was eclipsed when it was revealed that the Asura was dressed in

leather garments. Arjun might not have known that wearing leather was severely forbidden as it was seen as impure.

This occurrence alters his entire identity. Even highly educated, creative, and progressive minds cannot entirely escape the religious scripts imprinted in the human psyche. Arjun endured great hardship, yet he never surrendered to the coercive social norms. He refused to be silenced and speak in the eyes of the dominant structures.

Furthermore, we can examine these similar discriminations in the novel *The Reluctant Fundamentalist* (2009) and cinema *Khuda Kay Liya* (2007) as we compare the characters Mansoor and Changez with Arjun. Powerful structures like America also marginalize Mansoor and Changez. Both were abused and humiliated under the allegation of being terrorists. Mansoor's mascot on his arm made him the culprit even though he was unaware of the nine and ten digits written on it. Changez was targeted because of his Cultural symbol beard. In retaliation for the injustice, they both speak. Americans tried to suppress their voice but failed to stop them. Changez initiated a campaign against vicious Americans. Mansoor didn't surrender himself to the uncommitted crime. Both stated in their ways that Muslims want peace, not war. Both were subjected to marginality because they belonged to a third-world country.

### ***Nation-State and State of Nation lessness***

Guru Charan Behera illustrates the Nation-State and State of the Nationless in chapter 5 of the theoretical framework Multicultural and Marginalizes Voices of Postcolonial Literature (Samuels et al., 2017). He gives the reference of the novel *The English Patient* (1992) written by Michael Ondaatje as cited in (Ty, 2000). Almay, a character with an unclear nationality and identity, is the book's primary protagonist.

"Migration is the tour de force of *The English Patient* (1992). Its fictional world is a transnational world where all the characters are migrant figures having no fixed location and identity" (Dalal, 2020).

The chapter examines cultural and identity-related topics within the novel's themes of nationalism, transnationalism, migration, hybridity, and diaspora. Kripal Singh (Kip), another character in the novel, is a sapper in the British bomb-defusing team. He starts as a servant of the British and ends up as a staunch opponent of them. An intriguing examination of hybridity makes the story of the Sikh character significant.

"Kip is the name given to Kripal Singh by the Britishers. "In his first bomb disposal report in England some butter has marked his paper and the officer has exclaimed, 'What's this? Kipper grease?' and laughter surrounded him" (Dalal, 2020).

In the novel *The Reluctant Fundamentalist* (2009), the main hero Changez's ideological shift is similar to Kip from *The English Patient* (1992). Because of his national identification, he also experienced verbal abuse and racial profiling.

He was influenced by the colonial power and attempted to imitate the Western lifestyle. The prejudice based on culture compelled him to reevaluate his positive opinions about the United States. Changez was being marginalized in a nation emphasizing itself as the homeland of multicultural culture. Like Kip, he didn't feel like he belonged. As a result, he turned into an anti-American. Changez can also relate to Almay's character. Almay was a Hungarian who was burned down in an airplane accident, lost his identity, and had his memories erased. Because of his English accent, many attempted to mistake him for an English White guy. Like Almay's English accent renders him unidentifiable to British speakers, Changez's American dialect and Western attire conceal his identity in the United States. Changez and Almay are both hybrid identities. Similarly, in the movie *Khuda Kay Liya* (2007), Sarmad faced an ideological shift in his identity as he turned into a fanatic Jihadi from a musician. Just like Kip, Mansoor was also abused by the FBI because of his Muslim identity. They all are the victims of racism by the colonized countries.

### **Textual Analysis of the selected texts**

The concepts of centrality and marginality are quite evident in both the fiction and the films *The Reluctant Fundamentalist* and *Khuda Kay Liye*. Said's approach is particularly fitting as he articulates the concept of 'us' and 'them' in his essay *Orientalism* (Said, 1977). This dynamic is clearly portrayed in the novel, where Changez and Mansoor are marginalized. They face humiliation and identity crises due to their ethnicity and race (Qureshi et al., 2024). As Orientals, they are subjugated and mistreated by the Occident. Here, the West represents peace, power, and progress, while the East is depicted as vulnerable, submissive, and enslaved.

In *Khuda Kay Liye*, Pakistani identity serves as a major obstacle for the heroine, Maryam. She faces an identity crisis when she is in a war-torn area where extremist philosophies are propagated, and young minds are brainwashed to believe that their will and thoughts are secondary. Maryam's father, Hussain Shah, who has dual nationality, uses his masculine power to marginalize his daughter's rights. He insists, "She is a Pakistani girl; she cannot marry a white boy" (Scene 9:27-9:30). In contrast, Shah Hussain behaves differently when he is in America. He is in a live-in relationship with a woman and acknowledges, "I suppose I just fell in love" (Scene 36:27-36:30). This contrast clearly reflects how men hold the center of power while women are marginalized.

It clearly shows that it is permissible to do whatever he likes to do even if it's forbidden in Islam, but her daughter can't marry the person she loves because the laws for a Muslim woman are different in Eastern society. Maryam's (Mary) father argues with his British wife for his intention of being against his daughter's choice by saying:

*"You don't understand the Pakistani perspective on this, do you? It's okay for a Muslim man to marry a non-Muslim girl but not for a Muslim girl. I'll be the laughing talk of the Pakistani community".*  
(Scene, 09:57-10:7)

According to the fact, in the religion Islam, both genders are treated equally. Maulana Wali quotes the hadith and Quranic verses to justify the woman's right to marriage in Islam. We can see the marginalization of women in more situations in the film *Khuda Kay Liya* (2007). Hussain Shah, Maryam's (Mary) father, is also bombarded with social pressure for his daughter's marriage to a non-Muslim guy. An Islamic fundamentalist man named as Sheikh enters his father's store and says,

*Kuch Haya Kron Hussain Khan, Naam Nawasa-e-Rasool Ka Aur Harkaty Abu Jahl se bhi Ghatiya! Tumhary Jaiso Ki Waja se Aj Musalman is Haal ko Pohonchy hai, Beragarak Ho Gaya Hai Hamara. Ap Tu Tumne Sari Umar Goriyon ke Sath Guzar hy Dein Thy Ab Beti Ko Bhi Usi Line py Laga Diya hai.*  
(Scene, 06:07-06:28)

*English Translation:*

*(Have some shame, Hussain Khan; your name belongs to the Grandchild of the Holy Prophet (Hussain), but your deeds are worse than Abu Jahl (Enemy of Islam)! Because of people like you today, Muslims are in this condition; we are scuppered. You yourself spent your whole life with white women, and now you have led your daughter as well on the same path.)*

Sheikh uses harsh language and taunts him that your daughter is following your pathway of marrying to the non-Muslims. Society marginalizes Maryam (Mary) and her dad, Hussain Shah, in such a way that people highlight their misdeeds and frame themselves as authentic Muslims.

*The British woman living with Maryam's (Mary) dad argues with him about Maryam's (Mary) decision of marriage by saying: "I don't care what other people think, and neither should you. As long as Maryam (Marry) is happy, I don't give a damn".*  
(Scene, 10:16-10:22)

Her stepmother is more caring towards Maryam (Mary) than her Dad as she believes that Maryam (Mary) is a mature, sensible girl who can understand what's good or bad for her. Even she discourages his father's plan of forcefully getting her married in Pakistan. On the other hand, two brothers named Sarmad and



Mansoor, who are professional singers, perform together at concerts. Younger brother Sarmad's views about music change after being deceived by Maulana Tahiri, who exploits Islam for his own benefit.

Maulana Tahiri says:

*"Gana Bajana Waise hi Haram hai Jaise Jhooth Haram hai, Jaise Juwa hai, Jaise Khanzeer ka Gosht hai, Jaise Sharab hai".*  
(Scene, 19:42- 19:53)

*English Translation:*

*(Playing a harmony is as haram as lying is haram, as is gambling, as is the meat of the pig, as is alcohol.)*

He quotes numerous examples from hadith and Tafsir, skillfully twisting their meanings to elaborate that Music is a sin, so it's forbidden in Islam, manipulating Sarmad's understanding of the religious texts. Maulana indicates that Music is a bigger crime than telling lies, jealousy, and trying to deceive someone.

Mansoor justifies music by saying:

*Un ka asal Aiteraz tu Shayari par hai, music bechara ka kya qasoor hai. Ab asi tune par mein Shayari badal do Jaise, Kinne Kinne jana ae Allah de ghar, Assan te jana ae Allah de ghar. Ticket katao, lain banao. Hain is mein koi Aiteraz wali baat?*  
(Scene, 26:17- 26:36)

*English Translation:*

*(His original objection is on poetry, what is the fault of the poor music. Now, in this tune, I will change my poetry like, Kinne Kinne jana ae Allah de ghar, Assan te jana ae Allah de ghar. Buy tickets, make rows. Is there any matter of objection?)*

Once again, Maulana Tahiri is manipulating Sarmad, reinforcing false beliefs about Islam and further marginalizing him by declaring that he is on the wrong path. Sarmad gets entirely confused when he is caught in the crossfire of a debate between Maulana Tahiri and his elder brother Mansoor. Both had contrasting ideologies about Islam and Music. Mansoor recalls some words of a Maulana for Sarmad to comprehend better.

*"Yeh tu har us chiz ka khilaf hai jis se Insan ka zara se bhi Khush hone ke chances hon".*  
(Scene, 20:57 -21:02)

*English Translation:*

*("They are against everything that gives a person even the slightest chance of being happy".)*

*And he also describes that:*

*"Yaad nahi pechly Jumma Kya Keh Rahe thy Molvi saab Khutba mein ka khulke Hasna bhi Mana hai".*  
(Scene, 21:06- 21:10)

*English Translation:*

*("Don't you remember what Maulvi Saab was saying in the previous Khutba of Jummah that laughing openly is also forbidden".)*

Mansoor clarifies things for Sarmad by warning him not to blindly accept religious scholars' opinions, emphasizing the importance of critical thinking while making decisions about faith, and reminding him that even they are human and may have errors in their interpretation of Islam. Maulana Tahiri finally became successful in persuading Sarmad to turn into a violent extremist or fundamentalist Jihadi by uttering these lines:

*Agar Allah ke Taraf bar rahe hon tu deewana waar barho Daleelo main mat paro. Kal koi Zaheen Esai tum ko Lajawab kr de ga tu Esai hon jana, phir koi Zaheen Hindu tum ko Lajawab kr de ga*

*tu Hindu hon jana. Aurat se mohabbat krty waqt tu dil se faisla krty hon, Allah ke dafa dimang yad a jata hai ! Us ky liya bhi dil se socho dimang se nahi. Aur ziada sochna Insan ko gumrahi ke taraf le jata hai.*  
(Scene: 26:49-27:25)

*English Translation:*

*(If you are making moves in the direction of Allah, move with madness. Avoid getting into reasoning. Tomorrow, any wise Christian will make you unanswerable, so you become Christian. Then, any wise Hindu will make you answerable, so you become Hindu. When you love a woman, you make the decisions from the heart, for Allah, you think from the mind! For him, also think from the heart, not from the mind. Excessive thinking leads a person to mislead.)*

After getting brainwashed by Maulana Tahiri, Sarmad quit music and became an extremist Jihadi for the sake of Islam. In reality, Islam does not promote terrorism. Maulana misguided him that by doing this, he would become a true practicing Muslim. Here it shows how some religious scholars marginalized youngsters like Sarmad by providing them wrong counseling. However, another scene exposes how males marginalize female girls like Maryam (Mary) in this movie. Maryam's (Mary) dad decides to forcefully get her married to his cousin Sarmad without her willingness. Sarmad asked Maulana whether it is appropriate to marry a girl violently. Maulana responded, "Yes, Allah will be extremely happy that you married a girl who is planning to get married to a non-Muslim. For this deed, you will receive an immense reward".

*When his father's brutal plan opened up to Maryam (Mary), she said: "So you lied to me".*

*His dad replied, "I had to".*  
(Scene, 0:43:24-0:43:28)

*Maryam (Mary) tried hard to stop this violence, but it went in vain.*

*She stated: "Jo aap kar rahe hai wo main nai hone do ge".*  
(Scene, 0:43:38- 0:43:39)

*English Translation:*

*"What you are doing, I will not let it happen".*

When Maryam (Mary) refused this marriage proposal, his father slapped her. In the above scenario, Maryam (Mary) is marginalized and becomes the victim of domestic abuse by her father. After forcefully marrying Maryam (Mary) to Sarmad, his father left to travel back to Britain. Mansoor asked him about his too early return, upon this he replied,

*"Ruk Is liya nai Sakta kyunkii yahan toilet theek nai hai."*  
(Scene, 0:47:09-0:47:14)

*English Translation:*

*"Can't stay here because the toilet is not working correctly."*

So here it becomes evident that his father is self-centered and has marginalized his daughter, disregarding the fact that her life may become problematic due to such a less facilitated lifestyle. The children living in the Waziristan village were not provided with the facilities for education and learning, especially to girls. Maryam (Mary) made an effort to teach them, but the elder citizens took action against her and taunted her by saying,

*"Tum mehman ho mehman ban ke raho, hamara sabar ka imtehan mat lo. Apny jaisa banana chahte ho hamare Aurton ko".*  
(Scene, 1:12:35- 1:12:43)

*English Translation:*

*You are a guest; stay as a guest, don't test our patience. You want our women to be like you.*

It indicates the marginalization of education in the movie Khuda Kay Liya (2007). Islam is not against knowledge or wisdom. As Prophet Muhammad (PBUH) said,

*"Seeking knowledge is obligatory for every Muslim (men or women)."*

This hadith reveals the significance of education in Islam. Some Maulana's has portrayed the teachings of Islam in a wrong way. Maryam (Mary) tried to escape from the village but her attempt was in vain. When Maulana Tahiri came to know that Sarmad did not have any sexual connection with his wife, he criticized him. He encouraged him to commit sexual assault with her so she would have a child and would not try to escape again. He said,

*"Khuda bhi sharminda ho raha ho ga tum ko mard bana ke."* (Scene, 1:21:46 -1:21:50)

*English Translation:*

*Even God is feeling ashamed by making you a man (Nauzubillah).*

After getting brainwashed by Maulana Tahiri, Sarmad raped Maryam. He tricked him into believing that since he is afraid of closeness with a woman, so he failed to be a man. Maryam (Mary) once more experiences marginalization because Sarmad suppresses her will. Maryam (Mary) became pregnant right away after the sexual attack on her. When she went to the shrine after going through this discrimination as a woman, she pleaded to God,

*"I just hope it's a boy, no more girls please".* (Scene, 1:29:37-1:29:42)

However, it conveys Maryam's (Mary's) disappointment with Pakistani women's lives because this nation suppresses women's rights. In the later scene, Maryam, after having a daughter, takes the help of his English friend Dave to get freedom from the prison-like place where his father forcefully left her. She dragged his husband, father, and Maulana to the court to seek justice from the law. In the court, a liberal and well-versed Islamic person, Maulana Tahir, appears to argue for fairness and equality by quoting references from the Quran and Hadith. Several questions have been raised: first, about differentiating appearance versus inner personality. As Maulana speaks that,

*"Kahin hum galti se Ashiq e Rasool ka bajaye Ashiq e Abu Jahal tu nai paida kr rhe hai kyon ki daarhi tu Abu Jahal ka bhi thy. Libaas bhi wohi tha jo Rasool Allah (SAW) zaib-e-tan farmaty thy".*  
(Scene, 2:27:49- 2:28:04)

*English Translation:*

*Are we mistakenly creating lovers of Abu Jahal instead of lovers of Prophet Muhammad (PBUH)? Because Abu Jahal also had a beard, the dress was also the same as Rasool Allah (SAW) used to wear. Then he says,*

*"Pehle zahir nahi pehle batin ko theek karo".* (Scene, 2:28:09- 2:28:14)

*English Translation:*

*First, correct the inner self, not the outer appearance.*

It gives the sense that the inner goodness of a soul is more important than the outer wellness of a Muslim. In Islam, it's essential to first practice the good deeds of the Holy Prophet (PBUH) rather than his appearance. Maulana Tahir's insightful perspective on the second debate raises an important question about the intersection of culture and religion. Maulana Tahir says,

*"Libaas ka talluq Mashrat se hai, Mazhab se bilkul nahi".* (Scene, 2:25:35- 2:25:40)

*English Translation:*

*The dress has a connection with custom, not at all with religion.*

*He gave another example about culture and religion that,*

*"Deen mien daarhi hai, daarhi mein deen nahi".* (Scene, 2:26:35- 2:26:39)

*English Translation:*

*The beard is in the religion; religion does not lie in the beard.*

In Islamic law, Muslim men don't need to grow beards. If a man doesn't grow a beard, he does not turn into a non-Muslim. However, it is a beautiful Sunnah of Prophet Muhammad (PBUH). Maulana also talked about singing in Islam and narrated various hadiths to prove that Harmony is not haram. He quotes,

*"Aur Hazrat Dawood ko kya diya? Musiki. Asy surili awaz aur rago aur saazo par itna aboor ky sur lagain tu Pahar sath gaane lage".*  
(Scene, 2:23:43- 2:24:00)

*English Translation:*

*And what was given to Hazrat Dawood? Singing. With such a melodious voice and so much expertise in the instruments, mountains start singing together once he forms tunes.*

Allah has gifted Hazrat Dawood A.S. with a beautiful voice. He glorifies Allah with his pleasing voice. So, how can Islam be against singing? If musical lyrics don't provoke one to sin, it is permissible. In the end, he declares that forceful marriage is prohibited in Islam. Maulana Tahir also says that Maryam's father Hussain Khan and Maulana Tahiri both are culprits of this girl Maryam. A father can't marry her daughter only for his wish. According to Islam, it's the right of a girl to ask her choice as well for marriage. So here, it is undeniable that Sarmad and Maryam (Mary) are marginalized in the movie Khuda Kay Liya (2007) by misusing the name of Islam. Sarmad was manipulated to participate in jihad for the sake of Islam. Maulana Tahiri said,

*"Jis ko apne jaan Allah aur us ke Rasool se ziada pyari ho wo khamoshi se chala jai, ankhein kholne par jo bhi yaha majood ho ga Allah us ke shahadat qabool farmai."*  
(Scene, 1:44:56- 1:45:15).

### **Islam and Westernization**

During his stay in the USA, he met a girl named Erica, a non-Muslim from a wealthy American family. They both became close friends. Changez falls in love with Erica's Western beauty and modernism despite their religious and ethnic differences. At the same time, Erica finds interest in Changez's childhood lifestyle in Pakistan. The simplicity and traditional norms of Eastern civilizations felt pleasing to Erica. One day, Erica invited Changez to a family dinner. Changez became influenced by modern Western practices and lifestyle. His identity got split. As a Muslim, it is forbidden in Islam to drink alcohol, but Changez drinks it to get adjusted and become part of Western society. However, it is evident from the conversation between Changez and Erica's family.

*As we took our seats for the meal, he lifted a bottle of red wine and said to me, "You drink?" "He's twenty-two," Erica's mother said on my behalf, in a tone that suggested, So, of course, he drinks. "I had a Pakistani working for me once," Erica's father said. "Never drank." "I do, sir," I assured him. "Thank you." (Hamid, 2009).*

The Western cultural influence marginalizes Changez. Changez and Erica's relationship grows closer with time. Without getting married, Changez shares a physical intimacy with her.

*"I discovered that the best way of doing this was to come close to touching her" (Hamid, 2009).*

In Western society, it is accepted to have physical contact without marriage, but in Islam, it is a sin. Changez once again committed a sinful act by living in a non-Muslim environment and imitating their habits and manners. During his previous life in Pakistan, he never engaged in such sexual activities.

*"She asked me about my experiences, about the nature of sex and relationships for teenagers in Pakistan. I told her I had next to nothing in the way of sex before coming to America" (Hamid, 2009).*

It exposes the cultural marginalization of Muslims such as Changez, who fell prey to American ways of life.

## Racism

After the 9/11 event, Changez experiences racial profiling and verbal abuse by American society. Once, Changez was walking in the parking lot, there two Americans uttered him a,

*"Fucking Arab," he said. I am not, of course, an Arab. Nor am I, by nature, a gratuitously belligerent chap. But my blood throbbed in my temples, and I called out, "Say it to my face, coward, not as you run and hide." (2009).*

This hatred behavior towards him because of his Muslim appearance felt him disappointing. He get angered and intended to respond back to them in their tone. This religious discrimination made him to think about his admiring views about the United States. Changez was being marginalized in a country that claims to be the land of multicultural civilization.

## Hegemony

In a debate with Erica's father, who was an arrogant man, he portrayed Pakistan as a demolished third-world country. His opinions were based on American journals or television news.

*He said, "The economy's falling apart though, no? Corruption, dictatorship, the rich living like princes while everyone else suffers. Solid people, don't get me wrong. I like Pakistanis. But the elite has raped that place well and good, right? And fundamentalism. You guys have got some serious problems with fundamentalism" (Hamid, 2009).*

His use of words revealed his prejudice and sense of dominance or superiority, presenting Pakistanis as a weak or inferior nation. He mocks the political system of Changez's native country. He also thinks the upper class is exploitative. Above all, Pakistanis are accused of being fundamentalists, even though he never visited Pakistan in his whole life. Moreover, it also highlights how colonial powers like the Americans Colonise Pakistanis by describing them as a helpless state. Erica's father economically or politically marginalizes Changez's national identity.

## Women Marginality

Changez's girlfriend Erica had an ex-boyfriend named Chris, who died. She could not forget Chris and her memories with him. She could not move on in her life. After meeting Changez, she liked him but was not in the state of mind to develop a romantic relationship with him. On the other side, Changez desired an intimate relationship with Erica. "I wanted to hold onto us—and I was desperate to extricate her from the maze of her psychosis." (Hamid, 2009)

His erotic desires made him hedonistic. He falls into the world of fantasy. He breaks the moral boundaries and plays with Erica's psychological condition by asking her to consider him Chris so she may get comfortable with him. Changez said,

*"It was as though we were under a spell, transported to a world where I was Chris, and she was with Chris, and we made love with a physical intimacy that Erica and I had never enjoyed." (Hamid, 2009).*

Changez became abusive to seek sexual pleasure. He became more like a pleasure-seeker than a sympathetic friend. After satiating his lust, he was not feeling happy. He admitted that his emotions controlled him, and he became morally wicked and selfish.

*"I felt something I have not felt before or since; I remember it well: I felt at once both satiated and ashamed. My satiation was understandable to me; my shame was more confusing." (Hamid, 2009).*

In this scenario, Erica was marginalized by Changez's sexual desire.

## Marginalized Voices

After facing discrimination, racism, and marginality in America, Changez's perspective and love for America changed into anti-American. After returning to Pakistan, he worked as a university lecturer and started a campaign to raise awareness among the youth about America's true face. He also gave interviews to international media, which provoked a war on terror against him.

*When the international television news networks came to our campus, I stated to them among other things that no country inflicts death so readily upon the inhabitants of other countries, frightens so many people so far away, as America. I was perhaps more forceful on this topic than I intended (Hamid, 2009).*

America is well-trained in marginalizing voices and suppressing Muslims by threatening or killing them by claiming them as terrorists. Changez says,

*"I was warned by my comrades that America might react to my admittedly intemperate remarks by sending an emissary to intimidate me or worse" (2009).*

## Stereotyping of Muslims in the West

After the 9/11 attack of the Twin Towers, Changez's life changed in America. When he returned from a business trip from Manila at the New York airport, he was taken into custody for investigation. At the same time, his fellow American team members were permitted to check out without any difficulties.

*"At the airport, I was escorted by armed guards into a room where I was made to strip down to my boxer shorts" (Hamid, 2009).*

He faced humiliation and racial profiling from the country that he considers his home and adopted its culture and norms. He felt a lack of belonging in the USA due to the harsh treatment of Americans. Changez encountered marginalization because of his country of origin.

## Social Discrimination

Changez experienced a transformation in people's behavior towards him after the 9/11 incident in the USA. He was observed and viewed at his workplace as suspicious because his beard had grown long. Since the 9/11 attack by the Islamic radical group Al Qaeda, Americans have taken a person with a beard as a Terrorist in the US. Changez's beard represents him as a fanatic Muslim. In reality, the beard is just a symbol of culture, not religion. The cultural inequality urges him to maintain a beard as a mark of protest.

*"I had not shaved my two-week-old beard. It was, perhaps, a form of protest on my part, a symbol of my identity" (Hamid, 2009).*

*Muslims faced prejudice by the US citizens. Changez tries to dispel stereotypes regarding Muslim cultural signs.*

*"Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America." (Hamid, 2009).*

Wainwright suggests Changez shave his beard and reconsider his decision to keep it, as his colleagues at Underwood Samson felt uncomfortable with it. Changez is perceived as a mysterious figure and an outsider. Americans' negative attitude towards him caused social discrimination against Changez.

*"Wainwright tried to offer me some friendly advice. "Look, man," he said, "I don't know what's up with the beard, but I don't think it's making you Mister Popular around here" (Hamid, 2009).*

Changez held an influential position in the company. His work performance was outstanding. However, his native background made him a suspect in the Twin Tower attacks.

*"I was subjected to verbal abuse by strangers, and at Underwood Samson I seemed to become overnight a subject of whispers and stares" (Hamid, 2009).*

After going through the cultural resistance in the USA, Changez gets mentally distressed and alienated from everything linked with the colonial country, including his friends and job. Before coming to the United States, Changez did not have a beard and camouflaged his Pakistani identity into Western styling so he could adjust to American culture and manners confidently.

*"Perhaps you misconstrue the significance of my beard, which, I should in any case make clear, I had not yet kept when I arrived in New York" (Hamid, 2009).*

He aspired to fulfill his American dream of becoming wealthy and getting employment in a multinational firm. He did not compromise on his desires and became a slave of the superior powers despite knowing the reality that Muslims are facing injustice in the US.

*"I had heard tales of the discrimination Muslims were beginning to experience in the business world—stories of rescinded job offers and groundless dismissals— and I did not wish to have my position at Underwood Samson compromised" (Hamid, 2009).*

He lived in the illusion that by mimicking the Western lifestyle, he would also become part of them, but he remained like others.

*"I suspected my Pakistaniness was invisible, cloaked by my suit, by my expense account, and—most of all—by my companions" (Hamid, 2009).*

Before 9/11, Changez's situation was different. He was living his dream life in America. He considered himself a New Yorker, as no one could recognize him as an outcast from his appearance and English accent. But things changed after the terrorist attack on the World Trade Centre. Changez had inferiority complexes due to his native identity. While living in New York, a city with modern, civilized technologies and skyscrapers, he compared it with his homeland city, where the sewerage system is inadequate and the streets have holes.

*"I tried not to dwell on the comparison; it was one thing to accept that New York was more wealthy than Lahore" (Hamid, 2009)*

The Twin Towers' collapse symbolizes the fall of Changez's American dream and identity. He lost his identity and is puzzled by dual identities. He doesn't understand where he belongs, as he is treated as a foreigner in his home country, Pakistan, and as a non-native in America.

*"I was not certain where I belonged—in New York, in Lahore, in both, in neither" (Hamid, 2009).*

Muslims from all over the world are marginalized and harassed brutally by the dominant state of America. Following the terrorist attacks of September 11, 2001, innocent Muslims were detained and tortured by the FBI upon the allegation that they were involved in terrorism. The contracts were canceled with the Islamic countries. They were fired from their jobs. Changez became the victim of American Ethnocentrism, as he belonged to Pakistani-Muslim origin.

*"Pakistani cab drivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centers for questioning or worse" (Hamid, 2009).*

Changez decided to support Pakistan and end all his associations with the United States after being tangible about his self-identity and belongingness. He overcame the American influence on him and supported his home country in the difficult time of war as he felt worried and embarrassed while staying silent and watching his country's destruction. The racial assaults make it easier for Changez to show his loyalties towards Pakistan and Muslims.

*I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war (Hamid, 2009).*

His self-realization opened his mind to the fact that he was neglecting his actual identity for the country that was harming his homeland and disowning him even after all his success and hardships.

He made an effort to clarify his position but was unsuccessful. Americans colonized and hostile Changez, which psychologically distorted him. They abused him in all the ways they could. They send their agent to kill Changez allegedly to silence his voice.

*I was not at war with America. Far from it: I was the product of an American university; I was earning a lucrative American salary; I was infatuated with an American woman. So why did part of me desire to see America harmed? (Hamid, 2009).*

## CONCLUSIONS

To conclude the study, the researcher encountered marginality in the two post-colonial studies, *The Reluctant Fundamentalist* (2009) and *Khuda Kay Liya* (2007). The marginalized characters are Changez from *The Reluctant Fundamentalist* (2009) and Sarmad, Mansoor, and Maryam from *Khuda Kay Liya* (2007). After the 9/11 terrorist attacks in the USA, they experienced discrimination, violence, and inequality just because of their Muslim Identity. Muslims faced racial profiling and verbal and physical abuse in American territory and the central characters like Changez and Sarmad experience ideological identity shifts. The examination removed prejudice and stereotypes based on religion and culture. It clarified the misinterpretation of Islam. The characters faced difficulties in building relationships due to their cultural differences. The female characters became the victims of patriarchal structures.

America influences the eastern third-world countries. Asians mimic Western styling and accent to become a part of them, but they are not accepted wholeheartedly. The fall of the Twin Towers resulted in the fall of their American dreams. The study analyses the reality of women's lives and how males or society suppresses female rights. It also uncovered how the dominant groups colonize Muslims living in the West. Hamid (2022) himself spent time in America and hence is aware of a Muslim's life struggles. This research study also elaborated on the hardships imposed on immigrants. It revealed that many people continued to struggle with these issues and fight for their existence or survival.

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