CHAPTER 5- CONCLUSION

The conflict in the East and the West is a multifaceted sequence, which has been catapulting the differences since centuries. Colonisation propelled the demarcation and as a result of anti-colonial resistance further divides East and West. In a review of Rushdie’s *East, West* (1994), a collection of short stories, Terry Eagleton mentions the most important feature of the title is the comma between East and West. ‘comma, because it can be seen both as a separator and a bridge’ (Eagleton ‘Deadly Fetishes’)

The previous chapters clearly define the relationship of East and West depicted in the selected novels of Nadeem Aslam and Mohsin Hamid. The Commonwealth literature is the construction and representation of the national identity through writing. It makes Diasporic authors stand out among other novelists. The literature from the post-colonial authors designates as the exertion to document challenges of the third world. In simple terms, it is a definite response to colonising entities. The Pakistani English literature is a fresh change with the promising authors including Nadeem Aslam and Mohsin Hamid. The similarities exist in the choice of thematic concerns, the portrayal of East and West, the temperament of leading characters, characters’ outlook and author’s take on immigrants. The detail of Islamic heritage as a motif is used by them. The usage of modern literary and stylistic devices with lyrical, piercing eloquent facilitate the lives at the intersections of West and East. It has merits to bring light to the corner lives in a country of diversity. The comprehensive portrayal of the small families as in *Maps for Lost Lovers* is a faithful representation of unsettled lives. It probes into lives of the rather undersized group with utmost honesty like ‘England is not absent from my novel – only the WHITE England is absent’ (Aslam: Interview with O’Connor)
There is a remarkable similarity in Aslam and Hamid when it comes to the subject matter especially capturing the experiences of immigrants. Commonwealth literature centres on the complex relationship between host and guest country, belongingness, fear of white people and their culture. It is the inability of immigrants to mingle with people outside their strata. In fact, they are threatened by anything when they encounter white people. The fear is based on the assumption the contact or exchange might distort their culture. They are not the part of the mainstream and keep themselves cornered thus ensuring the issues based on, multi-national identity, racial identity and ethnic identity. The immigrants Changez, Shamas, Kaukab in West are not positioned in the west. They are located geographically but psychologically living in Sohni Dharti. The desire to stay in the hostile country is played with the longing to go back home. The desire to go back is unquenchable. They overlook changes set-up in the prototyped West. The immigrants from East refuse the lives and the culture of the host country. Under refutation and state of denial to the new location catapults their hostile reaction towards newness and unfamiliarity. The old world nostalgic recreated in the immigrant experience the novels of Aslam and Hamid help us to understand the point of view of people who are not a mainstream citizen of western parts. The host countries peril at some degrees after 9/11 and the immigrants are not in a favourable position in The Reluctant Fundamentalist. In a similar manner, the attitude of a native of Afghanistan and Pakistan is critically hostile towards West. In Maps for Lost Lovers the racial profiling bars them to adapt Britain as their home.

The novels of both authors cover the issue of racism. Apart from denial of West, the sense of home is difficult to achieve in the immigrants under constant threat of the white and their culture. In the works, the issue of racism includes verbal attack, assault, murders and cumbersome race relation in Britain and US are covered in The
Reluctant Fundamentalist and Maps for Lost Lovers and The Wasted Vigil and The Blind Man’s Garden. The immigrant communities are at the other end of receiving racist treatments. Aslam’s novel represents strong inter-community relations in British society a result of the straightforward divide between Eastern and the Western values. Moderate Muslims, discomfort, ergonomic, the fractured society is not a multicultural idealist state. Class realities form the foreground of Aslam’s novels. The knack of picking up the smallest details from the rural Pakistan is apparent in Aslam. He is more in depth to bring the evils in the society. Pakistan is facing the distinction to be stereotyped in the memories and image, Aslam and Hamid break the typecast. Nadeem Aslam is more into bringing Pakistan that is forbidden to access for the outsiders, be it food, domestic lives, the urbanisation and music, female. The point of view of Mohsin Hamid is comparatively more radical and megapolis than Aslam’s.

The novels throw light on the treatment of women in Pakistani households and society. The phallocentrism at the various degrees in the male characters affects women a substantial measure. Hamid’s female characters, Mumtaz, Pretty girl, Erica are strong characters. Mumtaz is objectified in the marriage market to get married to a wealthy man at the right age in Moth Smoke. Apart from that, all women are self-sufficient and ambitious. The women in Moth Smoke, The Reluctant Fundamentalist and How to Get Filthy Rich in Rising Asia do not deal with the women issues extensively like other Pakistani authors. Kamila Shamsie in Broken Verses (2005) deals with how Quran influenced the norms for women in an entire oppression manner. The female subjection centric narratives help to promulgate the women’s issues in claustrophobic society. Aslam’s novels unlock the vulnerable female in the orthodox background and culture. The violence towards women and domestic abuses is prevalent in all selected novels of Aslam. The gender inequalities and Taliban
brutality on women, kidnapping and rape of Zameen and stoning of Katrina in *The Wasted Vigil*, death of Chanda and Jugnu for honour killing in *Maps for Lost Lovers*, sexual abuses of Tara and flogging of women in Afghanistan in *The Blind Man’s Garden* are part of the main plot. Thus, Nadeem Aslam is more detailed to record women’s issues in the novels. The chronological, thematic progress is notable -The interesting thing about the last novel is the characters are breaking the chain of the stereotype. The uneducated Kaukab are replaced by the insubordinate Naheed and Dunia on the edge of awakening and holding books to fight radicalism.

The attachment to the religion is an aspect of reviewing in both author. Since religion is an inevitable part of the country. Nadeem Aslam has a pique to bring the essential rotten distorted realities of religious contamination. He is courageous to put forward terrorist and fundamentalist religious activities. The characters like Kaukab, a daughter of a cleric who is used to see religion as predominant part of lives around her seeks same respect towards centuries old rules from her children and husband.

Aslam involves the history of Islam in the one of the most aesthetic manner. The reference of the Al-kadmi succeeds to change the impression of the Islam as a monolithic religion. He maintains nonaligned point of view to renders brutal practices in the name of Islam to expose the religious quandary. Aslam tackles the serious terrorist activities as the attack on the school in Pakistan, the movement of Pakistani-backed terrorism in the Kashmir and Pakistan itself. The fundamental wave enticed youth to the Religious extremist tolerance. They comply with exacerbate radical groups. Casa in *The Wasted Vigil* is a closer evaluation of young terrorists. Casa and Mikal in *The Blind Man’s Garden*, changes the outlook to see terrorism as a black and white and the reasons behind the radical minds. A genuine essence of the religious history is a re-visit to the greatness of the newly spread Islam. His reference
helps to break the barrier and creates a scope of the discourse on the both sides. The picture of the Islam in the contemporary society after the several tragedies and the prevalent fear in the society can be seen in the way one looks at the religion. The works of such multitude and strength help to alter the gaze of the outsider. The bridge can be erected with the Aslam and Hamid’s efforts. The cultural exchange is possible between two different classes of the same region. Taliban rule in Afghanistan in *The Wasted Vigil* and Kyra, his connections in training terrorists, school siege and the radical uprising in Heer in *The Blind Man’s Garden* brings the details directed to the terrorist institutions. It lashes Taliban and the ISI, two first foundations of terrorism\(^{35}\). ‘Did you hear that Taliban are putting inexperienced Pakistani boys on the frontlines, where they are getting slaughtered?’(25) The language is rhetoric. The religious codes and the political changes shape the characters in Aslam’s novels. With mellifluous language, Aslam unequivocally raises the issues silenced at the gun point, stories of the women being killed by their blood relatives, controversial international policies, and carnage in the war zones. His novels offer a closer look at the impact of political decisions on the corner including lives of immigrants, victims of pandemonium in Pakistan and Afghanistan. The authors responded to the emotional fallouts and insecurities of immigrants. The articulate response is a celebration of the hybridity and reconceptualises the identities.

When writing style is concerned in Aslam, it is exceedingly ornate and involves opulent layers of the history, symbolism and subplots. They make the novels big purple patch encapsulating the literary giants, codes and tropes. Hamid uses relatively informal ornate language, heavy use of metaphor and language fit to the characters in the respective setting. At the same time, this becomes a quality and rich crochet. The use in Hamid has the terminology of the business world. His last novel
captures the low life in Asian background with the colloquial language. There are novels, focussed on the internal struggle of its characters like Changez and Daru. External events like monetary rewards, status plays an important role to Hamid’s characters. Nadeem Aslam follows classical authors, dividing his book into major phase. The major phase is divided into sub-chapters. The close reading of the novels provide a way of life, one is real and other imagined life built around the characters of Kaukab, Casa, Shamas, Rohan and Changez. The imagined life is enriched with the religious ruling, judgement, fear and rewards. The bad deeds would be punished is a fear of the religious discipline. The belief of an afterlife with a horrie for Casa and the fear of judgement day for Kaukab is religious. The liberal discussion on the Islam and the truthful criticism of their faith is obvious. Jugnu, Shamas, Mikal dismiss the fundamentalist set of laws of Islam. He mocks the illogical rules. Even the terrorist is painted as an ordinary man failing and trying to find his answers in the religious set in the clash of the opposites East/West.

The ‘Third world nationalism’ in the novels and the ability to write beyond own religion is perceptible in Aslam. There is a no undertone to be a self-appointed defender of the religion but a very intellectual broad-minded argument. The rejection of the Islam eventually takes place because the professed, cultural freedom West offers. There is a thin line between Muslim, extremist and terrorist. The texts help us to find the meaning instead of a picture in black and white. In the study and interpretation of any religion there is a common feature of humanity remains intact. Nadeem Aslam actually highlights and presents a segment of Islam with exquisite bravery for any author.

The representation of the religion in the Maps of the Lost Lovers has received some of the negative reviews from the Muslims who believed the representation of
Pakistanis is stereotyped. There were other critics from the US who believed the author does not understand the Islam well. The daily challenges, the inability to work with Islam and west is disoriented. The representation of the religion in *the Maps of the Lost Lovers* has received some of the negative reviews from the Muslims who believed the representation of Pakistanis is stereotyped.

The two counter arguments are juxtaposed and the awareness towards a life of plural cultures is brought. There is a sense of a broader idea to bring forth the unification of East and West. The term defines them better than immigrants. The outcry among the readers is that most of the literary works of immigrant authors display a stereotype. The mundane lives of the immigrants are presented with a prototype. The moral superiority of the Eastern values like close-knit families and the religious aspects degrades the Western way of life. The materialistic Western world abhorred by stock characters like Kaukab and Changez are thrown in to a life they cannot stand.

Nadeem Aslam follows classical authors, dividing his book into major phase with an exceptional name and quotations from the classical authors ranging from Milton to Bible. The major phase is divided into sub-chapters. The point of view of Mohsin Hamid is comparatively more radical. The novels of Nadeem Aslam and Mohsin Hamid are an apprehension of social, literary, aesthetic, political, feminine facades of the Pakistani immigrants. The narration involves a viewpoint on the 9/11, the destruction in the Afghanistan and the interiors of socio-political of Pakistan. They represent the Pakistani immigrant experiences and the dilemma of identity they face in the Western counterparts. The hospitality of the foreign land and the US towards the immigrants is heightened to the cold suppressed anger and hate.
The previous novels of Aslam focused on the immigrants in Maps for Lost Lovers. The extremity and the bloodshed and violence of the East and West. His last novel figures the poetic end of the not so melodic but essentially important human aspects between two edges. The advancement and portrayal of the writer’s own conflict and understanding, identifying the cross culture balance is based on the humanistic approach. The attempt to synchronise the cultures on the human level shows up in the last novels, The Blind Man’s Garden and How to Get Filthy Rich in Rising Asia. The difference of the settings, races, colour, class and the cultures vanishes in the both novel as it approaches the climax. The parallel of the East and the West regarding the names of the roads, the comparison of the human emotions range in the various characters bound to East and the West lets the reader see a collective society.

The works throw light on the issues of the third world country, victim of generalisation and stereotyped in popular cultures. Concomitant civilisations enable the sense of belonging. The ruptures leave a little room for the reconceptualised identities. The rapid globalisation, freedom of movement, and vast scale of migration cannot guarantee the success of the multicultural society.

The Blind Man’s Garden features the American soldier tattooed infidel in Urdu on his back which is highlighted in bold in the book (361) and Mikal, a murderer of two American soldiers after being a victim of the confinement in the detention centre become the personification of the East and West. Aslam’s character portrayal suggests a blend between two extreme sides in order to save each other. It is a symbolic reconciliation as the novel progresses is an ideal way to reconcile differences. His vision like his late father who was a poet himself for a utopian society is visible. The bridge between extreme split is filled with solidarity and revenge is
replaced with the remorse and kindred spirit. The quest of Mikal is for the universal peace and brotherhood breaks the chain of misunderstanding and bloodshed. Ultimately benevolence results into the symmetrical association between East/West. Nathan Glazer’s declarative essay title, ‘we are all multiculturalists now’\textsuperscript{36} sums up the global singular identity. (1997)

The destruction of the Eastern states to be precise Muslim states like Afghanistan and Iraq ignites the destructive teachings of Islam. The brotherhood calls. The multicultural society unless integrate and assimilate it is not appropriate to call a multicultural country. The depiction of Pakistan is the difference as Mohsin Hamid is on a liberal side, representing a generation who is ahead and more aware about the international lifestyle, as well as more obnoxious at some level. There is a difference when it comes to the treatment of the same subject they chose. Nadeem Aslam brings out Pakistan, a version of religiously diverse people, liberals, fundamentalists and terrorists. Furthermore, the similarities of the subject matter they chose, the thematic tone and the desire to be back by west’s rejection is parallel is the secondary shortcoming is. Extraordinary. East and West dualism, Pakistan and UK, Pakistan and US binary relations are difficult to grasp completely. It is quite absorbing to see Aslam identify the oneness of the East and the West in his fiction while he does reckon the polarised discrepancy of East and West. \textit{The Reluctant Fundamentalist} is being taught in the various Western Universities to provide an insight into the Eastern Muslim youth’s way of judgment and consequences of the post 9/11 events on his American dream. Hamid attempts clarity as the wall between his two worlds, American and Muslim. He adds, ‘the novels is my attempt to reconnect those divided worlds’ (Hamid: Interview with Deborah Solomon)
The interpretation of the events in the novels and the supporting critical arguments facilitate to conclude the hypothesis. The nostalgia, displacement, yearning for home and concern about the future of Pakistan by immigrants are innermost sentiments in the novels. Furthermore, the similarities of the subject matter they chose, the thematic tone and the desire to be back by west’s rejection is parallel on those grounds the thematic concerns are similar.

The portrayal of women in the novels differs, Hamid’s novels have the contemporary women with career and passion, whereas women tortured to death and other extremely brutal treatment and subjugation are discussed in Aslam.

The similarities exist as to how they tackle the formation of the country, the partition of the India, Indo- Pakistan conflicts and challenges of Pakistan in the novels including corruption and religious fundamentalism.

There is no similarity the way religious beliefs are handled. In the light of moderate and fanatic violent characters Aslam is intensify the issues in the East. He focuses on the religious practices whereas it is not the case with Hamid

Except for the usage of Urdu terms, there are no peculiar similarities in structure and narrative methods. Mohsin Hamid experiments with the structure in every work. Aslam rarely changes the structure as all novels use flashback and characterisation. Hamid writes about the urban class and settings, as Lahore is in the backdrop of his two novels. Aslam’s novels have more liberal and invented cities and communities that deal with the working class.

After the consideration and careful exertion of arguments and criticism the limitations of the research is here. The political situations and East and West relationship in the selected novels can be a small-scale interpretation in comparison to
the vast resources available. The interpretation of the novels in the context of East/West is based on the comparison of only two authors. The conclusion derived in the present research is limited to the representation of author’s point of view. The standpoint of Pakistani life, Eastern set up and the Western world is based on author’s subjective portrayal. There can be other dimensions of authors excluded in the research and can be attached by the researcher in the future dissertation. Keeping in mind the vast reach of the literature and wide areas in every branch of literature theories, this is a speck in the wide area of Pakistani literature.

The vast number of authors are taking a stand for Islam and trying to establish the perspective of the minority Islamic immigrants. Islam is a broad spectrum in Diaspora community; it includes Muslims, from other Muslim countries, Indonesia, Afghanistan, Bosnia, Saudi Arabia. The novels represent the Muslim community from Pakistan. Here the limitation is that it remains a subjective depiction. The efforts are made to enlighten Western readers to the noble sides of the Muslim community in general. There are novelists who are humorously stating truth and issues in Pakistan like Moni Mohsin, Mohammad Hanif and Bapsi Sidhwa. Through a hybrid version of the daily life a substantial version of the lives of the minority is measured.

The non-fiction of the Hamid Aslam can be studied in connection with the problems faced in Pakistan and immigrants. Hamid’s Exit, West will be out and Aslam’s new novel The Golden Legend 37(2017) is published recently. The latest published novels can bind arguments in connection to the current research. Aslam declared his next novel as One Thousand Miles by Moonlight, based on the former Punjab Governor Salmaan Taseer’s murder. (Interview with Hasan) The multi-ethnic susceptibility, Political and social landscape juxtaposed with the shocking truths and love cements the postcolonial novelist and the classically inspired poetic-
novelist to the Pakistan. The allegory is syncretised view of Asian identities and influences. It is hoped that present study can extract the research subject at the level to contribute to the existing interpretation. The work would be constructive to the knowledge area for the future researcher.
END NOTES


2. The history of Pakistan is covered specially in terms of the political instability is reported in *Drivers of Long-Term Insecurity and Instability in Pakistan Urbanization* (2014) by Jonah Blank, Christopher Clary, Brian Nichiporuk and *The Pakistan Paradox: Instability and Resilience* (2015) by Christophe Jaffrelot. Pakistan: The Struggle Within by Wilson John


5. Chambers elaborated the origin of his name, as ‘His mother felt this to be an insufficiently orthodox Muslim name, so they compromised on Nadeem, after the Pakistani short story writer and poet Ahmad Nadeem Qasimi, thus linking Aslam to Urdu literature from birth.’ (136) quoted in *British Muslims Fictions: Interviews with Contemporary Writers.* (2011)
6. The poem was initially titled as Kamal from the main character. Kamal is a young man from Afghanistan, he travels on a colonel’s horse and later steals it. The colonel’s son and Kamal reconcile peacefully. The ballad ends without any violence.


8. Sharia law is the law based on Islam’s sacred book, the Quran, which God is believed to have dictated to the Prophet Muhammad and nine other sources, mostly written by men in the 8th and 9th centuries. It is often criticised for not giving any freedom to female.

9. The fatwa was broadcasted on the Tehran Radio on 14th February, 1989. It reads ‘I inform the proud Muslim people of the world that the author of the Satanic Verses book, which is against Islam, the Prophet and the Koran, and all those involved in its publication who are aware of its content are sentenced to death.’ retrieved from BBC News archives.

11. The number of attacks on the school has been increased due to religious radical groups. See O’Malley. It is a global study on the attacks on political and military attacks on education institutes.

12. Royal Research Ship is a vessel of the British Natural Environment Research Council (NERC). All The ships have the RRS title to denote Royal Research Ship. The RRS Charles Darwin was built in 1985. Further data can be extracted from www.researchvessels.org/country/uk/darwin/darwin.html.


14. See Williams, Brian Glyn.


17. The female foeticide is covered in Son Preference: Sex Selection, Gender and Culture in South Asia by Navtej K. Purewal and Encyclopaedia of Women in South Asia: Pakistan edited by Sangh Mittra, Bachchan Kumar highlights the status and issues of women in Pakistan.


20. Fatah explained the term in *Chasing a Mirage: the Tragic Illusion of an Islamic State* (2008) *Ijtihad*: Literally, “effort.” In an Islamic context, it reflects the intellectual effort of a Muslim to reach independent interpretation of the Quran and the Sunna. *Sunna*: rules derived from the Prophet’s sayings. *Sunna* is the second-most important source of sharia law after the Quran. It refers also to the customs and habits of the Prophet, including his everyday life practices. (12) The authors were banned by the Islamic groups includes Ayan Hirsi Ali. who insists on the concept of *ijtihad*.

21. The work is compared to the *Great Gatsby’ in a review of* Oliver Stuenkel, Alan Cheuse, Parul Sehgal on Mihir Sharma, Rafe Kinsey in their review of *The Reluctant Fundamentalist*.


23. Sherman is a celebrated veteran who is often accused to be a ruthless strategist for his role during Civil War. For the account of his years in war refer, *Memoirs of General William T. Sherman* by Sherman and *William Tecumseh Sherman and the Settlement of the West* by Robert G. Athearn.

25. The statement of Zbigniew Brzezinski appears in *The Wasted Vigil* before the Contents, What is most important to the history of the world --- The Taliban or the collapse of the Soviet empire? A few agitated Muslims or the liberation of Central Europe and the end of the cold war? The quartet of Daulat Shah of Herat follows, And the poet in his solitude/ turned towards the warlord a corner of his mind/ and gradually came to look upon him/ and held a converse with him.

26. Halagu Khan is the grandson of Changez Khan and brother of Kublai Khan. Halagu Khan played a major role to tear down the Islamic Empire in the Baghdad.

27. The data is based on the link, worldometers.info/world-population/population-by-country/ on the 7 February, 2017.

28. The killing of Osama Bin Laden in his highly secured home with high walls created mixed reaction in US and Pakistan. Pakistan denied any support to the terrorist organisation head. The search since 1990s ended after a decade in 2011. ‘Osama and Obama, Legacy and Inheritance’ in Ahmed Rashid’s *Pakistan on the Brink*.

29. It is a third century AD Tamil epic generally credit to the author with a pseudonym Ilango Adigal. There are disputes on the authenticity of the text, Kannagi and Naheed share similar blow of the fate. The unjustifiable ruling of the tyrannical ruler results into Kannagi’s husband’s death just like the death of Jeo under the order of Major Kyra.
30. This was actually an event organised in the London in 1969. The Hyde Park concert was scheduled on July 5, 1969. With the introduction of Mick Taylor and tribute to the it was a free concert. The information is reclaimed from the Rolling Stone Official Website.

31. The term ‘Global Village’ was coined by Marshall MacLuhan during the 1920s, The credit was claimed by his son Eric MacLuhan in The Source of the term ‘global village’ MacLuhan Studies Issue 2, 1996. Eric claims his father was a fan of the work of James Joyce and came up with this term after close reading of Joyce’s *Finnegan’s Wake*.

32. See Wajahat Ali.

33. The line is from ‘The Arrow’, ‘I thought of your beauty and this arrow made of a wild thoughts in my marrow.’ first published in August, 1903. For further poems of Keats see.


35. As discussed earlier in the Chapter III, the group escalated to the power during the cold war with Russia, with the backup of Pakistani Inter-Services Intelligence (ISI). *Taliban* by James Fergusson; *Taliban: Exporting Extremism* (1999) and *Taliban: The Power of Militant Islam in Afghanistan and Beyond* by Ahmed Rashid are first-hand account of the regime.
