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Postcolonial Perspectives of Terrorism in John Updike's Terrorist and Yasmina Khadra's the Attack

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Abstract:
This study examines the postcolonial concepts of centralization and peripherization as depicted in terrorist by john updike and the attack by yasmina khadra. It also seeks to establish aspects of convergence between the centre and periphery as brought out in the two texts. Most studies within postcolonial framework have interrogated the tension immanent in the relationship between the west and the east in the context of cultural, political and racial subjugation of the former against the latter. However, studies which tackle the phenomenon of terrorism fiction within the postcolonial framework are scanty. This study attempted to fill the gap by investigating the occidental and oriental aspects of terrorism in terrorist and the attack. It also sought to determine elements of convergence in the relationship between the east and the west. The objectives of the study were concerned with examining the occidental perspectives in terrorist and the oriental perspectives in the attack. A third objective sought to explore concurrent elements in the occident vs orient dichotomy. The exploration exposed how terrorist portrays elements of domination and hegemony personified in the occident and how the attack depicts instances of protest and resistance typified in the orient. Within the paradigm of postcolonialism, the study adopted orientalism as postulated by edward said to examine how a dominating framework, the colonizer, exercises power and oppression against the protest and resistance of the marginalized, the colonized. The ideas of homi bhabha and gayatri spivak were also used to investigate the nature of resistance performed by the oppressed. A review of literature showed that the dichotomy of the centre vs the periphery is evident in fictionalization of terrorism hence the rationale for this study. The study relied on qualitative research design. Analysis of content involved a reading of the two texts under study which were purposively sampled. Subsequently, the occident and orient relationship is shown to be belied with power imbalances that occasions tension and conflict. An integrative approach that investigated how the tenuous relationship between the west and east can nevertheless find concurrence was also performed. This study shows that aspects of domination and hegemony are predominant in the occident's perception of the east and its consolidation of the centre. Further, discourse constitutes an integral cog of the western domination and imperialism. But the study also demonstrates that, the orient performs a mix of redemptive initiatives geared towards the resistance and contestation of the colonial discourse. Whereas the discordant nature of the occident vs orient relationship is rife with tension and incongruence, the study was still able to identify components of convergence which ultimately amalgamated the west vs east divide in the analysis of terrorist and the attack. The study concludes, the tendency of the west to ascribe unto itself power and authority of domination can be challenged and contested at various levels by the disempowered and marginalized east or the orient. This research is important because it will provide a literary perspective in the broader conversation that involves terrorism. The study will also ignite a broader understanding of the terrorism phenomenon within a postcolonial paradigm.

Keywords: *Postcolonial perspectives, orient relationship, terrorist and the attack*

1. Introduction

1.1. Background to the Study

Aside from other recent epidemics, terrorism has become one of the foremost topical phenomena across the globe. At global, regional, national and even local levels, acts of terrorism have raised heightened security concerns which have threatened the basic fabric of society. This has prompted a multi-disciplinary interest in the study and comprehension of violence generally and terrorism specifically. Within the sociological framework, the phenomenon has been studied from varied perspectives such as Rational choice theory, Critical Terrorism Studies and Conflict theories among others. However, this study is motivated by the desire to provide a literary perspective, specifically from a postcolonial framework, in the terrorism discourse. This is the case because, postcolonialism at its basic level, explores the fragile relationship between the West and East (or the colonizer and the colonized) which is sometimes characterized with violence (Donze-Magnier, 2017; Ning,1997; Tyson, 2016).

Fictionalization of violence within the postcolonial framework grapples with diverse approaches in terms of representing the tension between the colonizer and the colonized (whether it is current or former). This tension can formulate a framework within which to broaden an understanding of terrorism phenomenon whose topicality and currency is underlined by increased acts of violence. Multiple studies within the postcolonial discourse have interrogated aspects of political, cultural and racial subjugation which typically embody undercurrents of violence and tension

Political and cultural domination of the West is evident in the fictional works that represent the colonial and anti-colonial conflict. The works show how the center or the colonizer attempts to achieve a status of cultural domination by relegating and annulling the culture of the colonized societies. Further, the implantation of Western political institutions within the colonized communities avails the necessary tools to actualize and operationalize the Western culture and political institutions at the expense of the indigenous ways of life. Thus, the foreign is centered while the local is periphirized. Notable postcolonial critics such as Wa Thiong'o (1986) have shown how, in the colonial enterprise, cultural and political exploitation constituted the centrepiece of the West's quest for domination, a position supported by Sharma and Gupta (2015). In such a state, the instinctive reaction of the colonized was to resist the attempt to be dominated and relegated. Therefore, violence becomes a tool of the oppressed to contest marginalization and affirm their agency and individuality (Fanon, 1963; Wa Thiong'o, 1986). It is apparent then, that violence in most cases, or at least within the postcolonial paradigm, pits the hegemonic forces against the subordinate forces.

On the other hand, racial subjugation in the apartheid experience and American context also informed a critical focus of the postcolonial framework. In South Africa, the apartheid policy, a policy that was predicated on racialized relations (Mhlauli *et al*, 2015) produced works which highlighted race tensions and even violence. Studies on prominent South African writers such as J.M Coetzee and Nadine Gordimer reveal the fictional attempts to represent the reality of racial exploitation inherent in the relationship between the colonizer and the colonized, that is, the Centre and the Periphery. Analysis of Coetzee's works for example affirms his quest to depict the cruelty of racism in which the perceived inferior races, the blacks, are silenced and dehumanized (Stolarek, 2015).

In American experience, racial tension, defined by slavery and Jim Crow permeates all aspects of private and public life. The recent spate of killings of black men by police in the American state and the resultant street protests have reignited debates about postcolonial racial relations. The incidences suggest America's historical racial injustice encapsulated in slavery and Jim Crow, which entailed violence against the blacks, lynching and denial of civil protection (Luxenberg, 2019) is still pervasive and persistent. This informs a sweeping declaration that every work of Literature in America is about race (Christensen, 2020; Reegan & Chow, 2013). Works such as *The Black Boy* by Richard Wright and *Unexplained Courage* by Richard Gergel illustrate this point.

From a critical perspective, notions of political, cultural and racial domination and exploitation by the West are continuously expounded by postcolonial critics such as Bhabha, Fanon and Spivak. Bhabha's works attempt to transcend the traditional cultural binary of the colonizer and the colonized. His transcendental notions of third space or liminality expressed in concepts like hybridity and interstices informs this study's attempt to converge the binary split of the Occident and Orient in the terrorism fiction of the two texts. For Fanon, racism is a central plug-in colonial state. Actualization of colonization depends on racial subjugation of the colonized. Their devitalization and emasculation within the power structure of racism defines the colonial and postcolonial relations (Fanon, 1963). Spivak on the other hand, examines the state of women in a postcolonial condition where political, cultural and racial exploitation is a reality. She concludes that the colonial and Postcolonial situation in a patriarchal system exposes women to double exploitation hence rendering their condition even worse (Sawant, 2011). From the foregoing, it can be asserted that most studies within postcolonialism sought to address the political, cultural and racial subjugation of the colonizer against the colonized.

1.2. Statement of the Problem

Diverse studies exist on fictionalization of violence in Literature. However, this study seeks to examine terrorism fiction from a postcolonial framework. The study investigates the Occidental and Oriental perspectives of terrorism in *Terrorist* by John Updike and *The Attack* by Yasmina Khadra. The study also aims to determine aspects of convergence in the Occident vs Orient discursive analysis. This research aims to provide new insights in the fictional analysis of terrorism within the postcolonial paradigm.

1.3. Purpose of the Study

The purpose of this study was to analyze the occidental and oriental perspectives of terrorism in *Terrorist* and *The Attack*. Further, the study sought to harmonize aspects of commonality evident in the Occident vs Orient divide.

1.4. Objectives of the Study

- To examine occidental perspectives in *Terrorist* by John Updike.
- To determine oriental perspectives in *The Attack* by Yasmina Khadra.
- To scrutinize aspects of harmony in Occident vs Orient dichotomy as revealed in *Terrorist* and *The Attack*

1.5. Research Questions

- How are the Occidental perspectives portrayed in *Terrorist*?
- How are the Oriental perspectives depicted in *The Attack*?
- What are the points of harmony in the Occident vs Orient relationship as revealed in *Terrorist* and *The Attack*?

1.6 Significance of the Study

Most studies in the past have focused on cultural, political and racial dimensions within the postcolonial framework. This has meant, terrorism fiction has not featured prominently in these undertakings. The significance of this study therefore lied with making a literary contribution to the broader terrorism corpus. As such, future scholars interested in researching the phenomenon of terrorism can find reference to this study. The research is also significant

because it proves that terrorism fiction can be examined within the postcolonial prism. But more fundamentally, the study will embed a deeper knowledge and insights in the understanding of the problem of terrorism within fiction.

1.7 Scope of the Study

The two primary texts in this study were *Terrorist* and *The Attack*. The study was limited to the exploration of the Occidental and Oriental perspectives of terrorism as well as an interrogation of the elements of convergence in the analysis of the two opposed viewpoints. The study was therefore only concerned with the elements of divergence and convergence in the analysis of the texts in respect to the phenomenon of terrorism fiction within the overarching framework of postcolonialism.

1.8. Operationalization of Terms

East:	Regional block that was under colonial rule. In this study specifically refers to the Asia and Islam majority countries
Hegemony:	The domination of one group over the other based on the consent of the dominated.
Occident:	Used to mean the colonizers. Also refers to the imperial practices and ideological bent of the West. It entails domination, oppression, marginalization among other hegemonic elements.
Occidentalism:	This is the Eastern perception of the West. It is the perspective of the colonized towards the colonizer
Orient:	Refers to colonized subjects in the East. The counter hegemonic ideology enacted in the East to counteract imperialism. It entails resistance, protest and contestation of the marginalized against the Occident.
Orientalism:	The Western perception of the East. It is the perspective of the colonizer towards the colonized.
Peripherize:	Means to be marginalized and decentred. Mainly appertains to the East as a result of the Western Centralization.
Religion:	In this study, religion is used to only mean the Islamic religious group unless clarified as otherwise.
Terrorism:	Within this study, terrorism is used to mean violence committed against innocent persons or non-combatants.
The Centre	The practice of being dominant and hegemonic. Refers to the West or the colonizer.
The Periphery:	Refers to the marginalized and disempowered East. They are the victims of the Western decentralization
West:	Culturally dominant nations, former imperial powers. These include Britain and France. In this study, America mainly represents the West by virtue of being culturally dominant.

Table 1

2. Literature Review

2.1. A Review of Studies within Postcolonialism

Postcolonial criticism has provided a framework for examination and analysis of diverse aspects of domination and resistance in political, cultural and racial dimensions. Yet despite wide scholarship within this framework, Ashcroft *et al* (1995; 2007) and Childs and Williams (1997) note that persistent disputes continue to characterize debates regarding the exact nature of postcolonialism. Young (2003), sees postcolonialism to be '…concerned with the elaboration of theoretical structures that contest the previous dominant Western way of seeing things' (p.4). But Ashcroft *et al* insist that the disagreements notwithstanding, the historical fact of colonial imperialism must constitute the foundation of postcolonialism. Ashcroft et at., also hold the view that, contrary to other positions which interpret the framework from the standpoint of colonial impact after the colonial experience as designated in prefix 'post', postcolonialism ought to be perceived in the entirety of cultural experience right from the beginning of the colonial experience.

The scholars' view that postcolonial literatures are products of the cultural interaction between the colonizer and the colonized is relevant to this study since they also declare language to be a profound issue in postcolonial studies. Whereas the notion that postcolonialism must be grounded in the historical truth of colonization is problematic, it can still be determined that, as proposed, language is a centrepiece of postcolonialism. These perspectives are relevant though my study extends beyond definition of terms and seeks to determine how aspects of domination and resistance in the relationship between the West and East are manifested.

One of the foremost critics and scholar of the politics of language in a postcolonial condition is the Kenyan Literalist Ngugi wa Thiong'o. Ngugi (1986) argued for expanded use of African languages as a broader strategy of decolonization. Finding language as a critical tool in a people's sense of being, Ngugi asserted that the colonizer deliberately sought the imposition of their languages in a quest to actualize domination and colonization. As such, effective resistance against linguistic colonization entails what he describes as 'systematic Africanization of African Literature'. This is so because, Ngugi wonders, '…by continuing to write in foreign languages, paying homage to them (colonizers), are we

not on the cultural level continuing that neo-cultural level slavish?' (p.26). Ngugi's observations point to his skepticism regarding the use of the English language-a foreign language of the colonizer-in the narration of the postcolonial condition of the formerly colonized people. Ngugi's position assisted this study to understand the role of language in the perpetuation of structures of domination and how the same are resisted.

However, some scholars such as Gikandi (2000) find contradictions and inconsistencies in Ngugi's positions. This is so because, despite authoring numerous works in his local dialect, Ngugi was not only a successful author of English works, but also, went back to the same language even after his denunciations. Gikandi accounts for these contradictions by suggesting that Ngugi's 'critique of capitalist fundamentalism' (p.126) was untenable given his 'cite of enunciation' (the American University) (p.126). Ogude (2002) concurs with Gikandi's central arguments, though for him, Ngugi's inconsistencies can be seen from the light of Ngugi's '…troubled relationship with the European traditions that he sought to disavow at every critical stage of his literary career.' (p. 382). Ngugi's works coupled with extensive critical commentaries on the same highlight the prominence of language which is also a central concept in postcolonial criticism. As proposed, language can function both as a tool of imperial domination and anti-colonial resistance within a colonial condition. But the current study explores other aspects of domination and resistance present in a postcolonial situation.

Some studies within the postcolonial framework have also sought to expose racism as a strategy of domination and imperialism. Racism rests on the belief that Europeans by the virtue of their race are superior in virtually all aspects, including but not limited to political, cultural and economic dimensions. Racialized domination therefore constitutes another cite of resistance and contestation within the postcolonial framework. Achebe (1988) seeks to expose Conrad's *Heart of Darkness* as a postulation of the stereotypical African inferiority. He declares Conrad as 'thoroughly racist' in his text that contrasts the backward, cannibalistic Africa to an enlightened and civilized Europe. Further, Achebe argues, Conrad's work dehumanizes African blackness in actualizing in print, the black man's portrait in the Western thought. Dehumanization on the basis of religion and race is a concern of the current research because the two in some instances form the ground upon which aspects of domination and oppression are perpetuated. This is especially relevant because colonial domination was predominantly premised on the bestiality of the colonized societies. Thus, the dehumanized portrait Achebe alludes to, mostly informs acts of Occidental domination of the Orient.

On the issue of race, the experience of South Africa provides a relevant example regarding building of governing structure premised on Apartheid. According to Mhlauli *et al* (2015), the Apartheid regime of South Africa constituted an official racist policy that entailed segregation of the black communities. In fact, institution of education policy was primarily designed to reinforce the dominance of Afrikaner minority against the blacks among other tenets of racism. With such a backdrop, it is evident that postcolonial Literature provided a platform of resistance and contestation of the status quo. Stolarek (2015) examines South African literature through the works of Nadine Gordimer and J.M. Coetzee and concludes that, these works were primarily concerned with foregrounding of the silenced and marginalized majority blacks. While these studies expose aspects of domination and resistance within the Apartheid condition, our study scrutinizes the same but within terrorism fiction.

As shown in the foregoing, postcolonialism has provided a framework for interrogating political, cultural and racial relationship between the West and the East. The examination of these aspects can also be performed in relation to terrorism fiction.

2.2. Studies on Terrorism Fiction

Diverse studies have been conducted on fictionalization of terrorism. These studies disclose multiple perspectives in the interpretation and analysis of terrorism fiction. Kolani (2004) studies some of the first novels to depict terrorism and argues that those works reflected authors' skepticism on terrorism as a whole. In her review of Fyodor Dostoevsky's, *The Demons* Henry Joyce's *Prince Cassamasima* and Joseph Conrad's *The Secret Agent*, Kolani observes that all terrorist characters in the novels lacked the conviction to carry purposed violent acts hence resulting in failure. The analysis of these characters shows their intention to disturb social order was futile. Kolani's study focusses on the portrayal of terrorist characters in the early novel and depicts how the said characters are objectified and emasculated by a dominant political class. This fits in with current study's intention to assess how the West attempts to marginalize a perceived inferior Non-West entity though in contemporary texts.

Blessington (2008) investigates the portrayal of terrorist characters in the early novel and arrives at slightly different conclusions. In his analysis of Conrad's, *The Secret Agent* and *Under Western Eyes* he asserts that in these novels, characters confront and must decide upon tripartite choices which are '…to inflict disaster on the world and perhaps on oneself for real or imagined humiliations; to accept a flawed and unjust world; or to escape the dilemma, usually through suicide without destroying others' (Blessington, 2008, p.117). His findings highlight the dilemma of a terrorist character. His conclusions are relevant to the current study because they illuminate the perspective of the marginalized, that is, the peripherized terrorist character stuck in societal conditions that propel them towards terrorist violence. In my study, the investigation focusses on the possibility that the conditions which compel characters towards terrorist violence may have been created by a dominating entity, the Occident.

The notion that social conditions create terrorist characters' comments on what Scanlan (2001) calls the rivalry between terrorists and novelists. In her review of novels published in 1970s to 2001, Scanlan observes that both terrorists and novelists possess the capacity to compel societal changes though both are marginal and peripheral in the ordinary language of civic life. However, in her analysis of *Mao II* by Don DeLillo and *The Master of Petersburg* by J.M. Coetzee, Scanlan observes that in the realm of the revolutionary, the writer has been replaced by terrorists. She notes that writers no longer possess the special preserve of the revolutionary. This observation mirrors a very often quoted excerpt in *Mao II*

in relation to one of the characters, Bill Gray, who is a fictional writer. In the novel, Gray says:for some time now, I've had the feeling that novelists and terrorists are playing a zero-sum game… what terrorists gain, novelists lose. The degree to which they influence mass consciousness is the extent of our decline as shapers of sensibility and thought. The danger they represent equals our own failure to be dangerous (p.22).

In this excerpt, the quoted character reinforces the perception that the novelists have been replaced as revolutionaries by terrorists. Scanlan's study makes relevant contribution towards understanding the societal impact of terrorism and terrorists. But the current study will also seek to determine how the revolutionary character of the terrorist is enabled by the imperial tendency of the colonizing entity personified in the Occidental perspective.

Simpson (2008) studies the terrorist novel from the light of its inability to accurately paint the graphic detail of the carnage that terrorism engenders. He observes that a novel, *especially* a terrorist novel, which draws from a real history, is held to high standard. He thinks a terrorist novel requires a vigorous examination. Simpson study of *Terrorist* by John Updike and *The Emperor's Children* by Claire Messud leads to the conclusion that both texts avoid what he calls 'pornography of death.' By this he insinuates failure to graphically describe gory reality of terrorism. Simpson suggests that within the context of terrorism fiction, works that abandon sordid realities of the phenomenon are aesthetically and artistically inferior. Simpson argument for a truthful representation of the terrorism phenomenon is pertinent to this study. The study utilizes Simpson's arguments in interrogating the extent to which fictionalization of terrorism depicts the true degree of domination and other aspects of oppression orchestrated by the hegemonic self. However, my study also seeks to examine the nature of resistance enacted by the marginalized, the Orient.

Limitations inherent in terrorism fiction can also be observed in terms of language. This implies unintentional limits of language rather than a deliberate decision by an author to (mis)represent terrorism fiction. In reviewing Richard Gray's '*After the fall: American Literature since 9/11*, Tseti (2012) argues that the work exposes the failure of language in the context of terrorism. He contends that acts of terrorism occasion the invalidation of language in which literary response struggles with their traditional tools.

According to Tseti, Gray's work suggests that most literary works within terrorism fiction fail as a counter force to state and media rhetoric which perpetuates the destructive binaries of us vs them. Tseti notes that Gray critiques terrorist works by Don DeLillo, Claire Messud, Sharon Schwartz, John Updike and Cormac Mc Carthy as manifesting language inadequacy in the representation of terrorism fiction. Tseti's study assisted this research in determining the potential of language to accurately represent oppression of the Occidental entity against resistance of the Orient. My study also sought to illuminate additional aspects other than language that facilitate the colonial oppression of the Occident against reactionary acts of the oppressed Orient.

While Tseti's study examines the limits of language in providing a counter narrative to state and media's promotion of destructive binaries, Banica (2017) interrogates how politics influence Literature's representation of these binaries. He avers that Literature may reinforce certain stereotypes emanating from political expediencies or contest them. For Banica (2017), novelists Don DeLillo and Haruki Murakami, have authored works on violence and terrorism which offers insights on how literature reinforces or contests stereotypes of Us vs Them, or the Occident and the Orient.

Banica interrogates Murakami's notions of *open* and *closed* circuits in relation to literary terrorism in which the former perceives the world as perfect and closed off while the latter refers to the outer open world characteristic of multiple viewpoints. Banica reveals Murakami's *IQ84* decries the typical postulations of *us vs them,sanity vs insanity* and *evil vs good* in the characterization of terrorism as products of media and dominant political ideology. For Murakami then, there is need for the emergence of a new narrative which transcends the narrow judgements all too familiar in the terrorist discourse.

Banica's view that political ideology and media narrative influence Literature's representation of the destructive binaries aligns with Suver's (2008) supposition that media and terrorist depend on each other since the media largely determines how terrorism is perceived. It also finds validation in Fukuyama (2002) study which argues that the Us vs Them narrative if anything served to galvanize extremists hence complicated the very objective of defeating terrorism. These studies are relevant to my research for they point out the problems of creating binaries. With this understanding, the current study sought to determine the conditions that facilitated the creation of these binaries and subsequently, how they are contested.

Whereas the September, 11 2001 terrorist attacks in America reinforced the destructive dichotomy of the Centre and the Periphery, it is important to stress as Pape (2003) and Chojnowski (2017) affirm, that terrorism is an old phenomenon. According to these scholars, the first acts of terrorism were perpetuated from the 1st Century yet it was the American terrorist tragedy of 2001 which greatly shaped the terrorism discourse. The twin attacks on the Pentagon and the World Trade Center, both symbolic of military and economic hegemony of America left a trail of destruction in human life and property (Kondrasuk, 2004).

The 9/11 attacks heralded a new era in fictionalization of terrorism. It became a reference point to terrorism fiction. The attacks also formed the backdrop to the emergence of three major schools of thought related to fictionalization of terrorism. These are: *Narratives of Continuity* which implies similarity in representation over time while *Discontinuity Narratives* means a narrative tradition that calls for new forms of representation in the aftermath of a major event such as the 9/11 attacks (Bauer & Bonanno, 2001). The other school of thought is *Narratives of Transition* which resists a strict categorization with any of the first two and instead fits into an in-betweenness, that is, narratives that strike a middle ground between continuity and discontinuity.

Narratives of Continuity perceives the 9/11 attacks within certain contexts which then argues for de-exceptionalization of the event and narratives associated with it. As such, the argument contends, terrorism is not a special

form of evil, that is exceptional; and Literature should approach the phenomenon within the historical and contextual framework (Frank & Gruber, 2012; Gunning, 2012; Hearth-Kelly, 2010 & Martini, 2019). As Jackson (2007) maintains, to make terrorism exceptional, consistent with *Discontinuity Narratives* constitutes a political ploy designed to legitimize unorthodox state counter terrorism measures.

In their study of *Mao II* and *Falling Man* by Don DeLillo, *Plotting Terror* by Margaret Scanlan and *Out of the Blue* by Kristiaan Versluys, Frank & Gruber (2012) submits that Literature tended to incline towards the Continuity epoch despite the major terrorist attack. Conclusions of the above studies pointed towards the impression that the dominant political narrative, synonymous with the Occident, advanced the notion of terrorism exceptionality to facilitate its domination and hegemony. This was relevant to this study in appreciating the Occidental tactics of control and oppression. But further, the current study sought to determine the counter hegemonic actions of the Orient within the Postcolonial framework in the face of distorted terrorism discourse.

Rothberg (2008) reads *Mao II* and *In the Ruins of the Future: Reflections on Terror and Loss in the Shadows of September* by Don DeLillo as a repudiation of the rapture (*Discontinuity Narratives* of terrorism) brigade.The juxtaposition between, *Mao II,* a novel, which was a pre -9/11 work and, *In the Ruins of the Future: Reflections on Terror and Loss in the Shadows of September*, a post 9/11 essay, uncovers related themes present in both works. Accordingly, *Mao II* forecasts most of the terrorist themes the world encounters in a post 9/11 landscape despite its pre 9/11 authorship. Rothberg observes that DeLillo's works are somewhat prophetic for their premonitions appear to be concretized in the United States terrorist attacks of September 11. Rothberg's study makes material contribution to my research for its conclusions reinforce the perception that the *Discontinuity narrative* is advanced by the political class in order to justify unnecessary invasion of other countries. This then comments on the fact of Occidental domination of the Orient. But the current study also expands on this observation by analyzing the nature of response performed by the Orient in the face of unjustified occupation.

On the 21st September 2001, ten days after the September 11 terrorist attacks, then President of the United States, George Bush declared before the nation's Congress, 'Every nation in every region of the world has a decision to make: Either you are with us, or you are with the terrorists' (Bush, 2001). This speech essentially defined the world into Either/Or and as Fukuyama (2002) concurs, laid the ground for Us vs Them dichotomy and in many ways formulated the guiding principle in the infamous War Against Terror. The formulation also paved way for the invasion of the Western nations into Muslim majority countries and exacerbated the tension between the West and East or the Occident and Orient. The President also labelled the terrorist attack an exceptional act of violence which called for equally exceptional response.

By designating the terrorist violence as exceptional, the Bush administration created a political environment which birthed the *Discontinuity Narratives* and this resonated in multiple and diverse areas of study. In Literature, proponents of this school seized on prevailing political environment to argue for the transformation of the novel. Wood (2001) for example argued that it was imperative for the novel to change as a result of the terrorist bombing of 2001. As a proponent of *Discontinuity* school, Wood framed his call as moral obligation on the part of the writer to ensure their fictional output reflected the cultural impact of the event. However, the Discontinuity school is perceived with inherent suspicion given the misgivings about its intentions. This therefore also comments on the tenuous relationship between Literature and Politics. In my research, interest was no how the *Discontinuity Narratives* or exceptionalization of terrorism phenomenon informed the rationale of hegemonic domination and suppression of the Orient. Further, the active counter hegemonic acts of the Orient were also part of the current study.

On the other hand, *Narratives of Transition* adopt a middle ground within the context of 9/11. Keniston and Quinn (2008) see these narratives as resisting the temptation to interpret 9/11 tragedy either 'as a rapture with the past or as continuous with historical events' (p.17). In their analysis of fiction and poetry works by Don DeLillo, Ian McEwan, Philip Roth, John Updike, Frank Bidart and Robert Pinsky, the scholars propose that the idea of 'expansive interpretation of 9/11' which allows for multiple interpretation of terrorism fiction. Keniston and Quinn are of the view that, in Literature, the use of certain aesthetic strategies such as anticipation, foreboding and flashback complicates the quest for strict categorization of material as either *Continuous* or *Discontinuous.* The scholars' study made relevant contribution to my study by providing a middle ground analysis of terrorism fiction. But further, my study also sought to establish the structures of power and domination in Orientalism as well as how the Orients grapple with their conditions of deprivations.

In addition to the three schools of thought examined from the foregoing, another area of interest in terrorism fiction relates to the concept of 'irrepresentability' or 'unspeakability.' Irrepresentability speaks of literary constraints in terms of capacity to accurately reenact terrorist events or specifically, to fictionalize the 9/11 tragedy. Hence what can only be achieved in terrorism fiction, is what Lewis (2008) describes as novelistic attempt of 'displacement and replacement' (p.254). He explains that terrorism in general, are acts drastically outside human experience and that its representation in fiction may be futile. He interprets Philip Roth's terrorist novel, *'The Plot Against America'* as author's attempt to recreate a prosthesis or a substitute to the terrorist events of 9/11. Viewing Roth's novel as a narrative work that reflects the difficulties of representing terrorism in fiction, Lewis proclaims that in the novel, the prosthetic play of misremembering the past provides key perspectives about the novel in relation to terrorist attacks. He asserts, 'memory stands in a sort of prosthetic relation to the real, which the stump conveys as both a presence and an absence' (p.258).
While Lewis' study comments on the constraints and potentials of Literature, my study investigates the power imbalances in the West vs East relationship within terrorism fiction. The study also differs with Lewis' central argument regarding limits of literature concurring with an assertion made by Frank and Gruber (2012), that,' …one of Literature's specific potential no doubt lies in its capacity to narrativize terrorism as fiction' (p.15).

2.3. Recent Studies on and Related to Terrorist and the Attack

Shahbaz & Ahmad (2016) reads *Terrorist* as 'a Neo Orientalist narrative of the Arabo-Islam' (p. 558) because the novel propagates 'A New Binary 'Us' versus 'them', presents Islam as 'The Greatest Threat to Modern Civilization', 'stereotypes and reduces Muslims', depicts Muslims as 'Dishonest and Unreliable' and finally caricatures American Muslim Youth as 'fanatic and Mindless' (p. 559-560). The scholars castigate Updike for fomenting world divisions by misrepresenting Muslim and Islam based on his prejudices and representation of the West as a victim of Islam. The scholars find parallels in the narrative techniques of John Updike and Joseph Conrad in which, while both set out to construct works that sympathizes with a marginalized and maligned people, they fail and end up perpetuating the very prejudices they supposedly oppose.

Shahbaz's and Ahmad's study makes relevant commentary regarding the perpetuation of the centre vs the periphery binary in the text. However, the current research examines how the portrayal of terrorism in *Terrorist* furthers a discourse of domination and hegemony of the West.

Mohammad (2015) reviews 12 selected fiction works from the West and notes that their fictionization of terrorism constructs the terrorists as the *other* fighting against heroes who counteract the terrorist missions. She argues majority of the works she investigates are modelled on 'orientalist essentialist notion of the *self* and the *other'* (p.12) in which skewed narrative about terror persists. Mohammad's investigation exposes an imbalanced textual portrayal of terrorism in which terrorists perceived characters from the East are represented as villainous and treacherous while their Western counterparts as heroes.

Mohammad's work is pertinent to this study for it comments on stereotypical portrayal of terrorists in action thriller fiction from the West. However, while Mohammad's work focusses on action thrillers from the West, this study examines the dominant portrayal and the resultant resistance from both the West and East. Furthermore, Mohammad's work, unlike this study, is grounded on masculinity studies for it investigates how terrorists are feminized while their Western counterparts are masculinized. This finding is also true in Mohammad's analysis of *The Attack* in which she focusses on masculine grievances of the main character, Amin Jaafari while my study seeks to determine how the Peripherized or marginalized contest their condition of marginality and oppression.

The perception that the East is culpable in terrorism violence provokes interest in how authors from this region represent such violence. Al-Moghales*et al*., (2018) studies such works and conclude that, contrary to widespread perceptions, the selected authors in their inquiry do in fact express strong anti-extremist sentiments. In their analysis of texts such as Al-Zahrani's *Jangi*, the authors conclude terrorism violence can be linked to factors that include poverty, improper religious training, frustration and injustice. These scholars' study is relevant for it comments on the acts of resistance from the marginalized societies. However, while the scholars' work focusses on novels from Saudi Arabia, my study looks at both works from West and East and assesses aspects of domination and resistance.

Batchelor (2009) explores *Terrorist* as Updike's platform to express his vision for the world and America. He examines the excessive editorializing inherent in the text as Updikean way of contributing to the transformation of the world in general and America in particular. Batchelor examines a range of issues though his observation regarding religion finds relevancy to my study. Whereas his work makes relevant contribution to the current study in exploring how religion validates resistance my study departs from his conclusion that Updike weaves a sympathetic portrayal of Islam. In contrast, my study investigated how *Terrorist* portrays aspects of domination and hegemony inherent in the Occidental perspectives of the West.

The critical reception of *Terrorist* upon its publication was mixed but generally dismissive. Most critics were unconvinced of the work's aesthetic quality and expressed their views in a variety of publications. Kakutani (2006) and Wood (2006) voiced a general consensus in questioning not just the narrative itself, but also the wisdom of Updike writing a book on terrorism. Both Kakutani and Wood thought the construction of the character of Ahmad, who is central in the novel, was unpersuasive. For them, Ahmad is mechanistic, robotic and unbelievable. Kakutani argued that Updike failed to convince readers why Ahmad was willing to die and kill for jihad. For Wood, Ahmad's personality fails to develop in the unfolding of the plot and this affects the authenticity of the entire narrative

Wood asserts that, even though *Terrorist* bristles with Koranic references, the work still fails to adequately represent the ideas and images of religion. The preoccupation with religious portrayal in the text is also the focus of Hartnell (2011) who examines how *Terrorist* depicts the clash between monolithic religions and their relationships to violence. Both Wood's and Hartnell's studies attempt to interpret the major actions of the chief protagonist of the *Terrorist* from a religious standpoint. However, while the commentary about religion is germane, the current research sought to examine the text from an occidental perspective of postcolonialism.

For Herman (2015) *Terrorist* represents Updike's exploration of the roots of Islamic terrorism and a critique of post 9/11 discourse. He interprets the text as a means of foregrounding Islamic grievances against the West. He further submits that the Text's characterization represents America's culture as 'materialistic and self-destructive' (p.700). Turning to *The Attack*, Herman asserts, there is a cultural tradition of sorts that invites the reader (or the audience) to a more expansive understanding of terrorism. One might include such works as… Yasmina Khadra, *The Attack* …these works problematize both terrorism and the usual reactions to it by undoing any easy distinction between 'Us' and 'Them' and narrating the justifications for terror in ways that invite, if not sympathy, then Understanding (p.693).

In his study, Herman appears to find attempts in *The Attack* to provide alternative narrative which subverts the typical associations of terrorism with the *Other*. This concurs with Burney's (2012) view which links marginalization and 'the alternative', saying,

Marginalization means a kind of unimportant provinciality, it means the inconsequence associated with what is not major, not central, not powerful -in short, it means association with what are considered euphemistically as 'alternative' modes, alternative states, peoples, cultures, alternative theaters, alternative scholars, and styles… (p.173)

Herman's work in probing roots of radicalization and how the marginalized react to their condition by constructing an alternative narrative is germane to this study. But my study also examined other aspects of domination and resistance enacted in the West and East as represented in the two texts under study.

The review above has shown that various studies have ventilated on the aspects of domination and resistance within diverse frameworks such as postcolonialism. But the works also revealed that studies of terrorism fiction within the purview of postcolonialism are scanty. In interrogating the Occidental and Oriental perspectives in *Terrorist* and *The Attack*, the current study filled this research gap.

2.4. The Authors

The two primary texts that guide this study were authored by John Updike (*Terrorist*) and Yasmina Khadra (*The Attack*) John Updike (1932-2009) was an American novelist, poet, short story writer, art critic as well as literary critic. He published a total of 29 novels, a collection of short stories, poems and critiqued a number of major works during his time in a career that spanned decades beginning in 1954. By his own account, his interest in writing was ignited by his mother who was unpublished writer (Batchelor, 2009).

In the course of his career, Updike was a recipient of more than twenty awards including two Pulitzer Prize for fiction which he won for the stories, *Rabbit is Rich* and *Rabbit at Rest.* His other notable books include: The *Carpentered Hen and Other Tame Creatures* (1958), *Rabbit Run* (1960), *Rabbit Redux* (1971), *The Witches of Eastwick* (1984) and *The Widows of Eastwick* (2008). In 2006, Updike published *Terrorist* his only work on terrorism fiction.

On the other hand, Yasmin Khadra, whose real name is, Mohamed Moulessehoul, was an Algerian born in 1955. From the age of 20, he joined the military service of his country and worked through various ranks till 2000, when he retired as a major general. Even while in Algerian military, Moulessehoul authored several books with his real name until 1988 when he adopted his wife's first name, Yasmina Khadra, as a pseudo. The reason for this was to circumvent censorship which was imposed requiring him to submit manuscripts to the military committee before their publication. He therefore adopted a pseudo name to avoid punishment. In 2000 upon retirement, he finally lifted the veil as he settled in France for a full-time career in writing.

Yasmina Khadra works centers on war and conflict. Since his retirement from the military, Khadra has authored a number of notable works which include: *The Swallows of Kabul* (2002), *Cousine* (2003), *The Attack* (2007), *The Sirens of Baghdad* (2008) and *What the Day Owes the Night* (2010). His works have also earned him a number of awards such as 'Best Book of 2005' by *The San Francisco Chronicle* and *The Christian Science Monitor* as well as Grand Prix de Literature Henri Gal by the French Academy in 2011 (Herman, 2015).

2.5. Theoretical Framework

This study adopts Postcolonial Theory as its framework of analysis. Postcolonialism is a critical school which deals with effects of colonization on cultures and societies (Ashcroft *et al.,* 2000). As Sawanta (2011) affirms, the framework entails an attempt by the formerly colonized people to both rehabilitate and recover their sense of being in the aftermath of colonization.

Edward Said's concept of orientalism as espoused in his text, *Orientalism,* forms the primary strand of the theory utilized. As postulated by Said, Orientalism stands on a number of key tenets. First, Orientalism, implies a style of thought '…based upon an ontological and epistemological distinction made between the Orient and the Occident' (Said, 1978, p.2). In this framework, a key tenet of Orientalism emerges as construction of the *'Other'* to define the non-Western cultures as primitive and uncivilized.

The Orient pejoratively defined as the *Other*, is essentially decentered in a Western discourse that according to Said, seeks to legitimize a process of cultural domination. They are a fabricated image of the non-Western created and reinforced in the West by the Orientalists. Said's *Orientalism* bifurcates the world into the Orient and the Occident. The distinction describes the power relationship of the West and the East. Accordingly, Said claims that, orientalism is '…the idea of Europe, a collective notion identifying 'us' Europeans as against all 'those' non-Europeans…the idea of European identity as superior one in comparison with all the non-European peoples and cultures' (Said, 1978, p. 15). This provokes echoes of Western cultural domination. In a textual perspective, it was of interest to assess how the fictional portrayal of the Orient or the*Other* by the Occident or the Centre, depicted the non-Western as irrational and weak. Aspects of terrorism decidedly associated to the non-Western, primarily the Arab Muslims, satisfying Said's quip: 'we' are never the terrorists no matter what we may have done; 'they' always are and always will be' (Hamadi, 2014; Martin, 2007; Said, 1978; 2003).

The other key principles that underlie the Orientalist paradigm are discourse and its components, Orientalist representation and imaginary geography and the Orientalist (Maldonado, 2016). Discourse which is founded on four key components of knowledge, power, domination and hegemony regards the nature of knowledge generated about the Orient and hence ascribes the power to the West to both define and dominate.

Through process of self-referencing (Mohamad, 2015), the Orientalist systems produce systematic corpus of knowledge which reinforce the myths about the Orient (Said, 1978). On representation, most of material authored about the Orient, especially textually, fails to accurately represent the Orient or the periphery. To the contrary, it is a mischaracterization reflective of the perverted dominant ideas and trends of the West. Further, the result is a

representation of an imaginary geography populated with exotic beings. Maldonado (2016) also speaks of the third principle, the Orientalist, which is a functionary central to all other tenets for it operationalizes them. The Orientalist is seen as responsible for application of discourse in representing the Orientals in the imaginary geography called the Orient. Edward Said's Orientalism was pertinent in this study in a number of ways. Its enunciation of the binary oppositions of *us vs them* in the Western discourse regarding the Orient, facilitated a textual analysis of the hegemonized self, the Centre and the marginalized other, the Periphery. The theory provided a critical framework to interrogate how the superior self dominates and exercises power against a marginalized other who contests and resists the skewed representation. The stereotypes and labels enacted in the West in defining the Orient were evaluated in a textual analysis of terrorism phenomenon.

However, whereas orientalism strand of postcolonialism provides theoretical tools for discussion of Occidental perspectives, the framework is inadequate in espousing a discourse of resistance and protest as encapsulated in the Oriental perspectives. Said's *Orientalism* outlines how the West perceives the East through the lens of marginalization and other disempowering views, but does not sufficiently articulate the nature of resistance enacted by the oppressed Orients. Finding *Orientalism* to be plagued with the problem of essentializing, Potter (1998) argues that Said in his theoretical formulation misreads Gramsci's concept of hegemony by failing to present the East as 'active counter hegemonic force' rather than 'passive and incapacitated' (P.27)

Therefore, to address this gap, the study adopted the ideas of Homi Bhabha and Gayatri Spivak to supplement Said's thoughts. The concept of hybridity is one of the key postcolonial contributions by Bhabha. It can be defined as the idea that 'designate the transcultural forms that resulted from the linguistic, political or ethnic intermixing and challenge the existing hierarchies, polarities, binaries and symmetries such as West/East, Self/Other…' (Guinery, 2010, p.3).

Bhabha's postcolonial thought is mainly concerned with construction of entities that transcend the colonial binaries. For instance, beyond the self vs other dichotomy, he argues for the third possibility or the liminal space which describes the contact zones for the interaction of the two antagonistic cultures of the colonizer and the colonized. Thus, while the concept of hybridity is a contested and debated notion, whose meaning is continuously evolving (Mwangi, 2007); the idea still functions as a subversive discourse against colonial imperialism (Mushtaq, 2010). Huddart (2006) asserts that hybridity is 'Bhabha's central postulation of anti-colonialism' (p.4). As such, Bhabha believes elements of cultural intermixing perform a disruptive role by diluting the colonizer's culture previously espoused as pure and perfect. One effect of such a reality, is to dislodge a central pillar that props up the colonial discourse of domination and hegemony. The central pillar entails the invincibility narratives of the colonizer which through hybridity, are shown to be inaccurate and erroneous.

As for Spivak, one of her major concerns regards how the marginalized groups or the subaltern can actually speak against the various structures of domination and oppression. In her investigation, Spivak (1988) seeks to determine how the oppressed groups especially the women could access a voice with which to challenge dominant ideologies of patriarchy and colonialism responsible for muzzling them. Spivak's ideas therefore, provide a means by which to understand how the marginalized groups attempt to establish themselves in an environment characterized with marginalization and oppression.

3. Methodology

3.1. Research Design

A qualitative research design was adopted to explore representation of terrorism phenomenon in *Terrorist* and *TheAttack*. As Mugenda (2013) and Marshall & Rossman (2010) argue, Qualitative research is inspired by the desire to decipher human behavior and reasons behind such behaviors. Therefore, analysis of the primary texts was undertaken to ascertain the portrayals of the Occidental and Oriental perspectives of terrorism in the two texts as well as establish elements of convergence in the analysis. Since qualitative design entails description of data, the researcher was able to generate relevant information through content analysis of literary materials collected. Additional information for the study was derived from the researcher and reference to studies done in the past.

3.2. Location of the Study

This study is concerned with a postcolonial analysis of the Occidental and Oriental perspectives of terrorism fiction in two texts; that is, *Terrorist* and *The Attack*. In addition to assessing elements of harmony, the locality can be traced to the two texts.

3.3. Population of the Study

The population of the study included all book length works done by John Updike and Yasmina Khadra that related to the study objectives. This included Updike's 23 novels and Khadra's 10 books

3.4. Sampling Procedure and Sample Size

Orodho and Kombo (2002) opine that in literature, sampling is concerned with selecting particular literary works for the study and deciding on the size of the sample. This study therefore adopted purposive sampling to select the two texts, *Terrorist* and *The Attack.* The texts were sampled by purpose and region. In the first case, *Terrorist* was selected from a sample size of 21 novels written by John Updike. Of all these works, it's only the selected text that tackles the themes of violence and conflict. The text was also picked to represent the Occident or Western ideology primarily because Updike is

a major author with numerous literary awards such as two Pulitzer awards accorded to him in 1982 and 1991 (Batchelor, 2009). On the other hand, *The Attack* was selected from a sample of 5 novels, all of which tackled elements of violence. However, this text was picked because it squarely lends itself to the aspects of resistance of Western domination and imperialism within the context of violence. Furthermore, its author, Yasmina Khadra, is also a major author with numerous awards to his name such as Best Book of 2005 by *The San Francisco Chronicle* and *Grand Prix de Literature Henri* Gal by the French Academy in 2011. The two regions are contrasted in this study because of their longstanding historical conflict. In this study, the two stated texts were used to represent the two regions.

3.5. Research Instruments

The researcher designed a research matrix which guided information search and inquiry based on need and relevancy.

3.6. Methods of Data Collection

The main information of the study was acquired from the two primary texts. An analytical reading of the two books informed the determination of Occidental and Oriental perspectives of terrorism fiction. It also identified elements of convergence between the Occident and the Orient. A review of literature relevant to the study as well as a reference to other secondary sources such as academic journals, conference papers, eBooks, internet searches, multiple dissertations, articles, periodicals, newspapers' articles, magazines and print books was undertaken.

3.7. Data Analysis and Presentation

Data collected from the above sources was subjected to content analysis. The exploration of the same preceded as per the study objectives. Chapters one, two and three, addressed the introduction to the study, a review of related studies and a commentary on the Methodology utilized respectively.

Upon an analysis, the discussions and findings were presented in four key chapters.Chapter four examined the Occidental perspective of terrorism in *Terrorist.* This entailed an examination of how the West, exemplified in the Occident, was seen to exert domination and marginalization of the non-Western entities, primarily, the Orient. Chapter five highlighted the Oriental perspective in the terrorism fiction of *The Attack.* The analysis foregrounded the protest and resistance of the marginalized epitomized in the Orient, or the Periphery. In Chapter six, the study investigated aspects of convergence between the Occident and the Orient. Here, the focus was on how the analysis of the Occident and the Orient in *Terrorist* and *The Attack* revealed details of confluence and harmony. Chapter six concluded with summaries and conclusions. The chapter also suggested gaps that may form a basis for further research

4. Occidental Perspectives of Terrorism in John Updike's *Terrorist*

4.1. Introduction

The main focus of this chapter is to present the Occidental perspectives of terrorism in *Terrorist*. Broadly understood, the Occidental perspective foregrounds the standpoint of the West and highlights aspects of dominance, hegemony and power. In this section, the text is examined to discover elements that elevate the authority of the West mostly to the detriment of the East.

4.2. A Synopsis of Terrorist

Terrorist is a novel set in the United States of America. The story begins in April, when its protagonist, Ahmad Mulloy, is 18 years old and in final year at Central High. From the onset, Ahmad is depicted as pious and religious. He detests the school because of its decadent moral climate caused by what he perceives to be hypocritical teachers and amorous students. For this reason, Ahmad is eager to complete his studies, forget about school and concentrate on his religion, Islam.

Despite being in his final year, Ahmad is disengaged. This prompts the interest of his guidance and Counselling teacher, the 63 years old Mr. Jack Levy, who is determined to unravel Ahmad's problems. For many years, Mr. Levy has been teaching at Central High, but for now he finds his job discomforting. He hates the fact that most of his students are incapable of being guided and his entire life is miserable. Because of this attitude, Mr. Levy develops depression for his marriage to Elizabeth Fogel is also a source of annoyance. As a Jew and Elizabeth originally a Lutheran, his parents-in-law opposed their marriage and even failed to attend the couples' wedding. Today, Jack finds Beth unattractive for she is grown too fat for his liking. Despite her best efforts to reduce her weight, including subjecting herself to a crush dieting program, Jack's mind is switched off.

Eventually, Jack develops an extra marital relationship with Teresa Mulloy, Ahmad's mother. Teresa is a single parent to Ahmad because her husband, Omar Ashmawy abandoned his family after tiring of the demanding American life. At forty years, Teresa remains single but sexually active. Her relationships are often brief and heartbreaking. As a nurse and a painter, she spends most of her time either at the hospital or at home painting and engaging with men. She is too preoccupied with these activities to mind the welfare of her son. For this reason, her relationship with Ahmad has deteriorated. The son feels ashamed of his mother for he thinks her lack of modesty and decency reflects poorly on him. This is partly the reason Ahmad finds refuge at the mosque, where Shaikh Rashid assumes dual roles of a surrogate father and the teacher of Qur'an. An emigrant of Yemen, the Shaikh arranges a biweekly Qur'anic lesson with Ahmad. But as the

lessons wore on, it increasingly becomes apparent, that Shaikh Rashid is propagating a radical ideology of religious extremism.

A formal and charismatic speaker, the Shaikh conducts his sessions with little resistance given the innocence of his student and the disengagement of Ahmad's mother, Teresa. He cherry picks on his Qur'anic references, verses that could be interpreted to urge members to engage in acts of violence. As part of the ultimate mission which would involve a terrorist attack perpetuated by Ahmad, the Shaikh urges his student to forfeit further formal education. Instead, Ahmad is advised to train as a truck driver which he obliges.

It is Ahmad's changes and general indifference to school activities that draws the attention of Jack Levy to Ahmad's case. When informed of his desire to discontinue schooling, Jack immediately senses something is amiss with Ahmad. He enlists the help of Teresa Mulloy in attempts to determine Ahmad's problem and possible remedy. Jack is convinced that Ahmad is too bright to drive a truck as a career, and therefore suspects something sinister must be afoot. Despite his many attempts, he fails to persuade Ahmad to pursue college education.

Meanwhile, with the help of Shaikh Rashid, Ahmad commences his studies for Commercial Driving Licence. Upon completion, the Shaikh, through his network of acquaintances, assists Ahmad to secure his first job as a truck driver for a business family, the Chehabs, within the local town, New Prospect. It is here, that Ahmad meets Charlie Chehab, the son of the business owner, tasked to induct Ahmad to his new job.

However, unbeknownst to Ahmad, and many others, Charlie is a government spy, deployed to covertly investigate the terrorist plot that is developing. He hides under a pretentious rage against America and collaborates with Shaikh Rashid to set Ahmad on a plot to detonate a truck laden with explosives. Charlie is discovered and murdered just before the execution of the attack. But before his murder, Charlie has supplied important information to the government regarding the attack which finds its way to Mr. Jack levy through Hermione, who is a government official and a sister to Jack's wife Elizabeth. The story ends with Jack, using bits of information about the attack, manages to intercept Ahmad just before he detonates the truck and talks him out of the plot.

4.3.The Centre

In *Terrorist*, imagery constitutes one such strategy in which the West asserts its superiority through the depiction of the East as insignificant and inferior. The use of insect imagery in the text achieves this effect. Here, the smallness and triviality of the insect image is used to reinforce and contrast the dominant status of the West against inferiority and powerlessness of the East.

The domination and authority alluded to by Said in his characterization of orientalism describes how the colonized as depicted in *Terrorist* are thought by the West or the centre as inconsequential and insignificant. This is apparent when Ahmad Mulloy, the key protagonist of the text, reflects about his own life, thinking, 'The deaths of insects and worms, their bodies so quickly absorbed by earth and weeds and road tar, devilishly strive to tell Ahmad that his own death will be just as small and final' (p.5). It is significant that Ahmad finds a common cause between his own life and that of an insect. He recognizes that the nature of an insect can be perceived in his condition therefore ascribing to himself its attributes. The insect imagery contributes towards the construction of Ahmad as the insignificant peripheral.

As a descriptive form of writing, imagery is a form of writing which appeals to human senses (Virtanen, 2011). This style uses 'words to convey and evoke lively visual imagining of the reader' (Virtanen, 2011, p.19). For Abrams (1999), imagery is a figurative way of using language which specifies objects through descriptions. The use of insect imagery in *Terrorist* concretizes Ahmad as inferior and hence the object of colonization. Commenting on the significance of insects and worms, Filipczak (2016) argues that:

The worm is a small crawling animal, living close to the earth and feeding decaying matter, it is associated with physicality, material decay, disintegration and dirt. Metaphorically, it can express a certain perspective on man's condition: it emphasizes human mortality and transience; points to his insignificance in the grand scheme of things (p.1830

As Filipczak affirms, insects signify insignificance. In *Terrorist*, this observation is bolstered by Shaikh Rashid, Ahmad's religious teacher and surrogate father, who tells him:

The cockroaches that slither out from the baseboard and from beneath the sink-do you pity them? The flies that buzz around the food on the table, walking on it with dirty feet that have just danced on feces and carrion-do you pity them, no, you want to destroy them (p.77).

In the above extract, Shaikh Rashid's description solidifies the otherness of the colonized in the way he depicts the insect imagery which is closely associated to Ahmad. For him, an insect cannot attract pity. It's a nuisance whose presence is unwanted. But Ahmad perceives the entire matter differently. Contrary to the thoughts of his teacher, 'Ahmad did, in truth, pity them (insects), being fascinated by the vast insect population teeming at the feet of godlike men…' (p.76). There is a sense in which Ahmad's attitude draws him closer to the insects and their powerlessness. It's an attitude that creates an association between him and the nature of insects. In embodying the insignificance and smallness of insects, Ahmad epitomizes the colonized and the dominated subjects.

The power relations in a colonial state are also inherent in Ahmad's invocation of religion. When he describes insects as 'teeming at the feet of godlike men', this character is alluding to the domination of the colonized subjects who exist at the margins of the West. By assigning men the qualities of gods, the insects which in their association with Ahmad represent the colonized are shown to be at the mercy of the colonizers who are represented as 'godlike men.' In the same way gods are thought to determine the fate of the mortals, so are these 'godlike men' who hypothetically, can decide the fate of insects which crawl under their feet. This describes the outsize domination of the West in its relations with East.

The former possesses godlike powers. It is why elsewhere, Ahmad '…stands over the insect in lordly fashion, feeling huge' (p.252). Here, divinity is assigned an element of size which describes both the reach and significance of the Occident.
In *Terrorist*, religion plays a central role in the way the East is represented as peripherized. This can be discerned in the contrast between the preface and the rest of the text.

At the beginning, *Terrorist* is prefaced with a biblical verse, Jonah 4:3-4 which states, 'And now, O Lord, please take my life from me, for it is better for me to die than to live. And the Lord said, 'Is it right for you to be angry?'' (p.2).

The broader context of this verse is that, Jonah is ordered by God to go to the city of Nineveh and warn its people that because of their transgressions God will destroy their city after 40 days. Jonah instead defies God and sails to Spain. In the voyage, a great storm rages and sailors are in danger of sinking. Upon inquiry, it is discovered that Jonah is the cause of this mayhem upon which he is thrown into the sea and swallowed by a fish. After three days and nights, the fish spews out Jonah at God's command. This experience alerts Jonah to God's power, and it is at this point, that he delivers God's message to Nineveh. The people of the city respond to his warning by praying and repenting and their city is spared. This turnaround on God's part angers Jonah. He therefore petitions God to let him die.

Jonah's woes as implied (the text has only one verse, that is, Jonah 3:4-5) in the preface of the text are significant in the broader analysis of the West's representation in the text. The significance is more apparent when the reasoning that leads God to change mind regarding his intention to destroy Nineveh is established in subsequent verses of the same chapter. In chapter 4:10, the book of Jonah records, 'how much more then should I have pity on Nineveh, that great city. After all, it has more than 120000 innocent children in it, as well as many animals'.

From Jonah chapter 4 verse 10, it is evident that God's sympathy and compassion towards the people of Nineveh explains his reversal. The God of Jonah in this narrow sense, is portrayed as merciful and caring for his consideration of the potential suffering and death of innocent children and animals informs his decision to spare Nineveh. This highlights a God, the Christian deity, who is restrained, loving and merciful. The preface of *Terrorist* creates not only a God who is desirable in terms of the qualities he possesses, but also a contrast to a God encountered in the rest of the text. The difference between the two deities as represented in the preface and in the rest of the text reveals on one hand what is desirable, and on the other hand, what is undesirable. The preface speaks of love, peace, mercy and order as interpreted from the restraining actions of Jonah's God. But in the subsequent sections of the text, the Islamic God of characters such as Shaikh Rashid and Ahmad comes across as vengeful, hateful, violent and destructive. The contrasting representations of these two Gods establishes the Islamic God as different and therefore inferior through association to undesirable vices.

Contrast can be defined as '…difference between two or more tangible or abstract entities, such as characters, settings, opinions, tones, and so on. Contrast generally involves a juxtaposition of two unlike things in order to showcase their differences' (Literary Devices, n.d). As for Muhaidat (2014), 'Literary contrasts are rhetorical devices which, by combining disparate ideas, states, and scenes, consolidate authors' tableaux and render them more impressive and pithier' (p.73). From these commentaries, it can be observed that, contrast facilitates a graphical representation of disparate phenomenon. Through this style, the aspect of othering is evident in the contrast between the preface of *Terrorist* and the rest of the text.

This study asserts that religion constitutes the primary means by which othering is achieved in *Terrorist.* It is the basis upon which exclusion, marginalization and decentering, all of which are aspects of Orientalist othering, proceeds. Conceiving the basic premise of othering as 'the quality of being different from an established social norm or standard' (Osei-Bonsu, 2018, p.3), it is noted that, the portrayal of Islamic religion through characters such as Shaikh Rashid and Ahmad in the subsequent sections of the text, bespeaks of a religion tainted with violence, destruction and disorder. The association to these vices emphasizes the otherness of Islam and Muslims, both of whom are associated with the East (Said, 1978). Al-Saidi (2014) observes that 'Postcolonial theory is built in large part around the concept of *otherness* (which) sees the world as divided into mutually excluding opposites: If the Self is ordered, rational, masculine, good, then the Other is chaotic, irrational feminine and evil' (p.96).

Consistent with Al-Saidi's assertion, it is perceived that the dichotomy of goodness and orderliness of Jonah's God in the preface versus the evil and chaos of Shaikh Rashid and Ahmad's God in the rest of the text forms the basis of othering. This binary is a demonstration of power relations in which the Christian doctrine establishes its superiority by virtue of the desirable values it embodies contrary to Islam and Muslims.

One of the key concerns of Saidian Orientalism relates to the construction of Islam and the Arab as the Oriental other or inferior and insignificant. Young (2012) writes 'The question of representing or covering Islam was always central to the work of Edward W. Said, it was not always a major a preoccupation of Postcolonial Studies…' (p.28). Young thinks part of the reason that accounts for lack of primacy of religion in postcolonial studies stems from the Marxist roots to the framework. Marxism aversion to religion is founded on its underlying principles which regards religion as both an illusion and a source of human oppression and alienation (Latief, 2011; Surin, 2013). For Sing & Younes (2013), Orientalism was not just a critique of Western hegemony, but also an indictment of Karl Marx for it portrayed him as another example of an Orientalist.

But more significantly, the contrast between the preface of *Terrorist* and the rest of the text highlights the Western attitude in colonialism. The depiction speaks of the perceived fundamental goodness which West associated their regime with, while at the same time, dismissing the colonized as backward, savages and cannibalistic. In the preface then, we encounter the West and their perceived noble mission while in the rest of the text, in the form of a violent God, we confront the colonized are represented as backward and dangerous. In his analysis of *Heart of Darkness*, Achebe (1977) argues that Joseph Conrad's book represents the colonized or the natives as savages, cannibals and brutes. Achebe considers Conrad an imperialist and therefore an Orientalist who normalizes African's bestiality and dehumanization. He declares, in

Conrad's book, there is a contrast '…of savagery of natives to the refinement and sophistication of the West' (Achebe, 1988). The negative association of the colonized as Achebe shows, persists in *Terrorist* through the contrast between the preface and the rest of the text. In a colonial discourse, the colonizers always paint themselves in positive light contrasting with the dark side of the colonized. This contrast typically functions to justify colonial rule and imperialism (Karari, 2018). Ahmad Mulloy, the chief protagonist of *Terrorist* is in multiple and complex ways both an othered object and an othering agent based on the principles outlined from the foregoing. To begin with, he is a product of mixed ancestry which renders him marginal and peripheral. Thus, 'Ahmad himself is the product of a red-haired American mother, Irish by ancestry, and an Egyptian exchange student whose ancestors had been baked since the time of the Pharaohs…' (p.12). As a son of an Egyptian father and an American mother, Ahmad is a consequence of the intermingling between the East and the West. He is an embodiment of both worlds so that in a sense, he is neither part of these worlds nor apart from them. This creates his ambivalence and identity crisis, rendered worse by the fact that he was raised by one parent, his mother, since his father, fled, having '…failed to crack America's riddle' (p.163).

Ahmad's mixed ancestry conforms him to a postcolonial state of alterity which speaks of his status as a colonized subject. According to Bressler (2011) alterity is a philosophical concept of othering where one 'is viewed as different and inferior' (p.200). This is the reality Ahmad confronts everywhere, including at school which he describes as a 'hellish castle' (p.18) and he is eager to leave behind. His race and religion make him not only different but also an object of curiosity. About Joryleen Grant, 'He (Ahamad) believes she is sincerely curious; in his severe faith he is a puzzle to her, a curiosity' (p.69). His guidance and counselling teacher at Central High, Mr. Jack Levy says, '…pardon me for saying it, his (Ahmad's) mix, is a kind of minority's minority' (p.84). Here, Mr. Levy is referencing Ahmad's race and religion as factors that render him a 'minority's minority'. It is the case that a mix of race, religion and culture establishes Ahmad's alterity, his otherness. Commenting on this postcolonial condition, Styers (2009) opines, 'A number of interlocking themes dominate the complex cultural and national identities of colonized and decolonized societies through permutations of gender, race, religion and culture' (p. 851). For Ahmad then, his religion, race and culture affirm both his colonial heritage and otherness.

But the inferiority and powerlessness of Ahmad is mainly depicted in the representation of Islam and Arabs in the text. In representing the East, Ahmad's insignificance follows from his associations to negative vices such as irrationality which are ascribed to Arabs and Muslims. Said (1978) posits that, 'the Westerners in no particular order (perceive themselves) as rational, peaceful, liberal, logical, capable of holding real values…the latter (the East), none of these' (p.57). In the analysis of Ahmad, it can be asserted that, the attribution to these vices diminishes his status. He is inferior because he is deficient of Western virtues of reason and liberalism. This partly explains his slavery to religion. An examination of the narrative of character naming establishes Ahmad in his representation of the colonized entities as inferior and reinforces the West's superiority and domination.

Character naming is a critical component of narrative construction and it may sometimes represent an artistic platform to implicitly communicate the unsavory. There is a connection between the name of a character and their identity (Gerrig & Banaji, 1991; Windt-Val, 2012). According to Windt-Val, naming is critical for authors in representing certain characters as particular individuals. Of most relevancy, Windt-Val affirms that literary critics are becoming more mindful of '…the importance of names in the interpretation of novels and authorships' (p.283).

Gerrig and Banaji evince, 'the very act of naming, of labelling and identifying, has the power to create and form a self-identity. Subsequently, it is with names that we negotiate our self-identities, within the constraints of social circumstances' (p.174-175). For these scholars, when an author names his characters, he in fact labels them, and in so doing, he sets them apart through the identity established in the naming process. Allagbe (2016) goes further in his analysis of the narrative technique of naming and claims that the process reveals 'authorial attitudes, perceptions and biases' (p.20). In naming then, focus is not solely on the individual, but the author is also implicated in the final analysis and interpretative results of naming. In this sense, the name of a character not only reveals his identity (or its instabilities) but also the author.

The formal name of *Terrorist*'s chief protagonist is 'Ahmad Mulloy' (p.268). The name Ahmad is implicit with disempowering connotations which promote the assumptions of West's superiority. The denotative meaning subtly advances the notion of the Eastern decentering. The notion of literal 'madness' is wedded to the name. In a bifurcated version, Ahmad is distinguished into two, and it becomes, 'Ah~mad!' Captured in this manner, the name 'Ah-mad!' reveals two parts; the first part is expressing shock, or some form of strong surprise, while the second part, states a fact. Seen together, this name is expressing the emotion of shock at the fact of apparent madness in the conduct of the character in question. It is almost like an expression of revulsion at the magnitude of insanity discernable in the person bearing the name.

In the text, Ahmad is explicitly referred to as 'madman' many times. In his interview as a truck driver at the Chehab's family, Charlie, his guide tells him, 'How do you feel about all this, Madman?' (p.148). The reference is repeated several times. It is significant that the only two characters who make these references are Mr. Jack Levy, Ahmad's Guidance and Counselling teacher at Central High and Charlie Chehab, who unknown to Ahmad, is an FBI operative assigned to gather intelligence about the developing terrorist plot. These two, as Teresa Mulloy, Ahmad's mother, observes, are'… representatives of the distant bureaucracy that hovers above...' (p.78). They are the Orientalists at the centre of power and authority. By dint of referring to Ahmad as madman so repeatedly, and as representatives of American bureaucratic institutions, the two assume the power to define and represent the identity of Ahmad, as the mad *Other.* Imperialism and colonization rely on its abilities to create categories and identities which consolidate its power and its sense of self. As-

Saidi (2014) states 'The empire's power rests in its ability to name, to label, to categorize, and to define the world according to its own whims…' (p.102).

The name of Ahmad reflects the attitude of the West towards the colonized. It bespeaks of the perceptions of superiority and power of the West primarily in their colonial quest. To suggest an individual is mad, is basically to erase the person. Madness then encompasses Saidian interpretation of how the Occident thinks about the Orient: primitive, irrational, backward, despotic and stupid. This representation is necessary for the eventual justification of colonization. Donze-Magnier (2017) declares that the perceived superiority of the West in the discourse of Orientalism depends on the image of the Orientals as inferior and backward hence the need for domination inherent in colonization. This means, the rendering of Ahmad, in this sense as an object of colonization, as degenerate, creates the necessity of help and guide. As a madman, his sense of self and being are disrupted. The colonizer in the form of the Orientalist becomes a necessity for the colonized whose existence is otherwise untenable. Ahmad's case demonstrates, that the colonized in his unstable condition of degeneration requires the colonizer for his own good.

As the case above shows, the West's quest to control the colonized regions and people is grounded on necessity. The condition of the colonized calls for assistance which can only be lent through what is perceived as colonization. The representation of Ahmad as 'mad' shows how the West in their intervention to non-Western regions interpret their efforts as redemptive of otherwise degenerate people and conditions. A mad man needs a guide and a helper. As such, Mr. Jack Levy, is fittingly Ahmad's guidance and counselling teacher at Central High. He represents the West and their endeavor to guide and control the East. The profession of Jack Levy amplifies the madness of Ahmad. As a guidance and counselling teacher, Jack performs the role of guiding the 'mad' Ahmad. The construction of these two characters creates an imbalanced relationship in which one character is supposed to guide the other. Here, the guidance of Jack is more important to Ahmad and not the other way around. This depiction echoes Allagbe (2016) proposition that the narrative technique of naming is also a reflection of the author's attitude. The attitude in this case constitutes the idea that it's the East or the perceived colonized people who require the help and the assistance of the West. It is Ahmad who needs the guidance of Mr. Jack Levy even if he does not recognize it.

In the binary construction of Ahmad and Levy, there is an emphasis on the guidance and supervision of Jack which presupposes the superiority and centrality of the West. This is so because, the depiction of Ahmad as *unintelligent* in the sense that he is mad necessitates a guide who is *intelligent.* The unintelligent versus intelligent dichotomy is the operational logic of colonization which depends on the assumption of the colonizer being superior. Tyson (2016) avers 'the colonist ideology is based on the assumption of the colonizer's superiority…they see themselves at the centre, the colonized at the margins.' Seen from this angle, the guidance teacher is depicted as intelligent by virtue of his guidance to one whose name have denotative and connotative insinuations of madness.

The relations of power between Ahmad and Jack can further be discerned in the interpretation of the underlying meaning of the character name Jack as used in *Terrorist.* The endeavor to uncover such a meaning relies on Biblical allusion, a stylistic strategy that is necessary in this quest. Abrams (1999) defines allusion as 'a passing reference, without explicit identification, to a literary or historical person, place, or event, or another literary work or passage' (p.9). Abrams perceives allusion as an indirect reference, rather than explicit. Here, possession of basic appreciation of the referent material necessary in the uncovering of object's meaning.

Harmon (2015) suggests a triad interplay of the author, his text and readers as necessary in the interpretation and analysis of allusion. The scholar utilizes what she calls 'Eco's conciliatory triad of interpretation' which includes, 'intention of the author, intention of the reader and intention of the work.' However, the scholar clarifies, more often, the intention of the author and perhaps even of the work may not be available, or even if available, its understanding and interpretation may vary across diverse readership. It is the case then, that how a particular instance of allusion is analyzed largely depends on 'intention of the reader.'

In relation to Jack Levy in *Terrorist*, the study relies on allusion to determine the meaning and significance of this name. This quest also utilizes Harmon's (2015) third perspective allusion analysis, that is, the intention of the reader. In this endeavor, reference is made to Christian doctrine where the name Jack/Jacob has its roots. In the novel, Jack himself makes reference to the biblical allusion relevant in the analysis of his name, when he notes, '…poor Isaac, the trusting shmuck, having been nearly killed by his own father was as an old blind man tricked out of his blessing by his own Jacob and his own wife, Rebecca…' (p. 24).

The Bible has an account that explains how a character named Jacob, tricked his father into blessing him instead of his older brother, Esau. In the analysis of this Biblical episode, Anderson (2010) proclaims Jacob's trickery as a 'phenomenon of divine deception in the Jacob circle' (p.1). As it will be referenced later, Anderson's study elaborates multiple instances of deceptions and trickery of Biblical Jacob which have implication on the depiction of the character of Jack in the text under study. It is through Jacob's trickery that 'God chose to continue His Abrahamic Covenant' through him (JACOB, n.d). By linking the textual Jacob to the Biblical Jacob, the phenomenon of trickery, deceit and deception become relevant themes analyzable in the context of colonization. As a representative of the colonizer, the textual Jacob highlights the extent to which the West are perceived to have weaved their colonial discourse with deceit and lies that eventually culminated to exploitation of the colonized people. But as the case of Jacob in the Bible shows, despite such perceptions, both Jacob and the West ultimately perform roles that furthers positive goals.

The centrality of Biblical Jacob based on his special role in the fulfilment of God's covenant finds parallel with Jack Levy in the text. By virtue of his role in the fulfilment of Abrahamic covenant, Jacob becomes special, important, central and superior. These virtues are also attributable to Jack Levy in the text. The centrality of Biblical Jacob in guiding God's

covenant to fruition is mirrored by the textual Jack Levy who symbolically guides the misguided Ahmad who represents the East.

There are parallels between the special roles played by the Biblical Jacob and the textual Jack Levy. The comparison of these roles reinforces the meaning of the name Jacob as 'important, special and superior.' Throughout the text, Jack Levy displays an outsize interest in the welfare of Ahmad. He tells Teresa Mulloy, Ahmad's mother, 'You've got to help me to get Ahmad's future more in line with his potential' (p.90). This interest in the welfare of Ahmad represents the interest of the West towards the East. Even when distrusted as is the case with Ahmad, the purity of the motive is not sullied. For Jack, Ahmad possesses a potential which through targeted guidance could lead to his success. His guidance is focused on Ahmad's potentials. This then undercuts a persistent criticism that the West is selfish in its dealings with the East.

The major role Jack plays in Ahmad's life is to attempt to guide him away from his worst instincts. This role is prominent when Jack Levy successfully convinces Ahmad to abandon a terrorist plot which had the potential to cause massive causalities. Nudging him away from the plot, the guidance counsellor tells his student:

I am betting you won't set it off. You're too good a kid. Your mother used to tell me how you couldn't bear to step on a bug. You'd try to get it onto a piece of paper and throw it out the window' (p.296)

The emphasis here is on the fact that Jack Levy is an adult, a guide who know more whereas Ahmad is a 'kid' who needs to be advised and controlled. But his guidance is focused on the good of Ahmad. He appeals to Ahmad's convictions which ultimately shakes the student's resolve to go through with the terrorist plot. In this manner, Jack Levy not only saves Ahmad from himself, but also the potential victims to the attack. This incident reestablishes the importance of Jack Levy as a saviour. His superiority as encapsulated in his Western representation presents him as a force for good. In a way, the West is depicted as only interested in the wellbeing of the East. They do not see their mission as exploitative. Rather, they perceive their mission as guidance towards the realization of the perceived colonized's people potential and promise.

The specialness and importance of Jack Levy highlights the negation and marginality of Ahmad. Marginality, according to Ashcroft *et al*. (1998), relates to positionality and power. This implies, entities are described as marginal if their access to power is limited and denied. Mart et al. (2010) finds Said's *Orientalism* as a work in which the Orientalists '…regarded their subjects as inferior to Westerners, and in general, backward and in need of European authority and guidance' (p.367). Accordingly, the West typically present themselves as the guides, enlightened and civilized while the East, uncivilized and trapped helplessly in debilitating superstitions and primitivity (Falola, 2009).

4.4. Hegemony and Discourse in Terrorist

Hegemony and discourse are two critical concepts at the heart of Said's *Orientalism*. He formulates his body of work on the foundation of the Italian Marxist Antonio Gramsci's notion of hegemony and the French theorist, Michel Foucault's idea of discourse (Jansen, 2008; Walkerdine, 2017). The fundamental premise of hegemony, as elaborated by Gramsci, entails the control of one social class (dominant) against another(dominated) on the basis of the former's consent (Im, 1991; Herrmann, 2017). Discourse as used by Foucault and adopted by Said, deals with the notions of power, knowledge and hegemony (Jansen, 2008).

In *Terrorist*, hegemony and discourse constitutes other avenues of authority, guidance and superiority of the West against the East. The concepts form the basis upon which the Occident or the West claims the centre. In relation to Shaikh Rashid, who is Ahmad's religious teacher at the mosque, Moosavinia et al. (2019) write, Foucault 'defines discourse as a system of statements by which a dominant group in societies constitute the field of truth by imposing specific knowledges, disciplines and values upon the dominated groups' (p.183).

In the text, Shaikh Rashid is examined to determine how he constructs the knowledge which he imparts on Ahmad. This knowledge which functions as the ultimate truth is connected to his position of power in relation to Ahmad. Discourse then is intimately connected to power and knowledge (Powers, 2015; Zhao, 2017). As a constituent of power and therefore an aspect of the dominant, discourse determines the creation and distribution of the perceived truth. Such truth can function as an element of oppression enacted by the dominant against the dominated. Discourse then, 'is interwoven with power and knowledge to constitute the oppression of those 'others' in our society, serving to marginalize, silence and oppress them' (Letseka & Pitsoe, 2014, p. 25). However, as is the case with Shaikh Rashid in the text, discourse and hegemony is created by the dominant entities in societies.

Said (1978) adopts Gramscian notion of cultural hegemony and Foucauldian concept of discourse to enunciate diverse and complex modes of the Occident's domination of the Orient. This is evident in *Terrorist* where Shaikh Rashid represents the Occident while Ahmad stands for the Orient. Their relationship depicts what Said describes as Occident's use of hegemony to control and dominate the Orient. Said explains how Gramscian notion of hegemony operates at the level of superstructure to effect voluntary cooperation of the dominated:

Culture is to be found operating with civil society, where the influence of ideas of institutions, and other persons work not through domination but by what Gramsci calls consent. In any society not totalitarian, then, certain cultural forms predominate over others, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony, an indispensable concept in the understanding of cultural life in the industrial West (p.13-14)

As Said posits, hegemony operates at the superstructure and not at the base. The superstructure is a theoretical concept postulated in Marxism which proposes that society is divided into two, namely the base and the superstructure (Cole, 2020). Accordingly, the base constitutes the economic aspects while the superstructure deals ideology, culture, religion, identities among others. Todd (1974) observes that Gramsci reformulates his conception of superstructure and

extends it to include the political society and the civil society. The former category constitutes coercive forces such as the military which function to compel conformity. The latter includes, 'civil society,' mainly private organizations (churches, newspapers, mass literature, etc.) operating an ideological hegemony and creating the 'spontaneous' consent of the people for the prevailing social order' (Todd, 1974, p.151).

In *Terrorist,* the relationship between Ahmad and Shaikh Rashid reflects discourse and hegemony at play within a postcolonial framework. As previously noted, Ahmad is raised by a single parent after his father abandons his family. It is the absence of his father that influences Ahmad to join the Islamic religion. This is after 'he had heard about in the chatter of his black classmates concerning their mosques, their preachers who 'didn't take none of the man's shit'' (p. 99). It is here that Ahmad encounters Shaikh Rashid, his 'teacher at the mosque' (p.99) as well as his 'surrogate father' (p.13).

The fact that Ahmad begins his Qur'anic lessons at 'age eleven' (p.42) comments on his inferiority in relation to Shaikh Rashid who was 'much older than Ahmad' (p.7). Equally important, is the fact that, for Ahmad, '…the mosque took him in as a child of eleven; it let him be born again.' (p.99). The idea of being born again suggests a transformation in the character and being of an individual. In this sense, the act of being born again implies a transition.

The transition of Ahmad is predicated on the religious discourse that is imparted on him by Shaikh Rashid in which, 'For seven years Ahmad has been coming twice a week, for an hour and a half, to learn the Qur'an' (p.101). Since in religious parlance the act of being born again entails notions of change (Piper, 2009), it is necessary to affirm that, the tutelage of Shaikh Rashid is what necessitates Ahmad's transformation. Thus, as Letseka and Pitsoe (2014) note that discourse 'generally means written or spoken communication' (p.24), the transformation of Ahmad is affected by the religious discourse through the Qur'anic learning propounded by Shaikh Rashid. It is based on the knowledge and truth of the Sheikh.

The transformation of Ahmad through his exposure to Islamic teachings, constitute one aspect of Shaikh Rashid's control and influence on him. It is evidence to the role the Shaikh plays in influencing Ahmad's transformation. His student's transition is attained through the discourse he creates. In describing Ahmad as 'transformed' the necessity of Shaikh Rashid's discourse which performs the function of a bridge is underlined. His position of power in relation to Ahmad symbolizes the West vs the East binary in which the former controlled and dominated the latter through a discourse that stressed its superiority

It is discourse that sought to 'transform' the thoughts of the colonized into accepting the superiority of the West (Said, 1978). Commenting on power and knowledge in Foucault's discourse, Azani (2014) opines, 'Discourse can be seen as a way of looking at the world through the view that has been altered by power and knowledge' (p.428). Ahmad's transformation is based on the knowledge imparted on him by Shaikh Rashid, which as Azani claims, has altered his world view. The cultural discourse developed by the perceived colonizers altered the mental images of their subjects' selfs. El Aidi and Yechouti (2017) contend that Said analyzed Orientalism as a 'hegemonic discourse' through which the West was able to control the Orients. Further, the scholars observe, 'Said follows Gramsci in arguing that it is through culture and ideology that the Western powers promote certain ways of thinking which legitimizes their invasion of the Orient' (El Aidi & Yechouti, 2017, p.1).

Weedon (1987) thinks that Foucault's discourse has a broad-spectrum character. He sees in Foucault's discourse, a creation of knowledge which goes hand in hand with social aspects of individuals and their perceptions of the self. This implies discourse is vital in the formulation of one's identity and his sense of being. In relation to his subjectivity, discourse affects the perspectives that one develops. Since truth, knowledge and power are inextricably connected (Ali, n.d), the centrality of Shaikh Rashid in *Terrorist* in terms of influencing the transformation of his student Ahmad is incontestable. This is especially so given the power relations of the two subsumed in the father/teacher status of Shaikh Rashid in relation to the student status of Ahmad.

Described as 'slight and slim as a dagger, with a dangerous slyness about him...' (p.145), the Shaikh possess unparalleled authority over his student. The fact of being a teacher and a father affirms that. The image of 'a father' and 'a teacher' evokes connotations of power and knowledge. It reflects a skewed relationship between Shaikh Rashid and Ahmad which sets the stage for the control and domination of the latter by the former. Masculinity (Shaikh as a father) and knowledge (Shaikh as a teacher) constitute the very epitome of unchallengeable and unassailable Western authority. These are the core concepts at the centre of the Western hegemonic control of the East.

Therefore, viewed from this narrow lens, the Shaikh is an embodiment of Western hegemony. By virtue of being ascribed the image of a father and a teacher, this character assumes the capacity to 'represent, to dominate and define' (Said, 1978). The nature of his power is a contrast to his student, Ahmad, who is naïve and innocent. He is responsible for transforming Ahmad through the discourse which he expounds.

The superiority of Shaikh Rashid speaks of the power of the West in contrast to the powerlessness of the colonized. The imbalanced power structure inherent in the split image of teacher/student as represented by Shaikh Rashid and Ahmad reflects the West vs East divide. In colonialism, the colonized subjects were considered as ignorant and needful of civilizing knowledge of the colonizer. They were passive objects to the colonial discourse which was imparted by colonialists who assumed a dominant role in the relationship. Similarly, Shaikh Rashid is a teacher at the mosque hence the giver of knowledge, which as shown in the foregoing, in discourse, knowledge is synonymous with power. It is this power that the Shaikh leverages on to create Ahmad's subjectivity. Arribas-Ayllon and Walkerdine (2017) states 'Discourse refers to institutionalized patterns of knowledge that governs the formation of subjectivity' (p.110).

Subjectivity as it relates to the character of Ahmad in *Terrorist*, is a relevant theme in postcolonialism. In the West vs East symbolic relationship between Ahmad and Shaikh Rashid, the notion of subjectivity arises as a postcolonial term which describes aspects of subject and subjectification. Werbner and Werbner (2002) understand postcolonial subjectivity

as 'a matter of subjugation…determined by discourses' (p.3). From this perspective, a colonized entity is subject to a dominant discourse which is responsible for subjugating it. This explains Ahmad's subjugation to the authority of the Shaikh expressed in the religious teachings which situate him as a student and therefore minor and inferior, both literally and conceptually. The scholars further evince, 'marginalization, dispossession and exploitation form the grounds of subjectivities' (Werbner & Werbner, 2002, p.4). Marginalization is the primary condition of Ahmad given his diminished and disempowered status in this relationship.

The marginality of Ahmad through the dominant discourse propounded by Shaikh Rashid is founded on his subjectivity. It relies on the assumed superiority of the Shaikh who represents the West. Viera (2018) notes that subjectivity in a postcolonial condition is 'dominated by the cultural values and identity markers associated with Western coloniality, in which the colonized people were perceived as inferior and in need of permanent tutelage' (p.144). In the text, Ahmad is tutored by the Shaikh from a young age, and in the process influencing his identity and subjectivity. In this sense, his subjectivity is a mirror image of his superior tutor who has sought to mold his student according to radical ideology that culminates in the perpetuation of a terrorist attack. Treacher (2005) asserts that 'subjectivity is shaped by postcolonial relations and ideologies' (p.49). This is evident as Ahmad is shaped according to an ideology of the Shaikh. The end product is not whom he is, but rather, a representation of the discourses he is exposed to. Burney (2012) asserts that 'in colonial discourse, the subjectivity of the colonized is revealed in the gaze of the imperial other' (p.192).

Explaining how the identity of the colonized is molded in the image of the West, Bick (2015) observes 'in the constitution of colonial subjectivity, the colonized culture becomes absorbed by the dominant culture and re organized into language of the hegemony' (p.8). When analyzed from this perspective, Ahmad is seen as advancing the cause of the colonizer in his desire to perpetuate terrorism violence. From the age of eleven, Ahmad has been going 'to the mosque for his 'biweekly Qur'anic lessons' (p.97) conducted by Shaikh Rashid. The mosque is a place of learning and knowledge. But it is the nature of the knowledge in this setting that becomes of interest for as expounded, knowledge in Foucauldian discourse, cannot be innocent, rather, it is intertwined with power. Foucault, Zhao (2017) claims, 'explores ways in which power and knowledge are connected in the production of subjectivity and identity in terms of discourse' (p.375).

Ahmad's later embrace of radicalism and extremism mirrors the theology of his master. This represents a concrete realization of his subjectification within the analysis of subjectivity. Cowles (2007) argues, 'the colonial subject is a 'subject' in the sense that the people of a kingdom are subjects of the king; the colonized are subjects of the colonizing power' (p.29). The relations in the Mosque between Ahmad and the Shaikh reveal that the former is a subject of the latter within Cowles' postulation. His subjectivity constitutes what Vieira, in the analysis of Lacanian notion of 'mirror image' describes as 'identification with an idealized image of a superior other' (Viera, 2018, p.150). In this manner, Ahmad is not who he is; rather, he is what others (Shaikh Rashid) want him to be. Commenting on this scenario, Treacher (2005) contends, 'colonized subjects are precisely that-subjects to the desires and needs of others' (p.44). As Ahmad reveal, the colonized are what they are through hegemony established by the colonial discourse.

In the mosque, the relationship between Shaikh Rashid and Ahmad illustrates an interplay of knowledge, power and discourse. In his intention to use Ahmad in a terrorist mission, the Shaikh informs him, 'It would involve a *shahīd* whose love of God is unqualified, and who impatiently thirsts for the glory of Paradise. Are you such a one, Ahmad?' (p.234). This proposal is advanced after many years of Ahmad's exposure to Shaikh Rashid teachings. As noted in the foregoing, the period is seven years of Ahmad's Qur'anic learning under Shaikh Rashid. The import of this is that, the Shaikh needed to prepare his student. He needed to convince him that eventually, when called upon for this action, it would be for his interest. This then becomes religious indoctrination and brainwashing for the purposes of Ahmad being used in a terrorist mission. The long period of time taken to prepare him mirrors the notion that Orientalist discourse was used to set the ground for the eventual colonization (Said, 1978).

As the case of Ahmad's religious indoctrination affirms, discourse is important in achieving a hegemonic relationship between the West and the colonized. Moosavinia *et al*. (2019) explain how 'Orientalism was a rationalization of colonial rule…colonial rule was justified in advance by Orientalism' (p.184). Before Ahmad is informed that he has a role to play in the terrorist mission, he is exposed to many years of religious learning under Shaikh Rashid. His training is part of preparatory ground. This mirrors back to the colonial rule which was preceded by mainly missionary work. Ahmad's religious training therefore represents the Orientalists missionary work that laid the ground for the eventual colonization.
In the missionary phase, the colonized subjects were transformed from primitive and backward cultures to civilized Christian subjects. Their transition in the hands of the missionaries marked a cultural transformation. It also meant, their acceptance of the West as superior which by implication reasserted their inferiority. Similarly, for Ahmad, it is after his religious training that Shaikh Rashid proposes to use him as a tool in a terrorist violence. Ahmad's consent to Shaikh Rashid's plot is easier because he is trained to think that the Shaikh acts in his best interests. He is like a missionary trained convert who welcomes the occupation and exploitation of the West whom he believes are out to rescue him from darkness and primitivity. Assenting to the control and domination of a superior entity demonstrates the success of the former's discourse. It also affirms the superiority of the controlling entity, who in the colonial discourse refers to the West.
Im (1991) holds that, 'consent can be obtained through a process of massive indoctrination or ideological predominance over the subordinate classes' and 'endless production of false consciousness or ideological mystification' (p.124). According to this scholar, false consciousness is a Marxist concept which explained how the ruling class maintained their control by falsely persuading the proletariat that colonization served their interests. This case is similar to Ahmad who Shaikh Rashid has convinced that the proposed terrorist act would serve his interests, for among other things, he would be rewarded.

The theology of rewards for terrorism violence is part of the 'endless false consciousness' which Shaikh Rashid has brainwashed and indoctrinated Ahmad with. It is a discourse that speaks of violence as '…our war for God' (p.234) and being a holy cause, '…God never deserts those who wage war on his behalf'. (p.271). Rather, he rewards them. As such, '...Only the unbelievers fear death absolutely' (p.185). But true believers in mold of Ahmad, are unafraid of death through violence because 'They know that Paradise awaits the righteous' (p.174).

Ideology for Marx, belonged to the superstructure whereas for Gramsci, it was categorized under civil society, but in both cases, ideology constituted a non-coercive measure to extract hegemony of the ruled (Im, 1991). Pihlaja and Musolff (2018) state that power relations are part of ideologies which then are 'established and renegotiated in and through discourse' (p.381). The scholars define ideology as 'a set of evaluative beliefs and attitudes regarding socially relevant topics, including language itself, which is constructed in the process of discourse' (Pihlaja & Musolff, 2018, p.382).

For Powers (2015), ideology has to do with how people imagine they relate to their real life. She asserts 'ideology is an unacknowledged value system operating in a systematic manner' (p.19). It is the case then, that Sheikh Rashid leans on a radical ideology to promote particular discourse which ultimately secures the consent of Ahmad to participate in a terrorist mission without coercion or propulsion.

The case of Ahmad and Shaikh Rashid demonstrates how discourse is central in securing hegemony which facilitates the success of Orientalism or colonization. It is through discourse that Ahmad is fed the knowledge about the rewards of committing terrorism violence. This knowledge convinces him, without force, that his participation in the plotted terrorist mission is in his best interest. It is important to emphasize that the Shaikh has an interest in the proposed terrorist mission. Its success depends on persuading Ahmad to participate it. Similarly, the West has an interest in its general domination of the East. The success of their quest in this mission also largely lies with cooperation of the colonized groups. The case of Shaikh Rashid and Ahmad points out how a dominant group can leverage on its superiority to create a conducive environment for furtherance of its mission. Hegemony and discourse play a role in the creation of such an environment. This partly explains the success of the West in their quest to dominate other parts of the world. A promise of rewards, the notion that willingly submitting to a dominant entity is in the interest of the dominated, is the centrepiece of the West's domination of the East.

The narrative of rewards in the relationship between the dominating and the dominated is key in Shaikh Rashid's success towards convincing Ahmad to be part of a terrorist mission. One particular form of reward that Ahmad and many like him, the would-be terrorists, are promised, is the reward of virgins in heaven. Because of this presumed reward, Ahmad's teacher, Shaikh Rashid informs him, 'There are many others eager for a glorious name and the assurance of eternal bliss. The Jihad is overwhelmed by volunteers even in this homeland of evil and irreligion' (p.237). Mr. Jack Levy appears to mock Ahmad regarding this reward, saying, 'Tell me about the virgins. The seventy-two virgins who will minister to you on the other side' (p.304). Mr. Levy's line of inquiry mirrors Joryleen's who earlier had also sought Ahmad's input in relation to the supposed paradisaical feminine bliss, when she says, 'what about all them virgins on other side? What happens to purity when those young-men martyrs get there, all full of spunk?' (p.70-71).

It is evident that Joryleen and Mr. Levy are ridiculing this supposed holy bliss to be partaken in Paradise by those who commit acts of violence while on earth. They see this as a reflection of irrationality and in Ahmad's case, a reaffirmation of his madness. Once again, this character is reaffirming the inferiority of those he represents: the East. He comes across as gullible and intellectually fragile. His weakness in character serves to enhance the strength and power of his teacher, who in a narrow sense, represents the West.

However, the knowledge that Ahmad has been imbibed with is what compels him to embrace the supposition of virgins as rewards for his intended violence. This is the knowledge/discourse that secured his hegemonic subordination to Shaikh Rashid. He willingly consents to Shaikh's control and manipulation. Since power and knowledge are related, Letseka and Pitsoe (2014) opine that through discourse, knowledge and power, the ruled end up with 'casual acceptance of the reality with which they are presented' (p.24). The reality which Ahmad has been presented suggests his labour of violence translates to a heavenly reward. Hutcheon (1991) contends that, discourse is a strategy for domination and not an apparatus of force. Ahmad Mulloy's consent to the commission of the plotted violence is not coerced but is inbuilt into discourse that Shaikh Rashid has subjected to him since his childhood. This is now part of his identity.

There are parallels between the notions of reward for terrorism violence and the nature of hegemonic relationship between the West and the colonized. The supposed reward for terrorism violence which secures the consent of Ahmad in the text under study is synonymous with the supposed benefits the colonized people are promised by their cooperation. Since hegemony is premised on the consent of the ruled (Im, 1991; Herrmann, 2017), it is necessary to examine the nature of this consent as is the case with Ahmad in *Terrorist.*

As hypothesized from the foregoing, the notion of reward is central in securing consent. Through reward, the consenting party believes its interests are served. According to Said, discourse enables the hegemony of Occidents over the Orients because it persuades them that colonization of the West is good for them (Said, 1978). The supposed benefit of West's domination becomes the central basis upon which a hegemonic control is developed. In other colonized regions like Africa, colonization was justified on the perceived benefits of civilization of Africans from their backward cultures (Ngugi, 1986). These cases demonstrate that Orientalism and colonization depends on some form of promise, normally a misrepresentation, to actualize their cause.

The case of Ahmad in *Terrorist* being promised rewards in the aftermath of committing a terrorist act mirrors the colonial condition where hegemonic control is secured on the strength of presumed benefits for the colonized. Lull (1995) states, 'Hegemony implies a willing agreement by people to be governed by principles, rules, and laws they believe operate in their best interests, even though in actual practise, they may not' (p.34). Barbero (as cited in Lull, 1995), similarly notes,

'one class exercises hegemony to the extent that the dominating class has interests which the subaltern class recognizes as being in some degree their interests too' (p.35). As it is evident in these illustrations, the colonized can be lulled by a colonist discourse, to believe they benefit from it. It is the belief that the colonial condition is benefiting to the colonized that convinces them to consent to an imperial enterprise (Said, 1978).

If hegemony is based on consent as analyzed above, then it must proceed through manipulation. The promises and rewards presumed to accrue to the ruled are misrepresentations designed to create a false consciousness among the colonized so as to guarantee continued cooperation and acceptance of their colonized condition. The thematic portrayal of manipulation and exploitation in *Terrorist*, therefore serve to highlight the nature of consent inherent in a hegemonic relationship between the West and the East. However, from a Western perspective, the manipulation is not necessarily wrong if it serves to fulfil certain interests.

In the era of active imperialism, the colonial enterprise was largely conducted on the basis of manipulation. Dirar (2007) argues, in colonialism, the 'colonial administration devised a successful policy of social and political manipulation revolving around ethnicity, religion and social stratification' (p. 258). This means, the conduct of the West imperialism is overly reliant on manipulation and exploitation as a strategy to compel the consent of the colonized. As Dirar contends, the manipulation of the colonial system is all encompassing in its quest to exert a hegemonic power. It straddles religion, ethnicity and other societal elements. Also, the system is exploitative even as it creates a façade of voluntary cooperation of the colonized (Stoddart, 2007).

In Orientalism, Said was of the view that 'The subaltern people were so manipulated that it did not even occur to them to question the dominant system of rule which came to be seen as normal' (El Aidi & Yechouti, 2017). Having been subjected to a prolonged state of manipulation and exploitation, El Aidi and Yechouti suggest, the Orientals orient themselves to their condition which they begin to accept as desirable and natural.

In *Terrorist*, Ahmad is manipulated into accepting a role which ultimately serves the interest of Shaikh Rashid. Since the power relations between Shaikh Rashid and Ahmad is skewed in the direction of the Shaikh, the student is deliberately molded into a persona, character and vessel that advances a hidden agenda for the Shaikh. The agenda entails manipulating Ahmad to commit a terrorist act which serves unstated interest of the Shaikh. Yet at all times, Ahmad is convinced that his actions are beneficial to himself.

When he forfeits further formal education, Ahmad informs Mr. Jack Levy that that was the decision of his teacher at the mosque, the Shaikh. Pressed for a reason, he reports, 'He (Shaikh Rashid) said the college track exposed me to corrupting influences-bad philosophy and bad literature. Western culture is Godless' (p.38). In this case, Ahmad is shown to be a vessel that is controlled and manipulated by the Shaikh. A consequential decision such as one involving his schooling is determined by his teacher at the Mosque. Initially, Jack had felt, 'the boy (Ahmad) speaks with a pained stateliness; he is imitating some adult he knows, a smooth and formal talker' (p.34). As the student reveals later, the person he is imitating is Shaikh Rashid, his teacher at the mosque and also a symbol of the colonizer or Orientalist.

In his mimicry of Shaikh Rashid, Ahmad reveals the underlying operations of the colonial discourse he is immersed in. This desire to project to himself the attributes of his exploiter and manipulator demonstrate the complementarity of mimicry and hegemony in the colonial discourse. In Postcolonialism, mimicry refers a practise among the colonized people in which they mimic or copy such attributes as language, customs, attitudes and beliefs of the colonizer (Kumar, 2011; Singh, 2009). For Fanon, mimicry is a negative attribute for it results from the inferiority complex of the colonized having been exposed to a dehumanizing colonial discourse which damaged their mental states (Mondal, 2014). However, for Bhabha, mimicry can perform a subversive role against the colonial discourse for in imitating the colonizer, the falsity of their authority is exposed (Ashcroft *et al*., 1998).

In relation to Ahmad in *Terrorist,* his deference to and mimicry of Shaikh Rashid testifies to the magnitude of his subservience to his master. Viera (2018) asserts, 'Postcolonial subjects are motivated by an unconscious and anxiety-driven desire to imitate their former colonial masters' (p.151). For Ahmad then, he is completely imprisoned to the discourse propounded by Shaikh Rashid. This explains why, even though conscious of being manipulated, he still cannot muster the confidence to rescue himself from the condition. So, when the Shaikh presents him with the opportunity to call out his manipulation and exploitation, Ahmad hesitates,

'If there is any uncertainty in your heart, dear boy, speak it now, without penalty. It will be as if this conversation has never taken place. I(Shaikh) ask from you only silence, a silence in which someone with more courage and faith may carry out the mission.' The boy knows he is being manipulated, yet accedes to the manipulation, since it draws from him a sacred potential. 'No, the mission is mine, though I feel shrunk to the size of a worm within it.' (p.237)

Satisfied, later, the Shaikh remarks, '…excellent, you don't feel manipulated by your elders?' (p.270). To this, Ahmad responds, 'Of course not. I feel wisely guided by them' (p.270).

Ahmad's situation indicates how in a hegemonic relationship between the West and the colonized, it is difficult for the colonized to perceive their condition and work to extricate themselves from it. In a way, they are enslaved to a reality which is created by a dominating colonizing entity. Stoddart (2007) observes, 'hegemonic power works to convince individuals and social classes to subscribe to the social values and norms of an inherently exploitative system (which) relies on voluntarism and participation' (p.201). Therefore, even as he discerns the exploitation of Shaikh Rashid Ahmad is entrapped. His mother, Teresa Mulloy, observes,

'Ahmad often returns disturbed from one of their sessions,' she says. 'I don't think the man— I've met him, but just barely— shows enough conviction to satisfy Ahmad. I know my son is eighteen and shouldn't be so naïve, but he still expects adults to be absolutely sincere and sure of things. Even supernatural things' (p.88).

Here, Teresa Mulloy touches on the deceit of Shaikh Rashid who enlists Ahmad as an ally in terrorist mission that serves his unstated interests. The Shaikh's hesitancy in relation to Teresa's stated 'supernatural things' point to the unreliability of the reward narrative which he relies on to secure the consent and participation of Ahmad. But more significantly, the deceit serves to expose how the colonizers are deceptive in the supposed rewards of their colonial enterprise. The notion that colonialism is beneficial to the colonized people as perpetuated in the colonial discourse, is shown through Ahmad and Shaikh Rashid to be deception and manipulation designed to extract a hegemonic control of the colonized people. But from the perspective of the West, it demonstrates the success of the Western domination of the East through methods are less exertive and costly. In a way, the success of discourse and hegemony illuminates the superiority and the power of the Occident or the West.

In the text, another character who also advances the theme of exploitation manifested through discourse and hegemony is Joryleen Grant in her relationship with Tylenol Jones. This character serves to reveal how hegemonic control which as shown in the foregoing discussion, is intertwined with domination and power. Of Joryleen, Ahmad thinks, '…he arouses curiosity in her. She wants to get close to smell him better, even though She already has a boyfriend, a notorious 'bad' one. Women are animals easily led; Ahmad has been warned by Shaikh Rashid' (p.10). Joryleen's relationship with her 'bad' boyfriend exhibits aspects of exploitation tied to hegemony.

Tylenol Jones, for that, is an exploitative and dominant partner in his relationship with Joryleen. He was named thus after 'His mother, having delivered a ten-pound infant, saw the name in a television commercial for painkiller and liked the sound of it' (p.15). In this sense, Tylenol by his dominant nature, is a symbol of the Orientalist colonizer. His association to television commercial and painkiller establishes this symbolism.

Television commercials promote-though typically exaggerate-positive aspects of a product so as to enhance consumption. They are at the heart of commercialism and capitalism which are the defining features of the West. As for the painkillers, the drugs are thought to induce brief reprieve from discomfort without addressing the substance of the problem. So, in this sense, painkiller may lull one into a false sense of normalcy without tackling the core root of the problem. This is a key tenet of colonialism and hegemony. It sought to convince the colonized that the enterprise would result to enhancement of their overall being, yet underneath, it created protracted and enduring issues of indigenous cultural annulment and debauchery.

It is significant that, both Ahmad and Joryleen-representatives of the marginalized-are victims of Tylenol's aggression, another aspect of the powerful West. This character represents the West. Ahmad thinks Tylenol 'is just a robot of meat, a body too full of its juices and reflexes to have a brain' (p.17). This thinking points to his contempt of the dominant West whom he considers exploitative. In his union with Joryleen, Tylenol exploits and uses her as a sex worker in order to raise money. But just like Ahmad, Joryleen is represented as incapable of perceiving her exploited condition. The boyfriend refuses to get a job for his own money because,

'He thinks too big for any job. He has plans to be a big man some day and meanwhile asks me (Joryleen Grant) to put a little bread on the table. He doesn't ax me to work the street, just oblige the somebody now and then, usually some white man. When we're fixed up and settled down, he's gone to treat me like a queen, he says' (p.219)

As indicated from the foregoing, hegemony depends on some form of reward or promise. That the consent of the exploited in a colonial condition is securable on the presumption of his benefits. In Joryleen's case, she consents to her exploitation based on the promise that once her boyfriend is stable, he would treat her as 'queen.' It is this promise that convinces her to withstand mistreatment and violent relationship in the hands of her boyfriend. Joryleen informs Ahmad, that if she does not go through with sex arrangements her boyfriend occasionally arranges, and which are supposed to generate money for him, then he would 'beat the shit out of me…' (p.220). However, she overlooks all these and sticks in the abusive relationship since in her opinion, to be treated like a queen in the future, overrides her inconveniences of the present. This is apparent when Ahmad ironically attempts to wriggle her away from Tylenol, telling her, '…' suppose I told you to get away from Tylenol?' 'That is not so easy. He's my man.' Ahmad tries to understand. 'We seek to attachment, however unfortunate' (p.227).

Despite their apparent incongruence, the friendship and closeness between Ahmad and Joryleen disclose the manipulative nature of hegemonic relationships. The two are victims of different discourses but confront a similar fate. When questioned to name the individual who should be compensated as a result of his terrorist act, Ahmad settles on Joryleen, because the compensation, 'might help her to achieve freedom' (p.235). Ahmad's sense of freedom relates to Joryleen's liberation from the clutches of Tylenol exploitation. For Ahmad, this freedom is also symbolic of the deliverance of the dominated subjects from clutches of the dominant West. Joryleen's freedom is synonymous with the eventual enlightenment and illumination of the colonized subject. It entails the realization of the dark reality of colonization ushered in through a false consciousness of hegemony. This freedom directly corresponds to the motto of their school, Central High, which both Ahmad and Joryleen went, namely, 'Knowledge is Freedom' (p.200). Thus, to grant freedom, as Ahmad intents for Joryleen, presupposes a gain of knowledge, which as expounded, in Foucauldian discourse, also means power.

4.5 Hybridity in Terrorist

An analysis of *Terrorist* reveals that the relationship between the West and the East is underwritten by binaries and polarities expressed in the self-other dichotomy (Ashcroft *et al.,* 2004; Azani, 2014). The text contains hierarchical relationships which describe the superiority of the self/West against the inferiority of the East. In this sense, hybridity develops as a relevant concept in the analysis of West vs East relationships in the text.

Hybridity is a concept which entails the intermixing of antagonistic cultures (Mizutani, 2009; Mushtaq, 2010). In *Terrorist*, hybridity is analyzed in the context of the motif of impurities and uncleanness. This is the case because the nature of hybridity given the fact of cultural intermixing presupposes the formation of impure entities. Huddart (2006) notes that hybridity 'simply refers to the mixed-ness, or even impurity of cultures '(p.4).

Noting that a motif is ambiguous and contradictory in its connotations, Daemmrich (1985) still defines it as 'a subject, a central idea, a recurrent thematic element in the development of an artistic or literary work' (p.568). Daemmrich notes that a motif together with a theme, forms the basic components of literary works which 'clarifies and supports themes…consequently, it can express a basic idea and simultaneously develop a broader thought in a series of images that are interwoven into the text' (p.569). For Abrams (1999), a motif constitutes '…a conspicuous element, such as a type of incident, device, reference or formular, which occurs frequently in works of literature' (p.169). Talmon (2013) argues that in the interpretation and analysis of a motif, focus should be beyond the situation since, 'a motif represents the essential meaning of a situation, not the situation itself' (p.4). A motif can be perceived not just in terms of its permanence, recurrence, and persistence, but also how it interweaves with structure, organization, the themes and the entirety of the text in the uncovering of literary meanings and interpretations (Daemmrich, 1985). As a style, a motif is therefore central in the analysis and interpretation of a text in its entirety.

In the previous section, it was shown that naming technique in the character of Jack Levy or Jacob was a postulation of Western superiority. This was done by establishing a Biblical allusion with a character bearing the same name. Going back to the Bible, another important event in the life of Biblical Jacob finds reference to the textual Jacob which comments on the notion of hybridity in the context of impurities and contamination.

In Genesis chapter 32:27-28, the Bible records, 'And he said unto him, what is thy name? And he said, Jacob. And he said, thy name shall be called no more Jacob, but Israel.' In this scene, God compels a change in the name of his servant Jacob. The previous biblical account of this character bristled with trickery, deception and deceit among many other transgressions. This change of name could therefore be interpreted as God's way of aligning this character with grand duty of being the patriarch and rendition of the Jewish nation. Change of his name is designed to reflect the Biblical Jacob's new role as a fulfilment of God covenant and a departure from the deceitful Jacob of the past. In *Terrorist,* Jack Levy is also involved in the practise of changing of names. He says, 'My mother called me Jacob, but people call me Jack' (p.80). In fact, Jack himself 'had encouraged the world to make 'Jack' of 'Jacob' (p.24). The change of names has relevancy in the analysis of hybridity.

Changing of names is a pervasive practice among the Christians and it normally performs a transformative function. Baptism is a good example of name changing occasions among the Christians. Commenting on the transformative nature of baptism, Seaman (2017) explains the transformative nature of baptism, noting 'The baptismal waters are sometimes referred to as waters of regeneration. The waters not only drown our old selves, but regenerate, or recreate, us into disciples of Christ' (p.21). Ephesians chapter 5:26 sums up as follows regarding baptism: 'That he might sanctify and cleanse it with the washing of water by the word, that he might present it to himself glorious church, not having a spot, or a wrinkle, or any such thing; but that it should be holy and without blemish'

As above illustrations demonstrate, name changing Christian doctrine signals change. It is relevant to interpret the Biblical Jacob's change of names within the transformative framework which guides the Christian creed. As the book of Ephesians affirms, baptism and other instances of name changing always describe a symbolic transition normally from a state of evil and sin to a state of good and salvation. The idea of cleansing and purity therefore becomes necessary in the analysis of name changing in Bible. As the example of Saul elsewhere in the Bible and others disclose, name change heralds an unequivocal end to one state and therefore never encompass aspects of hybridity. This is the case since hybridity-which could mean a mix between the former and the current self- would undercut the central rationale of the very act of name changing. It would represent a failure of faith.

However, it is significant that Jacob's case involving change of name does not align with common tradition that guides the practice among the Christians. Yachin (2012) notes that 'Jacob is the only instance of a person (in the bible) being given a new name that does not cancel all use of the former…' (p.1). In Jacob's case, the change of name notwithstanding, references are still made to the old name. This shows that unlike other cases, Jacob's scenario is immanent with elements of hybridity where the former and the new are still in a partial state of existence. His change of name from Jacob to Israel, unlike other cases of similar nature does not indicate a complete break of the past. Cast in this light, it appears as if Jacob is negotiating a truce between his past and the present, a moment designated as hybridity of the Biblical Jacob. But in this form of hybridity, the character retains his former name. Despite acquiring a new name, Israel, Jacob is still referred by his former name.

This then is the context within which Jacob Levy of *Terrorist* finds his allusion and relationship to the biblical Jacob. The tendency to be referred by the old name 'Jacob' reflects the desire to safeguard the old identity against the expediencies of the present to acquire the new. Seen from this perspective, Jack Levy in the text, represents a character in the Bible who retains his old references despite the new reality. As a representative of the Western power, Jack Levy then reflects the Western desire to preserve their cultural purity despite the inevitable intermixing with the cultures of the colonized. Since hybridity implies some form of cultural dissolution in the face of interaction between the cultures of the colonizer and the colonized, it is the interest of the perceived superior cultural entity of the West to resist against this occurrence.

It is significant that Updike constructs Jack Levy to align with the unorthodoxical Biblical character. As Anderson (2010) describes the biblical Jacob being in a 'conflictual state' regarding his past and present (old evil past and the new good God inspired present) so does the textual Jack levy comes across. The biblical Jacob is described as 'a good example of

two conflicting natures in the heart of a believer' (JACOB, n.d). The conflicting natures in postcolonial analysis, represents the conflicting cultures of the West and that of the East or the colonized. While the West instinctively protects what it perceives as cultural superiority, the reality turns out that the contact between the cultures of the West and the colonized societies invariably result in some form of hybridity. This explains why both for Jacob in the Bible and Jack Levy in *Terrorist,* despite changes, there are still few references to the new identities. This means, the old cultural identities are not preserved in absolute and complete purity after contact with the cultures of the colonized societies.

Guignery (2010) and Huddart (2006) note that hybridity has shifting meanings. This suggests that, at the contact zones of interacting cultures, different degrees or levels of hybridity can be discerned. The contact between the cultures of the West and that of the colonized societies represent a clash of opposed ideologies. Thus, while the West in these interactions always attempt to safeguard their cultural identities, the colonized societies on the other hand promote the intermixing of these cultures.

Hybridity is therefore an anticolonial and anti-western ideology which seeks to subvert the assumptions of Western cultural purity. Citing the Indian experience as an example, Mizutani (2009) explains that the British colonialists resisted acclimatization and miscegenation so as not to contaminate their cultural purity. According to Merriam-Webster Online Dictionary (2020), miscegenation means a 'formal sexual relations or marital union between people of two different races' while acclimatization refers to the 'the act or process of changing something to fit a new use or situation.' From the Indian reference, Mizutani (2009) declares 'hybridity is necessary in upsetting the discourse of imperialism that would otherwise remain unmixed, uninfluenced by anything rather than itself' (p.7)

Since from a Western perspective, hybridity is built on the interaction between the pure (Western) and the impure (the colonized) cultures, all textual manifestations of hybridity, mirrors the interaction of pure vs impure or clean vs unclean. The expressions also take the form of good vs evil, acceptable vs unacceptable among other binaries that articulate the Orient vs the Occident divide. Thus, when in the text Jacob changes to Jack, the former self is supposed to indicate the evil, unclean or undesirable in contrast to the new self that embodies the good, clean and pure. But as the biblical example demonstrate, Jack Levy's transition is not complete nor clear. As it will be evident later, the complications of this transition prove, despite the best efforts, the West cannot attain a cultural purity in the face of cultural interactions. This is the basic premise that undergird hybridity discourse. Elmo Raj (2014) proclaims hybridity a 'stride of remonstrate and resistance in opposition to a domineering ideological and cultural colonial hegemony (p.125).

Jack Levy's hybridity is also discerned in his sexual relationships. On one hand, he is wedded to Beth who 'had gone along with their City Hall marriage even though, she had admitted to him that it would break her parents' hearts' (p.30). Beth's parents opposed this union because of their misgiving regarding the race of Jack. For Beth, 'the most extreme thing that ever happened to her was her parents refusing to show up at her civil wedding to a Jew' (p.125). Her parents had 'ridiculous Lutheran anti-Semitic prejudices' (p.262) which inevitably counted against her proposed marriage to a Jew. Jack's marriage to Beth therefore becomes an early experiment at hybridity. Even though this union is devoid of exuberance and excitement, Beth nevertheless feels it to be a 'happy though not quite conventional marriage' (p.126).

On his part, Jack is disengaged and unmotivated in his marriage. He is unhappy for 'his wife, Beth, a whale of a woman giving off too much heat through her blubber' (p.20) does not satisfy him. Jack's melancholy and distaste in marriage mainly stems from having a wife who is overweight and therefore unattractive. Beth is so fat that, 'A scent rises to her nostrils from deep creases between rolls of fat, where dark pellets of sweat accumulate; in the bathtub her flesh floats around her like of giant bubbles' (p135). At night, Beth's odor '…fills up the bed, a caustic exhalation from her deep creases' (p.159). Beth's weight is also an obstacle to sex positions that Jack would have preferred. He 'can't imagine her (Beth's) weight on his pelvis, or her legs spread far enough apart; they have run out of positions, except for the spoon, and even there her huge ass pushes him away like a jealous child in their bed' (p.159).

It is important to emphasize that despite his attitude, Jack is still committed to this marriage. He fulfils his responsibilities as a husband and a father. Beth herself 'knows he will never leave her' (p.122). Even in his clandestine interactions with Teresa he is never quite free. This girl friend to Jack always feels as if 'A guilty Jewish gloom weighs him down' (p.204). And she understands too, that he will never abandon his wife. This leads to the assessment that, as a representative of the West, Jack recognizes that their culture and identities are not perfect. He is aware of the flaws and shortcomings. Thus, when he looks at Beth, he confronts the problematics of Western identities. Yet in spite of this, he will always be committed to her. His fidelity and loyalty to Beth, her flaws notwithstanding will never waiver. Similarly, the Westerners are steadfast in the faith that even if their own ideologies are deficient, their trust in it remains. Their belief of superiority and dominance persists. Elizabeth therefore, represents the purity of the Western cultures and worldview. Her husband is committed to this cultural milieu in the face of its imperfections.

On other hand, Jack has also a sexual relationship with Teresa Mulloy. This relationship is the opposite of the one he has with his wife. The entire premise of this liaison rests on sexual exploitation. If his engagement with Beth is based on respect and detachment, then for Teresa it is recklessness, carelessness and sexual adventurism. Teresa Mulloy is an important element in the theme and motif of uncleanness and impurity. Thus, while Beth represents Jack's home, the purity of his culture, Teresa stands for the impurity, the negation and contamination.

Teresa Mulloy is a 40-year-old single mother to Ahmad. Her conduct and character testify to physical, moral and spiritual debasement. She is an embodiment of the unclean and impure. As a mother, '…Her ideas of health behaviour include appearing before her son in her underwear or summer nightie that allows shadows of her private parts to show through' (p.169). She is considered 'trashy and immoral' (p.35) by her son, Ahmad, whom she single-handedly raised after Omar Ashmawy, 'Ahmad's father failed to crack America's riddle and fled' (p.163). Ahmad speculates that Omary's desertion '…left her very angry' (p.36). She (Teresa) thinks her husband was '…a pompous, chauvinistic horse's ass' (p.85)

and therefore claims, Ahmad 'has no illusions about his father. I've made it very clear to him what a loser his father was. An opportunistic, clueless loser…' (p.89).

While she represents the impure side of Jack Levy, Teresa has also two sides. At home, she is a symbol of the Western dominance and imperialism. Personally, Teresa perceives herself as 'a liberated modern person' (p.301). Her liberalism while reflects the portrait of the Western freedom, is a subtle critique of the perceived sexism of Islam and East. Kumar (2011) posits that, in the West, 'The dominant narrative that emerged was one that presented Muslim women as severely subjugated, oppressed, and little more than slaves. Just as the Muslim despots tyrannized their subjects, it was argued, they also tyrannized their wives and daughters' (p.44).

As a carefree single woman, deferring to no one, Teresa represents a critique of the perceived sexism of the East. Her character is tailored to highlight the assumed oppression of the Eastern women whom Kumar elaborates, the West always points to them as oppressed and enslaved to the powerful patriarchy of Eastern society. This contrast is brought to the fore when Ahmad reflects:

'…in the countries of the Mediterranean and the middle East, women withdrew into wrinkles and a proud shapelessness; an indecent confusion between a mother and a mate was not possible. Praise Allah, Ahmad never dreamed of sleeping with his mother never undressed her in those spaces of his brain…' (p.170)

Evidently, the construction of Teresa counteracts the imagery of a passive, silenced and oppressed Muslim women. She is a personification of the deemed Western freedom in contrast to the Easterner's tyranny of women. Her wild freedom is also supposed to highlight that colonized societies (the East) in their slavery of women are primitive and backward. Teresa epitomizes the superiority of the Western attitudes towards its treatment and empowerment of the women. This is regardless how such liberalism affects the women.

In her previous years, Teresa 'was a Catholic-raised girl who didn't mind shacking up with a raghead, a Mussulman. She was a wild one, a rule-breaker. Terri-ble. A holy Terr-or' (p.163). Her insistence for dominance is partly the reason why her marriage fails to work. Her husband, a Muslim man, appears to have had a conception of a wife as a subordinate partner in the union. Yet this was unacceptable to Teresa. Being 'Terrible' and 'a rule-breaker' her attitude destroys her marriage. As an epitomization of the West, Teresa embeds an inborn confidence in the quest for domination. She refuses to play second fiddle. In this manner, she just could not accept herself as a 'submissive young wife' (p. 310) to Omar Ashmawy. An instance that sums up Teresa's insistence to dominate and control involves a decision regarding who to drive the car between herself and her husband. She says, 'I'd take the wheel of the car whenever I was in it. I said to him, 'it's my life, too.' I'd ask him, 'How are you going to be an American if you can't drive a car?'' (p.90). As a driver, Teresa consolidates her position as the dominant controlling party in her marriage.

But as a symbol of the empowered Western woman, Teresa's destruction of every entity she interacts with points to the negative impact of colonization. In dominating her marriage by symbolically occupying the driver's seat, she winds up wrecking it. After destroying her marriage, she is unable to raise her son who considers her 'whore' (p.116). For these two, '…it has been awkward, their (Ahmad and his mother) bodies sharing the limited space of the apartment…' (p.169). Ahmad thinks his mother '…has as little talent for motherhood as cat. Cats let the kittens suckle for a time and then treat them as enemies' (p.212). Reflecting on the motherhood of Teresa, Ahmad feels, 'The American way is to hate one's family and flee from it. Even parents conspire in this, welcoming signs of independence from the child and laughing at disobedience. There is no that bonding love…' (p. 168). The irony constitutes the fact that it was his father, Omar Ashmawy, an Easterner who is the first to abandon his family. The association of Teresa and the American way of life reinforce her as an embodiment of the American empire or the colonial epitomization. Her endeavor for control and dominance is explainable from that particular context.

But a more plausible explanation of Teresa's method of parenting towards Ahmad can be discovered in her attitude to Omar, Ahmad's father. As an embodiment of the American empire, Teresa simply could not submit herself to the control and domination of a Muslim man from a country that was subject to the cultural domination of the West. Her dominance of the marriage was therefore an enunciation of Western domination and control. Thus, in disengaging from active parenthood of Ahmad, Teresa is essentially lumping together a son to his father. For her, this son is not worth of care and concern. This view is synonymous with the imperialist mindset whose concern for the colonized societies never extended beyond the selfish interests for plunder, pilferage and exploitation (Arowolo, 2010).

To the extent that the colonizers neglected the concerns and welfare of the colonized, Ahmad then is a symbol of the colonial negligence and indifference. His mother considers him as the other, different as he is from her and therefore undeserving of her attention. She says of him, 'The dear child calls himself a Muslim' (p.141). This description is clothed in a tone of disengagement and detachment. She perceives him as the child, not 'my child', and for him being a Muslim while herself a catholic, an insurmountable abyss characterizes the relationship of the two.

On the other hand, Teresa is also a symbol of the carnage and exploitation of the colonized. Her pervasion and pollution represent the state of exploitation that colonized societies endure at the hands of the colonizers. In this state, her condition testifies to the exponential power of the colonizer, irresistible and all conquering. In symbolizing the exploited culture of the colonized, her husband, Omar then becomes the colonized subject who unable to defend and protect his cultural identity becomes emasculated. Ahmad explains to his teacher, Mr. Jack Levy, that part of the reason as to why his father fled was because of his failure to penetrate the 'American know-how, nor the network of acquaintance that leads to American prosperity' (p.35). Simply put, he was overwhelmed by the American power. He has been silenced, marginalized and othered by the colonial discourse. His absence then speaks of exile even though his exiled account is not provided.

The concept of exile suggests a state of estrangement and displacement (Anouar, 2016; Ashcroft *et al*. 1998; Said, 2000). For Said, exile is tied fundamentally with intellectuals drawing from his experience as an exile living in a foreign

country in the United States. Relating to his own experience as an exile, he observes, 'exile is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted' (Said, 2000, p.137). Concerning Said's other works on exile, Anouar (2016) notes that Said's analysis of the term assumes both the social and political history. More relevantly in the analysis of Omar Ashmawy state of exile in *Terrorist,* Anouar further observes that the notion of exile in Said's exegesis has a metaphoric sense. But critics such Anderson (2009) perceives contradictions in Said's notion of exile because she argues the scholar does not resolve his stance on exile regarding its metaphoric aspect on one hand and the cruelty of the experience on the other hand.

Nevertheless, in arguing that Omar Ashmawy is exiled by a dominant framework, the observation by Ashcroft *et al*. (1998) becomes helpful. The scholars view exile as detachment from an individual's homeland or their ancestral culture. They note further, 'exile was also produced by colonialism in another way as pressure was exerted on many colonized people to exile themselves from their own cultures, their languages and traditions' (p.93). It is noted that

Ashmawy flees from his home, his wife and son, because he is overwhelmed by the cultural demands of the American empire. His defeat, his inability to be a husband and a father to his wife and son is symbolic of the cultural defeat of the East in the face of the superior Western culture. His marginalization through absence reflects the aspect of feminization and disempowerment inherent in the clash between superior and inferior cultures.

It is instructive that Teresa's physical, moral and spiritual pollution transpire after the absence of Ashmawy, her husband. There is no evidence that her state of moral decadence was an issue in the active periods of their marriage. It is after he leaves, that she sinks into a state of decadence. One of her many boyfriends, Mr. Jack Levy, is thoughtful as he lays besides her in the bed after a phase of intimacy. Thus: his (Jack Levy) thoughts have taken off from her silken underclothes, lilac and black, and the easy, even careless way she deals with him sexually-all that experience, all those boyfriends accumulated in the fifteen years since Ahmad's father failed to crack America's riddle and fled (p.163).

In this extract, the implication is that, Teresa is sexually perverted because her man is not around to enforce a moral code of marriage. Her condition is synonymous with the colonized people whose subjugation and defeat ensured their morality and cultural identities were annihilated. It is the case that cultural imperialism always come in the aftermath of colonial conquest. The silencing of the colonized paves way for pollution and contamination of the indigenous cultural milieus. Similarly, it is after the metaphorical defeat of Ashmawy, that the trail of Teresa's exploitation sets off.

Despite being relatively advanced in her age, Teresa Mulloy is still in a constant spiral of 'romantic sorrows' (p.212) with hordes of lovers who Ahmad consider to be 'losers.' (p.242). He sees his mother 'as an aging woman…playing at art and love' (p.168), though more interestingly, Teresa's romantic escapades play out in full view of his teenage son. The lovers '…come around to the apartment and vie with Ahmad for dominance of the premises *She may be your mother but I fuck her*, their manner said,' (p.168). Essentially, Ahmad is forced to bear first hand witness to moral degradation and corruption of family institution.

In all cases of sexual encounters, it is the lovers who visit Teresa at her apartment rather than the other way round. This comments on the fact that it was always the colonizers who traveled to the colonized to perpetuate colonization. There is a parallel between the lovers who sexually exploit and pollute Teresa at her place and the colonizers who equally culturally or otherwise pollute the colonized people at their geographical native homes. Just like Teresa's lovers, it is always the colonizers who move to the colonized in order to pollute and impurify the latter's cultural identities. In both cases, the homes become the sites of foreign cultural contamination and hence a centre of filth, unclean and pollution. Orientalism mostly depends on the unprompted initiative of the colonizers.

One of Teresa's testiest amorous encounters involve her brief illicit liaison with Mr. Jack Levy, a 63 years old married Guidance and Counselling teacher at Central High. Just like a 'run of them' (p.168), Mr. Levy copulates several times at Teresa's place to the chagrin of his young student, who declares 'I am not thrilled to think of my mother fornicating with a Jew' (p.301). As part of a long caravan that has desecrated Teresa's home, Jack is only interested in sex. Teresa complains, '…it used to be you'd fuck and run because you were afraid Ahmad might come back any minute, but now he's gone at his job all day you always have some other excuse not to hang around even a minute' (p.161). Later, when she seeks to break from Jack because he cannot leave his wife and fully commit to her, her clear thoughts about this union are revealed. She says,

As to leaving her (Jack's wife) out of it, I'd have loved to, Jack, but you can't. You bring her with you. There's a look on your face, a look that says, 'so help me, dear Lord, this is just for an hour.' You treat me like a fifty-minute class period at school (p. 207)

As this example illustrates, Jack's sexual exploits with Teresa are exploitative and selfish. They are founded on a singular desire of his pleasure and gain. He discards the interests of the other party and focuses on his own fulfillment and contentment. His fidelity remains with his wife. This conduct concurs with an observation by Ocheni & Nwankwo (2012) regarding colonization in which they note that selfishness and exploitative behaviour can be attributed to the history of colonization and imperialism. The scholars further remark, 'The first objective of colonialism is political domination. Its second objective is to make possible the exploitation of the colonized country' (Ocheni & Nwankwo, 2012, p.46). By being exploitative and selfish, Jack furthers his representation of the Orientalist self. Just like the many other boyfriends who visit Teresa, Jack contributes to the desecration and contamination of Teresa and her home.

As he leaves the apartment after one of his several flirtations with Teresa, Ahmad is irritated. He has …. felt the man approach, and then the presumptuous, poisonous touch on the shoulder. Now he is aware of, too close to his head, the man's belly, its warmth carrying out with it a smell, several smells— a compounded extract of sweat and alcohol, Jewishness and Godlessness, an unclean scent stirred up by the consultation with Ahmad's mother (p.94).

In this extract, the scope of Jack's sacrilege is shown to extend across moral, spiritual and even physical realms. In his wake, nothing is spared. This is akin to colonization where the experience touched on every facet of the colonized leaving behind a trail of insurmountable destruction. Defining colonization in terms of exploitation where weaker societies are exploited by stronger societies, Ogunbado (2012) asserts that colonization in 'its advent had impact on many things such as politics, economy, religion, education and social set up of the country' (p.51). Consistent with Ahmad's observation, the negative impact of colonialism and its destructive character can be discerned in the actions of Jack Levy. The sheer reach of his actions reflects the extensive impact of colonization on the colonized people.

But even as she flirts with Levy, Teresa understands that he is too old to marry her. She desires to marry a resident neurosurgeon though she knows 'they always pass up the nurses they fuck and go for the proctologist's daughter' (p.204). Proctologist or colorectal surgery 'is a field in medicine dealing with disorders of the rectum, anus, and colon. The word proctology is derived from the Greek word proktos, meaning 'anus' or 'hind parts'' (Colorectal Surgery, n.d, par. 1). The idea that Teresa imagines the doctors marrying daughters of specialists in a medical field dealing with the anus, the rectum and therefore excrement bespeaks of contamination. In the backdrop of this discussion, the allusion is utilized to build on the motif of uncleanness, filth and impurity pervasive in the text.

It is necessary to emphasize that, the pure vs impure or clean vs unclean transcends the traditional Occident and Orient binary. Within the encompassing motif, uncleanness and the impure as discussed from the foregoing acquires a double signification. The uncleanness or impurity represents both hybridity and the colonized. This is because what is impure or unclean is necessarily also inferior, backward and reprehensible. While hybridity is associated with former features, the latter attributes are typical designations assigned to the colonized. Impurity and inferiority are therefore compatible concepts that can interchangeably designate hybridity and the colonized. Commenting on Orientalism, Barry (2009) opines, 'Eurocentrism universalism takes for granted both superiority of what is European or Western, and inferiority of what is not' (p.186).

From the above discussions, it can be affirmed that, it is the Western attitude of domination and superiority that guides both Jack Levy and the many suitors who engage with Teresa Mulloy. Since the latter character in her state of pollution possess a double signification of both the colonized and hybridity, her lovers, in their state as the Occidents, must then only exploit her and leave. As a representative of the disempowered colonized entity, they consider her as inferior; and as an embodiment of hybridity, they see her as impure and dirty. Her epitomization of the motif and theme of the unclean explains their abhorrence and conduct. Similarly, for Jack, his engagement is necessarily restricted to sexual exploitation. He is always in a hurry to go back home, to his wife. Elizabeth, Jack's wife, is emblematic of the purity of the uninfluenced Western culture. These characters always seek to go back to their Western ideological sanctuary of purity and cleanness. More so, because their belief in the superiority of their cultural identity necessitates a need to minimize contact and interaction with that which may contaminate or degenerate them, Teresa Mulloy remains single at the age of 40, unable to attract a suitor who is willing to remain.

As it was noted before, it is important to stress that these characters are not in a state of double consciousness because they do not have doubt about their cultural fidelity. Instead, the binaries which are confronted only function to compel them to grapple with the condition of hybridity which their superior state incline them to reject it. They recognize that in all interactions, there is always a divide of pure vs impure, good vs evil, clean vs unclean, superior vs inferior among others. Thus, while they align with what is desirable, for instance recognizing the superiority of their culture, these characters also demonstrate the unavoidability of interacting with that which is inferior: the culture of the colonized typified in all that is undesirable, for instance, Teresa Mulloy in the case of Jack Levy.

Gikunda (2020) describes double consciousness as 'a confused unstable sense of oneself' (p.75) which is a product of inheriting clashing culture. This concept originated from the works of the American civil activist and sociologist, W.E.B. DuBois and relates to a state of cultural splitness (Abulwassie, 2014; Dayal, 1996; Eze, 2011). For Black (2007) its 'the colonized people (who mostly) experience the condition of double consciousness' (p.394). These observations clarify that the condition experienced in the foregoing discussions cannot be confused with double consciousness since there since characters do confront any kind of identity instability. At all times, they are convinced about the superiority of their cultural identities and in fact attempt to even safeguard it against hybridity which would entail some form of intermixing that would ultimately dilute their perceived superiority. The basic commitment of the Westerners is to reject hybridity and its vestiges because it undermines the otherwise perceived cultural purity.

In the text under study, hostility and a variety of other forms of animosity of characters towards different fashions of unclean and impurities represent the efforts of the West to defeat hybridity. As shown in the foregoing, hybridity is an anti-colonist ideology. As such, it is an ant-thesis to colonial designs. Elmo Raj (2014) asserts, hybridity destabilizes imperialists in the way it 'raptures the binarial oppositional dissertations fashioned by the dominant authority' (p.126). As for Easthope (1998), hybridity is a 'mechanism that threatens colonial domination.' The reason the West detest hybridity, is because it undercuts their dominant narrative regarding the cultural superiority and the need for its purity. Mizutani (2009) explains that hybridity contests the 'imperialists ideology of racial purity' (p.2). This is because, 'the fundamental tenet is that he (the colonizer) was not influenced by the object he colonized' (p.5).

Because hybridity is textually represented as the impure and unclean; then the terroristic violence plotted by Ahmad Mulloy on the premise of fight against unclean is interpreted as Western fight against hybridity. This is so because, some scholars think hybridity is synonymous with impure and uncleanness, the very concepts that underpins the intended violence in the text. Huddart (2006) sums up hybridity as simply 'the impurity of cultures' (p.2) While Elmo Raj (2014) finds it as 'the anti-thesis to essentialism and purity' (p.126). More elaborately, Mizutani (2009) affirms, 'Hybridity stands in opposition to the myth of purity and racial and cultural authenticity of fixed and essentialized identity. It embraces

blending combining syncretism and encourages the composite, the impure, the heterogenous and the eclectic' (p.3). Hence, if hybridity could be interpreted as being symmetrical with the impure, then within this context, a fight against impure and uncleanness is a fight against hybridity. This is the case with Ahmad Mulloy in the text.

As a child of an American mother and an Egyptian father, Ahmad is a child of two worlds. He is a result of two antagonistic cultures, Islam and Christian, which as Huntington (1992) observes are mutually hostile to each other. In this manner, he is in a state of ambivalence, for he both repels and embraces his double heritage. Ambivalence according to Mambrol (2017) is a term that was 'Adapted into colonial discourse theory by Homi K Bhabha, (and) it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized' (Mambrol, 2017, par. 1) The mix of attraction and repulsion is what Lee (2016) describes as 'splittings/doublings' as relates the relationship between the colonizer and the colonized. In Lee's exegesis, an ambivalent individual in a postcolonial condition is divided between competing loyalties. Young (1995) see ambivalence as a perpetual state of attraction and repulsion between objects or persons. As it can be gleaned from these scholars' observations, ambivalence denotes an unstable state of constant flux.

In his plot to perpetuate a terrorist plot, Ahmad manifests an aggressive desire to defeat hybridity. This aligns him with the Western vision of protecting their cultural identities. It's an inclination that reflects the Western view point which understands hybridity as tantamount to contamination and therefore dissolution of their perceived superior cultural identities. Guignery (2010) captures this Western perception when she comments, 'In a biological sense, hybridity is likely to lead to degeneration' (p.7). This view explains why Ahmad is absolute in his desire to maintain purity to the extent that he is willing to commit violence for the attainment of his wish. In this manner, he becomes the Western self, bent on preserving a perceived purity. The preservation of this state requires the othering of those opposed to it so that they become the target for his violence. Through othering, Ahmad is able to rationalize and justify his intended terrorist violence against those he perceives to be enemies of cultural purity.

Othering as a practise of the entails dominant entities excluding and marginalizing different groups which are considered inferior and peripheral (Ning, 1997; Massad, 2020). Othering seeks to reaffirm the superiority and inferiority of the West (Occident) and the East (Orient) respectively. Ning (1997) asserts, 'If the Occident is both geographically and culturally speaking at the very centre of the world, then the Orient is undoubtedly at its periphery, subject to the power of the Centre' (Ning, 1997, p.58). Azani (2014) proposes the Europeans or the Occident perceived themselves as the negation of the undesirable identity of the Orient. Further, he finds that if 'qualities such as laziness, irrational, uncivilized and crudeness were related to the Orientals, then automatically the Europeans become active, rational, civilized, sophisticated' (Azani, 2014, p.429). From these observations, it is apparent that othering entails exclusionary practices which rely on contrast to amplify the difference of the colonized from the West.

As noted in the previous paragraphs, Ahmad sought Islam because he thought he could find a trace of 'a father who vanished before his memory could take a picture of him…' (p.290). His mother, Teresa Mulloy complains that 'He (Ahmad) thinks he's a Muslim because his deadbeat father was, at same time ignoring this hardworking Irish Catholic mother he lives with.' (p. 131). Thus, Ahmad became a Muslim because '…He thought he might find in this religion a trace of the handsome father who had receded at the moment his memories were beginning.' (p.99). He flatly asserts to his classmate Joryleen Grant, 'I am a good Muslim, in a world that mocks faith' (p.69). In all these instances, Ahmad professes his fidelity to the Islamic religion. He believes this religion constitutes a true belief system that speaks to quest for purity and eternal redemption. Ahmad's mother tells his guidance and counselling teacher, Mr. Jack Levy, ''My son is above it all,' she states. 'He believes in the Islamic God, and in what the Koran tells him. I can't of course, but I've never tried to undermine his faith.'' (p.85).

Despite this declared avowal to Islamic doctrine, Ahmad is still receptive to Joryleen when she invites him 'to come to church this Sunday to hear me sing a solo in the choir.' (p.10). He does not agonize over this invitation, for at the aforementioned day, Ahmad turns up to the church,

…just as the ten-o'clock bells were ringing, he is tenaciously greeted by a plump descendant of slaves in a peach-colored suit with wide lapels and a sprig of lily-of -the-valley pinned to one of them. The black man hands Ahmad a folded sheet of tinted paper and leads him forward, up to the center aisle… (p.50)

In this extract, by his own volition, Ahmad attends church upon the invitation of Joryleen. His presence in a church despite his Islamic loyalty points to his ambivalence. In a narrow sense, Ahmad's presence at the church represents an attempt at reconciliation of two mutually antagonistic doctrines which can otherwise be termed as hybridity. Paradoxically, it is a concept which he stands opposed to. From a broader interpretation of *Terrorist,* the Christian and Islam split represented in Ahmad's presence at the church points to the futility of hybridity between the two. In a sense, a third space cannot emerge in the cultural intermixing of the two cultural identities, based on the overall hostile commentaries Ahmad makes about Christianity. But his going to the church suggests, contact between two mutually opposed cultures (the cultures of the colonizer and the colonized) is unavoidable though the creation of a liminal space in which a third identity emerges, as a consequent of the intermixing of the two, is unlikely, at least in the context of this discussion. Ahmad's presence in the church then, is a subtle critique of hybridity and the West's quest to formulate a basis to destroy it.

By othering the targets of his violence, Ahmad as a Western is demanding an unblemished purity. He dismisses those he intends to attack as impure and unclean hence justified victims of his proposed attack. Of his teachers, he thinks, 'their shifty eyes and hollow voices betray their lack of belief. They lack true faith; they are not on the Straight Path; they are unclean' (p.3). In a job interview to be a truck driver, he informs his future employers, 'I seek to walk the Straight Path…In this country, it is not easy. There are too many paths…' (p.148). The conviction to persist on the 'straight path' is

irresistible to the extent that he sacrifices the need to pursue further education, instead, reasoning, 'The Straight Path was taking him in another, purer direction' (p.216). He informs Joryleen Grant, his former class mate at Central High, 'I still hold to the Straight Path…Islam is still my comfort and guide.' (p.225).

In seeking to eliminate uncleanness and impurity, Ahmad assigns his mission a divinely cloak. It becomes a Godly mission and him the servant to carry out the duty. Violence then becomes a means to this end. In this manner, Ahmad embraces terrorist violence and targets those he considers non-believers or the unclean. He is told, 'You want to destroy them. They are vexing you with their uncleanness…They are manifestations of Satan, and God will destroy them without mercy on the day of final reckoning. God will rejoice at their suffering. Do thou likewise, Ahmad' (p.77).

In this manner, Ahmad epitomizes a committed Western who is committed to safeguarding identity. Violence becomes a tool to actualize his vision of pure, clean and uninfluenced culture. Overall, violence played a central role in the larger colonial enterprise of expansionism and governorship of conquered territories. (Dushatsika, 2019; Falola, 2009). Given the centrality of violence in the colonial discourse, Ahmad's intention to perpetuate it against those he supposes to be in dissonance with his world view aligns with the Western methodology of doing whatever it takes to further their goals and objectives. Ndlov-Gatshen (2011) notes, 'the colonized were defined as inferior. Colonial violence often operates on the logic of exclusion, marginalization and dehumanization' (p.553).

The impurity and uncleanness render the potential victims of Ahmad's violence as the Other. Othering as shown from the foregoing, is critical to the colonial ideology that promotes its superiority. As a metaphor for uncleanness and impurity, hybridity is a target for Ahmad because it nullifies the binaries upon which Western superiority is founded. His violence mission then would achieve dual symbolic effects; first, in destroying what he perceives as unclean, he shall have also decimated hybridity and therefore restored the binaries which feed the dichotomies of the self vs the other or the colonizer as superior vs the colonized as inferior. And secondly, the violence would also render punishment to the enemies of superiority or those who oppose colonial imperialism and its mission.

Ahmad's plot to commit violence would involve a truck. An analysis of this mission reveals two-sided nature of the scheme. In the entire textual life of this character, two trucks are involved, both of which carry opposed symbolic signification. Each truck is an anti-thesis of the other.

When Ahmad declines further formal education, he resolves to become a truck driver. As he studies for the Commercial Driving Licence (CDL), he discovers two opposed truths about trucks. First, he finds out the impure and the unclean side of trucks. In the CDL manual, he encounters detailed explanations and winding references to poisons and hazardous materials, all of which point to the unclean and impure motif:

Sitting at the table, Ahmad studies the Commercial Drivers' Licence Home Study Course booklets…There are flammable gases like hydrogen and poisonous/ toxic gases like compressed fluorine; there are flammable solids like wetted ammonium picrate and spontaneously combustible ones like white phosphorus and ones spontaneously combustible when wet like sodium. Then there are real poisons like potassium cyanide and infectious substances like the anthrax virus and radioactive substances like uranium and corrosives like battery fluid…All this has to be trucked… (p.73-74)

As shown above, the first side of trucks is concerned with uncleanness and impurities. The poisons and hazardous materials alluded to point to broad dimensions of pollutions and desecrations. The material poison and spiritual uncleanness is evident in this description. Ahmad feels, '…hazardous materials are hurtling, spilling, burning, eating roadways and truck beds-a chemical deviltry making manifest materialism's spiritual poison' (p.75). But secondly, trucking has also a second side which is opposed to the first one. This second side is concerned with safety and adherence to protocols that guide the entire transportation process. In this regard, Ahmad is '…pleased to find in the trucking regulations a concern with purity almost religious in quality' (p. 71). Hence, while the first focus of trucks is on impurities and uncleanness, the second is on purity and safety.

The two trucks which Ahmad will drive, aligns with the two perspectives, which represent the two sides of hybridity. First, he is employed by the 'Chehab family' (p.142), who in fact, were looking for a' … young truck driver, with no unclean habits and firmly of our faith' (p.142). His duty here will entail driving a truck named, 'Excellency HOME FURNISHINGS' (p.153) for the delivery of used merchandise. He adores this truck and his job. He associates it with purity and righteousness for, he 'feels clean in the truck, cut off from the base world, its streets full of dog filth and blowing shreds of paper; he feels clean and free, flying his orange box kite behind him' (p.155).

In his first employment, Ahmad drives a truck which aligns with the perspective of purity and cleanness. In this truck he feels elevated from the base of filth and uncleanness. This first truck represents the Western superiority and their perceived cultural purity. As explained earlier, the West perceives its superiority in the cultural purity. This truck has a homely feel, hence named 'Home' and 'Excellence.' The idea is to insinuate that home is pure and excellent. The pure home is a reference to the uncontaminated cultural identities of the West. The 'excellent home' in its purity is an object that demands protection. This vindicates the West's opposition to hybridity which in this context, would mean to contaminate the already 'excellent home.'

In expressing his affection towards the perceived purity of this truck, Ahmad is in effect advancing a case against hybridity and the impurity that it entails. The homeliness of the truck and what it represents is also assigned a level of humanity. It is a testament to a common practise in which the colonialists humanized themselves while at the same time dehumanized the colonized (Karari,2018; Ndlov-Gatshen, 2011). As for the truck,

Ahmad can grieve, if not for himself, for the truck— its cheerful pumpkin orange, its ornate script lettering, the vantage from its driver's seat that puts the world of obstacles and dangers, of pedestrians and other vehicles, just on the other side of the tall windshield (p.236).

Described as a cheerful, Ahmad finds joy in this truck. This joy speaks of the desire by the West to maintain their identities. It is a desire that is steeped in the West's perception of superiority.

Ahmad also drives another truck. This is the vehicle that he intends its usage for the commission of violence, for it will be loaded with explosives '…to deliver Hutama, the Crushing Fire' (p.287). This truck however, presents a different scenario, as, '…Ahmad dislikes the truck at first sight; the vehicle has a furtive anonymity, a generic blankness. It has a hard-used, slummy look' (p.247). The conspicuity of the first truck in its golden lettered fashion highlights the in conspicuity of the second in its dullness and unremarkability. In its ugliness and the fact that it would be laden with fertilizer for Ahmad to explode it at the Lincoln Tunnel, the second truck aligns with the perspective of unclean and impurity. This truck then assumes a double representation, that is, as noted earlier, it signifies both the colonized other and hybridity. The intention to destroy the truck in an act of violence corresponds with the campaign of violence enacted by the West in furtherance of their cause. Shadle (2012) states, 'warfare (was) excused in the furtherance of imperial goals, to ensure compliance with colonial demands. Violence in the cause of imperialism could not be avoided' (p.61).

It is instructive to note that the violence of the colonialists was aimed at both the cultural identities of the colonized and the colonized persons themselves (Shadle, 2012). The dual nature of the colonialist's violence points to the double signification of unclean and impure as represented in the second truck. It has been shown that hybridity is synonymous with impure and unclean in terms of the cultural intermixedness that the concept entails. But in the analysis of the second truck, it is apparent that uncleanness also stands for the colonized other. This especially relates to the aspects of humanization and dehumanization which are central in the West's attempt to marginalize and peripherize the East. The point is illustrated by the fact that, the first truck in its association with purity and homeliness, is assigned humanity through its description of liveliness or 'lifeness.'

However, in the second truck, its dullness and blankness deprive it of any liveliness or 'lifeness.' In a way then, the second truck is dehumanized as was the case with the West against the colonized (Fanon, 1963: Said, 1978). The desire to destroy this truck dovetails with the perceived colonialists' mission of destruction against the colonized. Unsurprisingly, the intention for the second truck, is for it to '…be obliterated-sunk, as the great Shakespeare put it, full fathom five' (p.236).

In seeking to commit violence, Ahmad furthers the mission of perceived Western imperialism. He seeks to simultaneously destroy both the colonized subject who is opposed to the colonial rule, and hybridity which represents the inevitable cultural intermixing between the colonizer and the colonized. While he embraces the truck associated with purity, which represents the West, he rejects the truck associated with impurity which exemplifies the colonized. In this sense, he then represents the West who insist on their cultural purity despite the unavoidable blend that transpires in the interaction between the cultures of the colonized and of the colonizer. His intention to destroy a truck that stands for impurity and unclean is synonymous with the Westerner's mission to reject the perceived impurities of hybridity and therefore maintain a cultural purity that presupposes their superiority.

However, this mission fails. At the eleventh hour, just before he instigates the attack, Ahmad is hit with a revelatory moment. He discovers that his God '…does not want us to desecrate His creation by willing death. He wills life' (p.306). This new understanding paves way for a change of course for would be suicide terrorist. But in this narrative of changing minds, a symbolic preservation of hybridity is attained. The failure to destroy a truck that represents both the Orient and hybridity bespeaks of the durability of the two. It suggests Occident may not succeed in their mission to destroy Orient or the colonized.

5. Oriental Perspectives of Terrorism in Yasmina Khadra's *The Attack*

5.1. Introduction

The previous chapter examined the portrayal of Occidental perspectives in *Terrorist*. This chapter turns its focus to the Oriental perspectives depicted in *The Attack*. The section focuses on the marginalized and oppressed and seeks to determine how such conditions are counteracted within political and socio-economic environments of the text.

5.2. A Synopsis of the Attack

The Attack is set in two places; Israel and Palestine. The story is about a Palestinian surgeon, Dr. Amin Jaafari, whose wife, Sihem Jaafari is accused of committing a violent attack in Hakirya, a restaurant in Tel Aviv. Initially, authorities determine nineteen people to have perished but later revise the figure downwards to seventeen after discovering a woman, thought to be a victim, and who appeared to be pregnant in the incident, was Sihem, strapped with explosives.

Amin discounts the early evidence that suggest his wife is responsible for the attack. As a surgeon working at Ichilov hospital, a prestigious facility, he strove to integrate into Jewish society. His success was not without challenges. As a Palestine studying and working in a foreign country, Israel, he endured racism, stigma and other discriminatory practices. However, he was steadfast. He believed that life is the most sacred gift. His career in medicine became a manifestation of his conviction. He wholeheartedly dedicated his efforts towards ameliorating human suffering as he sought to create a better world.

For this reason, Amin could not accept his wife was responsible for the suffering of other human beings. In police interrogations, he informs the investigators that his wife is innocent and could never commit such an act. However, the lead investigator, Captain Moshe insists evidence on Sihem's culpability is conclusive. The captain is also convinced that Amin must have known the plot from the beginning.

The initial investigation perceives Amin as an accomplice in the attack. Moshe, a police officer in the state of Israel, feels the race (Arab Palestines) and religion (Islam) of Amin and his wife establishes their guilty. He is openly biased in his investigations and cruel in the interrogative tactics. He complains that Arabs do not demonstrate sufficient gratitude in having been allowed to stay in Israel and that the attack by Sihem is a betrayal and treacherous. For Captain Moshe, Palestine Arabs are violent and disloyal. It is this attitude that informs his investigation of the attack. After intensive interrogations and house searches, the investigators subsequently conclude even though Sihem was responsible for the attack, Amin was innocent.

But Amin's defence of his wife's innocence, comes to an end, when he receives a letter, she authored before the attack. In the letter, the only direct communication from this character, Sihem admits responsibility, and notes that it was part of resistance against the injustice of Israel state in Palestine territories. Sihem is never encountered in the text alive. Her portrait is constructed through the accounts of other characters.

As a Palestine Arab, Sihem grew in a society that faced injustice of occupation by a foreign country, Israel. She was a witness to the violence of the occupier which psychological scarred her. She was dismayed with the dislocation of her people as a result of the colonial occupation. She tells Amin in the letter, among other things, lack of a country means her people can never be happy; and that, even as a couple, they cannot deserve to have children in such a condition. She also accuses her husband of being blind to the atrocities committed by the Israel state against innocent people.

After receipt of the letter, Amin's initial shock turns to anger and frustrations. He refuses to accept that his wife would be a fundamentalist. He is therefore convinced that she was a victim of indoctrination. Against the advice of his friend, Kim Yehuda, Amin seeks to find out the individuals responsible for misguiding Sihem.

Kim is a personal friend of Amin whom she met at the medical school. Then, the two had a brief romantic relationship. After the break up, they remained friends. Kim is always concerned about Amin, doing whatever she can to assist. She opposes Amin's desire to investigate those who indoctrinated his wife because she is convinced Sihem's act was self-motivated. Even though a Jew, she attempts to mold a friendship with a Palestine Arab that transcends the boundaries of race and religion. She demonstrates her trust in difficult moments for Amin including a time when she lives with him in her apartment after Amin's neighbours became hostile. She desires that Amin turns the page, forgets the past actions of his wife, and begins to live like before. She is however unsuccessful on this score.

Amin's determination to unearth the misleaders of his wife, leads him to lairs and hideouts of resistance movement local leaders. In Bethlehem and Jenin, the leaders lecture him on his blindness and the heroism of Sihem's actions. Through these interactions, Amin evolves his understanding of Sihem's act though he never endorses it. He only recognizes how psychologically damaged she was as a result of the trauma she lived through. His journey serves to open his eyes to the suffering of Palestines in the hands of Israelis in the occupation battle. The story ends with death of Amin in a deadly drone attack by the Israel state against one Sheikh Marwan, a Muslim cleric, in a Jenin Mosque in Palestine.

5.3.Resistance of Hegemony

The story of *The Attack* is narrated in the context of the Palestine-Israel conflict in which the latter is thought to impose a colonial status on the former. The protracted conflict between Palestine and Israel can be traced to the formation of the Israel state in the Palestinian territory. This state was founded on 14th May 1948 upon the recommendation of the United Nations Special Committee on Palestine (Hassan, 1967). According to Zeleznikow *et al.* (2014), the date of '…Israel foundation is either celebrated as *Yom Ha'atzmut* (Independence Day) by Israel or commemorated as al-*Nakhba* (catastrophe) by the Arabs. Dana and Jarbawi (2017) describe the Israel state as a Zionist colonizer of the Palestines who relies on his violent power and domination to marginalize and render the Palestines as the silent minority other. The two scholars further assert:

The violent birth of Israel in 1948 and the subsequent colonization of the entirety of the land of Palestine after the 1967 war are indeed reflections of Zionism's successes in fulfilling its settle-colonial ambitions in Palestine. (Dana & Jarbawi, 2017, p.1).

Dana and Jarbawi therefore delineates the relationship between Israel and Palestine as one based on the colonizer and the colonized.

The Attack is told from a first-person narrative voice. The voice technique constitutes one of the strategies embraced by the colonized in resisting the hegemony and domination of the colonizer othering. A narrative voice broadly refers to the perspective from which a story is recounted (Hallet, n.d). The first-first person point of view refers to a narration recounted with a first-person pronoun 'I' (Sisakht, 2014) in which a story is told from the perspective of a narrator (Victoria, 2019). This involves a predominant use of the pronouns 'I' and 'me'. In relation to this style, Diasamidze (2014) warns on the need to fully appreciate the character of narrator in the interpretation and analysis of the text. He adds in such a scenario, readers are not seeing characters and events as they really are, but only as they appear to the 'I' narrator. Diasamidze insists on the importance of understanding the Narrator's personality, his beliefs and biases, as well as his perceptivity in order to determine his reliability. As such, this narrative technique foregrounds and centralizes the narrator. In a first-person narrative voice, the narrator is the center of the story.

Dr. Amin Jaafari is the narrator voice in the text. As the above suppositions suggest, the entire narrative is rendered from his perspective, hence his biases, limits or other personal factors become filters through which the story is recounted. He is a Palestinian Arab who is 'a naturalized Israeli citizen' (p.21). Despite being a practicing surgeon at 'Ichilov hospital' (p.20) in Tel-Aviv Israel, Dr. Amin narrates the story from the perspective of a Palestinian Arab for he says, '…I'm still the Arab: inseparable from the wog handyman and, to a lesser degree, from the potential enemy' (p.82). He 'grew in a tormented world' (p.99), but nevertheless, his determination and persistence overcame the prejudice and

oppression which characterized his early life. His miseries were exacerbated by the fact that 'he was the son of a Bedouin, stumbling under the weight of the prejudices his ancestry entailed' (p.97).

Amin's background as he briefly recounts in the above extracts suggest that he comes from a society that is marginalized. Amin's narrative voice, which presupposes a position in the centre of the narrative, implies a movement from the margin to the centre. The symbolic significance of the transition from the periphery to the centre in terms of the narrative voice, has various implications in the discussion of various elements of the novel in the framework of resistance. The relationship between the centre and the periphery is based on power. It is a relationship of the colonizer who assumes to be powerful and therefore at the centre and the colonized, powerless and therefore at the periphery. Ashcroft *et al*. (2007), observes that since the colonial enterprise was based on creations of binaries, the colonized were always relegated to the margins or the periphery since they were considered as the other or different. Therefore, the 'imperial Europe became defined as the centre, everything that lay outside that centre was by definition at the margins or the periphery of culture, power and civilizations' (Ashcroft *et al*. 2007, p.32).

By the virtue of their power, the colonizers, observes, De Toro (1995), became 'the producers of the ruling discourse, that it, the producers of power, for whoever has power, imposes the discourse' (p.11). As these observations point out, the centre is synonymous with the colonizer or the imperialist. This means when Amin becomes the centre of the narrative in the text, he is challenging and contesting the peripherization of the colonized. His contestation involves a refusal to be othered at the margins or the periphery. Zantop (2001) notes that, 'the task of postcolonial studies (is) namely, to decentre Europe' (p.107). The centralization of Amin through the narrative voice therefore, constitutes part of this task which involves the efforts to displace the imperialist from the centre and occupy it. This provides the partial evidence that the colonizer can be displaced from his position of privilege by those who are marginalized and peripherized by colonialism.

As an Arab Palestine, from a marginalized background, Amin embodies a perspective that expresses resentment and resistance to colonization. As Salem (2017) opines, in a first-person voice technique, the reader is drawn to the perspective of the narrator. In the text, it is the perspective of a character from a marginalized background that is encountered. By the very fact of centralization through the narrative technique, the perspective of Amin espouses a counter-hegemonic stance which is core in hegemonic resistance.

Jouhki and Pennanen (2016) note that Occidentalism may refer to 'a strategy of the subordinate people against hegemonic world order' (p.4). Metin (2020) contends that 'Occidentalism is a movement of emancipation from the phenomenon of Westernism' (p.197). In the above assertions, Occidentalism is tied to a cause that opposes and seeks to reverse aspects of inferiorizing and othering inherent in colonization. In this sense, Amin through his voice acquires agency to fight against different elements of colonial domination chief among which is othering. His voice is part of the discourse he creates to contest the narrative perpetuated by the colonizer.

In a colonial state, the marginalized lack the agency to articulate a counter-discourse. Hence, they are explained, judged and defined by the colonizer (Said, 1978). The scenario is reversed where the peripherized acquires a voice and therefore the agency to tell a different story that challenges the misrepresentations and what Said (1978) calls the fantasies of the colonists. In *The Attack,* Amin has the agency conferred through the voice technique of the narrative.

Ashcroft *et al*. (2007) defines agency as 'the ability to act or perform an action' (p.6). The scholar's further comment that 'Agency is particularly important in postcolonial theory because it refers to the ability of postcolonial subjects to initiate action in engaging or resisting imperial power' (Ashcroft *et al*., 2007, p.6). Since it embodies a character of resistance, agency then is an important ingredient of the fight against colonialism. Also, the concept is 'invested in locating traces of resistance to dominant discourse and power structures' which 'rebuts the narratives of passive uninstructed, and duped colonized subject' (Agency, n.d, p.8). Through agency, a colonized subject is no longer a passive victim of colonization. He is an active agent who identifies and determines that his condition of exclusion and peripherization through colonialism demands a counter-force. Amin manifests this agency.

Amin Jaafari hails from the colonized Palestine territories. But his career as a medical doctor means he works in Tel Aviv, a town which is at the heart of the Israel society, the very hegemony responsible for tyranny and oppression of the Palestines. His identity as an Arab and a Palestine exposes him to hostility. Despite his vocation, the Israel society considers him the 'Dirty terrorist! Piece of shit! Arab traitor' (p.57), an attitude that represents his othering. It defines his marginality in the view of his current society. In being labelled 'dirty' and 'terrorist', he is essentially made different. The imagery of 'dirty' and 'shit' provokes feelings of revulsion. It is dehumanization at its utmost. These are part of the images which Said (1978) explained were constructed by the colonizers in order to portray the Orient as inferior and different. The imageries created in these descriptions are part of the colonial discourse designed to create binaries of the superior West vs the inferior East.

In describing Amin as 'dirty' 'shit' and 'traitor' both imagery and symbolism are at play in a colonial and anti-colonial discourse. According Abrams (1999) a symbol could be anything that stands for something. This offers a broad understanding of symbolism. In a narrower explication, Abrams holds that a symbol 'is a word, phrase, object, or event which signifies something beyond itself' (p.311). For Friedman (1953), there is a close relationship between imagery and symbols so that: an image may become a symbol either by heredity or environment. That is to say an image may achieve a symbolic value either by virtue of its history, its relation to certain archetypal patterns appearing in myths and dreams, or by virtue of its context, its frequency of recurrence, and its relation to other images in the same work and to the author's intention. (p.32)

Explicating on the same, Habib (2013) contends, 'a literary symbol combines an image with a concept' (p.699). From these contentions, it is noted that, by describing Amin as 'dirty' and 'shit', the imagery ascribes on him an

exclusionary tag. He is a symbol of the colonized, rejected and excluded with the colonial enterprise. The notion of *dirty* and *shit* bespeaks of the need for expulsion and removal. Something that is 'dirty' or 'shit' is necessarily excluded from sight, swept away.

Amin's characterization reflects the attitude of the colonizer who seeks to marginalize the Orient because he is considered blemished and unsightly. For the colonized people to be marginalized they have to be considered dirty and different. It is a characterization that necessitates exclusion or othering. It also consolidates the colonial binaries which in portraying the colonized and marginalized as 'dirty' or 'shit,' by consequence, the self or the colonizer is cast as the opposite, hence clean and sightly. The colonizer can only establish his supposed superiority by projecting the colonized as inferior. In other words, the binaries of the self and the other serve colonialism. Therefore, to challenge the binaries is to challenge the colonial discourse. This is the essence of agency and voice which seeks to contest exclusionary practices of the colonizer as is evident with Amin. In him, the colonized is represented as no longer passive in the face of colonial marginalization.

Another instance that illustrates Amin as part of resistance functioning to contest the othering of the colonizer, transpires in the aftermath of a terrorist attack in Hakirya, a place adjacent to Ichilov Hospital. In the aftermath of the attack, where 'there are many deaths and many more wounded' (p.13), the victims of the attack are rushed to Amin's hospital given its proximity to the scene. Significantly, Dr. Amin is assigned to be 'in ward five' (p.13), where those with most serious injuries would be attended to. But as he urgently tends to the patients, Dr. Amin is surprised that one of the injured, a Jew, flatly rejects to be treated by him since he is an Arab. This patient is adamant that an Arab is forbidden from touching him. Thus:

The injured man groans, his body grows still. The expression of pain on his flushed features changes to a look of dementia, a mixture of cold rage and disgust, he pushes Me (Amin) away, and mutters, 'I don't want any Arab touching me. I'd rather croak.' 'Don't touch me, I forbid you to lay a hand on me.' He spits at me, furious tears start spilling over his eyelids, the patient stares at me, his hate-filled eyes on the point of rolling back into his head, helpless, he turns his head away so he won't have to look at me… (p.15-16)

In this episode, through irony, the reality of othering is manifested in the way a patient rejects the care of a doctor on the basis of his race.

Irony as a rhetorical device, is described by Baldick (2001) as 'involving a perception of inconsistency' (p.137). In the case of the patient at Ichilov Hospital, in applying this view, it can be observed that there is an inconsistency between his condition and his desire. In other words, it is inconsistent for a sick person to reject medical care. Habib (2013) characterizes irony as a condition of 'irreconcilable perspectives' or 'world absurdities.' Further, he analyzes irony as a 'form of disorder, contingency and unintelligibility of the world' (p.372).

The irony of a patient who declines medical care reflects an intensity and depth of hatred he embodies in relation to the Arabs, who happens to be his treating doctor. The prejudice that informs his action mirrors his belief that an Arab is incapable of worthwhile vocations such as medicine. This intolerance is rooted in the colonial legacy of racism which saw the colonized as stupid, primitive, backward and therefore the other (Said, 1978). In analyzing the conduct of this patient, the apparent irony illuminates the contempt with which the colonizer holds in relation to the colonized. Since his treatment involves a reversal of positions so that the doctor becomes a subject while the patient the object of the service, the injured man prefers death. In his mind, he is the subject, and never the object, even when his condition demands a reversal of that positionality. This episode demonstrates sensitivity of race in a colonial discourse.

Racism is 'at root, an ideology of racial domination' (Wilson as cited in Clair & Denis, 2015). Racialization entails aspects of othering based on the assumptions of one superior racial group against other inferior racial groups (Clair & Denis, 2015). Perceiving racism as a construction of colonialism, Fanon (1963) declares, 'Western bourgeois racial prejudice as regards the nigger and the Arab is a racism of contempt; it is a racism which minimizes what its hates' (p.163). In racism, as these observations affirm, the subject is considered inferior, sub human and therefore incapable of dignity and respect. This is the same attitude that pervades the colonial discourse of imperialism which depicts the Arabs and Muslims as inferior and unhuman (Said, 1978). Therefore, when the patient in question declines the assistance of Dr. Amin, it is the racist ideology that is at play. The injured man makes it clear that his objections are founded on the race of the doctor. In this manner, he is symbolic of the colonizer who perpetuates hierarchical classism on the basis of skin color which is also a factor in racism definitions (Meer, 2018).

Dr. Amin is again a victim of racist othering at his place of work, the Ichilov Hospital in Tel-Aviv, where his colleague, Dr. Ilan Ros is openly hostile to him. In the aftermath of the Hakirya attack, Amin is subject to police interrogations due to suspicion that his wife may have been responsible for the attack. Ilan Ros seizes on this and mobilizes 'majority of the medical personnel against' (p.82) Amin. For this reason, he is no longer welcome at Ichilov Hospital.

Amin is particularly unsurprised with Ilan Ros's act for even though the two work together, 'he (Dr. Ilan Ros) never lets himself forget where I (Dr. Amin) come from and what I am. In his eyes, despite my talents as a surgeon and my aptitude for getting on with people professionally as well as socially, I'm still the Arab…' (p.82). Here, Ilan Ros as a Jew, implicitly pushes Dr. Amin away. He is determined that Amin is not part of the hospital. Just like the Jewish patient who rejects Amin, Ilan Ros is consumed with a prejudice that rejects and pushes away the *different*. The implication for this character is that Amin is not of the correct race to belong here. For him, as an Arab, he belongs elsewhere, to the periphery. In the two examples of the sick patient and Dr. Ilan Ros, racism is revealed as the consideration that informs the rejection and the othering of Amin. Yet, the stature and station of the two othering characters show that the problem of racism does not depend on the particular factor of an individual such as their level of education or otherwise. As the present case

disclose, despite their specific situations that would otherwise compel them to have a different racial perspective towards Amin; they both overlook those situations and embrace a uniform racist stance towards Dr. Amin. For the patient, his desperate health condition is not sufficient to alter his perception of Amin. As for Dr. Ilan Ros, his level of education as well as many years of colleagueship does not affect his view regarding the race of Amin. This leads to the assessment that racist othering is rooted in a deep well of colonial ideology which is difficult to be undone. Staszak (2008) makes this precise point when he asserts:

Otherness is due less to the difference of the Other than to the point of view and the discourse of the person who perceives the Other as such…By stigmatizing them as Others, Barbarians, Savages or People of Color, they relegate the peoples that they could dominate or exterminate to the margin of humanity (p.1)

Staszak expresses the view that in instances of othering, it is the discourse that is always the culprit. That suggests, in the cases of the patient and Dr. Ilan Ros, their racist othering is based on the colonial discourse that insists on the otherness and difference of Arab Palestines. As a member of this race, Amin is perceived as Staszak describes, belonging to the 'margin of humanity.' Consequently, for Ilan, Amin's personal successes are attributable to other factors other than the ability and the industry of Dr. Amin Jaafari. Amin feels that:

He (Ilan Ros) was simply jealous of my success. I didn't hold it against him, but he Wouldn't be appeased. When my work was recognized and praised, he attributed my honours to a simple demagogic measure designed to advance the cause of the societal integration of which I was the most convincing specimen (p.82).

In their racial and colonial othering, both the unnamed patient and Dr. Ilan Ros represent the colonial enterprise that marginalized and othered the colonized on the basis of racism. Amin is representative of the colonized subject whose essence is threatened by a debilitating condition of racialization and othering. He demonstrates how racism and othering are destabilizing and dehumanizing conditions of colonization. Rangan and Chow (2013) explore how racism is central 'in the production and maintenance of postcolonial cultural identity' (p.2) and affirm that in colonialism, racism is a means by which the colonists manifest their power.

The scholars further find that Fanon thought that in colonial relations, the racism of the colonizer was emasculative at the psychological realm and that the colonized needed some form of violence to recover from the loss that his racialized reality occasioned. From the thoughts of Rangan and Chow, it is apparent that, a condition of racialized othering in colonialism can be challenged. In this endeavor, Amin relies on his voice device and agency to challenge and contest the quest of colonial marginalization and peripherization. Ultimately, he refuses to fit into the portrait of the colonist as represented by Dr. Ilan Ros. When the sick patient pushes against his services, Amin insists that he must treat him. Despite the patient's hostility and the humiliation of spitting at him, Dr. Amin insists, 'I 'm going to examine him, He has to be operated on right away' (15-16). Here, irony is utilized to reveal how the colonized subjects can invalidate the portrait of the colonizers.

The doctor demonstrates a commitment for the life of one who is disgusted by his race and rejects him on that basis. In this manner, the doctor shows how the colonized subjects can challenge the colonial discourse by undertaking the role diametrically opposed to the one ascribed to them. In, hypothetically, saving the human life of the patient who literally dehumanizes him, Dr. Amin is in essence demonstrating how the colonial discourse is inadequate of defining him. In his actions and words, the doctor obliterates the basic foundation of colonization that sees him as the other, the marginalized Arab.

The narrative voice of Amin is the most important tool in contesting the othering of the colonizer. When the colonial enterprise seeks to portray him as the marginal other, dehumanized and unworthy, Dr. Amin utilizes his voice to articulate an alternative narrative that contests and challenges the misrepresentation of colonial representatives such as Dr. Ilan Ros. For instance, the doctor's insistence that the patient must be examined, reveals a form of symbolism, so that, this patient represents what is wrong with colonialism. His sickness assumes the symbol of the sickness of racism and othering. He vindicates the notion that racism and colonial practise of perceiving other races as different and therefore inferior and the other is a malady that requires a closer examination.

In this framework, the medical intervention of Dr. Amin suggests that the colonized have an active role to play in exterminating the racial sickness of the colonizer. For him, his agency and voice are critical tools in constructing a counter-hegemonic discourse.

The very medical vocation of Amin Jaafari represents one of the resistance strategies of repudiating colonial marginalization and othering. His medical career is a contestation of colonial perspective towards the Orients. Donze-Magnier (2017) perceives Orientalism 'as an Occidentalist theory based on the perspective the West has of its Oriental counterpart' (p.3). On her analysis of Said's *Orientalism* Mohamad (2015) details how the colonialists perceive the Orientals as 'weak, passive and lazy' (p.24). Studies by scholars such as Werner (2016) and Embong *et al*. (2019) reveal how colonialists thought of their colonized subjects as stupid, backward, savagery among other negative connotations. Given this backdrop, Amin's successful medical career as a surgeon contests the perception of the Occidents towards the Orients. It's a negation of all the negative perceptions the colonial discourse disseminates against the Orients.

As a surgeon, Dr. Amin Jaafari is subject to a medical oath, known as, Hippocratic oath, which all medical practitioners are expected to partake. The major principles that underlie this oath include among other things, to safeguard human life, to strive to ameliorate human suffering, to be dignified and respectful in the conduct of medical profession (Dharmshaktu & Pangtey, 2019). At the centre of a medical career, is the quest to safeguard the essence of human life. Amin himself declares, 'I don't recognize myself in what kills; my vocation is to be on the side of what saves. I'm a surgeon.' (p.229). In this sense, he is a solution to the problems that other human beings confront. As a physician, his medical knife is for the purpose of eliminating human suffering not causing it.

Symbolically Dr. Amin is also the solution to the problems of his society. He is charged with the responsibility of diagnosing its ills and performing redemptive actions. In his interactions with the likes of Dr. Ros and the hostile patient, Amin correctly recognizes how racism is a postulation of a colonial discourse which seeks to relegate him to the margins. But as a surgeon, he insists on staying at the centre, and redeeming his society. Dr. Amin demonstrates that the solution to the problems of colonialism lies with the colonized taking the initiative. He contests a colonial discourse by becoming the opposite of what it theorizes about him.

While the racist colonial ideology attempts to other Dr. Jaafari, to remind him about the colour of his skin, he nevertheless musters a counterforce both through his voice and vocation. He is an embodiment of the values which the colonialists deny him. He remembers what his father once told him: 'And remember this: There's nothing, absolutely nothing, more important than your life. And your life isn't more important than other people's lives' (p.99). In this manner, the doctor endeavors to reverse the basic assumptions that underlie colonial domination. Through his voice and vocation, he performs the function of colonial resistance: to interchange the roles of the centre and the periphery in a colonial condition and 'to develop a counter discourse against Orientalism' (Metin, 2020, p.198). This character exposes the fallacies of colonial discourse. He proves that the colonial enterprise was founded on devious beliefs about the colonized subject. He vindicates the observations by Said (1978) that the perceptions of colonists about the Orients were based on their fantasies and were never a true representation of reality.

The fact of colonization was based on the falsity of its justifications. The representations of the colonized subjects were always fallacious and untrue. Bulhan (2015) notes how 'coloniality rests on epistemic and ontological biases that promote validation of European hegemony and superiority while invalidating, marginalizing, and eroding the knowledge, experience, and rights of colonized peoples' (p.241). But as the case with Amin shows, the biases and prejudice of the colonizer can be contested when the colonized invalidate the colonizing discourse rather than allow themselves to be invalidated by it. This is possible when the colonized subjects acquire an agency and voice which as Shadle (2012) shows, is against passivity and silence which the colonial empire desires.

The portrait of Dr. Amin is an anti-thesis to the caricature that the colonial empire represented by Jews in *The Attack* present. He is not the 'potential enemy' (p.82) that some consider him to be. Neither is he a lazy Arab whose achievements can be attributed to some 'demagogic measures' (p.83). Instead, Amin is an eminent successful surgeon who was also 'a brilliant student and a handsome lad to boot' (p.9). Amin has also 'received several awards for my scientific research as well as for the quality of my work as a surgeon' (p.22). Commenting on this fact, Captain Moshe, a police officer in the Israel state tells Amin, 'I'm a Jew and an officer in the Israeli armed services, and yet I haven't received a third of the considerations this city handed out to you two on a daily basis' (p.48).

By any measure, Amin is a reversal of the colonial discourse. This fact is especially more pronounced in the observation by Captain Moshe who mentions that even though he is a Jew, his achievements are still incommensurate to those of Amin. He suggests that by virtue of his race, naturally, his achievements should be more. The officer seems to subtly recognize that Amin's achievements not only reverse the centre vs periphery binary, but also undermines his notions of superiority.

In the aftermath of the Hakirya attack, preliminary investigations indicate that Sihem Jaafari, wife to Dr. Amin Jaafari is responsible. The doctor is therefore a subject of police interrogations and investigations. The lead investigator in this operation is Captain Moshe, a state officer in the Israel State. It is in the course of the investigations that Moshe's colonial prejudices manifest. Described as 'a thickset, brutish-looking man' (p.28), captain Moshe is a personification of the imperialist authority and arrogance. His description as 'thick' and 'brute' communicates assertiveness and coldness. As a brute, he is indifferent and insensitive to the emotional state of others. His uncaring nature is evident when he tells Amin regarding his dead wife: 'We've got a body on our hands and we've got to put a name on it' (p.28).

Moshe's brusqueness and curtness reflect an imperialist attitude that is detached from the experiences of the colonized. Fanon (1963) observes that, 'colonialism is not a thinking machine…' (p.61). A colonialist is neither a thinking nor a feeling entity. It is this nature that shields them from the brutality and injustice of their enterprise. Simatei (2005) and Vaidya (2018) explain how colonization entailed practices of brutal violence, torture, rape and even murder in their injustice rule. Heath (2016) observes that, 'what made law-preserving violence so brutal in European colonies was that colonial states were predicated on the notion of racial difference' (p.7).

Given that colonialism is a brutal enterprise, Captain Moshes embodies its dimensions both in his profile and character. Informing Amin that Sihem is a prime suspect in the attack, he says, 'Our preliminary investigations indicate that the massive injuries sustained by your wife are typical of those found on the bodies of fundamentalist suicide bombers' (p.32). He radiates confidence in his assessment that Amin's wife was responsible in the attack because she was a Muslim. When Amin insists that his wife is innocent because he knows best what she is capable of, Moshe responds:

'I, too, was married to a beautiful woman, Dr. Jaafari. She was the pride of my life. It took me seven years to discover that she was hiding from me the most important information a man should have about his wife's fidelity' (p.40).

It is apparent then, that Captain Moshe has been betrayed before. It is this experience that shapes his distrust. But it also reveals that betrayal and dishonesty is inherent in a colonial condition. The imagery of a police officer interrogating a suspect as shown in Captain Moshe and Amin hearkens to the colonizer and the colonized binary. The power relations are evident in this image where a police officer in the person of Captain Moshe epitomizes the power and authority of the state, whereas the accused Amin, is helplessly at the mercy of the state. Hence, as he accuses Amin of dishonestly masquerading as an innocent doctor in a terrorist act of his wife, Moshe is implicitly drawing from a colonial discourse that assumes the colonized subjects as liars and childlike.

Jouhki (2006) observes that, like the rest of the colonized subjects and the Orientals, the Tamils were considered 'invertebrate liars and suspicious' (p.211) by the British colonizers. The notion that the colonized cannot be trusted is therefore part of the colonial discourse. In this manner, Moshe is not inclined in any way to trust Amin. He is a symbol of the colonizer who considers the colonized as children who lie to get out of trouble.

In the interrogation of Amin by Captain Moshe, it is not just the imagery that reinforces the colonizer and the colonized binary. Rather, even the tone of Captain Moshe's interrogation and the atmosphere of this setting mimic the colonial venture. Habib (2013) defines atmosphere as 'the mood and feeling, the intangible quality which appeals to extra-sensory as well as sensory perception evoked by a work of art (p.56). He perceives atmosphere as transcending the realms of physical to extra physical in terms of the sensory experience. Atmosphere in this sense permeates all dimensions of a reading experience and becomes a factor in the overall interpretation and analysis of a work. Abrams (1999) provides a slightly broad definition of literary atmosphere, proposing that, it is 'the emotional tone pervading a section or the whole of a literary work, which fosters in the readers expectations as to the course or events whether happy, or terrifying or disastrous' (p.14). Abrams believes tone is necessary in the creation of a particular atmosphere in a literary work. But more importantly for him, a work can exhibit different and diverse atmospheres according to the intentions of the writer. Abrams' view on tone and atmosphere is reinforced when it is stated that, 'A tone of a character imposes a feeling on the reader…' (Tone, atmosphere and mood, n.d).

In the interrogation, Captain Moshe consistent with his perceived superior disposition, employs disdainful, contemptuous and angry tone to create a dark and gloomy atmosphere. When Amin protests his innocence and attempts to walk away, the captain is described as roaring peremptorily to him, '*sit down*!' (p.42). This command by itself establishes the positionality of the two in the power structure. He consolidates his standing as superior and therefore the owner of authority. In a way, he is the colonizer who thinks Amin is a child who takes instructions from him. Just like in the colonial condition, the interaction of the colonizer and the colonized is devoid of courtesy and respect chiefly because the colonized are hardly recognized as meriting such a treatment.

In this manner, Amin's house assumes the symbol of the colonized country. Its invasion by Captain Moshe and his agents is symbolic of the colonists who forcefully annexed colonial territories with devastating cultural, political, social and economic consequences. In the course of the interrogation, Amin 'hears a sequence of crashes and squeals in my house: doors slamming, drawers and furniture creaking' (p.39). This is tense atmosphere much like the colonial experience. As it was the case with colonization, Amin is forced to witness his abode being defiled yet he is powerless to stop it. His powerlessness describes the impotence of the colonized subjects who were emasculated by the colonial experience. They bore witness to the destruction of their homes but lacked the tools to end it. Later, the evidence of Captain Moshe's chaos is evident. The narrator remarks:

Captain Moshe's vandals didn't hold themselves back. My study has been turned upside down. The same disorder reigns in the bedroom: the mattress flipped over, the sheets on the floor, the bedside tables and dresser violated, the drawers spilled out onto the carpet. my wife's lingerie lies among the slippers and cosmetic products. Someone even trod on an old family photograph (p.53).

In this scene, the devastation that Amin recounts regarding Captain Moshe's invasion to his home mirrors the destruction that the colonizers left in the wake of imperialism. The execution of the search warrant has traces and undertones of racism. It is as though, Captain Moshe and his agents feel that disorder, chaos and destruction reflect a fitting portrait of Amin as a colonized subject. This is a conduct that seeks to diminish and remind Amin that he is the other, different and unimportant. In an analysis of *Things Fall Apart* by Achebe, Kenalemang (2013) opines that the entry of the colonialists into the Igbo society among other things caused 'the collapse of their culture' (p.19). On the other hand, Abas (2015) declares, 'the damage the Orientalists, whether they are American, British or French' (p.3120) inflicted on the colonized was unfathomable. Here, both Abas and Kenalemang demonstrate how colonization was a damaging experience that left a trail of disorder, chaos and anarchy. It is this disorder that is apparent in Amin's house.

In describing the disorderly aftermath of Captain Moshe and his agents, Amin uses a significant metaphor which is relevant in this analysis. He calls these agents 'Captain Moshe's vandals.' Defining a metaphor as 'a comparison of two different phenomena which share some common points,' (p.2), Hussain (2014) notes that, as a figure of speech, this style of writing facilitates a writer's quest to 'convey his message of the novel in an implicit and indirect way' (p. 2). For Kovecses (2010), the traditional understanding of a metaphor is that it is 'a figure of speech in which one thing is compared with another by saying that one is the other' (p. ix). While warning against the temptation that metaphors may sabotage communicative purposes of a piece of writing, Grey (2000) nevertheless perceives metaphor as an 'ornament of language' (p.4). He adds, 'Metaphor is a tool of conceptual economy, it is also a tool of discovery, providing a way of imposing or discovering structure within novel or unfamiliar situations' (Grey, 2000, p.8).

Amin's usage of a vandal metaphor in reference to Captain Moshe's agents is significant in the analysis of Captain Moshe and his agents as representatives of the colonialists. This is because, a historical examination of the people called vandals reveals a lot of parallels with imperial colonialists. The vandals were a Germanic people who occupied Romanic territories between 2nd and 6th centuries and their name is synonymous with destruction and mayhem (Jarus, 2017; Zaroff, 2018). According to these scholars, the vandals, from whose name the word vandalism is derived, travelled across most of Europe, including Spain and France before eventually settling in Africa where they established their rule. The vandals were therefore foreign imperialists. Despite being Christians, Zaroff (2018) recounts how the rule of vandals was despotic and brutal especially to other Christian groups whose doctrines differed. The fact that the vandals were unsympathetic foreign rulers closely resembles the 18th and 19th century colonists' conquest of the perceived third world countries. Macdowall

(2016) notes that the name vandalism is a synonym for destruction and violence, 'the epitome of barbaric savagery' (p.10). The violence and misrule of latter-day colonialists is a mirror reflection of the vandals.

Given this context, the association created by Dr. Amin in describing Captain Moshe and his agents as vandals establishes the metaphoric interpretation of the agents as colonialists. The disorder and mayhem caused by these agents in Amin's house, not only mirrors the destruction and chaos of the earlier vandals, but is also symbolic of the mayhem that imperialism heralded in the colonized states. Macdowall (2016) explains how history bristles with accounts of the vandals' destroying monuments and other important sites of the Romans. This association reinforces the symbolic interpretation of Amin's house as a colonized country where the imperialists through their rule leave behind ruin and desolation. But as was the case with colonialists, the destruction is not restricted to physical disorder. It is all encompassing, touching on all dimensions of the colonized people. Martens (2018) observes that vandalism as derived from vandals 'has a horrifying connotation with chaos: meaningless violence and lack of respect for cultural and human values (p.57). As Martens note, the anarchy of the vandals is also connotative of the dismemberment of cultural and human fabric of the colonized.

As such, Amin's house is a site of colonial decimations of the colonized. Captain Moshe in the form of his interrogations, creates the appropriate gloomy and dark atmosphere which reflects the condition of colonization and oppression. The sadistic despondency that envelops this setting speaks of hopelessness which colonization created. It is therefore fitting and significant that in fact this scene takes place at the waning hours of the night just before dawn breaks. Amin observes, 'it's a stricken night, deceived, stunned, beating a retreat, encumbered with uncertainties and dead dreams. No trace of romance remains in the sky…' (p.35). Evidently, the literal darkness of the outside atmosphere creates the emotional and literary dark atmosphere of Amin's house. His allusion to 'dead dreams' and 'uncertainties' is a forecast to the bleak outlook the colonized faces in the future. This is an acknowledgement that the vandalism of his house represents the annihilation of the future of the colonized. Captain Moshe strengthens the dark atmosphere when he lectures Amin about life, saying:

Life is a perpetual pain in the ass, a long tunnel mined with booby traps and covered with dog shit. When you're knocked down, it doesn't make much difference whether you jump back to your feet or stay on the ground. There's only one possible way of dealing what you have to go through: you must prepare yourself every day and every night to expect the worst (p.40).

Moshe's speech is a classic colonialists' vision for the Orients. He previews the condition of the colonized and predictably advises against holding any hope of defeating the empire. Since he understands the colonial state entails a knock down on the colonized, it is their desire that the colonized stay down because he believes, whether the colonized stay down or attempt to stand up, the empire will always force them to their low position. For colonists then, as put across by Moshe, the Orients should always 'expect the worst.'

However, the construction of Amin's character, is built with necessary tools to contest and defeat different forms of colonialism. In this case, when Captain Moshe accuses him of being complicit in the terrorist violence of his wife, the accusations are laced with racial undertones. For Captain Moshe, Amin has 'the appropriate face' (p.186) that fits the description of one whose intentions are ulterior. He is the other, the plotting enemy. But with the voice and agency, Amin is in position to contest and fight this characterization that displaces him to the periphery. He protests that he is a doctor, committed to the wellbeing of his patients rather than a terrorist intent on causing harm to people.

When Moshe argues that Amin was part of the plot, he is effectively feeding off a colonial discourse that others and excludes those perceived to be different. Amin's counter argument that is innocent, and therefore not the other is feeding off the counter-hegemonic discourse that aims to subvert the binaries of colonialism. The argument between Amin and Moshe is therefore symbolic of the argument between the self and the centre. It represents a colonialist who is determined to other and exclude the Orient. Amin's counter argument represents the effort of an oppressed designed to defeat the colonial binary vision whose ultimate intention is to buttress the superiority of the colonizer by othering those considered different and inferior.

Tonnesson (1994) contends that Occidentalism is a form of response to Said's exegesis of Orientalist exploitation. Hence, by Amin challenging Moshe, he is by implication an Occidentalist committed to the course of contesting Orientalism and its racist subtext of othering. His perseverance and determination in the face of aggravated interrogatory methods adopted by Moshe and his agents reflects fidelity to the key principle of colonial resistance: to defeat imperial domination. Yet, Amin's experience suggests the cause is not easy. The pain and hardship he is exposed to during his interrogation point to the colonists' determination to maintain status quo; namely, the colonizer is superior and therefore the self or the centre while the colonized is inferior, the other and the periphery. For about three days, Amin is subject to intense interrogation where:

A wave of nausea nearly caused me (Amin) to smash my face against the toilet bowl. They literally dragged me back to my cell. Then the harassment began again, the questions, the fists striking the table, the little slaps to prevent me from turning my eyes aside (p.44).

Amin explains that Captain Moshe in his interrogations is determined to compel a confession of his complicity to the attack. He is however firm on his innocence. Even the search at Amin's house 'has yielded nothing' (p.46). And after three days, Amin is released from his incarceration with Captain Moshe declaring, 'You're free to go, Doctor. You can go home and take up a normal life again, if possible…' (p.49). The rest of Captain Moshe's agents are described as follows after Amin release: 'They look like a pack of wolves watching their prey get away when they'd been sure it was trapped' (p.49). Two statements; one by Moshe and the other by his agents, represent a symbolic triumph of counter-hegemonic resistance. In Captain Moshe's statement, we have a surrender, a confession of defeat. He says that Dr. Amin is 'free' and that he can go 'home.' In labelling him free, the Captain is liberating his captee from the prejudice and racist innuendos he

had him trapped in. He is admitting his error. In a word, Amin is not the other, different and inferior. Hence, he tells him to go 'home.' That is, he should return to his life as a doctor. In retrospect, the Captain admittance amounts to the reaffirmation of Amin's status as non-different entity. It is a vindication of Amin as honest and trustworthy and an indictment of the colonialist distortions.

Once again, Amin proves that the colonialists are wrong in their assumptions and beliefs about the Orient. His acquittal reflects a fundamental flaw of the colonial discourse. But more importantly, the Captain is aware of the damage and impact of colonialism on the colonized. Cognizant to this, he employs the conditional word 'if' to imply the uncertainties alluded to earlier. His statement, 'take up a normal life again, if possible' testifies to the complication of whether normalcy can be restored after a colonial experience. As Butt (2013) and Williams (1993) affirm, the effects of colonialization tend to persist for long periods of time beyond the direct experience.

In relation to the second statement by Moshe's helpers, the figure of speech employed evokes the unbalanced state of power which Said (1978) analyzes in regard to the Occident and Orient. When the agents are described to be 'like a pack of wolves' and Amin 'a prey' the imagery reflects the power imbalance between the Occident and the Orient, though in this case, its reversal. The notion that the wolves are watching their prey walk to freedom and yet are powerless to stop it reflects a symbolic victory of anti-hegemonic efforts. The unconventionality and rarity of this state, where wolves are powerless to confront the initiatives of their prey is a commentary to the uneven power between the Occidents and the Orients. But as this case demonstrates, the status quo can nevertheless be reversed. Said (1978) declares that 'The relationship between the Occident and the Orient is a relationship of power…' (p.13). The power alluded to, by Said, inclines towards the Occident in his domination of the Orient. The power relationship between a wolf and its prey overwhelmingly sways towards the wolf. There can be no contest between the two. The image therefore draws attention to the imbalanced relationship between the colonizer and the colonized.

Packard (2003) provides a detailed account on the nature of wolves which reinforce the foregoing postulations. According to this scholar, wolves are violent and very successful hunters. Their manner of prey killing exhibits a degree of violence unlike other predators. Wolves are known to embark on ferocious tearing and immediate eating of prey prior to death hence maximizing the victim's pain. This is unlike most other predators who first kill their prey before devouring. But more specifically, wolves mainly hunt at night, in the cover of darkness. As compared to wolves, the colonial discourse is largely considered a successful venture in its portrayal of the colonized. The night aspect of wolf hunting relates to the dark vision and consequences of colonialism. But despite its successes, in a symbolic image, the colonialist wolf in the case of Amin and his captors, is incapable of replicating their success as the prey walks to freedom.

The triumph of Amin, in this narrow sense, contests the notion that colonialism and its othering practise is indefatigable. It proves that the foundation of colonial structures can be shaken through the determination of the colonized oppressed. Also, it shows the importance of colonized avoiding pessimism in the face of their dark condition. The centrality of optimism is evident when Amin's house is searched by the state agents. It is significant that this search is conducted in the waning hours of the night just before the break of dawn. It is conducted at the moment when the 'Night is preparing to strike camp as the dawn grows impatient at the gates of the city' (p. 34). Here, the dark hours of Amin's oppression are conducted at night but shortly before the dawn breaks.

The brief time between the night of search and the break of dawn presages a new awakening, a moment when light dispels the darkness of colonialism. This is a moment of hope for the figure of speech captured in 'the dawn grows impatient' proves the inevitability of the moment arriving. The optimism of having the dawn break also represents an instant of rebellion against Moshe advocacy for pessimism and surrender. When the Captain advised for one to always brace for the worst, Amin rebels and instead chooses to hope. Amin through this act reveal that Occidentalism is built with rebellion and resistance against colonial structures of racism and othering.

Earlier, when Captain Moshe informs Amin that his wife, Sihem Jaafari, was the prime suspect in the Hakirya attack, his initial response was of shock and revulsion. So, in his struggle with the state, Amin is forced to defend both his innocence and that of his wife. Amin believes his wife, Sihem Jaafari is innocent of Moshe's accusations. He insists that after marrying Sihem for fifteen years, he knows enough about her to understand that she could not be responsible for the attack. But Sihem's situation is made worse by the fact that she is dead and therefore incapable of rendering her account of the events. Her absence silences and denies her the agency. Her condition then, is a contrast to Amin's voice and agency and at the same time a binary rendition of voice/agency vs silence/absence.

At the beginning of her study, Spivak (1988) poses whether the subaltern can actually speak, and ultimately concludes that they cannot. The term subaltern is attributed to Antonio Gramsci who used it to refer to the people of lower class such as 'peasants, workers and other groups denied access to 'hegemonic' power (Ashcroft, *et al*., 1998, p.215). In her investigation, Spivak sought to determine whether these groups especially women could have access to voice but found out that oppressive ideologies, primarily the colonial and patriarchy muzzled and rendered them mute. Describing the subaltern as the lower class and people without voice, Rukundwa and Van Aarde (2007) contend that the voice and silence dichotomy as is apparent between Dr. Amin Jaafari and his wife Sihem Jaafari, is a product of the colonial binaries of self vs the other. Such binaries always sought to silence the colonized through a variety of strategies so as to monopolize the avenue of disseminating the colonizer's favoured discourse about the colonized people. It is for this reason that Zacharia (2016) declares that postcolonial silence together with other concepts such as migration are at the core of postcolonial literature.

In *The Attack*, upon the perpetuation of a terrorist attack in one of the major cities of Israel, the Hakirya in Tel Aviv, the state identifies Sihem Jaafari, Dr. Amin Jaafari's wife, as the prime suspect in the crime. This assessment is grounded on the nature of injuries confirmed on her body, retrieved from the scene of crime. This character is never

encountered alive in the entire narrative even though her silent voice echoes and trumpets across the whole novel. The very first time Sihem is encountered, is at the mortuary where Amin is supposed to identify her body. Amin is dumbfounded by the sight that confronts him:

I've seen mutilated bodies in my life. I've patched up dozens of them. I've seen some so badly damaged it was impossible to identify them. But the shredded limbs on the table in front of me pass all understanding. This is horror in its most absolute ugliness…. Only Sihem's head strangely spared by the devastation that ravaged the rest of her body, emerges from the mass, the eyes closed, the mouth open a little, the feature calm, as though liberated from their suffering…. (p.29).

In the above extract, the reader meets Sihem in a mortuary, the very epitome of silence. The mortuary building here not only reinforces the motif of silence but also becomes its tangible symbol. The silence of this mortuary partly symbolizes an end, just as the place itself signifies the death, the end of a human body. The place therefore signifies the end of a particular way of life for the colonized as a result of the colonial invasion. In way, this mortuary provides a decisive response to Captain Moshe inquiry to Amin regarding whether normalcy could be restored in the aftermath of a colonial experience.

The unambiguous and unequivocal end which dead signifies through a mortuary clarifies that colonization leaves a permanent legacy to its victims and hence the end of their life as they know it. This is partly why after chaos of Captain Moshe and his agents at Amin's place, the doctor never returned to his normal life. His life after his abode was defiled was characterized with chaos, disappointments, disillusionments and death: all eerie marks of a postcolonial condition for the colonized. In the face of this reality, the mortuary then becomes a place of contemplative and meditative silence about the horrors of colonization and its oppressive structures. In this place, there is a reflection about loss; loss of life which represents a loss of a way of life for the colonized and their inability to ever return to their lives prior to colonization.

In this scene, we only encounter the body of Sihem. There is no indication that there are other bodies. As previous and subsequent analyses would show, Sihem, just like Amin, comes from a marginalized and oppressed community. As such, the symbolic silence of the mortuary represents the oppression of the colonized people and their silencing at the hands of the oppressors. But by being a woman, the mortuary emphasizes the oversize oppression that colonization impacts to the Gramscian subalterns, the presumed weak individuals in the society. These people are marginalized and silenced for their lack of access to power. In the face of a colonial dominant discourse, the weak such as Sihem, are forced to be silent, because the institutions of power, as Spivak (1988) notes, cannot listen to them.

But the silence of Sihem in the mortuary scene and in the rest of the text can also be interpretated as performing a subversive and resistance function against colonialism. Silence can be a form of contestation, a resistance effort aimed at defeating the othering immanent in the colonial enterprise. Arguing that silence can be a state of agency performing a subversive function that the colonizer cannot understand, Saikia (2016) supposes that, the power of 'an unusually empowered colonized woman lies in her silence- a silence that is her actual agency, her space of being free and emancipated' (Saikia, 2016, p, 51). Here, silence represents the victory of resistance not its collapse against oppression. The inability to comprehend the meaning of a silence constitutes its triumph. It's a freedom from the restrictions of the oppressor which are also inherent in the restriction that diction imposes on its users. Thus, 'silence unrestricted by words exercises fluidity which allows constant transitions and transmutability, thus allowing multiplicity unlike the Western hegemonic knowledge system that straitjackets narratives into polar opposites' (Saikia, 2016, p.52-53).

In the mortuary, the body of Sihem allows for two parallel and opposed interpretations. Her body is a representation of the dichotomy of the us vs them, but ultimately, in her silence, a victory against the marginalization of the Occident self. The use of ellipsis in Amin's description of Sihem's body in the mortuary, effectively establishes the dichotomous interpretation. The two-part analysis of the body as revealed in the ellipsis can be seen where Amin provides the following description; '…this is horror in its most absolute ugliness…. Only Sihem's head strangely spared by the devastation that ravaged the rest of her body.' The use of ellipsis, allows a dual interpretation which shows how her silence is a rebellion against oppression. Jamil (2018) defines an ellipsis as linguistic device of omission in which the omitted elements are comprehensible from context. But for Arhire (2018), ellipsis can also function as a rhetoric style which 'contribute in the construction of personal and social identities of literary heroes' (Arhire, 2018, p.22). From this observation, it can be noted that, ellipsis in the extract establishes the colonial identity of Sihem as a colonized subject who in her way is resisting oppression.

The first part of Sihem's body is described as horrendous and unsightly. It is as if all the destructive force of the attack concentrated its impact on her lower part alone. Here, the body is ugly and ravaged. This part represents the Occident self and its destructive colonial discourse. It is a testament to the decimation and annihilation that colonization causes the colonized subjects especially the women. In this scene, Sihem's resistance also constitutes a strategy of exposure. The ugliness exposes the falsity of the underlying assumptions of colonial discourse which contrary to what it portrays, it is basically rotten to the core.

In her silence, Sihem presents an eloquent truth about colonial imperialism. It is as if, the practise is so hideous that there are no adequate words to describe it except through silence. Neimneh (2014) captures this situation when she asserts, 'The colonizer's language is no adequate medium for containing the historical suffering of the colonized' (p.52). This is the condition of Sihem who is described in *The Attack* as one who 'grew up among the oppressed, as an orphan and an Arab in world that pardons neither' (p.228). As Spivak (1988) reiterates, a woman like Sihem, experiences double oppression, both as a woman and a colonized subject in a colonized condition. As she lies in the mortuary, the ugliness of her lower part of the body represents the exposure of the ugliness and the attack of both patriarchy and colonialism.

But even the positioning of the two body parts represents Sihem's resistance, that is, contestation of oppressive ideologies. The ugly part is on the lower side. This means, she is enacting a reversal of the centre and periphery binary. The colonizer is no longer the upper part, but is relegated to the low(er) side. He is now part of the excretory body organs which eliminate bodily wastes. The waste products are normally excreted by the biological body of an organism because they can no longer play any important role. In essence, the body cannot function unless its wastes are eliminated through the organs in the lower body parts. Similarly, the Occident, who now is synonymous with bodily waste is undesirable if the body is to function optimally. The subtle interpretation to this positioning is that, Sihem is silently calling for the expulsion of the colonizer.

The side other side of Sihem's body, after the ellipsis, represents the colonized other, who has now reversed the self vs the other binary. But the move from the ugly side of the body to the beautiful one is characterized by an ellipsis. This ellipsis then becomes a marker of silence and difference that exists between the Occident and the Orient, the colonizer and the colonized. It also performs a transitory function just like a mortuary, because, 'A mortuary may symbolize a spiritual transition phase. We are dead to the old way of life and have a new spiritual awareness' (Interpretation of dream: Mortuary, n.d).

The ellipsis implies that silence can mark the transition from the destruction and ugliness of colonization to the beauty and emancipation of freedom. Thus, on the other side of the body, Sihem 'emerges from the mass, the eyes closed, the mouth open a little, the feature calm, as though liberated from their suffering….' In this manner, the silence of Sihem's dead is no longer emasculation but a resistance and protest. It acquires what Saikia (2016) describes as 'agency in silence.' In exposing the ugliness of the twin oppressive ideologies of masculinity and coloniality, she becomes part of resistance. Adele, Sihem's cousin notes, 'Sihem was the daughter of a people noted for resistance, men invented war; women invented resistance' (p.227).

It is significant that in the mortuary, there is a body of a single woman, Sihem, and then the rest are men. In this group, there is Amin, symbolic of patriarchy and Captain Moshe, the symbol of the colonialists. Here, there is a convergence of two oppressive systems both of which are contested by Sihem's silence. The imagery of men standing against a woman lying dead signifies the act of these two ideologies squeezing life out of the woman lying down. It is as though, for the men to stand up, the woman has to lie down. This imagery then becomes a rendition of power mismatch and her lying down dead, a signifier of the consequences of the convergence of oppressive systems of coloniality and patriarchy. But the calmness and peacefulness of her upper body is a contestation of the perceived triumph of these oppressive structures. It is also symbolic displacement of the oppressors from the head side to the bottom side, a reversal of self vs the other binary. This is why her profile looks like one who is 'liberated from their suffering.' In her silence, then there is freedom from the clutches of patriarchy and coloniality.

Neimneh (2014) explores the concept of postcolonial feminism in which she finds a consistent intersection between coloniality and feminism. This is because, she argues, the structures of colonialism and masculinity embrace a common principle of oppression, that is, othering on the basis of race and gender. She asserts, 'silence-as the opposite of speech-is a postcolonial and feminist trope of subjugation' (p.54). Here, Neimneh argues that the discourses of domination are responsible for silencing the subjects as part of oppression. In the face of this silence, a key question that emerges is, who can speak for the silenced or the subaltern. This is a question that Zacharia (2016) grapples with. In her analysis, Zacharia observes that Spivak thought that it was colonialism and patriarchal systems that were responsible for deprivations of voice and impositions of silence. For her then, the oppressed women and other racialized minorities cannot speak because 'the patriarchal structure and the colonizers seek to speak for them' (Zacharia, 2016, p.31).

In *The Attack*, the silence of Sihem Jaafari means that different power structures would compete to speak for her, to become her voice. This is evident when Amin Jaafari commits to counter the narrative of the state regarding the attack. When police investigation suggests that Sihem was responsible for the attack, Dr. Amin vehemently denies Sihem's culpability. He insists to Captain Moshe:

I shared my life with Sihem for more than fifteen years. I know her like the back of my hand. I know what she's capable of and what she's not capable of. Her hands were too white for the smallest stain to escape my notice (p. 41).

In arguing for Sihem's innocence, Amin is convinced that as her husband, he is in a privileged position to know her absolutely. He becomes the voice for Sihem, because he assumes it's his responsibility to defend her. Amin is emphatic that the woman he is married to cannot be responsible for the attack, proclaiming:

My wife had nothing to do with that massacre. It was a suicide attack, damn it! Not a housewives' quarrel. We're talking about my wife, I forbid you to soil her memory. She was a good woman. The complete opposite of what you're implying (p.41).

In the analysis of different structures of power attempting to speak for Sihem, separate but related layers of othering and counter othering can be identified. First, Amin is determined to preserve the purity of his wife memory by insisting on her profound goodness and therefore innocence. He claims that based on his knowledge, Sihem could not be responsible for the attack. This conflicts with the state version as voiced out by Captain Moshe and confirmed by Amin's friend and a police officer, Navid Ronnen. As far as the state is concerned, Sihem is responsible for the Hakirya terrorist attack. This creates a conflict between the narrative of the state and Amin's version.

The significance of Amin's defence of Sihem constitutes a contestation of the state's narrative which paints Sihem as an Arab, a terrorist and therefore the other. In the course of the interrogation at Amin's house, Captain Moshe inquires about the religious status of Sihem. When informed that she was a non-practicing Muslim, but nevertheless a Muslim, this seems to salve his curiosity. For him, Islam is an appropriate label for the action they presume Sihem was responsible for.

But it is this prejudice, the othering on the basis of race and religion, that Amin defends Sihem against. In this manner, he becomes a voice for the silenced and oppressed other. His role involves contesting the stereotypical othering of the colonized who is otherwise silenced by a colonial discourse. For Amin, Sihem is not the terrorist other, but 'a beautiful, intelligent, modern woman' (p.48). In their life together with Sihem, he is convinced that 'She was a woman of her time. She liked to travel, she liked to swim, she liked sipping her lemonade on the terraces outside the shops, and she was too proud of her hair to hide it under a head scarf' (p.156). In all these recollections, Sihem does not fit the portrait represented by the state which declares her, 'a terrorist, a suicidal fundamentalist' (p.156). In declaring Sihem a terrorist, the state is effectively othering her. In contesting this characterization, Amin is resisting the othering of his wife, performing resistance role. In this role, he is attempting to rehabilitate and rescue that which is being destroyed. Therefore, where the state sees a killer, a destroyer, Amin sees a potential mother. This is apparent when he recalls an intimate conversation he had with his wife regarding children:

'I want you to give me a daughter,' I told her in the early days of our love. 'Blond or brunette?' she replied, blushing. 'I want her to be healthy and beautiful. I don't care much about the color of her hair or eyes. I'd like her to have your features and your dimples, so that when she smiles, she'll be the spitting image of you.' (p.174)

Through this narrative, Amin reverses the colonialist discourse of othering. Where the colonialists see in Sihem, a cold murderer, Amin sees, 'the most beautiful gift life could offer me' (p.76). Therefore, in every instance, the colonial narrative is countered by Amin's narrative. Essentially, Amin not only articulates a counter discourse, but also seeks to expose the falsity of the entire enterprise as he gives a voice to the silenced Sihem.

Yet, Amin's attempt to speak for Sihem becomes a slippery ground where instead of representing her, his voice potentially becomes oppressive. This is a complication that reestablishes the essence and power of Sihem's silence. In speaking for her, Amin reenters the patriarchal structures of oppression which constitutes the separate layers of women subjugation. According to Neimneh (2018), the practise of 'speaking for' means 'complicity in oppression' (p.53). In the effort to speak for Sihem, Amin is in essence, attempting to represent her, constructing a certain identity which conforms with his own biases. He is then part of a dominant discourse which in Foucauldian discourse shapes and determines the perceptions of the world (Neimneh, 2016). The discourse and counter discourse enacted between Amin and the state, becomes a competition of dominant discourses of patriarchy and coloniality in attempting to represent the oppressed. It also represents a validation of Spivak's (1988) thesis of double oppression (in Sihem's case, triple because of her religion) of women in a colonial condition.

Evidently, both the patriarchal and colonial frameworks are inadequate to represent Sihem Jaafari. This testifies to the fact that dominance does not always translate to representation. It is this inadequacy, the powerlessness of the hegemonic systems; patriarchy and colonialist that reaffirms the power of silence among the oppressed. Powers (2015) notes from her analysis of Foucauldian discourse, that there is power in knowledge so that in essence, knowledge precedes control. In cases of discourses of silence, the dominating entities are denied knowledge of the controlled, of the oppressed. The inability to know the oppressed, complicates the quest to oppress and control them. In their silence, the subaltern then retains a power of resistance. Herein lies the truth emphasized by Zacharia (2016) that 'silence does not always mean passivity and weakness' (p. 25). In the case for Sihem, her silence performs a liberative function.

The Sihem that emerges from the other side of the body is calm and liberated. Here Amin observes further, that you 'could think that she's peacefully sleeping, that she's going to open her eyes any minute and smile' (p.29). Evidently, on this side of the body, Sihem is synonymous with calmness, peaceful sleep and general wellbeing. It is a desirable state associated with contentment. This now represents the freedom from the clutches of colonial and patriarchal exploitation and othering. It is as though the beautiful side of her body is silently mocking the hypocrisy of coloniality and patriarchy on the ugly side of her body.

The limits of patriarchal and colonialists' representative discourse are made evident in the only direct communication of Sihem in the entire text. This is in a form of note which she writes to Amin before she presumedly commits the violent act she is accused of. In the letter, Sihem writes:

> *What use is happiness when it's not shared, Amin, my love? My joys faded away every time yours didn't follow. You wanted children. I wanted to deserve them. No child is completely free if it has no country. Don't hate me. Sihem* (p.69).

It is significant that Sihem decides to communicate to Amin through a letter rather than directly through dialogue. The print of this letter is a continuation of her silence. In writing, Sihem seems to recognize that Amin would not have listened to her, if she had chosen a different medium. This is an allusion to the indifference of institutions of power and their insensitivity to the needs of the oppressed. It proves the institutional deafness to the cries of freedom and liberation. In this letter, Sihem is stressing freedom as a cardinal quest for a people. But she is also aware that Amin, as representative of a dominant entity cannot 'follow' in such an endeavor. Thus, symbolically, this happiness and freedom, denied during her lifetime, is achieved when she lies dead. Here, we are told, she appears liberated and calm. She achieves this state in defiance to rather than through the help of Amin, a symbolic masculine oppressor. Amin is forced to dialogue with her in the silence of a letter. The letter marks a significant transition for Amin. For the first time, he discovers that he has never understood the woman he was married to despite all his assumptions. He does not recognize Sihem in the contents of this letter. He concedes:

The woman I married for better or worse, *forever,* the woman who pulled me through my most difficult years, the woman who hung my projects with shimmering garlands and filled my soul with sweet presence-I can't find that woman anywhere. Nothing of her remains, not on me, not in my memories (p.70).

In his moment of revelation, Amin needed the guiding silent letter of his wife. At this instant, he recognizes his claims of knowledge about Sihem, his discourse founded on patriarchal domination, has always been wrong. Presently, Amin becomes aware that his beliefs and thoughts about who Sihem really is, has always been mistaken. It is Sihem's letter then, through its silent print that exposes the falsity and misrepresentation of the dominant discourses of coloniality and patriarchy. This is the moment that Amin realizes the difficulties of attempting to represent, to speak for someone, especially if that someone is a victim of oppression. Benedict (2015) contends that the oppressed people within dominant structures of societies are incapable of being represented. He argues that, the inability to represent the oppressed stems from the fact that it's the privileged groups in power structures that always attempt to represent. He concludes, 'the privileged representation of the subaltern faces the hazard of not having knowledge of the other and their views' (p.208).

5.4. Rationalization of Violence in the Attack

Colonialism is synonymous with violence (Dushatska, 2019). Ndlov-Gatsheni (2011) declares 'the logic of violence can be located in coloniality' (p.561). In this section, violence is examined as a counteractive strategy to colonialism. Yet, it is critical to note that violence in a colonial condition is viewed in the context of the imperialist's attempt to impose their rule through it. Fanon (1963) insists that colonization is a violent and brutal reality which the colonized must also counter it in the same fashion. This suggests, the violence of the oppressed is enacted as reactive to the violence of the oppressor. It is a reaction to the colonized condition and therefore part of the attempt of the colonized to effect decolonization and liberation. If the violence of the oppressed is an attempt to realize freedom, then the violence of the colonizer represents an effort to preserve the colonial oppressive condition. As such, the violence of oppressed is almost always performed in the backdrop of the colonizer's violence, acting as its contestation, its resistance and counterforce. The legitimacy of either violence is a matter of debate.

Within postcolonialism, violence according to Simatei (2005) can 'be understood to mean relationships, processes, and conditions that attended the practise of colonialism' and these 'violated the physical, social, and/or psychological integrity of the colonized' (Simatei, 2005, p. 85). Slight extensions may incorporate conceptions of violence voiced by scholars such as, Bufachi (2005) who perceive violence 'in terms of an act of force or in terms of violation' (p. 193) and Geras (1990) who define violence as '…the exercise of physical force so as to kill or injure, inflict direct harm or pain on human beings' (p.22). All definitions and especially Simate's, express the core character of violence which Dewey sums up as: destructive and harmful (Dewey as cited as Bufachi, 2005). But Dewey's notion that violence is destructive and harmful is contestable though may be allowable in certain narrow contexts such as in the analysis of the colonizer's use of violence to impose an injustice. The same cannot be said in the interpretation of the colonized's violence which scholars such as Fanon assert is therapeutic.

The Attack is imbued with various manifestations of violence which are either perpetuated by the state (colonizers) or the resistance movements (colonized). At the onset, the very beginning of the text, there is a violent suicide terrorist attack in a restaurant which subsequent investigations establish Sihem Jaafari, the wife to Dr. Amin Jaafari as culpable. In this attack, Sihem strapped 'explosives onto herself and (went) to detonate them in the middle of a party' (p.60) in a restaurant 'where some school kids organized a party to celebrate the birthday of one of their little classmates' (p.48). The aftermath of the violent attack in which Sihem 'blew herself up in the middle of a bunch of school children' (p.155) is a fatality figure of 'nineteen, among them eleven schoolchildren' (p.17).

Significantly set at the very beginning, this violent act becomes the foundation of the entire text. The act becomes a hovering presence casting a long shadow on every single aspect of the text from the beginning to the end. Every word, phrase or statements is contextualized in this moment of a violent act staged against 'kids who were just having a good time…' (p.48). From the beginning then, every party involved in the novelistic experience of *The Attack*, from the characters to the readers is forced to grapple with the imperatives of violence, trying to answer the question, *why?* This forms the backdrop upon which Amin Jaafari would engage in a travel metaphor, attempting among other things, to understand how his wife could be responsible for this act.

The fact that the attack is set at the very beginning and targeted at children evokes two concepts necessary for a broader analysis, namely, *genesis* and *innocence.* The aspect of violence at the beginning of the text mirrors the colonial experience where the subjugated were exposed to violent acts at the very beginning of the colonial enterprise. Colonialism is founded on violence and brutality. In this sense, the fact that the party is a 'birthday party' celebrating *a beginning* reinforces this analysis. Violence at the beginning of a text against a celebration of a beginning (birthday party) evokes memories of the violent beginning of colonialism. There is a parallel between the violence of Sihem being set at the start of the narrative and the colonial experience which was rooted on violations and aggressions.

Aghamelu and Ejike (2017) declare, 'the instrument of the colonial rule is violence' (p.27). However, the violence of the colonizer was aimed at natives whose only needs were 'land, communality, dignity and cultural expression' (Aghamelu & Ejike, 2017, p.27) thereby raising the specter of violence against *innocence*, the second aspect of Sihem's violence.

By definition, children represent innocence. There is a sensitivity on matters that involve them. There is a general though mostly unstated consensus that children should be off-limits so that forms of brutality directed to them appear to breach basic codes of restraint and fly in the face of morality and ethics of war. An attack on children would appear to be a moment when all lines of human considerations are erased. This then is the nature of Sihem's act whose targets are significant. This attack on children is designed to evoke a moral outrage. It is an action that is designed to violently draw attention to gruesome violence that is perpetually committed against innocents in colonial situations. The underlying

message of her act is, there is a close similarity between the innocence of the children attacked, and the innocence of the victims of brutal Israel violent attacks on Palestines in Jenin, as it will be shown.

The attack by Sihem is symbolically tailored not only against physical targets, but also against the one-sided and blind outrage which characterize the reactions to acts of aggression perpetuated by the colonized. The innocent children in this attack are symbols of the innocent colonized people who brave a violent campaign of the colonizer in the colonized territories such as Jenin. Sihem's act, as will be demonstrated in subsequent analysis, represents a violent reawakening to the reality of the brutal and merciless violence of the state against indefensible colonized people. The dehumanizing nature of this attack on children forces a grappling on the violence against innocent colonized subjects. Therefore, this attack, among its different interpretations, also represents an attack against blindness and narrowness that accompanies reaction to the violence of the oppressed.

In the analysis of the text, there is a binarial character in the colonial violence. This means, in a colonial condition, the violence of the colonized can be framed as the violence of the other contesting the violence of the self, the colonizer. Aghamelu and Ejike (2017) state, 'The natives react to the colonizer's violence with their own violence' (p.30). There is an oppositionality at the heart of the colonial violence which is textually evident, especially in the situation of Dr. Amin Jaafari and his wife Sihem Jaafari.

There is a glaring irony in the fact that a doctor's wife, Sihem Jaafari, is responsible in perpetuating a terrorist attack. This explains Amin's initial vehement rejection of the suggestion that his wife is responsible for the attack before Sihem's letter erases any doubt about her culpability. The notion that Sihem is a possible suspect in the attack represents a repudiation of who Amin is and what he stands for. It is an attack on his deep-seated conviction which commends on his identity and the various forces that shape it.

Despite having his roots with an oppressed people, Amin rejects violence and all its vestiges. Being a Palestine who 'come(s) from a poor but honest background,' (p.97), he has had to sacrifice in order to give meaning to his conviction that 'A man's life is worth much more than any sacrifice, no matter how great,' (p.245). He heartily believed that '…the greatest, the most just, the noblest cause on earth is the right to live….' (p.246). This is why he 'renounced (his) tribe, agreed to leave (his) mother's side, made concession after concession in order to dedicate myself to my career alone' (p.165). Despite Amin's burden of 'putting up with the incivilities of (his) Jewish comrades' (p.96), he is still the 'Arab who stood out from the rest-and who gave himself the satisfaction of graduating first in his class' (p.97). Amin declares that by being 'on the side of my ability' (p.96), he now works in Tel Aviv, the centre of the Jewish community practicing 'the noblest of all human professions' (p.166), a medical surgeon.

It is this background that molds Amin's opposition to the tactics of violence. Yet, it is possible to see why. The fact that he renounces his mother's tribe in order to pursue an education in a foreign country responsible for the oppression of his people delineates him as both a privileged nationalist and a diasporic elite. All these factors have implications on the transformation and formation of Amin's identity and world views. For a start, his education and exposure to a foreign country affects the way he interprets the struggle for freedom back at home. In this sense, Amin represents the elite nationalists who travel to the colonizers' cities and as a consequence of the foreign interactions, develop a new perspective regarding the question of freedom and liberation.

Amin spends most of his life in the territory of the oppressor of his people. It can be hypothesized then, that Amin's modalities of thought, including his opposition to the use of violence, are occasioned by his exposure to colonizer's education, philosophies, beliefs and traditions which promote colonialism and its causes. There is a tension and disagreement in the way he and his wife perceive the question of freedom. Despite their life together, Sihem is retrospectively depicted as having remained closer to her people. She represents the local masses, or the periphery while Amin stands for the elite diasporic community.

Commenting on the fraught relationship between the local oppressed masses and the diasporic metropolitan elites, Cole and Kandiyoti (2002) argue that 'relations between the metropolis and periphery' (p.195) is always tenuous. Folola (2001) explains that the interaction of the colonized elites and the foreign education ended up producing individuals who were in their thoughts dissimilar to 'the indigenous' (p.23). It is this dissimilarity between the elites and the communities left behind that creates a complication on the overall approach towards decolonization.

In Amin's case, his transformation is made glaring by the act of his wife. His call for non-violence contrasts with Sihem's act. It is a split that speaks of a tension among a people who agree on the need for freedom but disagree on the means. Srivastava (2010) describes this tension as the 'competing ethics of resistance' (P. 303). She adds, 'violence and non-violence as responses to colonization are seen to be profoundly linked to the contrasting realities of decolonization' (Srivastava, 2010, p.303). Srivastava allude to the reality of tension between the peripheral masses and the metropolitan elites in the decolonization process.

In Amin's case, we have what Gunn (2018) calls a 'a bourgeoisie and a small urban working class' (p.2990) among the colonized who are detached from the reality of oppression of the masses. In this manner, Sihem's ironic act becomes a parody of Amin and other nationalists who state their commitment to a decolonization effort but the state of their life is removed from the daily suffering of the common people. Through education and exposure, the elites are seen as incapable of comprehending the true reality of oppression because colonists, through their education, imposed on them blindness. This is fact is brought out in the contrast between Amin the elite, and his wife, Sihem, who represents the masses unaffected by bourgeoisie exposure. While discussing Sihem's act with his nephew, Adele, who rationalizes the violence of Sihem but understands why Amin remains stuck in a state of ignorance, the doctor is told:

It was as if you were firing up a barbecue in a burned-out yard. You saw only the barbecue; she saw the rest, the desolation all around, spoiling all delight. It wasn't your fault; all the same, she couldn't bear sharing your blindness anymore… (p.227)

In this extract, the split screen imagery of a barbecue amidst a desolation is a commentary on the contrasting stances espoused by Amin and his wife regarding the use of violence. In this extract, the 'competing ethics of resistance' are shown to emanate from the broadness or narrowness of one's perception. In representing the masses, Sihem understands as Fanon (1963) declares, violence is a central solution to the problem of oppression. But the imagery above serves to highlight that the stance adopted by Amin is grounded on ignorance. The idea that decolonization is attainable through other means than violence, is depicted as a fantasy of organizing a party in the middle of destruction and suffering. In the analysis of this imagery, the reader is invited to assess the whole matter broadly, to look at both Amin and Sihem and their place in the burned-out barbecue.

In the barbecue, Amin's ignorance and blindness are evident. The notion that he is surrounded with desolation and destruction yet he only perceives the pleasures of meat, fish and other food available in a barbecue, suggests an aloofness and removal. The barbecue aspect of this imagery then represents the nationalist elites who in their exalted status, fail to relate with the suffering that surrounds them.

Amin represents elites who develop theoretical ideas and proposals on how to solve the oppressive problem of colonization which they can hardly relate to. This is evident when, elsewhere in the text, Amin concedes that in abandoning his mother's side for the promises of abroad, he 'preferred gleaming buildings to dusty hills, broad avenues to goat paths, glitz and flash to the enduring simple things of life' (p.243). By aligning himself with 'glitz and broad avenues' a metaphor for foreign cities of the colonizers, he loses his ability to perceive the problems of his people. His foreignness prevents an intimate appreciation of the oppressive conditions on the ground. This is reinforced by the fact that, Amin is always 'invited to many elegant parties' (p.22). The discordance between a barbecue firing and party going character on one hand; and the suffering and oppression of his people back home where 'mothers (wait) impatiently with their children clinging to their skirts. The drivers jump out, open the back doors of their vehicles, and start handing out food on all sides, creating the beginnings of a crush' (p.203) is revealed.

The imagery of the barbecue then serves as a critique of Amin and his interpretation of the situation regarding the problem of colonization. It buttresses the perception that elites may not be in a position to appreciate the complex problem of decolonization because they are blinded with the colonizers' cultural contamination. Their elitism renders them indifferent to the oppression of the masses. Their travels in the foreign cities complicate their comprehension of the people's suffering. In *The Attack*, the contrast between the elite nationalists and the masses, is born out in the split and ironic marriage of a doctor, Amin, to a suicide terrorist in the cause of freedom, Sihem.

The fact that Sihem was able to hide her entire plot from Amin in its entirety furthers the motif of blindness which characterizes the nationalist elites' removal and detachment from the colonial realities. All through the initial stages of the investigation to the Hakirya attacks, Amin maintains the innocence of his wife because he thinks, 'her hands were too white for the smallest stain to escape my notice' (p.41). He declares:

Between Sihem and me, there was a perfect love, a harmonious serenade that seemed unmarred by a single false note. We didn't talk; we told ourselves, the way a storyteller tells a romantic idyll. Had she ever uttered a groan, I would have taken it for singing, for I couldn't suspect that she was on the periphery of my happiness when she embodied it utterly (p.76).

It is significant that Amin characterizes his knowledge and love of Sihem as perfect. This reflects the arrogance and pride of nationalists who insist of knowing more than everybody else. In the same way, Amin stresses the innocence of his wife in the attack and fights everybody else who proposes a different view. For him, he is the ultimate gateway to his wife. His masculinity prevents him from stepping back and considering the possibility that things might be different. Furthering on the notion of elitist removal from the suffering of the masses, Amin lived with his wife in 'a splendid residence in one of the most exclusive neighborhoods in Tel Aviv, and our bank account is fairly substantial' (p.22). In the same measure, the couple occasionally '…take off for some fantastic place. We know Paris, Frankfort, Barcelona, Miami, and several Caribbean islands' (p.22). But to illustrate the contrast between the spendthrift Amin and his conservative wife, Sihem did not always approve of the opulent life of her husband. Amin remembers, 'Sihem didn't really have her heart set on taking a honeymoon trip. She knew my resources were limited and preferred investing in a less dreary apartment' (p.178).

It is because of Amin's attitude relating to his declared knowledge of Sihem, that when the truth about her involvement in the attack finally dawns, he is broken and inconsolable. When he receives the letter from Sihem establishing her culpability in the attack, he admits the wreckage it occasions: 'The letter lies at my feet, exceedingly real, calling the totality of my convictions into question, pulverizing one by one all my rock-ribbed certitudes' (p.70). This letter reaffirms the ignorance and blindness of Amin. It calls to question his judgement. But more importantly, the letter fortifies the imagery of a barbecue fired in a destroyed place in which Amin only narrowly perceives the pleasure of a barbecue and is blind to the desolation around. The destroyed part of this imagery represents the suffering of the masses at the hands of the colonialists. The characterization of 'desolation all around' suggests a bigger area, which then point to the masses, the majority. The smaller area of a barbecue is being contrasted to the sprawling masses who cannot partake in the merrymaking of the few elites who otherwise claim to fight for their freedom.

Regarding the matter of elitist detachment from the suffering of the masses, Diop (2012) notes how nationalists were enchanted by 'dazzle of the products of modern market capitalism' (p.234) they were exposed to in the foreign cities. This aligns with Amin's preoccupation with parties and magnificent homes in 'exclusive neighborhoods.' It is this reality

then that informs Amin's stance regarding the use of violence in a decolonization process. The construction of his identity points to a compromised character. This is why in the barbecue extract; Amin is told that it 'it wasn't your fault.' His blindness and ignorance, the excerpt affirms, were not matters of choosing. The transformation and formation of his identity and world view are attributable to his foreign travels. Regarding this stance, Diop observes, 'There is a whole cultural substratum that undergirds the subconscious of the elites, which in fact, in turn, is partly conditioned by the inherited set of beliefs '(Diop, 2012, p.223). According to Diop, the subconscious of Amin has been conditioned by the beliefs and traditions he encounters in the foreign land, in this case, Israel.

In the extract cited, Amin is absolved from his blindness, because the speaker believes, he has been contaminated in his foreign travels. This raises the aspect of identity and diaspora in postcolonialism. Typical of most diasporic nationals, Amin experiences complications regarding his identity which in turn influences his world views on decolonization back in the homeland. As an inherent component of coloniality (Mains *et al*., 2013), diaspora can be understood in terms of 'a travelling metaphor associated with tropes of mobility, displacement, borders and crossings' (Keown & Procter, 2009, p. 1). This implies, diaspora characterizes movements of people mostly from the colonized territories to the territories of their colonizers. Clifford notes that deterritorialization of diaspora is normally attributable to violence, poverty and economic hardships (Clifford as cited in Bhat, 2015). By moving from his homeland in Palestine territory to Israel for the purpose of realizing his goals, Amin is in a diasporic state. The same travel and journey metaphor would be observed when he travels to different places as he seeks to determine the motive of his wife committing a violent act in a restaurant. Later, Amin heads back to Jenin, his ancestral homeland, in a return motif.

Identity and diaspora are interrelated concepts within postcolonialism. Dizayi (2019) notes, 'The most disputable and significant issues of postcolonial theory is the subject of identity' (p.79). For Dizayi, in a postcolonial condition, subjects struggle to determine the nature of their identities in the context of the colonizer and the colonized. For Amin, his identity crisis is occasioned by the conflicting forces that act on him in terms of the friendly and hostile Jews. On one hand, there is a hybridized identity realizable in the successful friendships he develops with Kim and Navid. But he also faces hostility and rejection in his diasporic condition.

Kim Yehuda is a medical doctor at the same hospital with Amin Jaafari. The two characters meet for the first time at the medical school where they develop a sexual relationship. However, 'Our (Kim and Amin) romance was brief and disconcertingly naïve' (p.9). The relationship at the medical school between Amin and Kim constitutes the first experiment and the problems of hybridity. A successful relationship would suggest that hybridity can be a natural phenomenon and outcome in the interactions between the communities from the colonized territories and communities of the colonizers.

The brevity of this relationship however, indicates that hybridity is possible but not at the intimate level of a romantic relationship which Amin and Kim would have desired. There is always a level beyond which two communities may not blend. Thus, while the romantic relationship between Kim and Amin fails, they have 'remained excellent friends, Kim and I, and our close collaboration has forged a powerful bond between us' (p.10).

There is a symbolic significance in the two forms of relationships which Amin and Kim develop. The failure of one and the success of the other is explainable in terms of the concept of hybridity in the context of diaspora. Affirming that the idea of hybridity is core in postcoloniality, Bhat (2015) contends, 'the aspect of in-betweenness inherent in the notion of hybridity finds its full expression in a diasporic condition' (Bhat, 2015, p.9). Bhat holds this view because, in a diasporic state, there is an inevitable cultural mix of the two separate peoples. However, the completeness of this hybridity that is unavoidable in diaspora, can be assessed in the relationships between Amin and Kim.

A romantic and sexual relationship is notably deeper and requires more engagement and understanding in the parties involved. This is not the case in a friendship devoid of sexual ends. Within this context, Amin's relationships with Kim can be seen in two lights; that is, either deep or casual. The sexual relationship in its deep sense represents complete and successful hybridity while the casual relationship in its shallowness represents an incomplete hybridity where the intermixing of the cultures is partial and limited.

For Amin and Kim, it is the latter rather than the former relationship that succeeds. The failure of romantic relationship then points to the problems of achieving a complete hybridity between two separate cultures (the cultures of the colonizer and the colonized) while the success of their friendship suggests a certain level of hybridity is possible. This then comments on the problematics of diaspora and hybridity. The implication is that, the relationship between the diaspora and the native communities is always characterized by an inability for one to completely blend with the other. But nevertheless, the partial blending means that, diaspora is still affected and their identities do not remain pure and uninfluenced. This view concurs with Diop (2012) who observes in the analysis of nationalists and the foreigners, there is 'a creation of new class of individuals exposed to aspects of European that were super imposed on the local ethnic cultures '(Diop, 2012, p.224).

In the formation of the new class, aspects of the original culture intermingle with the new culture to construct new identities. This explains the tension between the elite nationalists and local leaders who disagree fundamentally on how to conduct a decolonization campaign as it is reflected in Amin's case and Sihem who represent the masses and the natives.
But the failure of the romantic relationship between Amin and Kim can be accounted for in the consideration of other factors. The fact that Amin is incapable of developing a successful sexual relationship with Kim, a symbolic complete hybridity, is because, even as they profess a friendship, the two are still products of separate and opposed discourses; that of the colonizer and of the colonized. In their relationship, there is a constant undercurrent of the colonized vs the colonizer binary which implicitly limits the degree to which they blend to each other. As a Jew, Kim is forever a symbol of the colonizer while Amin that of the colonized. And this reality not only restricts their hybridity, but also instrumentally

shapes the nature of their friendship and eventually completely distorts Amin's interpretation of the place of violence in the decolonization campaign.

In the aftermath of Sihem's attack, it is Kim who steps in to assist Amin cope with the situation. The friendship props him up in the misery that engulfs his world. Kim becomes a constant presence always comforting, counselling and encouraging Amin. At some point, Amin takes refuge in Kim's house: 'A week has passed, and I(Amin) still haven't gone back to my house. Kim's harboring me, taking care not to upset my delicate balance' (p.61). It can be seen that Amin develops a certain level of dependency towards the guidance and assistance of Kim. He is no longer in charge of his own life. Kim becomes a dominant partner in the friendship thereby assuming the cloak of a colonizer. He describes her as 'my guardian angel' (p.108) reinforcing her standing as a dominant presence in their friendship.

The image of a guardian angel evokes a spirituality and divinity and all its power associations. This is an appropriate imagery with which to characterize the imbalanced power relations in this relationship. On the night when Amin discovers the truth about Sihem's act, he is alone. The shock of the moment causes him to spend the all night in a bathtub, naked. It is Kim who rescues him from this condition the next morning. At this juncture, by the look of things, Kim is convinced that Amin has poisoned himself:

'Say, what's up? You look really strange.' My (Amin's) appearance is sufficiently substandard to cause her to lunge at me, grab my wrists, and examine them to make sure they're unharmed, 'You don't have a drop of blood in your face, say something, damn it! You took some shit, is that it? It's crazy what you're doing to yourself, Amin!' 'I can't leave you alone for one minute!' (p.72).

In this extract, just like several other cases, Kim exercises an upper hand in her dealings with Amin. Here for example, behind the veneer of concern lies a dominant woman committed to control and dictate the life of another man. The fact that Kim cannot leave Amin 'alone for one minute' supports not only her permanent presence around Amin, but also becomes a symbol of colonist's ubiquity around the colonized. Her controlling attitude and perception that the other party needs guidance and dictation in order to do the right thing reflects on colonial attitude of perceiving the colonists as backward and primitive and always in need of their more advanced and knowledged domineering colonizers.

The nature of Kim's power towards Amin can be described as hegemonic in nature since it is not compulsive nor coercive. As it was demonstrated in the previous section, power or 'the supremacy of a class or social group manifests itself in two ways; domination and hegemony. The former is by the rule of force the latter by consent' (Im, 1991, p.127). In *The Attack*, Amin is subject to both hegemony and domination. Hegemony is encapsulated by Kim Yehuda who exercises passive power over Amin while domination is exhibited in Amin's relationship with Navid Ronnen who fittingly, is a police officer in the Israel state. In her hegemonic control, Kim is never forceful, but in her interactions, she makes it seem that her presence is beneficial and critical for him. In defence of her constant presence, Amin thinks, 'Kim's is chiefly worried that I might do myself harm, that I won't be able to bear an interview with myself…' (p.168). The notion that Amin requires Kim for him to keep on the right path establishes her as a maternal power, always needed to ensure the child is not troubled. Amin is cast as a child, the very imagery of colonists towards the Orients. His inability to confront his life and take appropriate steps diminishes his power, makes him dependent on Kim who therefore becomes the symbol of the colonists, controlling and domineering.

Amin's power equation is completed in his relationship with Navid Ronnen who is an embodiment of domination, a coercive power according Gramsci. This is because, 'European colonization of the orient depends on both the use of physical force and coercion '(El Aid & Yechouti, 2017, p.6). Thus, while Kim represents a maternal passive hegemonic power, Navid in his interaction with Amin represents a masculine dominant power. In his diasporic hybridization, Amin is exposed to two different but related cultural experiences with accompanying power ramifications, which ultimately shape his identity and character.

The first time Amin meets Navid, is when the latter is involved in an accident and required a surgery. From that first interaction, Dr. Amin describes Navid as 'one of my most engaging patients. He had a steely courage and a persevering, though certainly questionable, sense of humor' (p.26). In this description, Navid's portrait of masculinity emerges with undertones of insincerity.

While certainly debatable, the notions of 'steely courage' and 'perseverance' have a masculine connotation. They evoke a sense of strength and power. Perseverance suggests a staying power, even in the face of setbacks. All these assume colonial symbolism and meaning. The courage of this character extends to imply the defining characteristic of the explorers whose pioneering adventuring paved way for the eventual colonial empire. Courage also becomes a necessary diction in characterizing the risks and the perils that defined the initial journeys of colonizers who ventured to the colonized lands without sound supportive administrative institutions which meant some of them lost their lives. But more importantly, the suggestive 'questionable sense of humor' describes the deception and deceit at the centre of colonialism. Narratives of the colonizers who conquered foreign territories behind pretense and insincerity of missionary work abound. An insincere humor is related to the image of poison wrapped in honey, where the victims from their vintage positions can only perceive 'humor' but behind it, lies imperialism and oppression.

Through these associations, Navid Ronnen emerges as a symbol of the colonizer. He represents the colonizers who deceived the colonized with pleasantries and menial gifts before gaining a foothold that subsequently became the foundation of colonialism. This is because, just like Kim, Navid is always attempting to be around Amin in the name of furthering a friendship.

But even the medical surgery which Amin conducts on Navid carries a colonial symbolism. Amin says, 'His (Navid) right shoulder declines noticeably over his right leg, which a traffic accident shortened by an inch and half ten years ago. I was the one who opposed amputation' (p.25).

Navid's surgery on his legs have implications in the context of the current discussion of diaspora and hybridity. According to Keown and Procter (2009), diaspora is a term that 'evokes a plethora of global movements and migrations' (p.1). Elsewhere in their work, the scholars reiterate that travel is 'one of the dominant metaphors of postcolonial diasporic writing, criticism and theory' (Keown & Procter, 2009, p.12). First, the leg surgery which was suggested by Amin implies a sort of compromise where the leg is retained with some surgical readjustments. The result is a new deformed leg, not quite new (replaced or cut off) but still not quite the old one. It is an in-betweenness, a mix of two possibilities.

Navid's leg in its deformed state represents the hybridity of the diasporic community. Its diasporic representation proceeds from the fact that a leg is associated with movements and travel which Keown and Procter hypothesizes are central in a diasporic postcolonial criticism. The deformity of this leg speaks of the deformed identities of the diaspora.

Their new identities rather than form a rebuttal of the colonizer through Bhabha's notion of exposing the folly and lack of invincibility of the colonizer (Mizutani, 2009), becomes a complication for decolonization. It is for this reason that Abis (2011) declares that 'the elites were responsible for perpetuating Western domination' (p.25).

But the legs can also refer to the colonizers in general. The metaphor is drawn from the fact that legs are associated with mobility and movement. In the same way, the colonists always moved from their native homes in order to perpetuate colonialism. Here then, the fact that it is Amin who opposes the amputation of this leg points out his role in facilitating colonialism and oppression. It is through his surgical intervention that the colonizer is still able to move, albeit imperfectly, from one place to another. This leads to the assessment that; elite nationalists indirectly facilitated some forms of oppression especially in the post-independent era, where the West continued to exercise control and domination through their friendship and association to the new leaders.

Colonial domination and hegemony are sometimes grounded on perceived friendships between the colonizer and the colonized. This is the case with Amin, Navid and Kim who their hybridity proceeds at the same level of friendship. As it has been stated, Kim's nature of power is slightly passive, or hegemonic. However, the descriptions and characterizations of Navid in the text point towards his muscularization thereby creating the image of a dominant and forceful power in Amin's circle.

Therefore, Kim and Navid are symbols of two kinds of power associated with the colonizer, the consensual (hegemonic) and coercive (domination). Their partial interaction with Amin is symbolic of partial hybridity inherent in a diasporic condition of natives from colonized territories. But more significantly, their constant desire to paternalize Amin not only reveal an imbalanced power relation, but also demonstrate the binding commitment of the imperialists to impart a colonial discourse which in turn, distorts the identity of the colonized. In their interactions with Amin, both Kim and Navid repeatedly attempt to remind him how life is much better in Tel Aviv than it could possibly be in Jenin, a Palestine territory where Amin comes from. These narratives have the implications of implying the superiority of the colonizer and inferiority of the colonized. When Amin eventually resolves to go back to Jenin, Navid strongly advises against this move because he claims Jenin is a dangerous place. He tells Amin, 'There's nothing for you up there. They're all blasting away at one another all time, and bullets are causing more damage than pitched battles. I'm warning you: Bethlehem is a beach resort compared to Jenin' (p.198).

There are echoes of forceful domination in Navid's warning to Amin. It's also a sum up of the colonial discourse both Navid and Kim have recursively instilled in Amin, namely, here (the colonizer's territory) is better; there (the colonized's territory) is worse. In essence, Navid is creating the colonial binary in his portrayal of Jenin and Israel, so that the self or in Israel, it's a place of peace, of magnanimity and serenity. But the other, Jenin, is a place of strife, chaos and disorder. In this construction, Navid seeks to establish the superiority of the colonizer versus the inferiority of the colonized. But Navid creates this scenario in a stern forceful, almost threatening way. This establishes the coercive aspect of domination which his character performs in the interaction with Amin. The notion of 'warning' is embedded with an underlying threat, it is as though, failure to comply with the stated position may invite physical means to compel conformance.

Warning is the essence of domination in social control. According to Herrmann (2017), coercion (the operative logic of domination) as proposed by Gramsci, is anchored in 'state's capacity for violence' (Herrmann, 2017, p.1). Herrmann further observes, in Gramscian exegesis, domination and coercion is the apparatus of the state characterized by coercive entities such as police, the military, prisons and courts. All these coercive institutions are lumped together in the character of Navid, a police officer. This is because hypothetically, it is the police officer who arrests, and therefore presents one to the court before further forwarding to the prisons. The place of a police in a colonial setting cannot be overstated.

But in his diasporic condition, Amin not only interacts with characters who offer him partial hybridity through limiting friendship. Rather, he also faces express rejection from other members of the Jewish community. There is a binary character in Amin's diasporic experience; partial acceptance and outright rejection. In this sense, Amin is exposed to all dimensions of a colonial reality: hegemony, domination, rejection and violence.

After Amin's wife is accused of committing a terrorist act, he faces rebellion from his neighbours. In the aftermath of the attack, the neighbours consider him an enemy and an accomplice of a terrorist. They gather newspaper cuttings that depict the horror of the attack and plaster them all over his property. On one occasion as he tries to pursue a group of youths who were littering his compound with the same material, Amin finds himself in the middle of a hostile mob, angry and baying for his blood. They beat him to a pulp. Recalling this event, Amin reports:

My attackers chassed me into the yard and kept punching and kicking me long after they knocked me to the ground. Their bulging eyes and frothing mouths made me think they were going go lynch me. Not a single neighbor came to my aid; no charitable soul had sufficient presence of mind to call the police (p.58).

The hostile rejection of Amin by his neighbours represents the diametric opposite of the hybridity which Kim and Navid offered. This shows that in a diasporic condition, there are instances where one experiences a complete rejection. The hostile neighbours mirror the colonial abhorrence of hybridity in the understanding that it degenerates the superiority of the colonizers' culture. It is a rejection that is wedded to the notions of racial dominance. This explains why at some point, they referred to Amin as 'Dirty terrorist!' (p.57). It is a characterization that is designed to establish the dissimilarity and consolidate the superiority of one group. As a terrorist, Amin is rendered the other, the 'not part of us.' Essentially, the subtle message is that, Amin does not belong here because this is not a place for terrorists, but for the 'peaceful' Jews.

The imagery of a Palestine Arab being violently attacked in his home by an angry hostile Jewish mob reconstructs Amin as an unhomed identity. This state is consolidated by the fact that, Amin in his diasporic condition, vacillates between the repressed hybridity of Kim and Navid and the rejection represented by the neighbors hence creating a third space in this character's identity negotiation. Unhomeliness is part of Homi Bhabha's postcolonial conceptual vocabulary which can be defined as a '…the sense of dislocation that arises when the boundaries between the outside world and the domestic domain blur (Russell, 2017, p.3). For Bhabha, unhomeliness does not imply being homeless, rather, it is a condition of dislocation where the lines that previously separated the private and the public collapse and so both 'become part of each other' (Bhabha as cited in Russell, 2017).

In unhomely state, the familiar and the unfamiliar collide problematizing the boundaries that previously defined the two. This is a condition that Bhabha asserts, one is 'displaced in a confusion between home and the world, a cultural relocation when your home is the world' (Llarena-Ascanio, n.d, p.6). Unhomeliness then, encapsulates the theme of doubleness which is inherent not only in a diasporic condition but also in colonization.

In *The Attack*, there is a physical manifestation of the perceived emotional state of unhomeliness when Amin is attacked at his home. Here, there is a split image of the comfort, the familiar home and the chaos and the violence of the world. In this scene, there is an invasion of the world, the unfamiliar, in the form of the attackers, into his home, the familiar and the private, hence creating unhomeliness. Huddart (2006) claims, the 'figure of doubling and halving mark the experience of the colonized and that of migrant' (p.53). This figure of doubling is evident when a binary of peace represented by Amin's house contrasts with the violence of the mob outside. The home/violence divide reflected in the Amin's attack inside his home, represents Russell's definition of unhomely as the blurring of the public and the private.

In his analysis of unhomeliness, Parvaneh (2016) notes that, 'the world creeps into the home and shakes an identity that was thought to be stable and secure' (p.157). For Amin, the violation of his home through the violence of the mob, destabilizes the conception of his identity in relation to these neighbours whom he must always assumed to know. In this moment, in the intersection of violence and peace at his home, his identity becomes unstable. When he complains that nobody intervenes in the melee to save him or even to call the police, his evolving sense regarding his identity in a foreign country becomes transformed.

The doubleness inherent in an unhomely state, can also be analyzed in terms of Kim and Navid on one side; and the violent neighbours on the other. Farahbakhsh and Revnaneh (2016) contend that, in an unhomely state, one is 'torn between two cultures and identities. They live on the borders and not feel at home in either culture's (p.111). Here, the scholar's comment on the psychological liminal space that is formed as a result of different cultural intermingling. For Amin, the two cultural doubleness is represented by Kim and Navid who partially accept him and the violent neighbours who abhor, and violently reject him. He must therefore negotiate a third cultural space and amalgamate the partial acceptance of Kim and Navid on one side and the rejection of violent neighbours on the other side. In this analysis, the liminal space does not arise from the cultural intermixedness of an emigrant and the foreigner; but rather, from the split and opposed cultural reactions that the foreigners accord the emigrant. The doubleness then, is only referent to the colonizer as represented in Kim, Navid and the neighbours.

On a different perspective, the attack of Amin in his property also creates an imagery that reconstructs the colonial situation. The image of an Arab exposed to violence in his own property has relevant implications. Here, Amin, s home assumes the image of the colonized's home and Amin the colonized. This attack then is an image that replays violent experience of the colonized. It vindicates the view that in colonization, violence against the colonized played a central role in the perpetuation of imperialism. But more importantly, this violence was carried out at the territory of the colonized.

From the foregoing, it is evident that, Amin's rejection of violence as a form of resistance against colonial oppression, has a dual ironic twist. On one hand, he is a victim of violence of the colonizer in his own compound and also; It is his wife that is responsible and at the heart of a violent resistance against colonization. In this sense, the act of Sihem Jaafari as part of a violent rebellion against colonialism and occupation, becomes a satire, a campaign that exposes the blindness and foolishness of Amin. On satire, Ugolini (2016) observes 'the idea of satire as being mixed, varied, and difficult to define corresponds to the nature of the genre. An exact definition of satire as a genre is complicated by the many forms that satiric works can assume' (p.1). While satire may be broad in its conceptions, Keman's definition which states that, satire is a 'general term for any kind of writing which attacks directly or indirectly, something which is hated or feared '(Keman as cited in Ugolini, 2016, p.1) is most relevant. In *The Attack*, the motif of blindness find exposure through satiric expression.

The violence of resistance, and narrowly Sihem's attack, represents an indirect attack of Amin's blindness.

As stated previously, in a colonial condition, the colonizer anchored violence at the core of their colonial cause. Manda-Tailor (2006) notes, 'The longevity of binarized conceptions of identity in postcolonial states facilitates state-orchestrated and/or state sanctioned violence against a perceived other deemed alien' (p.211). According to this view, the colonizer freely employs violence because they perceive the colonized as different and therefore exempt from consideration which would otherwise moderate the brutality of their campaign. In *The Attack*, the town of Jenin represents a concrete example

of the oppression ingrained in the colonial enterprise of the colonizer. It is the appropriate image of savagery of the colonial assault. Here:

…small villages are in a state of siege; checkpoints on every access road; larger roads littered with charred vehicles blasted by drones; cohorts of the damned, lined up and waiting their turn to be checked, pushed about, and often turned back; protesting women, with nothing to ward off the blows of the rifle butts but their bruised hands… (p.200).

This town is a picture of the colonial violence orchestrated by the state of Israel. In this state, the town acquires a symbolic signification, representing a colonized state in a condition of colonial violence and chaos. The town's desolation and despondency reflect the reality of a colonized people in the face of a violent campaign by the colonizer. The images of roads 'littered with charred vehicles and blasted drones' bespeaks of an unrelenting and unrestrained act of violence. The bruised hands of the women form a recurrent image of the brutal campaign of the colonizer. Their deformed state becomes a permanent remainder of the oppression that colonization engenders.

The violent campaign of state against the Palestine town of Jenin, reflects an indifference and insensitivity which hearkens back to Sihem Jaafari's acts at the beginning of the narrative. This solidifies the analysis that Sihem's act in its insensitivity symbolizes the colonizers in their violent campaign. Commenting on how the colonial violence was repressive and oppressive, Souleymane (2017) observes 'the aggression of the colonizer made the European colonists more barbaric than the people ostensibly supposed to be civilized' (p.26). In the extract above, the picture of mothers with bruises reflects the injuries suffered by the colonized states during colonization. Women are typically representative of nation-states inherent in the signification of countries with a fem54inine pronoun 'she' or 'her.' Thus, the bruises represent the deformity of the colonized state as a result of colonization. The marks imply, the colonized people continue to live with the scars of colonialism, after the physical departure of the colonizers. Therefore, the physical attack on these women is a reenactment of colonial violence against both the colonized people and their countries.

The colonial violence is also evident when Amin finally returns home, where he meets almost all living members of his family, including 'cousins, uncles, nephews, nieces, and other relatives' (p.243). The family reunion is a picture of placidity and love. The relatives are at their ease as they connect and commune with each other. Amin observes, '…I don't regret this sojourn among my family. Their warmth consoles me; their generosity reassures me' (p.245). In this symbolic return, Amin finds reprieve from the crisis and conflicts that he faced in the diaspora. This is a relevant scene in the discussion of Bhabha's notion of unhomeliness since Amin is no longer an emigrant whose migration has supplanted 'old ideas of belonging and identity '(Huddart, 2007, p.57). In his analysis of the concept of unhomely, Parvaneh (2016) states, 'home is perceived to be a place of stable identity where one has been and is understood. Home is a place of freedom and peace' (p. 157).

Therefore, Amin is in Bhabha's defined notion of home. The sense of belonging that he derives from the family reunion is devoid of the unhomely 'where home is breached' (p.157) according Parvaneh (2016). In this state, Amin's identity is reified as he interacts with the familiar and the known. In this reunion, his nephew, Wissam, 'tells amusing stories from the front until late in the night…Wissam is a piece of work; it's hard for me to believe that such a shy boy has developed such a hilarious sense of humor' (p.237). Home for Amin is a place of comfort and catharsis. He is released from the tension he experienced from his diasporic adventure.

However, shortly after, Wissam receives a phone call which requires him to travel to Jenin town. Several days later, the bad news comes in, 'Wissam. He died in action today. He filled his car with explosives and drove into an Israel checkpoint' (p.246). As a result of this:

…soldiers invade the orchard at daybreak…soon a tank transporter brings in a bulldozer. The commanding officer informs that as a consequence of the suicide operation carried out by Wissam Jaafari against an army checkpoint and in accordance with the instructions he's received from his superiors, we have half an hour to evacuate the dwelling so that he can proceed to destroy it… (p.246-247).

The lead officer in this operation informs Amin that it is official government policy for the entire homes of perpetrators of violence against the state to be destroyed. In this case and in line with the policy, this home where Wissam lived and it belonged to Amin's aged granduncle Omr, would have to be destroyed by a bulldozer. Amin protests saying, 'We're not going to let you destroy our house, the people who live here, where do you expect them to go? There are two old people here, both of them well past ninety…' (p.247). To this, the officer's reply is curt, '…you have twenty-nine minutes…Twenty-eight minutes…' (p.247). And shortly later:

The bulldozer bellows, spewing a thick cloud…as it pivots on itself, its steel tracks tear ferociously at the ground…at the moment when the low wall surrounding the property collapses, a wave of rage washes over me, sending me running toward the machine…and keep charging toward the monster that's about to annihilate my family history… (p.248).

Before the invasion of this bulldozer, the previous discussion established Amin as being in Bhabhian state of homely. But the entry of the bulldozer among other consequences disrupts this state of affairs. The serenity of the home is violated and a sense of displacement sets in. The entry of the state agents then marks a transition for Amin from homely to unhomely. This is because the state agents and the bulldozer symbolize the colonizer. The relations in this scene are synecdochal. A synecdoche is a 'figure of which were a part is put for the whole, and the whole for the part (Merriam-Webster Dictionary, 2020). Llarena-Ascanio (n.d) states 'politics of identity are synecdochal taking the part (individual) to be representative of the whole (the social group)' (par. 3). In this sense, Amin stands for the whole culture of the colonized while the state agents represent the culture of the colonizer.

As stated previously, the unhomely state is a psychological condition that ensues after the interaction of two cultures, the familiar and the unfamiliar. This suggests unhomeliness is a state of hybridity, so that culturally, the native

culture hybridizes with the foreign culture of the colonizer. Farahbakhsh and Revnaneh (2016) contends, 'one aspect of hybridity is unhomeliness; to put it another way, Bhabha refers to a hybrid identity as an unhomely identity' (p.107). The unhomely state of Amin does not presuppose a state of homelessness. Rather, it implies, symbolically, a new state of identity as a result of the violent disruption of the state agents. In this case, he represents the native culture while the state agents represent the colonizer's culture. The contact between Amin and these agents leads to an uncomfortable state for Amin and his relatives, which is the defining characteristic of unhomely state. The unhomeliness inherent in this scene is metaphoric rather than literal, representing the cultural displacement that ensues after the contact between the known and the unknown.

Ultimately, after the destruction of this home, the family would be rendered homeless. The physical manifestation of the colonizer's action can be analyzed culturally. In her analysis of unhomeliness, Russell notes that in such a state, 'displacement arises where home is breached' (p.3). Thus, the physical displacement extends to describe the cultural transmutation that occurs as a result of the mixing between the familiar and the unfamiliar.

Previously, it was noted that Sihem's act of violence at the beginning of the text permeates every aspect of *The Attack.* A particular element of the attack had to do with the fact that it was conducted at the beginning of the book hence becoming the foundation upon which to view all subsequent actions especially the violence of the colonizer. The symbolism of the attack is further reinforced in the invasion at Omr's residence by the agents of the state who demolish the house. In this attack, the state agents perpetuate their actions at the first time they meet this family. From the account of the text, no evidence is adduced to dissuade from the fact that this is the first-time government agents visit this homeland. There are parallels between Sihem's act at the beginning of the text and the agent's action at Omr's homestead. Both of the attacks point to the fact that the colonial campaign was characterized with violence from the very beginning. The violence of the colonizer was the defining feature of colonialism.

But there is an important distinction between the violent act of Sihem and that of the agents at Omr's home. The target of the former were small children at initial stages of their lives, while the latter targeted old people at the final stages of their lives. Amin explains to the agents that the house they intend to demolish belongs to old people, Omr and Najet, who are 'well past ninety, trying to do the best they can in the few days remaining to them' (p.247). While innocence can be associated with both of these categories, the latter group have an element of time, the idea that they have lived for a long. This raises the issue of history and postcoloniality. As he contemplates the imminent destruction, Amin remembers that this home is 'the castle where I was a barefoot little prince. My great-grandfather built it with his own hands, stone by stone; many generations flourished there' (p.249).

In the contrast between the two acts of violence, it can be observed that the latter case at Omr's place represents a colonizer's violent machinery being targeted at the historical identity of the colonized. It is a quest aimed at the very root of the colonized. The image of a bulldozer tearing 'furiously at the ground' suggests a violent campaign that aims to uproot and displace the colonized from their cultural ground. This becomes symbolic of the colonizer's attack on the history of the colonized. Memmi declares that 'the most serious blow suffered by the colonized is being removed from history' (Memmi as cited in Styers, 2009, p.853).

For Memmi, the colonizers' violence targets the roots of the colonized so as to destabilize their sense of where they belong and ultimately create a conducive environment upon which to plant their discourse. Wolfe (2006) notes that 'settler colonialism is inherently eliminatory. The logic of elimination strives for the dissolution of native societies' (p.387-388). It is the elimination alluded to by Wolfe which defines the colonizer's attempt to render the colonized ahistorical. This is the significance of the attack targeting the two old people in the extract.

The demolition of Omr's home is synonymous with the destruction of the history of the natives and their displacement from their roots. Once this achieved, the colonizer can then proceed to implant and disseminate a colonial discourse. Herzl, one of the spiritual founders of Zionism is quoted as saying, 'If I wish to substitute a new building for an old one, I must demolish before I construct' (Herzl as cited in Wolfe 2006, p.388). This view forms the governing principle of colonialism, where destruction precedes construction. By destroying the history of the natives, the colonists intend to construct a new history that underscores their claims. Simatei (2005) affirms, that through historical displacement, the colonizer seeks to 'fashion a monolithic history of the new nation that firmly legitimizes its power' (p.91). In the text, Amin becomes a witness as the history of his community is destroyed, remarking, 'one bulldozer was enough to reduce all eternity to dust in a few minutes' (p.249).

But the scene at Omr's house is also significant in the way that it highlights the brutality and violence of the colonizer. The policy that informs this destruction as explained by the lead agent in the operation sums up the rule of unjust at the heart of colonialism. The notion that an entire homestead is up for demolition reveals the cruelty of the state in its relationship with the colonized. Wissam's violence then serves an important function in exposing the colonial regime as unjust and unfair. It is through his violence against the state that the indiscriminate destructive policy is brought to the fore. Souleymane (2017) notes that 'subversion was meant to reveal to humanity the brutality of colonialists over innocent people…although the military weaknesses highlight the inferiority of the colonized, it mainly foregrounds the wickedness of the colonial system' (p.261-262).

It is this colonial wickedness and brutality that is apparent as the bulldozer tears down a house that was constructed many generations ago and a place where 'many hopes were nourished' (p.249).

The most important symbolic value of Omr's house demolition scene lies with its portrayal of the colonial destruction of native's country. In this case, Omr's house symbolizes the entire country of the colonized people and its violation a commentary on the reality the colonized people perpetually confront. In Jenin and Omr's house, the completeness of the colonizers' unhinged campaign of violence, exploitation and injustice against the colonized, is in full

view. The desperation and despondency that engulfs Omr and Aunt Najet as they are rendered homeless in the twilight of their lives provides a split mirror contrast that reveals the two sides of coin in a colonial condition; the coldness of the colonizer and the dehumanization of the colonized victims. This desperation is evident on Faten, Amin's cousin who for a long time, has tended to Omr in his old age. After demolition, '…she sits lifelessly, silently, with a dazed look on her face, like a shadow in a forgotten corner, waiting to melt into the night' (P. 250).

Faten in her desperate condition reflects the situation of the colonized as they suffer under the yoke of colonial violence. Her 'lifelessness' and the figure of 'a shadow' speaks of the diminishing aspects of violence on its victims. Through violence, argues Aghamelu and Ejike (2017), 'the natives are exploited, enslaved, oppressed, marginalized, dehumanized, abused and devalued by the colonizers' (p.25). It is through these series of violence effects that Aghamelu and Ejike also observe that any form of violence has the effect of 'diminishing the victim's sense of identity, dignity and self-worth' (p.24). In Faten, we have the portrait of the violently victimized native. In her dehumanized and emasculated state, she tells the story of the colonized subjects at the hands of the brutal and violent colonial campaigns. This then vindicates the suggestion that 'colonial expansion installed European authority through violence '(Carotenuto & Shaddle, 2012, p.5). The violent nature of colonial imperialism in the text, depicts the victims as devitalized, dehumanized and depersonalized.

This then, is the context upon which Sihem's violent act at the beginning of the text can be interpreted. In a way, the violence at the beginning of the text finds meaning in the violent acts perpetuated in the rest of the text. In this way, the symbolism of Sihem's act assumes a dual meaning. First, as it was stated, the brutal nature of the act symbolized the modus operandi of the state regimes. The fact that innocent minors are targeted in an attack provokes a moral outrage, but symbolically, the act seeks to point to the opposite brutality of the state's cruel violent campaign against innocents as was evident in Jenin. Sihem's violence is therefore a critique of those outraged by her act yet they are blind to the atrocities committed by the colonizer.

The violence of the colonized and oppressed can perform the act of resistance against domination and brutal colonization. In casting Sihem's violence at the beginning of the text as an act aimed at exposing the blindness of those who haste to judge and moralize in absence of the whole story, Sihem becomes a symbol of colonial resistance. Her cause from this perspective, is to enlighten and open eyes to the broader picture. This explains why the imagery of a barbecue amidst a carnage that was used to describe Amin is central in understanding Sihem and her violent act. In the imagery, Amin is accused of only perceiving a part not the whole. His judgement is then exposed as narrow and limited because of the inability to process and appreciate the bigger view.

During the demolition scene at Omr's house, the commanding agent informs Amin that, 'My bulldozer's blind. Once it starts, it keeps going to the end' (p.247). This is an appropriate image with which to characterize both Amin and the colonizer. A bulldozer in this imagery, is a metaphor for the colonizer. Described as 'the monster' (p.249) elsewhere, the image describes a potently destructive and violent force though decidedly blind. The bulldozer imagery speaks of destruction and violence against the natives' identities, sovereignty, cultures, homes, dignity and sense of self-worth. So, in this sense, the colonizer embodied in the bulldozer, is blind to the atrocities he commits against innocents.

The cold nature of colonizer's violence is enacted in Sihem's violence. It is Sihem that allows us to cease being blind and see the violence against the innocents. But in order to appropriately appreciate the place of Sihem's act, one must first walk the entire text. If one judges the action at the beginning without venturing in the rest of the text, he is necessarily blind. In a way, to find meaning at the beginning, one must walk to the end. The only way to avoid blindness that defines restrictive moral judgements about Sihem's act is to survey the destruction and violence in the rest of the text, where dominant entities violently attack and diminish the marginalized. But this appreciation requires broad vision and not blindness and narrowness that Amin is accused of in the barbecue imagery. In choosing to die the way she did, Adel informs Amin, 'she (Sihem) couldn't bear sharing your blindness anymore' (p.227). In a narrow sense, the contrast between Sihem and Amin regards their perspectivity: broad and narrow. The same can be said of the colonized and the colonizer.

If the colonialists' violence of the state is dehumanizing and destructive, then Sihem's violence is rehumanizing, contestatory and restorative. It is an effort against the cause of imperialism and colonial brutality. It is a just cause against the unjust violence of the state in Jenin and Omr's house. In Sihem's suicidal violence, a sacrificial resistance against oppression is displayed. Sihem provides an actualization of Fanonian vision of decolonization where the monopoly of the colonizer's destructive violence is replayed with the colonized's reconstructive violence. Fanon declares '…violence is a cleansing force. It frees the natives from his inferiority complex and from his despair and inaction; it makes him fearless and restores his self-respect' (Fanon, 1963, p.93). For Fanon, violence is central in decolonization and fight for freedom.

Having established that the colonizer's quest for domination is riddled with unbridled violence, the meaning of Sihem's violence acquires the meaning of resistance against this oppressive cause. The violence assumes the role of clamoring for freedom from the clutches of colonization just as Fanon suggests. In his analysis of Fanon's works, Roberts (2004) states, 'violence is a necessary factor in Frantz Fanon's concept of anti-colonial freedom, a necessary factor in creating a postcolonial polity championing freedom, self-determination, and the absence of domination' (P.139-140).

But appreciating the essence of Sihem's violence as a decolonizing effort requires that blindness be shed. This is the essence of Amin's journey motif as he extensively travels across the territory of Israel before finally landing in Jenin. In his travels, Amin seeks to find out how and why his wife committed the acts of violence. He says, 'I just want to understand why the love of my life excluded me from hers, why the woman I was crazy about was more receptive to other men's sermons than she was to my poems' (p.107). It is this understanding that is part of a broader contextualization of Sihem's act where the atrocities of the colonizer become evident. This travelling represents a transition from a state of ignorance

and blindness to a state of knowledge and enlightenment. The case of Amin speaks of the complexities inherent in the interpretation and meaning of violence in the context of colonization. He shows that, moral judgements about violent tactics sometimes stems from a broader misunderstanding of the issues underlying the struggle and conflict such as deprivations and dispossessions of the colonizing empires.

It is through traveling that Amin's appreciation and understanding would transition. Explaining to Amin that his wife is not 'a monster, a terrorist, a suicidal fundamentalist' (p.156), a resistance commander in Bethlehem informs him, 'We're not Islamists, Dr. Jaafari, and we're not fundamentalists, either. We are only the children of a ravaged, despised people, fighting with whatever means we can to recover our homeland and our dignity. Nothing more, nothing less' (p.157). This commander provides a counter discourse to Amin's notions of wife's acts. In Amin's ignorance, he thinks that Sihem is a terrorist and a fundamentalist. This thinking feeds off the colonial discourse which seeks to delegitimize the struggle of the oppressed and the violently victimized. But the commander above makes it clear that Sihem's violence is fighting the cause for freedom against the injustice of the oppressor. Her violence is redemptive according to this commander. In accounting for Sihem's violent act, this commander concurs with Simatei (2005) who opines, 'violence (is) an anti-dote to colonial brutality and therefore a tool of liberation' (p.89).

When he arrives in Jenin, Amin finally confronts the truth as to why his wife perpetuated the terrorist act. This is a moment of illumination where presumedly Amin's blindness is shed. Another resistance commander in Jenin informs Amin:

I wanted you understand why we've taken up arms, Dr. Jaafari, why I want to die with my weapons in my hand, and why your wife went and blew herself up in a restaurant. There's no worse cataclysm than humiliation. It's an evil beyond measure, Doctor. It takes away your taste for life. And until you die, you have only one idea in your head: how can I come to a worthy end having lived *miserable, and blind, and naked?*(p.219).

This commander articulates the misery and depravations of the colonial reality in a way that forces Amin to reevaluate his personal conception of Sihem's violence. He is made aware that the violence of the colonizer has dehumanized and destroyed the essence of the colonized people. The evisceration of personal dignity is a legacy of the violent colonizer. Aghamelu and Ejike argue that in a colonial condition, violence destroys 'human beings' (p.24). This destruction is laid bare by the commander.

Hence, Sihem's violence is redemptive of the essence destroyed by the colonizer. It is an effort to restore dignity, honour and humanity of the colonized that was destroyed by the colonial violence. In this way, Sihem's act assumes a religious, sacrificial interpretation where an individual commits to lose his/her life for the bigger good. Sihem chooses to die so that the dignity and freedom of the people can be restored. This is her form of resistance to the emasculative discourse of colonialism. The aspect of sacrifice and martyrdom in a colonial condition is pervasive in Ngugi wa Thiong'o works which Simatei (2005) has analyzed. In relation to this, he says, 'To structure the subversive impulses of his characters, Ngugi resorts to paradigms of self-sacrifice and messianic models grounded not only on Fanonist principles of redemptive violence, but also on materialistic interpretations and inverted models of Judeo-Christian doctrines of salvation' (Simatei, 2005, p.90).

Deemed as self-sacrificial, Sihem's violence can therefore fit within a postcolonial paradigm. Viewed from this perspective, her violence performs the act of reascribing the deprived agency of the colonized subjects. In a postcolonial condition, Young (2016) affirms, 'violence offers a primary form of agency through which the subject moves from non-being to being, from being an object to a subject' (p.2). This is the essence of violent resistance. It compels a renegotiation of binary relations fostered by imperialism and sustained by colonial violence. In reversing the binary, the violence of the oppressed rejects the label of the other because it reaffirms the centrality of the colonized by recovering its lost humanity. Roberts (2004) opines that, 'those lacking subjectivity perform violence in order to gain agency' (p.143). In Roberts view, violence of the oppressed represents an active initiative to reclaim the personhood that colonial violence destroys. From this perspective, forms of resistance violence such as Sihem, are grounded on the efforts to humanize and then actionize the otherwise dehumanized and destroyed colonized subject.

6. Aspects of Confluence in the Occidental and Oriental Perspectives

6.1. Introduction

From onset, the study set out to explore the Occidental perspective or the Western view and the Oriental perspective or the Eastern view in respect to terrorism phenomenon. The two texts were interrogated to unpack perspectives which align with respective cultural viewpoint. However, in the proceeding analysis, the study conducts an integrative approach which seeks to highlight elements of harmony evident in both texts. This implies, whereas the relationship between the Occident and Orient is inherently conflictual and tenuous, especially as regards the question of terrorism, points of convergence between the two hostile blocks can still be uncovered within the analysis of the two texts.

6.2. Harmonizing the Cultural Value System

In chapter four and five, the fundamental point of divergence between the West and the East lied with a set of cultural value system which informed the conduct of multiple characters in furtherance of specific causes. In *Terrorist* for example, in attempting to dissuade Ahmad from proceeding with a plotted terrorist attack, his guidance and counselling teacher, Mr. Jack Levy, appeals to a particular conviction which ultimately weakens the young Ahmad's resolve. He tells Ahmad, 'I can't believe you're seriously intending to kill hundreds of innocent people' (p.294). This stance emanates from a western thought which holds that life preservation instincts are a preserve of the superior western cultural value system.

The presumed western value system constitutes part of the colonial dominant discourse that fuels the occupation and oppression of other regions. When Mr. Jack Levy invokes the tag of 'the innocent people' he is in effect, arrogating to himself the cloak of a ruler with the power to label. As Said (1978) notes, the Occident always assumes the responsibility to name and label according to his whims. It can be asserted then, that, in labelling and defining a particular segment of a population targeted for violence by Ahmad as innocent, Mr. Levy is in fact drawing from a colonial cultural identity that holds itself in high esteem and prominence.

Part of justification that informed the perpetuation of the colonial enterprise was intention of the West to spread what it presumed to be its superior value system infused into cultural substratum. Donze-Magnier (2017) observes that the colonial discourse 'relies on the notion that non-Europeans are inferior and therefore deserve to be colonized and exploited' (p.32). The supposed superiority of the colonizer as glanced from Mr. Levy's attitude lies with the belief in a value system which esteems life. From his conversation with Ahmad, the guidance and counselling teacher suggests that, as a symbol of the West, he perceives life as sacrosanct and worth of preservation. In accusing Ahmad of intending to kill innocent people, Mr. Levy as a representative of the Occident is vindicating Said's assertions regarding the Occident and Orient power relations in which the West perceives itself as liberal, honest, rational kind whereas the East is seen as illiberal, dishonest, savagery, cruel and morally deficient (Mohamad, 2015; Njogu, 2020).

It's the perceived moral bankruptcy on the part of the colonized that elevates and reinforces the western superiority. Specifically, Mr. Levy is propagating the notion that Ahmad, whom by virtue of his religion and race is symbolic of the East or the colonized, is deficient in the fundamental western cultural scale of values which situates preservation of life at its pinnacle.

The view that the West extols life as a fundamental cog in its value matrix find concurrence in the analysis of *The Attack.* In *Terrorist*, Mr. Jack Levy is Ahmad's guidance and counselling teacher. The nature of this relationship establishes his dominance and authority which can only be compared to that of the Occident. The nature of his vocation as a guidance and counselling teacher consolidates his unparalleled authority which he exercises upon his student. By definition, his guidance is unquestionable. The same relationship is discerned in *The Attack*, where the main protagonist, Dr. Amin Jaafari is lectured by his father on the importance of life preservation. Just like Jack Levy in *Terrorist*, in *The Attack*, Amin's father tells Amin:

'Anyone who tells you that a greater symphony exists than the breath in your body is lying. He wants to undermine your most beautiful possession: the chance to profit from every moment of your life. And remember this: There's nothing, absolutely nothing, more important than your life. (p.99-100)

In this example, Amin's father is echoing Jack Levy's assertion regarding the essence of life and its place within the broader western cultural identity. In essence, Amin's father is bequeathing a unique cultural perspective which incidentally aligns with the assumed western identity. In insisting to his son, the importance of life, Amin's father in *The Attack* finds a common cause with Jack Levy in *Terrorist*, who is emblematic of the western thought.

The significant implication of this convergence between the Occident and Orient in terms of the value system, as seen in *Terrorist* and *The Attack*, is that it undermined a central rationale that justified colonial imperialism and colonization. According to Njogu (2020), 'the colonist ideology was based on the colonizer's assumption of their own superiority, that is, civilized, sophistication and metropolitan' which contrasted with 'the colonized culture assumed to be backward, barbaric, primitive and savage' (p.67). Affirming that 'from a colonizer's perspective, colonization amounts to a civilizing mission (of the colonized)' Kodjo (2016), further notes, the colonizers saw 'themselves as bringers of progress and modernity to the colonized…' (p.69). Fieldhouse (as cited in Afagla, 2015) observes that:

The moral obligation of the people from a more advanced civilization to improve 'backward' people were regularly advanced to justify colonial expansion. Imperial powers reasoned that the only way in which slavery, cannibalism, infanticide, endemic tribal warfare, among others would be suppressed was through colonialism (p.70).

From the above contentions, it can be noted that, the West considered colonized communities as embodying a broken value system which required their intervention. But this assumption as shown from the perspective of *The Attack,* was erroneous and misconceived. As read from an Oriental point of view, *The Attack* is seen to encapsulate vision of life preservation which dovetails with the Occidental reading of *Terrorist*. The notion that the colonized people were barbaric, cannibalistic and routinely practised infanticide is undercut by Amin's own background from which his father acquaints him the values considered paramount from an Occidental point of view. For instance, its through Amin's father commitment and dedication that eventually the young Amin becomes a surgeon. As for his father, Amin remembers 'I was his only son, so he could give me a maximum number of opportunities. He gave me everything he could so he could offer the tribe its first physician.' (p.98).

As elaborated in chapter five, Amin's vocation of a medical surgeon represents a repudiation of western emasculative attitudes towards the East. A further analysis reveals that, in fact, both *Terrorist* and *The Attack* imbibe the sacredness of life in their intimate cultural stratum. This means, it is not a preserve of a particular culture as supposed by the West. This truism is brought to the fore through the joy of Amin's father upon the son's qualification to practise medicine. Amin reports:

When he (Amin's father) saw me brandishing my diploma, he threw himself into my arms like a stream into the sea. That day was the one and only time I ever saw tears on his cheek. When he died, he was lying on a hospital bed, stroking my stethoscope (p.98).

In both texts under study, the medical profession performs a symbolic function in terms of representing a cultural value system that prizes life. In *Terrorist*, Mr. Jack Levy not only urges his student to refrain from a terrorist attack that ultimately destroys life, but also, earlier, encourages him to pursue a medical course. He asks Ahmad's mother, Teresa

Mulloy, 'Have you ever thought of urging Ahmad to become a doctor? He has a dignity, a presence. I'd trust him with my life, if I were sick' (p.92). The preoccupation with medical related vocations in both *Terrorist* and *The Attack* point to a bigger symbolic significance, which as stated, suggests an intersection of assumed opposed cultural value systems. In *The Attack*, the closest friend to Amin is a doctor. About Kim Yehuda, a doctor and a close friend, Amin says, 'we've remained excellent friends, Kim and I, and our close collaboration has forged a powerful bond between us' (p.10). In *Terrorist,* Ahmad's mother is both a painter and '…a nurse's aide at the Saint Francis Community Hospital' (p.9).

From the perspective of the cultural values, that is specifically, life preservation, the two texts provide several instances of commonalities. Read from a postcolonial angle, the monolithic assertions of the West, in respect to this value, which established the foundation for colonial domination of the colonized communities in the name of civilizing them, collapses. *The Attack* demonstrates that, even societies from the East embrace a set of values, espoused in *Terrorist* as read from an Occidental point of view, which the West ostensibly attempts to impose upon them.

6.3. A Conformity in Occidental and Oriental Interrogation of Violence

The place of violence both within the terrorism fiction of the texts under study and the encompassing theoretical framework of postcolonialism cannot be overstated. The struggles of freedom within the colonial structures may sometimes necessitate diverse forms of violence (Fanon, 1963). Yet, both the colonizer and the colonized embrace violence in furtherance of causes deemed legitimate from either standpoint (Dushatska, 2019).

Whereas both the colonizer and the colonized attempt to delegitimize the violence of the other as unethical and immoral, the analysis of the two texts in this study reveals areas of conformity in relation to the question of violence.

In *Terrorist,* an Occidental view seeks to cast the Orient as villains in the perpetuation of unnecessary violence and conflict. This again realigns with the narrative that sought to depict the colonized societies as irrational, barbaric and cruel.

In arguing for the same, Ahmad declares to his teacher, Mr. Jack Levy:

Who says unbelief is innocent? Unbelievers say that. God says, in the Qur'an, *Be ruthless to unbelievers.* Burn them, crush them, because they have forgotten God. They think to be themselves is sufficient. They love this present life more than the next (p.294).

In championing violence, Ahmad satisfies the persona of an Easterner created by the West regarding violence, conflict and the Islam in general. Funk & Said (2004) assert that,'…Christians (Christians traditionally represent the West) have a conception of Islam as a religion of the sword' (p.9). Young (2012) asserts, 'Today, Islam is automatically connected by those in the west with fundamentalism and terrorism' (p.32). Ahmad even celebrates an Egyptian political philosopher, one Sayyid Qutb, whom, Zimmerman (2004) describes as 'the intellectual godfather for the various modern radical Islamic movements (p.222). In *Terrorist*, when Ahmad asks his teacher, Jack Levy, 'Have you ever in your studies, read the Egyptian poet and political philosopher Sayyid Qutub?' (p.302), Ahmad is in fact revealing the kind of literature he is exposed to.

The construction of Ahmad in *Terrorist* mirrors the attempt both in the West and East to cast violence as the conduct of the other, the 'not us.' But more precisely as portrayed in *Terrorist* and *The Attack*, the depiction seeks to convey the other as embracing illegitimate and irrational violence as opposed to the 'probable violence' of the self which serves legitimate cause. When Ahmad inquires from his teacher on his familiarity with works of the Islamic theorist, Sayyid Qutb, the implication is to tie him to Qutb's pervert philosophies of extremism and violence. In his symbolic state of the colonized, the overall effect is to construe the oppressed as somehow imbibing wrong attitudes and embracing wrong philosophies which incline them towards wayward conduct. Cast as such, the colonizer then proceeds to normalize their domination as corrective measure designed to remedy a broken situation. This then explains the relationship between Ahmad and his teacher, Mr. Jack Levy, who fittingly, is a guidance and counselling teacher. Of Sayyid Qutb, Ahmad informs Mr. Levy:

He came to the United States fifty years ago and was struck by the racial discrimination and the open wantonness between the sexes the concept of jahiliyya, meaning the state ignorance that existed before Mohammed, extends also to worldly Muslims and makes them legitimate targets for assassination (p.302)

In this exegesis, Ahmad is properly aligning himself with violence doctrine that was propounded by Sayyid Qutb. As Zimmerman notes, Qutb was an exponent of radical and extremist religious movements that sought to impose and implant virulent interpretations of the Qur'an. He endorsed violence as a viable platform to realize his jihadist agenda whose core quest was to rid the world of the 'corrupt' influence of the West and enact a strict Islamic doctrine. He asserted:

The people ought to know that Islam means to accept the creed La ilaha illa Allah in its deepest sense, which is this: that every aspect of life should be under the sovereignty of Allah, and those who rebel against Allah's sovereignty and usurp for themselves should be opposed (Qutb, 2006, p.48)

The close realignment of the two (that is Ahmad and Sayyid Qutb) creates an ideological concurrence which is significant in the broader postcolonial analysis. By implication, Ahmad is ascribed the violent attributes of his supposed mentor, and on final analysis, he comes across as an irrational perpetrator of violence; a convenient cloak with which the colonizers imposed on the colonizers.

Ahmad's celebration of radical violent professions of Qutb is not necessarily a stance that reflects his inner impulses. But his character is tailored to appear as such so that, as observed earlier, one can always interpret that, violence is the conduct of the other, not us. In this case, violence is tied to the marginalized or the colonized East. The nature of this violence is irrational, so that the colonized societies satisfy and collaborate the colonizer's basic justification for imperialism as being civilizing the backward societies from barbarity and cannibalism (Achebe, 1988).

In *The Attack*, the same scenarios are evident where violence is cast as the problem of *them,* not *us*. It has been pointed out that, when a particular entity is shown as celebrating acts of violence, the idea is to portray the said entity as barbaric, cannibalistic backward and primitive. It is also a quest to contrast what Said (1978) outlined as the advanced rational, liberal West vs the irrational violent East. In *Terrorist*, as Ahmad prepares to commit a terrorist act, he is told by his guides:

It'll do a ton of damage, minimum (the bomb attack). It'll deliver a statement. It'll make headlines all over the world. They'll be dancing in the streets of Damascus and Karachi, because of you…and Cairo too (p.249).

As for *The Attack*, the same celebratory mood is evident upon the commission of the terrorist act by Sihem Jaafari in Hakirya. Her husband, Dr. Amin Jaafari, the devastated husband to the perpetrator is told by Yasser, his uncle in Bethlehem regarding Sihem's act: 'We're all very proud of her' (p.120). Predictably, Amin is annoyed and his retort to Yasser is full of anger and exasperation, remarking, 'Proud that she threw herself away? Threw herself away? Or blew herself away, if you prefer? '(p.121). To reinforce the celebratory motif of Sihem's violent attack, Yasser further tells Amin:

The whole of Bethlehem knows Sihem came through here the day before the attack. She's become something of a local icon. Some people are even swearing they spoke to her and kissed her forehead (p.122).

In all these examples, both texts demonstrate a uniform response to the act of violence in which the underlying message is to disparage a particular entity. Just like in *Terrorist,* the depiction of these characters in *The Attack* as celebrating Sihem's violence cast them as villains and complicit in an act that reflects poorly in their judgement. It shows that they are stuck in darkness. It models them as primitive and narrow minded. Afagla (2015) contends that 'The moral obligation of the people from a more advanced civilization to improve 'backward' people was regularly advanced to justify colonial expansion '(p.70). A local resistant leader from Bethlehem tells Amin, 'Your wife is a martyr. We will be eternally grateful to her' (p.137). In the same vein, another local operator says to Amin, 'She was not acting under our banner, but we appreciate what she did' (p.157).

The major import of the violent characterization of certain characters, primarily the marginalized or the colonized, is to prove that they were inherently conflictual and this advances the case for the colonization and imperialism. In both *Terrorist* and *The Attack*, the construction of certain characters as embracing, aiding or promoting aspects of violence bolters the notion that, ultimately, colonization was a rescue mission from irrational rivalry and violence of the backward societies. Gilley (2017), argues, 'In most colonial areas, subject people either faced grave security threats from rival groups or they saw the benefits of being governed by a modernized and liberal state' (p.4).

Gilley's suppositions offer the standard arguments that normalized and rationalized colonization and imperialism. Like Gilley, Bressler (2011) notes, 'The colonizers justified their cruel treatment by invoking European beliefs (which) subscribed to the colonist ideology that all races other than white were inferior or subhuman' (p.200). The assertions support the observations that, in the texts studied, the significance of character portrayal in relation to violence cannot be lost in the larger postcolonial analysis. Such depictions suggest that the colonial enterprise was ultimately justified on the basis of the assumed inferiority of the colonized communities.

Moreover, *Terrorist* and *The Attack* not only concur in respect to characters portrayed as inherently violent, but both also confer a subversive character upon the marginalized which undermines the basic premise of the colonizer's argument in rationalizing their colonization. This implies, the notion that the Orient or the colonized justified his own oppression on the strength of his weak character is undercut by the very fact that, in any or all forms of violence in the two texts, the actors confront and struggle with the ethical dilemmas of their proposed acts. The barbarism and cannibalism which presumes a lack of conscience on the part of the colonized is absent in the ethical struggle of the characters who are faced with the choice to commit violent acts.

The struggle to rationalize and subsequently execute a violent act in a particular cause agonizes both Ahmad in *Terrorist* and Sihem Jaafari in *The Attack*. In both cases, difficult political and socio-economic conditions compel the characters towards defining moments of violence that situate them as tools in the large cause for freedom.

In *Terrorist* Ahmad is designated as the chief protagonist in a developing plot that would 'involve driving a truck to a certain destination and making a certain simple mechanical connection' (p.234), and then, '-*boom.*Four thousand kilos ammonium nitrate in back.It is much needed to break steel tunnel sheath' (p.248). Ahmad's teacher at the Mosque, Shaikh Rashid, assures him that upon the commission of the act, 'You will not be there to experience it. You will be already in Jannah, in Paradise, at that instant confronting the delighted face of God. He will greet you as His son' (p.237).

However, despite the overwhelming discourse that glorifies the conduct of violence and sets him on that path, Ahmad is still hesitant. He increasingly grows skeptical of a theology that glorifies pain and suffering and even begin questioning, albeit privately, his master. This raises two main issues worth of examination in relation to both *Terrorist* and *The Attack* within the overarching postcolonial framework.

First, the rejection- or at least the skepticism towards-acts of violence by characters in the two texts for its *own sake* amounts to disapproval of the stereotypical identity markers which the West or the colonizers attempt to foist among the colonized. It is important to clarify that, the interpretation of 'rejection of violence for its *own sake'* may or may not mean an actual execution of a violent attack as is evident in *Terrorist* and *The Attack*. In the first instance, the purposed attack fails to occur, whereas in the second case, the violent act is actually conducted.

In *Terrorist*, Ahmad grows restless in the face of a relentless theology that appears to vindicate human suffering and pain. This unease seems to prepare this character to eventually break from a violent act when eventually called upon. From the onset, the student is uncomfortable with the imagery of pain which Shaikh Rashid constructs regarding the promised fate of the unbelievers. In the midst of Shaikh's recitations:

Ahmad seeks to extract from the images in the Qur'an's Arabic-the outstretched columns, *fī 'amadin mumaddada,* and the vault high above the hearts of those huddled in terror and straining to see into the towering mist of white heat, nāru 'l-lāhi 'l-mūqada— some hint of the Merciful relenting at some point in time and calling a halt to Hutama, the imam casts down his eyes… (p.6)

In this example, the discordance between the student in respect to the question of violence and pain reveals an unbridgeable chasm. It shows that the student, whom is symbolic of the East or the colonized derives no pleasure in the suffering of others-in a word, he is no barbaric. Neither, is he subhuman with animalistic instincts which Bressler (2011) claims to be the attitude of the colonizer towards the colonized. Elsewhere, this stance is also evident when the Shaikh resorts to imagery, comparing the unbelievers whom he targets in the Ahmad's attack to insects, and chastening his student firmly not to pity insects (images of the enemies to be attacked) because 'They have no feelings. They are manifestations of Satan, and God will destroy them without mercy on the day of final reckoning' (p.77).

Unsurprisingly however, 'Ahmad did, in truth, pity them, being fascinated by the vast insect population' (p.76). One aspect which comes out from this episode, is that contrary to Shaikh Rashid's thoughts about his student, Ahmad does in fact have a more complex and developed emotional structure which calibrates his moral compass. He is not synonymous with the cannibals that a character named Marlow, encounters in the Congo in the recounting of Joseph Conrad's *Heart of Darkness*.

He struggles to comprehend why a rational God should celebrate the pain and suffering of his sentient beings as suggested by Shaikh Rashid who informs him, '*Let not the infidels deem that the length of days we give them is good for them! We only give them length of days that they may increase their sins! And a shameful chastisement shall be their lot*' (p.76). Ahmad is disturbed by this conversation since deep inside he abhors human suffering which is inherent in violence. He wonders, 'Shouldn't God's purpose, as enunciated by the Prophet be to convert the infidels? In any case, shouldn't He show them mercy, not gloat over their pain?' (p.76)

It is for this reason that eventually, when Ahmad is to carry out the attack in the Lincoln Tunnel, he demurs. At that precise moment, when he is to push the button and explode the truck, Ahmad is held back. He thinks:

God willed the great transition from non-being to being. This was the will of the Beneficent, the Merciful, *ar-Rahmān and ar-Rahīm,* the living, the patient, the Generous, the Perfect, the Light, the Guide. He does not want us to desecrate His creation by willing death. He wills life (p.306)

This stance constitutes Ahmad's agency and counter-discourse. At the moment when he declines the instructions of his master to detonate the truck, he ceases to be an object that has been defined and labelled and controlled and instantly becomes the architect of his identity. At that very moment, he sheds the violent identity which the colonizer (Shaikh Rashid) had imposed on him.

In *The Attack*, Sihem Jaafari, a Palestine woman married to Dr. Amin stands accused of committing a terrorist attack. Thus, unlike in *Terrorist,* Sihem does conduct an actual attack. However, this does not annul the broader similarities on the question of violence that characterizes the two texts. This boils down to motivation and context. Whereas in *Terrorist* Ahmad expressly repudiates violence in a sudden revelatory moment, in *The Attack*, Sihem Jaafari is never encountered and therefore her actions are explained and rationalized by other actors who were party to her actions.

The agency and counter-discourse that constitutes Ahmad's actions can also be related to Sihem Jaafari. This is because the actors behind Sihem's act express disavowal of violence in express terms in spite of her attack. They provide compelling contextual information that may appear to account for her violence. When Amin questions a local resistance movement leader in Bethlehem, 'How did you make a monster, a terrorist, a suicidal fundamentalist out of a woman who couldn't bear to hear a puppy whine?' (p.156), he is answered, 'We're not Islamists, Dr. Jaafari, and we're not fundamentalists, either. We are only the children of a ravaged, despised people, fighting with whatever means we can to recover our homeland and our dignity. Nothing more, nothing less' (p.157). Once again, the portrayal of character violence abhorrence finds common cause in both *Terrorist* and *The Attack*.

In *The Attack* in a narrow sense, Dr. Amin symbolizes the colonizing dominant Occident. He is convinced his wife, whom he considers his object to be violent and extremist, contrary to the portrait of a perfect family he thought he had weaved to the outside world. He is just like Shaikh Rashid in *Terrorist,* who seeks to control every aspect of Ahmad's life so that eventually he can shepherd him towards a violent terrorist attack. Since he is convinced about Sihem being violent, Amin's desire is to find the person responsible for her indoctrination. But this represents a misunderstanding synonymous with the colonizers who convinced themselves of their knowledge about the ignorance of the backward societies that needed to be colonized. Nkomazaf and Setume (2016) observe that, it was, 'through misconceptions that the colonizers tried to impose their western cultural values' (p.29). It's the same misunderstanding that pervades Amin's portrait of his wife. For him, she was a monster and a 'child-killer' (p.51). Nkomazaf and Setume (2016) further opine:

The accounts of the early European travelers and missionaries depicted a cultural bias of Europeans. They made (the colonized) to appear to be a morass bizarre beliefs and practices of people generally believed to be savages and primitive (p.33).

As he attempts to validate his presupposition that Sihem was a violent and extremist, Amin confronts another operative in Jenin who makes clear to him that his wife was none of the things he imagines. She was no violent nor extremist, rather, selfless and invested in the freedom of the oppressed. Zakaria, the operative in Jenin, declares to Amin:

I wanted you to understand why we've taken up arms, Dr. Jaafari, why your wife went and blew herself up in a restaurant. No one joins our ranks for the pleasure of it, Doctor. All the young men you've seen loathe war unspeakably. They'd like to be respectable too; the problem, Doctor, is that other people deny them those dreams. And that is the reason why they prefer to die. When dreams are turned away, death becomes the ultimate Salvation (p.220).

Thus, Amin is informed, the notion that a marginalized people, such as his wife-who 'grew up among the oppressed, as an orphan and an Arab' (p.228)-embrace violence for its sake, is a mischaracterization. The same supposed violent characters also cherish a life of dignity and 'they'd like to be respectable too.' In fact, here Zakaria insists, these people 'loathe war unspeakably.' These assertions represent an inversion of liberal and peaceful West vs the violent and irrational East dichotomy.

The narrations of violence abhorrence as evidenced in both *Terrorist* and *The Attack* constitutes a repudiation of the master narrative which within the postcolonial paradigm, amounts to, the defiance and rebuttal of the Centre. Both accounts demonstrate an invalidation of Eastern portrait promoted in the West.

Another key concurrence evident in both *Terrorist* and *The Attack* relates to contestation of master figure, that is, the subject himself, in the conduct of violence. In both cases, characters presumed to be inferior and marginal contrive means by which the dominant and powerful are challenged and undermined. These dominant characters who embody authority and therefore represent the West or the colonizer are blindsided with acts of those they assumed inferior and therefore subject to their desires, interests and whims.

From a young age, Shaikh Rashid has acted as both a surrogate father and Qur'an teacher to Ahmad. As it was shown in chapter four, the young Ahmad has attended these lessons since when he was 'Age eleven' (p.42). His mother, Teresa Mulloy says, 'I've treated Ahmad as an equal since he was age eleven, when he began to be so religious' (p.91). But even though Ahmad was much younger that Shaikh Rashid who is said to be 'much older than Ahmad-perhaps ten years, perhaps twenty' (p.7), it's surprising that he (Ahmad) distrusts and disavows his master.

The nature of the relationship between Ahmad and his master Shaikh Rashid in *Terrorist*, reflects the hegemonic relationship between the colonizer and the colonized. It's a case of an overbearing dominant figure exercising absolute authority against a seemingly helpless and powerless figure. It is properly a relationship of a father and a child. This is the same case in the relationship between Sihem Jaafari and Amin in *The Attack*, though Sihem's case reflects a more subtle and complex phenomenon of subordination and reversed repudiation of the said subservience. While in *Terrorist* Ahmad is cast as 'so naïve' (p.80) and hopelessly getting enriched with 'a shallow and starkly innocent faith' (p.107), in *The Attack*, Sihem is portrayed as more developed and complete character who had a complex understanding of political and socio-economic problems which plagued her people, having lived among 'the oppressed' (p.228). Dr. Amin Jaafari, Sihem's husband is told, 'When dreams are turned away, death becomes the ultimate salvation. Sihem understood this, Doctor. You must respect her choice….' (p.220)

In both *Terrorist* and *The Attack*, the main protagonists, Ahmad Mulloy and Sihem Jaafari are objectified in the context of a dominant figures. But, despite of relatively different political circumstances, the two characters contest and resist the master subject and instead chart an alternative path separate from the one defined by the overbearing figure. This represents a contestation of the dominant colonial discourse that sought to portray the colonized as children in darkness and therefore in need of guidance. This is part of the colonial contrast that establishes the colonizer as superior and therefore dominant and knowledgeable. Tyson (2006) argues, 'the colonist ideology was based on the assumption of the colonizer's superiority, the assumption of cultural superiority swept aside cultures, customs, codes of behaviour of the people they subjugated' (p.415). The contestation exhibited by both Ahmad and Sihem in the two texts represent a delegation of superiority assertions of the West.

The primary form of contestation manifested by Ahmad Mulloy in *Terrorist* and Sihem Jaafari in *The Attack*, relates to the question of violence. As for Ahmad, despite being a student to Shaikh Rashid for a long time, he appears distanced and disengaged from his teacher. He 'is not utterly comfortable with his master' (p.101). This speaks of the elements of distrust. The main quest of the master entails exploiting his young student for the purpose of committing a terrorist attack. But Ahmad is not wholly convinced about the enterprise. In fact, 'Ahmad does not like Shaikh Rashid's voice' and sometimes 'feels in his own self a desire to rise up and crush him' (p.7) It is no surprise then that eventually, after many years of training and preparing, Ahmad strikes a deadly blow against the plot of Shaikh Rashid by refusing to go through with the terrorist attack at the Lincoln Tunnel.

The failure at Lincoln Tunnel ought to be seen as a negation and disavowal of a dominant master and his narrative. The plot to bomb the tunnel was an exclusive pet project of the Shaikh. He trained, exploited manipulated and expected his student to seamlessly execute the plot. He sees himself as a master and to underscore the importance of the plot he says to Ahmad, 'Excellent. You do not feel manipulated by our elders?' (p.270). By creating for himself the image of an elder, the attributes of unquestionable wisdom are established consistent with Said (1978) who saw Orientalism as 'a western style for dominating, restructuring and having authority over the Orient' (p.15) But, nevertheless, the entire architecture of his plot collapses at the Lincoln Tunnel. In rejecting the plot, and rationalizing the merits of non-violence, Ahmad is effectively renouncing the discourse of his dominant master. It's a culmination of his instinctual hatred of Rashid's radical ideology. Ahmad's rejection then represents the triumph of the marginalized and a logical outcome of the colonized's hatred towards the colonizer.

Ahmad's subversion and rejection of Shaikh Rashid's knowledge system that sought to further a violent ideology is synonymous with Africans who rejected the education system of the colonizer and therefore ended up setting their own independent institutions. Mosoti (2014) argues 'The colonists' first concern was to set up a system of schooling that met their own needs' (p.204). Similarly, the system of education which Shaikh Rashid sets up for Ahmad is precisely designed to forward the master's desires. Its rejection therefore amounts to both annulment and abandonment of the master. In a sense, the dominant master is exposed and his discourse rejected as unreliable.

The same case is also replicated in *The Attack* where an inferior and marginalized character also blindsides his dominant and powerful master regarding a violent act. Sihem Jaafari, the wife to Amin plots and executes a violent attack

without a shade of knowledge on the part of Amin. The very ability to stitch and knit a complex scheme that involves a violent attack under the nose of her husband constitutes her own form of repudiating a dominant and authoritative figure.
In their marriage, Amin has assumed his wife to be an embodiment of his life achievement. He considers Sihem a pinnacle and crowning jewel to his immensely successful medical career and integration to the Jewish society. Of their marriage, Amin declares, 'We were so happy; we had such confidence in each other' (p.125). What delights him most was the joy of seeing Sihem in a cheerful and contented state. He says, 'She was as happy as a little girl whose dearest birth-day wish comes true, and seeing her like that utterly enchanted me' (p.67)

But just like Ahmad in *Terrorist* who embodied a silent resentment of his master, Amin's notions of Sihem's happiness are littered with hints of discontent that ultimately blows up in a shocking violent attack in Hakirya. It is important to emphasize that the contrariety of Ahmad's and Sihem's actions still converge and convey a concurrent message, namely; a contestation and reversal of dominant discourse espoused by an imperialist authority. In *Terrorist*, Ahmad rejects and surprises Shaikh Rashid by upsetting a plot to commit a terrorist act. In *The Attack*, Sihem shocks Amin by perpetuating a violent attack which goes against everything he stands for. In his moment of discovery regarding Sihem's act, he blurts out to his friend and medical colleague, '*It was her*, Kim! My God! How could she?' (p.71). Amin fails to process how,' …the most beautiful gift life could offer(him)' (p.76), and 'the love of my (Amin) life…' (p.107), could 'strap on a load of explosives and go blow herself up in the middle of a party?' (p.98).

The idea of happiness as expressed by Amin regarding the state of his wife is critical in uncovering the nature of contestation conducted by Sihem who represents the Orient and the periphery. To begin, the very character of Amin's marriage functioned to effectively relegate and marginalize Sihem to the realm of an object or what Burney (2012) describe as '…unimportant provinciality, not major, not central, not powerful…' (p.173). About his many successes, Amin says, 'I've received several awards for my scientific research as well as for the quality of my work as a surgeon, I've succeeded in building an excellent reputation in the region' (p.22).

Elsewhere, Amin reports, Sihem, 'hung my projects with shimmering garlands and filled my soul with her sweet presence' (p.69). In all these examples which for Amin are supposed to buttress his claims of Sihem's happiness, a marginalizing and oppressive discourse emerges. It constitutes the fact of Amin's pronounced foregrounding of the 'I' narrator, or the self which in effect backgrounds or relegates the other party. In this sense, Sihem is projected in the shadows of Amin's success, lurking in the background, and unable to glow in the glory of her husband's triumphs. It's a reality that consigns her to a state of marginality which is relevant in postcolonial criticism which 'gives authority and presence 'to other'-the people who have become separate and who stand apart from the dominant colonizing culture' (Bressler, 2011, p.209).

This then accounts for Sihem's rejection of Amin's happiness which is tantamount to rejection of both the emasculative discourse and the colonizer himself. And it also materializes the similarity of rejection of the imperialist in both books under study. In *Terrorist,* Ahmad was suspicious that Shaikh Rashid was not invested in the violent theology he propounded. His mother Teresa Mulloy observes, 'I don't think the man-I've met him, but just barely-shows enough conviction to satisfy Ahmad. I know my son is eighteen and shouldn't be so naïve, but he still expects adults to be absolutely sincere and sure of things' (p.88). Hypocrisy then explains part of the reason as to why Ahmad rejects the master and his mission. In *The Attack*, Sihem rejects Amin's happiness because she finds it somehow abhorrent, selfish and immoral. In her letter, she asks Amin, '*What use is happiness when it's not shared*?' (p.69). This is a profound question that characterizes Amin, a symbol of the oppressor, as selfish and exploitative. For him, Sihem was an ornament to crown his image. He overlooks the substance of her person, just as was the case with the colonizers.

More fundamentally, Amin's happiness was borne of blindness which Sihem rejects. She says, 'How can I accept blindness in order to be happy?' (p.227). Adel, a cousin to Sihem informs Amin, 'Your wife chose her side. The happiness you offered her smelled of decay. It repulsed her; you get it? She didn't want your happiness' (p.213)
The stances espoused by both Ahmad Mulloy in *Terrorist* and Sihem Jaafari in *The Attack* depicts a commitment and agency of the marginalized characters to contest a dominant figure.

In Ahmad's case, he transcends the confines of a masculine power consigned in the father figure of Shaikh Rashid and resolves to undercut a mission divested with immense emotional, logistical, financial and time resources. He questions the legitimacy of a discourse that has emasculated him for over seven years, and at a defining moment, strikes a symbolic blow against domination and imperialism by repudiating a plot which had the imprints of a master. Sihem Jaafari in *The Attack*, through her actions, exposes the falsity and façade of the happiness her husband offers by charting an independent path that leads to a violent attack. As a female character, who traditionally are portrayed as oppressed by both masculine and patriarchal discourses (Spivak, 1988), she fittingly challenges her husband by enacting a conduct that he directly opposes. In this manner, the power and domination of Amin are called to question. Therefore, both of these characters, that is, Ahmad Mulloy in *Terrorist* and Sihem Jaafari in *The Attack*, demonstrate a capacity for the marginalized to decentre emasculative discourses and oppose domination and authority of the imperialist.

7. Summary of Findings, Conclusions and Recommendations for Further Studies

7.1. Summary of Findings

The purpose of the study was to examine the two texts; that is, *Terrorist* from the Occidental perspective and *The Attack* from the Oriental perspective and then consequently, draw parallels in the Occident and Orient binarial analysis.

This study used postcolonialism as its theoretical framework to investigate Orientalism and Occidentalism in the two texts. The first objective scrutinized the Occidental perspectives in *Terrorist,* whereas the second objective analyzed

the Oriental perspectives in *The Attack*. The third objective was concerned with converging themes in the two texts within the framework of the Occident and Orient discussion.

The study established that Orientalism links the East with violence and chaos. This is apparent in the depiction characters such as Shaikh Rashid and Ahmad Mulloy, who also served to contrast with the perceived nobleness of the West as portrayed in the preface of the text.

Colonization is mainly justified on the basis that the colonized societies are backward and primitive. The study confirmed that by associating violence and other vices with the colonized societies, the colonizers are able to rationalize their domination and exploitation. For example, by Ahmad, being ignorant, Shaikh Rashid exercises domination and control in the name of tutoring him on the Qur'an.

It was observed that the colonized people are marginalized and peripherized. colonization entails marginalization of those considered as the other. Ahmad, a key factor in the text, is shown to only exist at the margins of other characters such as Shaikh Rashid and Charlie Chehab. He lacks agency and is not in control of his affairs.

Hybridity which implies the intermixing of different cultures, was seen to be subversive to Occidental vision of domination. Jack Levy for example, was analyzed as a character who would not transition in his name change. When this character changes his name from Jacob to Jack, a significant allusion to the Biblical Jacob, this character fails to shade references to his former name. This necessitates instances of mixing former and current elements of the name which suggest purity is not tenable.

The study determined that the West regards its cultural identity as pure and clean. In this manner, the colonizers are loath of hybridity which presupposes an intermingling of cultural milieus to produce a new entity unrecognizable from the original status. Teresa Mulloy for example is an embodiment of the perceived unclean cultural identity of the colonized. In her interactions with other characters such as Jack Levy, there is a sense of detachment, a fact that reflects the desire of the colonizer to safeguard their perceived cultural purity. At the age of forty years, Teresa remains single and unmarried having divorced her first husband, Omar Ashmawy. She engages in a slew of directionless relationship which end with the men abandoning her, unwilling to settle down. The study showed the casualness of these relationships spoke of the colonizers desire to maintain their distance from their colonized subjects. It was an effort to retain the perceived cultural purity.

This study showed that exploitation of colonization. It was determined that the relationship between the colonizer and the colonized, or the Occident and the Orient was founded on the exploitation of the former against the later. Jack Levy's relationship with Teresa Mulloy was based purely on sexual exploitation. His fixation with sexual pleasures at the expense of enduring meaningful engagement betrayed his patronizing attitude which perceives his partner as merely as object for brief excitement. Ultimately, Jack was shown to be a vindication of the perception that the colonization enterprise was premised on pilferage and plunder of the colonized.

The study established that the Occident also relies on violence as a means of actualizing their oppressing ends. Ahmad's desire to commit a terrorist attack was mainly motivated by what he perceived to be the uncleanness of his targeted victims, who are representatives of the colonized subjects.

In a postcolonial condition, the colonists tend to humanize the self and dehumanize the colonized other. This was demonstrated by the symbolic reference of the trucks which Ahmad drives in the text. One of the trucks, his favorite is assigned lively qualities which the other truck is deprived of.

Discourse and hegemony can also formulate a conducive ground for domination and imperialism. For both Ahmad and Joryleen Grant, discourse is used to manipulate their consent to an exploitative relationship. The study through the analysis of these two characters, found out that the colonized subjects submit and attach themselves to exploitative arrangement which they are deceived to think is in their best interests. Colonialism is not singularly based on raw power. It's also about manipulation and deception. Ahmad is deceived and manipulated by Shaikh Rashid into accepting participation in a terrorist scheme. He is exposed to a discourse that is designed to compel his willing involvement in violence, that contrary to what he thinks, does not serve his interest. He demonstrates how hegemony and discourse are intertwined in colonialism. This is also the case with the relationship between Joryleen Grant and Tylenol Jones. The later manipulates the former and eases her into prostitution to provide their daily subsistence on the understanding that after he stabilizes his financial outlook, he would treat her well. Joryleen willingly accepts the arrangement despite the toll it exerts on her.

The second objective interrogated Oriental perspectives which contests the Occidental perspectives. Oriental perspectives are encapsulated in Occidentalism and seek to resist oppression and decentering engendered in Orientalism. This analysis foregrounded *The Attack.*

This study affirmed that, agency through voice performs a subversive role against colonialism and oppression. The voice technique of *The Attack* highlighted a key way through which Orientalism is contested. Through the first-person narrative technique, the narrator, Dr. Amin Jaafari, a Palestine Arab is shown to possess an effective tool to centralize the voice of the oppressed. The character revealed how voice overcomes the passivity inherent in the marginalization of the Orient in Orientalism.

Furthermore, it was established that, colonization can be destabilized, when the marginalized assume empowered roles that are directly opposed to what the colonizers expect of them. In this manner, the colonists' disempowering perceptions about the colonized are defeated. For instance, Dr. Amin Jaafari's vocation as a medical doctor does not fit with the Orientalists' notions of the Easterners who are perceived as lazy, primitive, backward and violent. Instead, he is hardworking and committed to the cause of humanity which is expressed in his career as a healer.

The study revealed that colonization is mainly built on racism. Imperialism and domination were actualized in the presumption of racial superiority of the colonizer against the colonized. But the resistance of the colonized exposed the logical flaw of this thought when Amin in *The Attack*, despite being a victim of racism, still performs medical procedures which rescue the very patients who despise him.

Colonization was based on false foundations and perceptions. The colonizer promoted certain narratives about the colonized which were untrue. In the text, Amin is falsely accused by a police investigator, Captain Moshe of being part of a terrorist plot. Despite his insistence to the contrary, the officer is convinced based on the race and religion of Amin, that he must be responsible. The assumption that a particular race and religion establishes complicity to a crime shows how the Orientalists think towards the Orients.

This study found out that dominant ideologies of patriarchy and coloniality can silence the weak or the colonized. However, this silence does not amount to defeat; it can also be part of subversion against the oppressive structures of dominance and oppression. This is apparent when Sihem Jaafari, the wife to Dr. Amin Jaafari is silenced in the text. Yet, her silence still functions to expose the brutality of the oppressors and by its own way, fight for decolonization.

The silenced marginalized characters cannot be spoken for. This is the case because, the study showed that, there is oppression in the attempt to represent the silenced. More often, those who try to speak for the oppressed and silenced are the very ones responsible for the oppression. In the text, both Dr. Amin and the state of Israel attempt to speak for Sihem Jaafari. Yet, the two entities are also symbolic of dominant ideologies of patriarchy and coloniality.

The study showed that, the violence of the oppressed is a reaction to the violence and brutality of the oppressor. The injustice of colonization expressed in the indiscriminate violence triggers the same reaction from the oppressed which is designed to restore dignity lost in the colonial enterprise. Characters like Sihem Jaafari are forced to sacrifice their own lives in reactive violence against the colonizers because they seek to build a better future for other generations of the colonized communities.

7.2. Conclusion

Chapter 4 set out to examine the portrayal of Occidental perspectives in *Terrorist.* The discussion focused on three key areas of The Centre, Hegemony and Discourse in *Terrorist* and Hybridity in *Terrorist.* In regards to the aspect of the Centre, the study found that the Occident's claims of superiority are based on the postulations of oppositional binaries. Colonialism is founded on the hierarchical relationships between the colonizer and the colonized or the centre and the periphery. In these relationships of binarial dichotomies, the West are defined at the Centre while the rest are confined to the margins of this power. This is the case as Ahmad finds himself relegated to the powers of dominant figures, such as Shaikh Rashid and Mr. Jack Levy who exercises authority over his life. In Hegemony and Discourse, the interrelationships of power and knowledge were interrogated. The study finds that Hegemony and Discourse are implicated in the oppression and marginalization of the Orient. The concepts distort the world views of the colonized and ease them into structures of oppression and dispossession. Finally, hybridity which presupposes an intermixing of opposed cultural milieus performs an anticolonial function by disrupting claims of western cultural purity. In *Terrorist,* Ahmad's violence targeted at what he describes as impurities and the unclean symbolically represent the desire of the West to oppose and fight elements that threatens their narrative of cultural invincibility. Generally, chapter four reveals an overbearing attitude of the Occident as they seek to consolidate power through dubious means that tends to involve marginalization and oppression of the Orient.

Chapter five was concerned with the Oriental perspectives of terrorism and looked at two aspects: Resistance to Hegemony and Rationalization of Violence. In respect to the first aspect, the study determined that the marginalized employ a variety of strategies to contest the domination and hegemony of the West. The marginalized resist the hegemonic stances mainly through voice techniques and agency. The nature of the Oriental agency is built on resistance, contestation and protest. The study determined that, the narrative voice which is part of agency constitutes part of hegemonic resistance on the part of the Orients. For instance, Dr. Amin through the narrative voice and his vocation, is able to resist the portrait which the colonial structures foist on him. As a medical doctor, he performs redemptive acts that seeks to rehabilitate that which is socially sick. Pertaining to the question of Rationalization of Violence, the study concluded that the marginalized rationalized and justified their acts of violence as a response to the violent dislocation and occupation that colonization occasions. Violence is embraced as a counter force to the broad colonial vision which seeks to displace and establish its empire on foreign lands. It is therefore the violent character of the colonizer that enables the colonized or the Orient as is the case with Sihem Jaafari, to overcome the restraining moral dilemma of violence.

Chapter six sought to amalgamate synonymous themes in the Occident and the Orient analysis of terrorism in *Terrorist* and *The Attack*. The examination revealed that both texts, even though read from opposed perspectives, convey similar themes which demonstrate areas of conformity between the West and East. The aspects of certain value system, primarily the preservation of life which constitutes part of the colonial discourse is shown to characterize the cultural menu of both West and East. In *Terrorist,* Ahmad is beleaguered with internal conflict and a paralysis of action which ultimately hampers the plot to perpetuate a terrorist attack. This vindicates a deep-seated desire to safeguard life and avoid unnecessary human suffering, contrary to the narrative that the colonized society is backward and primitive and therefore imbibed with elements of barbarism and reckless violence as part of their psyche. This symbolic preservation of life finds convergence in *The Attack* where diverse operatives explain to Amin about the agonizing choices they face even as their social political conditions compel them to acts of violence against everything they stand for. In both the Occident and the Orient, elements of resistance against master narrative and dominant figures are evident. In *Terrorist*, Ahmad repudiates the vision of his teacher and surrogate father, Shaikh Rashid by declining to commit a plotted attack whereas in

The Attack, Sihem Jaafari goes against her husband by carrying out an attack. In this regard, it can be concluded that, in both the West and East, abhorrence of dominant narratives and figures are prominent.

Overall, the study showed that the Occidental and Oriental perspectives follow from opposed ideologies and discourses. While the former is powerful and oppressive in its character; the latter is liberative and rehabilitative. Occidental perspectives are based on the perception that the West is superior and therefore dominant. They rationalize the western imperialism and notions of the Eastern inferiority. The Oriental perspectives seek to contest these perceptions. They endeavor to reject what they consider as the structures of domination and oppression enacted by the Western domination. Orientalism and Occidentalism are therefore opposed ideologies that seek to neutralize the effects of the other.

7.3. Recommendations for Further Studies

In this research, several areas that might interest future studies were encountered. These areas relate to fiction and terrorism. Hence, this study recommends the following for further studies:

- Literary representation of terrorism in African Fiction
- Feminism and Terrorism in Yasmina Khadra's *The Attack.*

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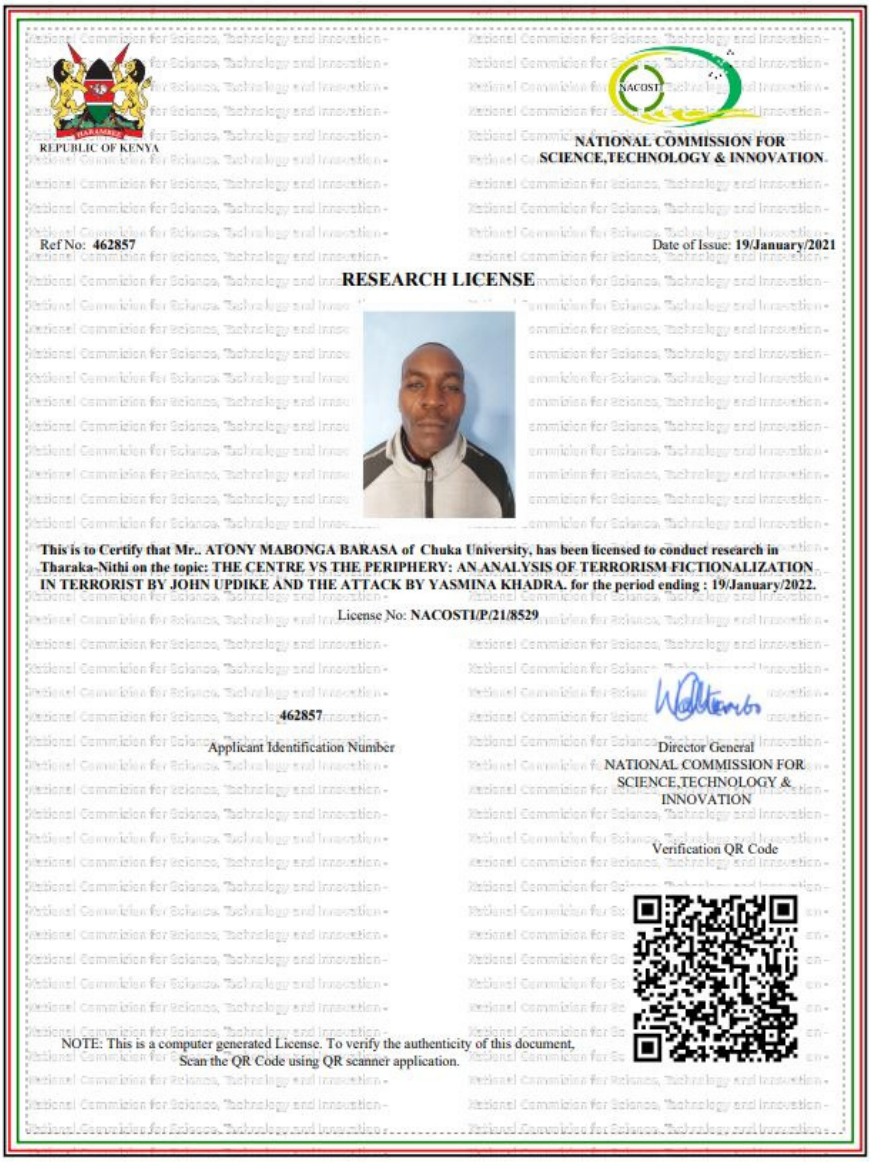
Appendix



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