

Home, Belonging, and the Politics of Belonging in Mohsin Hamid's

The Reluctant Fundamentalist

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Received: 09. 2021 / Accepted: 11. 2021 / Published: 12. 2021 <https://doi.org/10.26436/hjuoz.2020.9.4.767>

ABSTRACT:

In the wake of 9/11, American fiction as well as the domains of the country's politics and media became permeated with binaries of us and them, self and the other. Mohsin Hamid's *The Reluctant Fundamentalist* challenges these notions and explores the questions of home and belonging, identification, the politics of belonging, and the constructions of boundaries. Similar to the discourse of postcolonial novels that are mainly concerned with writing back the margins to the center, *The Reluctant Fundamentalist* sheds light on the relegated matters related to the identity formation, power dynamics, belonging and the politics of belonging in the aftermath of 9/11. In her theory, Nira Yuval-Davis summarizes an investigative outline for the study of belonging and the politics of belonging. Yuval-Davis suggests three different investigative stages on which belonging must be studied: dealing with identity, social positions, feeling, political standards and ethics. She also explains the political projects, social divisions, and individual and collective identity narratives, all of which determine axes of power and power relations among people. This article explores how Hamid's *The Reluctant Fundamentalist* tackles the notions of home, belonging, and politics of belonging before and after the 9/11 events; how the novel renders the nationalist political projects of the US that aim at maintaining the boundaries of the community of belonging by the hegemonic political powers; and how these critical events and agendas influence the sense of belonging and perception of home among immigrants and citizens. The article is then concluded by stating that globalization has a great influence on individuals whether we favor the construction of boundaries driven by political projects that maintain nationalism and political communities or not. The theory of belonging and politics of belonging, defined by Nira Yuval-Davis, means that belonging has a tendency to become naturalized and ingrained in daily life. Only until it is challenged in some manner, it does become articulated, officially structured, and politicized. The politics of belonging consists of distinct political initiatives aiming at creating belonging to specific collectivities/ies, which are formed in very specific ways in these projects within extremely strict confines.

KEYWORD: Mohsin Hamid, Politics of Belongings, Home, Immigrant Fiction, Post-9/11, Emotional Component, Social Construction.

1. Introduction

The notion of belonging and similar concepts is discussed and developed in different fields of sociology and psychology. Recent studies in the social and political sciences on the politics of belonging and have gained inadequate attention among literary critics and scholars. Nira Yuval-Davis, scholar and professor at the University of East London, has dedicated most of her work to the study of belonging and the politics of

belonging. Yuval-Davis suggests three different systematic stages on which belonging must be studied: social positions; dealing with identity, and emotions, and political standards and ethics. This paper explores how Hamid's *The Reluctant Fundamentalist* tackles the notions of home, belonging, and politics of belonging before and after the 9/11 events; how the novel renders the nationalist political projects of the US that aim at maintaining the limits of the publics of belonging

by the hegemonic political authorities; and how these critical events and agendas influence the sense of belonging and perception of home among immigrants and citizens.

This study is focused on the thematic analysis of the social and psychological aspects throughout the novel. In addition, regarding the data that are analyzed, there are many situations and speeches from the novel that further and clearly show the effects of sociology and psychology on individuals.

2. Post- 9/11 American Literature

America in the aftermath of the September attacks brings people of different ethnic, religious, and racial backgrounds, particularly those of the Third World, face to face with political threats. Polarizations of "we", "they", "us", and "them" problematize social, political, and economic powers and their impact on sense of belonging and identity narratives. Katherine Pratt Ewing, in her book *Being and Belonging: Muslims in the United States Since 9/11*, argues that "an entire immigrant minority is abruptly reinscribed as a stigmatized Other" (2008, 2) where the complex aftermath of 9/11 has shaped possibilities and strategies for power of discourse, citizenship, and sense of belonging.

The Reluctant Fundamentalist is the story of a lover of America, the young Changez, who successfully leads an educational and professional life in the US. After the fall of the Twin Towers, he undergoes an intellectual and emotional transformation and experiences a political and cultural awareness. In a sustained dramatic monologue, second point of view, and one-sided narrative, Changez relates his life experiences to his guest and listener, an unknown American man of mysterious intentions, in a café in Lahore, Pakistan. The narrative surges tension and suspicion as it approaches the end; it navigates ambiguities and uncertainties with regards to the identities and intentions of the characters in the frame story. Hamid's *The Reluctant Fundamentalist*, I argue, depicts the ways in which American nationalist political projects, propagated by war on terror and national security, redefine and reinterpret the notions of home and belonging, social and racial divisions, and hierarchies and power relations.

Richard Gray argues in his essential essay, "Open Doors, Closed Minds: American Prose Writing at A Time of Crisis", argues that the crisis of September attacks represented in American prose writing is entirely "domesticated" (2011, 134), and that the American literary texts have failed in order to go past "preliminary stages of trauma" (2011, 130). He further calls for the need of – referring to Gilles Deleuze and Felix Guattari's term – "deterritorialisation" (Gray 2011, 141), a strategy that is missing in American post-9/11 novels, which can be found in migrant stories. These stories, Gray explains, explore the stages as "American spaces and places from extrinsic vantage" (2011, 141). The need for a deterritorialized fiction strategy paves way for a critical exchange of thought necessary in American and world literature. As a British citizen who has lived in the US for a while, Hamid exhibits in his novel a critical attitude from the perspective of an immigrant who witnesses the social and political alterations owing to America's new policy, which is firmly concerned with its national security at the expense of others. In his book, *After the Fall: American Literature since 9/11*, the critic Gray remarks that *The Reluctant Fundamentalist* is one of the few 9/11 novels that is distinctive in that it shows the crisis in an interstitial space where a framework is questioned and sometimes undermined based on either/or distinctions. Identity is, thus, subject to continuous negotiation and renegotiation (2011, 65).

In post-9/11 neoliberal capitalist, globalized, post-political, and post-national world, "the rules of the game have changed", to borrow Peter Morey's article title that refers to Prime Minister Tony Blair's phrase in a conference after 7/7 attacks in London (2011, 135). Yuval-Davis, likewise, claims that after these attacks, definition and nature of belonging becomes more complicated, "naturalized", and "politicized" (2006, 197), as it takes on a new form. Thus, she stresses the importance of differentiation between belonging and politics of belonging, the former referring to the emotional attachment and feeling "at home", the latter involving political projects that target at constructing certain kinds

of belonging for certain collectivities in certain ways. Yuval-Davis further discusses the politics of belonging and how it relates to the politics of citizenship in addition to that of entitlement and status. *The Reluctant Fundamentalist* tackles the notions of the concept of home, belonging, and politics of belonging before and after the 9/11 events; how the novel renders the nationalist political projects of the US that aim at maintaining the limits of group membership of dominant political forces; and how these critical events and agendas influence the sense of belonging and perception of home among immigrants and citizens.

3. Home and Belonging in *The Reluctant Fundamentalist*

In the times of crisis such as 9/11, a new comprehension of "home" is essential. In the *Oxford English Dictionary*, the word home is defined as the place "... where one lives or was brought up, with reference to the feelings of belonging, comfort, etc., associated with it", and accordingly home must be interrelated with "the generalized or partly abstract sense, in which *home* is conceived as a state as well as a place" (OED 2020). This is how the notion of home is described, and from this common definition we realize that home and belonging seem to be two inseparable ideas. However, an immigrant cannot experience "home" as a particular, deeply embedded place. For an immigrant "Home" could be a sense of belonging that simultaneously distances several locations. As Salman Rushdie in his book *Imaginary Homelands: Essays and Criticism 1981-1991* states that the destiny of the migrant can "be defined by others, to become invisible, or even worse, a target, it is to experience deep changes" (1992, 210). However, for a victim or a witness of violence or terrorist attacks "home" might mean a lost world and longing for the past.

Individuals in various ways can have a sense of belonging to people, places, or objects that makes them feel of the sense home and be comfortable regarding how someone can see her/his identity, pride and dignity. Concerning belonging, Yuval-Davis states that, [Belonging] can be an act of self-identification or identification by others, in a stable, contested

or transient way. Even in its most stable 'primordial' forms, however, belonging is always a dynamic process, not a reified fixity, which is only a naturalized construction of a particular hegemonic form of power. (2006, 199) She further claims that the sense of belonging is set to be built on three major analytical phases: social positions, dealing with identity and attachment of emotions, and political standards and ethics, all of which are interrelated but cannot be reduced to one another (2006, 199).

An ambitious young man in search of American Dream, Changez acknowledges the hardships his family has seen with regards to the wealth and power once they possessed. While finishing his degree at Princeton University and working for Underwood Samson, a consultancy firm, as an analyst, Changez finds a new home in (Am)Erica. On more than one occasion Changez and Jim, his colleague and executive vice president of the company, engage in conversations about social and economic conditions that determine their status. In the interview, Changez is annoyed at Jim's question of whether he was at Princeton on financial aid. Jim's latter comment was that he understands where he has come from and continues to add, "Changez. You're hungry, and that's a good thing in my book" (Mohsin 2007, 9). This reveals that "hunger" is necessary for the competition that ideally matches the "hierarchical environment" of the company. Changez's lower-middle class family maintain their status by retaining their Punjab Club membership. Equally, Changez identifies himself with a new group and social class in an attempt to secure power relations by claiming that he doesn't consider himself as "a Pakistani, but as an Underwood Samson trainee, and my firm's impressive offices made me *proud*" (34). Taking pride in his new economic position rather than his cultural identity, Changez's attitude evidences how the capitalist and hierarchical order of the US set desirable standards of identification and belonging. In other words, his sense of home and belonging is defined by his social status and his visibility to others around him rather than a geographical space.

4. Placeless Sense of Feeling Home:

In Mohsin's view (43), Jim's observation on Changez's watchful behavior and quietness among others and his reasoning of it as a feeling out of place, discloses a closer – yet secret – bond between both. Jim's further remarks, such as calling Changez "shark", reinforces the existence of a shared experience, "It's what they called me when I first joined. A shark. I never stopped swimming... I never let on that I felt like I did not belong to this world. Just like you." (70). In response to Changez's question as to why he did not belong there, Jim replies that he grew up on the opposite side. For a very long time, he kept looking in the candy shop from outside (70). Here, these words remind Changez of his growing up "with a poor boy's sense of *longing*" (71), unlike Jim and his dad for what they never had, but for what Changez's family had owned and then lost. Although Changez and Jim's social locations that are built along various axes of difference, such as race, sexual orientation, age, culture, and nationality, their intersecting social division of class provide them the same grid of power and sense of belonging.

4. 1. Social Positions:

Such examples are represented in the first analytical level of, what Yuval-Davis calls, *social positions*: belonging to a certain race, gender, nationality, class distinction, age group or an occupation that indicates the social and economic location of an individual. These positions have "particular implications vis-a-vis the grids of power relations in society" (Davis 2006, 199). These effects work significantly on the concept that makes the social relations powerful. Individuals are to be considered as situated in different social and economic locations that are positioned, at different historical moments, along an axis of power. Jim describes economy as a beast and tells that Changez is a person who has some natural instincts from his being that "the species doesn't need anymore. The tailbone. Like me. We came from places that were wasting away" (97). As long as they "focus on the fundamentals", the specific set of values and principles that define the system, Changez and others have the right to belong to Underwood Samson's community. These references are associated with the rivalry

for power and status and politics of belonging and how an individual's status can change depending on the economic and political situation.

4. 2. The Construction of Emotional Component:

Emotional attachments and identifications to various individuals and collectives is the second analytical level clarified by Yuval-Davis. Yuval-Davis discusses this level in light of identity narratives, defined it as kind of stories that "people tell themselves and others about who they are (and who they are not)" (2006, 202). She argues that identity narrative may, "shift and change, be contested... producing itself through the combined processes of being and becoming, belonging and longing to belong" (Davis 2006, 202). As an evident in the novel, Changez and Erica have different identity narratives and objects of attachment. This amplifies that the significance of changing and shifts can be strongly considered accordingly.

There are multiple instances that show Changez's deep attachment to Erica – and allegorically to America. He connects the concept of home to being with Erica. Unlike Erica, whose notion of home is fixed and tied to Chris and the past, Changez's image of home is fleeting and unstable. In Greece, when He and Erica meet, he admits that he sometimes did not miss home, but "in that moment I was content to be where I was" (27). Erica reveals that she has lost her home, "Except my home was a guy with long, skinny fingers" (28). Changez, on the contrary, seems to carry an inconsistent idea of home due to the moving nature of his life.

In Erica's room, Changez states, "I felt at home. Perhaps it was because I had recently lived such a transitory existence—moving from one dorm room to the next—and longed for the settled nature of my past..." (50-51). Changez connects the idea of home to three different things: his need to stabilize, his longing for family life, and the socioeconomic status. Furthermore, he equals Erica to home in different moments, probably for the reason that they had some conversations the he "dreamed not of Erica, but of home (92); he also claims that he used to lose temper and become overwhelmed "with thoughts

of Erica and of home." (136); thus, Erica and America seem inseparable and impact on Changez's sense of belonging interchangeably. In contrast, Erica is mostly seen "utterly detached, lost in a world of her own", and she eventually disappears to "a powerful *nostalgia*, one from which only she could choose" (113). On a bigger scale, all Americans fall into "a dangerous nostalgia" (115) owing to the terrorist attacks. Erica's perception of home is bound to her late boyfriend, Chris. Holding on to Chris's shirt and sketch – which shows a beautiful tropical island – Erica longs to belong to an imaginary world. Taking refuge in clinic, Erica protects herself from the world of reality and its reminders, such as Changez who is described as "the most real" because he makes her "lose her balance" (133). After her disappearance, Changez suffers as he cannot find Erica in the novella she wrote, let alone the fact that she couldn't accept to be a part of his story (167).

The more threatened and less secure Changez feels, the more central the construction of his emotional components becomes. Longing for acceptance, he pleads Erica, "Pretend I am him [Chris]" (105). In order to assimilate, Changez shows his readiness of abandoning his identity for (Am)Erica. Nonetheless, as an immigrant, Changez experiences detachment from the community especially after the 9/11 attacks and the consequent national and political fundamentalism; he describes the unshakable link between Erica and Chris(t) as a believe or faith that "would not accept me as a convert" (115). Being a member of the US community must come at the cost of his identity and the people of his homeland with whom he identifies himself. Chris stands for, what Yuval-Davis calls, "the myth of common descent" (2006, 209) that becomes a requirement for American membership.

Changez undergoes, to borrow Morey's words, "a political awakening" following the September events. He quickly resents his lifestyle: his "extraterritorial smile" (65), his "Americanness", and "play-acting". The "Third World sensibility" (67) he shares with the Filipino driver replaces his previous sense of identification with his company colleagues. The unconscious smile at

the fall of the Twin Towers indicates his identification with anti-Americans and the rise of potential racial, religious, and cultural offenses; unrequited love; and eventual disgust at the wealth and power of the company. This is what he labels a "project of domination" through the idea that shows "American empire exercised its power" (156), which generates a sort of national and political awareness that leads to, as Bruce King claims, "identification with those who wish to see America humiliated" (King 2007, 648). It is through this identification that Changez loses the sense of belonging that he once had.

5. War and Terror in *The Reluctant Fundamentalist*

The American war or terror discourse, its invasion of Afghanistan, the war threats and military tensions along the border between Pakistan and India and other operations came as a result of American political projects which, as expected, affected the politics of belonging among people. John Crowley defines the politics of belonging as "the dirty work of boundary maintenance" (1999, 30). Yuval-Davis claims that these are the bounds of the minority society of companionship, the bounds that divide people of the world into 'us' and 'them' (2006, 204). Referring to Benedict Anderson's idea of homelands as "imagined communities", Yuval-Davis argues that, "community is necessarily based on an abstract sense of imagined simultaneity" (2006, 204). She further explains that, "[t]he different situated imaginations that construct these national imagined communities with different boundaries" rely on people's social locations, their experiences and identifications, and their political and ethical values" (2006, 204).

The fall of the Twin Towers, on one hand, strengthens Erica's longing for Chris and the past, and on the other hand, it revives Changez's tie to his homeland. Changez becomes conscious of his marginalization and placelessness in America. The policies and regulations set for immigrants like Changez to follow, such as the "fundamentals" in Underwood Samson, exemplify the extent he needs to sacrifice and acculturate in order to belong to the political community of the Americans.

Moreover, Changez describes how America's flags "invaded New York after the attacks" (79) to stay in solidarity with one another. Yuval-Davis points to the "common values and a projected myth of common destiny" which come to be prerequisites for belonging in a pluralist society. Jim pleads Changez to remain loyal and dutiful in Chile, he claims, "In wartime soldiers don't really fight for their flags... They fight for their friends, their buddies. Their team" (153). Changez realizes the flag myth, the symbol – like the twin towers – that American citizens emotionally get attached to. Changez decides not to fight for the "team" when he reaches this realization and, as a result, chooses to defend his home country against the US. Regarding the myth of exceptionalism and common origin, Changez expresses, "You retreated into myths of your own difference, assumptions of your own superiority" (168). Changez critiques American society and its government, whose construction of a nationalist political project fueled by "such words as *duty* and *honor*" (115) affected social freedom and peaceful coexistence of heterogeneous groups.

The home of the poet Pablo Neruda, which carries the spirit of Lahore for Changez, becomes a space for his self-transformation. He remarks that he "lacked a stable *core*. I was not certain where I belonged—in New York, in Lahore, in both, in neither" (148). After hearing from Juan-Bautista the story of janissaries, those Christian children trained by Ottoman Empire to fight against their own people, Changez sees himself as "a modern-day janissary" who is being used by the US against his country. This recognition underpins his ethical and political values and convinces him to return to Pakistan.

Policies and rights of citizenship and immigration are debated in political and social theories. These show a significant part in the politics of belonging. As a working immigrant, Changez cannot stay in America when he quits his job, as his visa soon becomes invalid. The politics of belonging, Yuval-Davis argues, involves the preservation of the boundaries of the community of belonging by "the hegemonic political powers" (2006, 250) and the struggles of determining what is involved in belonging, in

being a member of a community, as well as the role played by the social locations and specific narratives of identity. As described in the beginning of the novel, Underwood Samson Company follows a system of meritocracy set in a "hierarchical environment" which, as Anna Hartnell suggests, is "edged with an unspoken elitism that condemns outsiders like Jim and Changez to its fringes" (Hartnell 2010, 343). Yuval-Davis describes "strangers", with regards to the contemporary (post-9/11 and post-7/7) politics of belonging, as a "threat to the cohesion of the political and cultural community", let alone a "potential terrorist" (2006, 213). These political powers leave Changez with no rights of residence and no option but to leave. Changez's beard and complexion single him out; he is seen as a stranger.

Despite Changez's political activities and protests with his students against American politics and for his country's independence, he confesses to his American guest "My inhabitation of your country had not entirely ceased. I remained emotionally entwined with Erica" (172) He feels like he had lost something of himself to Erica which he was unable to relocate at Lahore (172). This confession stresses the fact that Changez neither felt "at home" in the US nor in Pakistan, despite his showing a sense of attachment to his home country. This confession stresses the fact that Changez neither felt "at home" in the US nor in Pakistan, despite his showing a sense of attachment to his home country.

In light of Anderson's concept of "imagined communities", Yuval-Davis further maintains that politics of belonging is mostly about "potentially meeting other people and deciding whether they stand inside or outside the imaginary boundary line of the nation and/ or other communities of belonging, whether they are 'us' or 'them'" (2006, 204). She also claims that, "any construction of boundaries, of a delineated collectivity, that includes some people – concrete or not – and excludes others, involves an act of active and situated imagination" (Davis 2006, 204). Changez hints at the absurdity yet importance of keeping such imaginary boundaries in certain cases, as he says,

It is not always possible to restore one's boundaries after they have been blurred and made permeable by a relationship: try as we might, we cannot reconstitute ourselves as the autonomous beings we previously imagined ourselves to be. Something of us is now outside, and something of the outside is now within us. [...] I do not mean to say that we are all *one*, and indeed—as will soon become evident to you—I am not opposed to the building of walls to shield oneself from harm.-(173-174)

These reflections resonate the ethical and political values and conflicts of the Pakistani and the American individuals. In her argument about the projects of politics of belonging, Yuval-Davis claims that, "[r]equisites of belonging that relate to social locations – origin, 'race', place of birth – would be the most racialized and the least permeable" (2006, 209). No wonder that Changez becomes the victim of racial profile at a US airport; his "Pakistaniness" overrides his "Americanness", and the boundaries begin to appear.

6. The Politics of Belonging in *The Reluctant Fundamentalist*

The frame narrator of *The Reluctant Fundamentalist* – who is unreliable – creates different impacts on the way we as readers perceive truth. There is an impending threat and a suspicious atmosphere in the frame story. The unknown American guest grows uncomfortable being around Pakistanis, particularly the bearded waiter, despite Changez's continuous friendly talks, gestures and generous services to make him feel at home: "Come, relinquish your foreigner's sense of being watched" (31-32). Changez attempts to familiarize him with some of the history of the district, the cuisine, and other traditions of the people, yet the American is on alert throughout. Monica Chiu argues that the frame narrative turns the unnamed American and the reader to be the objects of scrutiny, rather than Changez – "the Other" -, who treasures the power and control over the text (2014, 113). We as readers are obliged to question our judgments and conclusions, as well as our vantage point. However, Chiu claims that Changez becomes "our cultural ambassador, never allowing us to forget that we too are in a foreign country,

perhaps encountering dangers of which only he can apprise us (2014, 122), and his "narrative performance ... renders the novel's American guest, not immigrant Changez, as impenetrable, a "forever foreigner" circulating in Pakistan" (Chiu 2014, 132). The same feeling possesses Changez upon his first return to Lahore when he observes his home "with the eyes of a foreigner" (124); when he is separated from his team who join the line for American "citizens" while he joins the one "for foreigners" (75), he undergoes the same experience at immigration.

Overall, from Changez's aforementioned speech (12) and other examples, Hartnell suggests that through *The Reluctant Fundamentalist* Hamid endeavors to emphasize "the need to establish common ground between the only apparently polarized entities of East and West," and the frame narrative of the novel insistently refers to this need (2010, 346). The narrative seems to suggest that it depends on our worldviews, identifications, intentions, and understanding of the politics of belonging whether we favor the construction of boundaries driven by political projects – such as those of post-9/11 – that maintain nationalism and political communities.

7. Conclusion

America in the aftermath of the September attacks gathers people of different ethnic, religious, and racial backgrounds, particularly those of the Third World, face to face with political threats. This paper analyzed the notions of home, belonging, and politics of belonging, mainly following a theory by Yuval-Davis.

The theory of belonging and politics of belonging, defined by Nira Yuval-Davis, states that belonging has a tendency to become naturalized and ingrained in daily life. Only until it is challenged in some manner, it does become articulated, officially structured, and politicized. The politics of belonging consists of distinct political initiatives aiming at creating belonging to specific collectivities/ies, which are formed in very specific way. She further suggests three different analytical levels on which belonging must be studied: social locations; identifications and emotional attachments; and ethical and political values. Hamid's *The Reluctant Fundamentalist* is the story of the young

Changez and his sense of belonging in his hometown and where he lives as an immigrant grown man. After the fall of the Twin Towers, our protagonist undergoes a “political awakening”, a cultural awareness, and an intellectual and emotional transformation. I argued that the novel depicts the ways in which American nationalist political projects, propagated by war on terror and national security, redefine and reinterpret the notions of home and belonging, social and racial divisions, and hierarchies and power relations.

Whether we incline towards the presence of the wall between USA and Mexico along the borders or the absence of Berlin Wall, where we can see the intersection of the East and the West. The question still remains open as to whether such boundaries, real or imaginary, will benefit the citizens of today's globalized world in maintaining their sense of belonging and protect their homes. However, in order to objectively observe the world we belong, and the world Changez, Erica, Jim, and unnamed American belong, we all need to "step out of the frame." Meaning, the world must be seen from a broader perspective concerning the identifications, intentions, and understanding of the politics of belonging whether we favor the construction of boundaries driven by political projects that maintain nationalism and political communities or not.

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وهلات، ئىنتىما، و سياسه تا ئىنتىمايى د رومانا محسن حميد زى ريله كتهنت فەندەمەنتە ئست (بنياتخازى دۆۋل)

پوختە:

پشتى رويداۋىن 11/9، دوۋاينىن "ئەم" و "ئەو"، "ئەز" و "يى دى" كە تە ئاۋ ئە دەبى ئەمريكى و ھەروھە دناۋ سياسەت و دەزگەھىن پراگەھاندنن دەولەتتى. رومانا محسن حميد (بنياتخازى دۆۋل) قەبخوازي يا فان ھزران دكەت و ژەند پرسىن گرېدايى ل سەر وەلاتى بوون و پابەندبوونى، ناسنامە، سياسەت پابەندبوونى و ئافكارنا توخىبان و بەر بەستان. ب شىۋازەكى ھەقە يقىنى ھەما شىۋە بۇ رومانىت سەردەمى پاش داگىركنى كور ب شىۋە يەككى سەرەكى تەكەزى ل سەر دوبارە كرنا نفىسىنا پەراۋىزا ل دەقى نفىسىنى دكەت، ئەق رومانە روناھى دئىختە سەر پرسىن كور گىنگيا وان ھاتى يە پاش ئىخستىن يىن گرېداي ب پىكھاتا ناسنامى، داينەمۇ يا دەستھەلاتى، پابەندبوون و سياسەسەتا پابەندبوونى، پاش ئاراندىن 9/11. راما نا تورا ئنتىما و سياسەت ئىنتىمايى، كو ھاتى پىناسەكرن ژ لاى نىرا يوقال دەيفس قە، ئەو كو ئىنتىمايى مەيلا ھى كو دىبەتە خەسلەتەكا سەروشتى و پاخستى د ژيانا رۆژانەدا. بىنى دەما گوھرىن تىدا چىدېن، وى دەمى تىتە شلوفقەكرن، ب فەرمى تىتە سازكرن، و د سياسەتا دا تىتە كارئىنان. سياسەتا ئىنتىمايى پىكھەت ب دەستپىشخەرىن سياسى يىن جودا كو بو مەرھەما دروستكرنا ھەبوونا ئىنتىمايى بو كۆكرنەقۇن ديارىكرى، ئەو ژى ب رىكزىن زىدە دياركرى تىنە خەسلەتكرن. (يوقال دەيفن) د ئىۋرىي خودا پوختەكا شروفقەكارىي پىشكىش دكەت بو قەكولىنا پابەندبوونى و سياسەت پابەندبوونى، ئو پىشنىيارا سى ئاستىن جودا يىن شروفقەكرنى دكەت يىن كو ب رى يا وان دىبەت خواندن بو پابەندبوونى بھىتە كر: پە يا جفاكى، ناسنامە و پىقەگرېدانا سۆزدارى و بەھا يىن رەوشتى و سياسى، و قەگىرانا گرېداي ب ناسناما تاكە كەسى و كۆمى قە، كو تەوهرىن دەستھەلاتگەرىي و پەيوەندى يىن ھىزى دناقبەرا خەلكى دا. ئەق قەكولىنە ل دور چەوانىيا رابونا رومانا بنياتخازى دۆۋل ب چاراساركرنا تىگەھىن وەلاتى، پابەندبوونى، سياسەت پابەندىي بەرى و پشتى رويدانن 11ئى سىبىتېمبەرى يە، ھەروھە قەكولىن چەوانىيا بەشدارىيا رومانى دياردكەت بو برەچاكرنا پروژە يىن سياسى يىن نەتەوھى يىن نەتەوھى يىن ئىكگرتى، كۆ ئارمانج ژى پارستى و مانا ل سەر وان بەر بەستا يە ل جفاكى پابەندبوونى ب رى يا سەپاندنا دەستھەلاتا سياسى، و چەوا ئەق بوپەرىن ئىكلايى كەر كارىگەرىي دكەنە سەر ھەستا پابەندبوونى و ھايدارى يا ھەستىار بو وەلاتى دناقبەرا كوچەران و وەلاتىيان دا، ئەق قەكولىن ب شىۋە يەككى سەرەكى روناھى دئىختە سەر چارچوقى تيورى يى (يوقال دەيفن) ھەروھە ل سەر وان گفوتگو و دانوستاندنن ب رى يا زانا يىن جفاكناسىي و رەخنەگرىن ئەدەبى ب ھىز بوويە. پەيفىن سەرەكى: محسن حميد، سياسەت ئىنتىمايى، وەلات، رومانن كوچەران، بنياتنانى كۆمەلایەتى، پشتى رويدانن 11ئى سىبىتېمبەرى.

الوطن، الأنتماء، و سياسات الأنتماء في رواية محسن حميد الأصولي المتردد

الملخص:

عقب أحداث 11/9، تخللت ثنائية "حن" و "هم"، "نفسى" و "الآخر" الأدب الأمريكى وكذلك مختلف الجوانب السياسية والإعلامية للدولة. تتحدى رواية محسن حميد الموسومة الأصولي المتردد هذه الأفكار وتبحث في تساؤلات عن الوطن والأنتماء، الهوية، سياسة الأنتماء، وبناء الحدود والقواعد. وبأسلوب تخاطب مماثل لروايات حقبة مابعد الاستعمارية والتي كانت تركز بشكل أساسي على إعادة كتاب الهوامش في المتن، فإن رواية الأصولي المتردد تلقي الضوء على المسائل التي تراجعت أهميتها و المرتبطة بتكوين الهوية، ديناميات السلطة، الأنتماء و سياسات الأنتماء عقب آثار 11/9.

نظرية الأنتماء وسياسة الأنتماء، التي حددتها نيرا يوفال ديفيس، تعني أن الأنتماء يميل إلى التجنس والترسخ في الحياة اليومية. فقط حتى يتم الطعن بطريقة أو بأخرى، فإنها لا تصبح مفصلية، منظمة رسمياً، أو مسببة. وتتألف سياسة الأنتماء من مبادرات سياسية متميزة تهدف إلى خلق الأنتماء إلى مجموعة/مجموعات محددة، وتشكل بطرق محددة جداً. تلخص نيرا يوفال ديفز في نظريتها إطاراً تحليلياً لدراسة الأنتماء وسياسات الأنتماء. تقترح يوفال ديفز ثلاثة مستويات مختلفة من التحليل يجب دراسة الأنتماء بناءً عليها: الموقع الاجتماعي، الهوية والتعلق العاطفي، و القيم الأخلاقية والسياسية. كما وشرحت المشاريع السياسية، الانقسامات الاجتماعية، و سرديات الهوية الفردية والجماعية، والتي في مجملها تحدد محاور القوة وعلاقات القوة مابين الأشخاص. يتناول هذا البحث بالدراسة الكيفية التي عالج بها رواية الأصولي المتردد مفاهيم الوطن، الأنتماء، و سياسات الأنتماء قبل و بعد أحداث 11/9 كما ويبين البحث كيفية مساهمة الرواية في عرض المشاريع السياسية القومية للولايات المتحدة التي تهدف الي المحافظة والبقاء على قيود وحدود الأنتماء للمجتمع من قبل القوى السياسية المهمة وكيف تؤثر هذه الأحداث و الاجندات الحاسمة على حس الأنتماء و الإدراك الحسى للوطن ما بين المهاجرين و المواطنين. سوف يركز الاطار النظري لهذا البحث بشكل رئيسي على نظرية يوفال ديفز، كما سيستمد من الحجج والخطابات الأخرى من قبل علماء الاجتماع ونقاد الادب.

الكلمات الدالة: محسن حميد، سياسات الأنتماء، الوطن، الروايات الأدبية للمهاجرين، عقب آثار 11/9.