INTERROGATING THE SOCIAL DYNAMICS OF DISCIPLINARY MECHANISMS AND POWER STRUCTURES IN MOHSIN HAMID'S WORKS: A FOUCAULDIAN PERSPECTIVE

Thesis Submitted for the Award Degree of

DOCTOR OF PHILOSOPHY

In

English

By

Somy Manzoor

Registration No: 11916470

Supervised By

Dr. Balkar Singh (12565)

Professor

Department of English
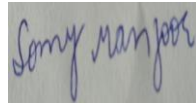
Lovely Professional University

Lovely Professional University

Punjab

2024

Declaration

I, hereby declare that the presented work in the thesis entitled "Interrogating the Social Dynamics of Disciplinary Mechanisms and Power Structures in Mohsin Hamid's Works: A Foucauldian Perspective" in partial fulfilment of the degree of **Doctor of Philosophy (Ph.D.)** is the outcome of research carried out by me under the supervision of Dr. Balkar Singh, working as Professor in the Department of English/School of Humanities of Lovely Professional University, Punjab, India. In keeping with the general practice of reporting scientific observations, due acknowledgments have been made whenever work described here has been on the findings of another investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.

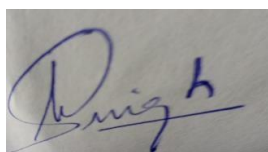Name of the scholar: Somy Manzoor

Registration No.: 11916470

Department/School: English/ School of Humanities

Lovely Professional University,

Punjab, India-1144411

Certificate

This is to certify that the work reported in the Ph.D. thesis entitled "Interrogating the Social Dynamics of Disciplinary Mechanisms and Power Structures in Mohsin Hamid's Works: A Foucauldian Perspective", submitted in partial fulfilment of the requirement for the award of the degree of Doctor of Philosophy (Ph.D.) in the Department of English/School of Humanities, Lovely Professional University, Punjab, India, is a research work carried out by Somy Manzoor, 11916470, is a bonafide record of her original work carried out under my supervision, and that no part of the thesis has been submitted for any other degree, diploma or equivalent course.

Name of Supervisor: Dr. Balkar Singh

Designation: Professor and Deputy Dean

Department/School: English/School of Humanities

Lovely Professional University, Punjab, India-144411

Abstract

The thesis titled *Interrogating the Social Dynamics of Disciplinary Mechanisms and Power Structures in Mohsin Hamid's Works: A Foucauldian Perspective* attempts to analyze Mohsin Hamid's works namely *Moth Smoke* (2000), *The Reluctant Fundamentalist* (2007), *How to Get Filthy Rich in Rising Asia* (2013), *Exit West* (2017), *The Last White Man* (2022) and *Discontent and its Civilizations: Dispatches from Lahore, New York and London* (2013) through the theoretical concepts of Michel Foucault. These texts are explored with special reference to power structures, subjectivity, disciplinary mechanisms, and discourse, as propounded by Michel Foucault. These texts are analyzed in a way to investigate the dynamics of power in particular societies. While analyzing the power dynamics, its role and effect on the psyche of the characters are observed. Mohsin Hamid, a Pakistani author who has traveled through the world has experienced different contemporary global problems in his lifetime. So, the same problems have been given the vent in his works, like the problems of Muslim Immigrants in the whole world after 9/11, the refugees after fleeing their homelands, the racism, identity, class division, and other socio-political and economic disruptions. The people while dealing with these issues, which in turn exist because of the power relations in the societies, get affected psychologically and become subjected, oppressed, and marginalized, by the power structures. The impact of disciplinary mechanisms and power structures on the psyche of the characters is analyzed in the thesis.

Moreover, the works are analyzed through the concept of technologies of the self, propounded by Foucault in his last book the volume *History of Sexuality: The Care of the Self*. Foucault in his initial works was only concerned with the relations of power, but in this particular book, he discusses taking care of the self. While power relations make the subjects, at the same time it leads them to take care of themselves. After being affected by the

apparatuses, techniques of power the characters, the characters become aware of the presence of the power relations and they try to free themselves of the techniques of power. Hamid's works have been analyzed through the technologies of the self to see the ways and steps the characters take to make themselves liberated of the dynamics of power.

Mohsin Hamid being a Pakistani writer does not talk only about Pakistani issues but he has spread the aura of his works to the global level. Being a global author who has lived in foreign countries like the USA, and London, he portrays the contemporary problems that he has gone through while staying in different parts of the world. Of course, Pakistan is part of his writings but he still writes about much more like Muslim Immigrants in America, the conditions of refugees, black and white races, class division, and so on. Some of his novels are anonymous in the settings and he points to any place in the world. Propounds the idea of universalization that all cities are the same and have similar issues to be dealt with. His works deal with the dynamics of power where one dominant affects the life of other through the ideological coercion, not the physical one. In his works the miserable conditions of Muslim Immigrants are portrayed, the vulnerable situation of refugees, the rich and poor class division, the black and white binary, and so on. In all these issues, power relations play a great role, so his works are explored through the dynamics of disciplinary mechanisms and power structures.

Thus, the study while analyzing the works of Mohsin Hamid deals with the examination of the power relations between different groups in society and how one group is subjected by the other dominant one, it also examines the resistance or taking care of the self after the characters are exposed to the hegemony of the powerful so that they can live a free and peaceful life to some extent.

While examining the power relations in the society the coercive power is not applied but the subtle ideological ways through disciplinary techniques and discourses are applied

which leads to the subjectivity and identity crises of the characters. Also, after being disillusioned by the techniques of power, the present study explores the ways through which characters take care of themselves and try to lead a liberated life that is free of oppression. Moreover, the critical insights of other intellectuals relevant to the study will be the basis for the theoretical framework of the study. Also, the format followed while compiling the thesis is completely based on MLA 9th edition.

The research work tries to accomplish the following main objectives:

1. To trace the genesis of selected literary concepts.

2. To study the role of disciplinary mechanisms in personality formation with reference to Mohsin Hamid's works.

3. To evaluate the function of power structures in formulating general conscience.

4. To apply selected concepts of Michel Foucault on Mohsin Hamid's works.

To achieve the objectives mentioned above, the thesis is divided into five chapters followed by a conclusion section. The first chapter of the thesis titled "Mohsin Hamid: Life and Works" focuses on the biographical elements and oeuvre of Mohsin Hamid's works. Also, a review of the literature along with the research gap is included in this chapter.

The second chapter titled "Michel Foucault: Life and Theory" gives the essence of the term power as described by Foucault. In addition, it discusses the other important concepts used in the theoretical framework of the study. Moreover, the genesis of theoretical concepts has been discussed and the contrast of these is made with Foucault's theoretical concepts and how these are different from Foucault's concepts.

The third chapter titled "Disciplinary Mechanisms and Social Subjects" lays stress on how the subjects are shaped in the power dynamics. The social subjects are constructed,

oppressed, and subjected to disciplinary mechanisms. The chapter emphasizes how the various disciplinary mechanisms play a role in the formation of the subjects, what happens to the subjects after they come under the different disciplinary mechanisms of the society, what is the purpose of the disciplinary mechanisms, and how norms and imperatives constitute and regulate the subject. The major role in the formation of subjects is by disciplinary institutions.

The fourth chapter titled "Discourse and Identity Crisis" deals with the formation of discourses in the society and the establishment of power through these discourses. The conditions are created by the dominant forces for the establishment of the discourses which becomes the reality of the society and everybody believes that. The people against discourses are produced are marginalized and alienated. There is a change in the conscience of the people which leads them to an identity crisis as they don't seem to belong to the same group.

The fifth chapter is titled "Technologies of the Self", in this chapter because of disciplinary mechanisms and the constructed discourses the subjected and marginalized bodies try to change into assertive and free beings by applying technologies of the self to take care of the self. By technologies of the self, Foucault means to take care of the self. The way to take care of the self is to come out of the power relations to lead a free and liberated life.

Finally, while summarising the research work, the conclusionary section titled "Conclusion" outlines the outcomes and findings of the study. In addition, it enumerates the relevance and scope of the study in the context of the present world scenario beset by several conflicting issues.

Acknowledgements

This research work would not have been initiated in the first place if it was not in the Almighty's will and His plan. All glory and peace to the Almighty, the Most Beneficent, and the Most Merciful, whose grace and blessings guided me from the very inception to the completion of this research work. The work presented in this thesis would not have been possible without my close association and appreciation to all those who made this Ph.D. thesis possible. First and foremost, my sincerest gratitude goes to my supervisor Professor Balkar Singh for his invaluable and unparalleled guidance and support throughout this research work. His meticulous supervision provided me with great intellectual and critical insights for the completion of this research program. Without his guidance and encouragement, I would not have been able to complete this thesis work. He is an outstanding mentor with remarkable dedication and exceptional knowledge of research. His constant motivation and positive attitude toward things have shaped my mental setup and fostered my belief in myself.

Besides my supervisor, I owe a debt of gratitude to Professor Ravindar Pawar (University of Patiala), and Professor Ajoy Batta (Head of the Department of English) for their unfailing academic helpfulness and insightful comments about my research project. I am also deeply indebted to the faculty members of the Department of English, particularly, Professor Sanjay Prasad Sharma, Professor Digvijay Pandey, Dr. Gowhar Ahmad Naik, Dr. Ishfaq Ahmad Tramboo, Dr. Muzaffar Ahmad Bhat, Dr. Sandeep Sharma Kumar whose critical comments at the presentation meetings have been instrumental in shaping this thesis.

I owe a debt to mention my gratitude to the administrative staff members of Lovely Professional University, particularly those of the Centre of Research Degree Programmes

Table of Contents

Chapter 1

Mohsin Hamid: Life and Works

Mohsin Hamid is a Pakistani writer who was born in Lahore in the year 1971. He is the first child of his family. He spent his childhood days in the United States with his father. He then came back to Lahore and attended the Aitchison College and pursued his studies. Then he again went back to the United States at the age of eighteen to continue his education and he graduated in 1993 from Princeton University. There at Princeton University, he was taught by renowned writers and scholars like Joyce Carol Oats and Toni Morison. Getting inspiration from the fiction workshops given by Toni Morrison, he started drafting his manuscript that would after seven years and many revisions later, be published as *Moth Smoke* in 2000. During these seven years Hamid joined Harvard Law School and also worked as a management consultant for Mckinsey and Company in New York (*Discontents* 90). Hamid got transferred to the firm's London office and stayed in that city for nearly a decade. For more than five years of this period, he worked on his second novel *The Reluctant Fundamentalist* (*Discontents* 91). After the birth of his daughter Dina, he and his family returned to Lahore in 2009. They built an apartment on the top floor of his parent's house. By then he had begun work on his third novel, *How to Get Filthy Rich in Rising Asia,* published in 2014. Mohsin Hamid writes: "I had spent much of the 1900s in New York, writing about the Lahore of *Moth Smoke.* I had spent much of the 2000s in London, writing about the New York of *The Reluctant Fundamentalist.* Now, I would try my hand at living in a country and writing about it at the same time" (*Discontents* 78). *Exit West,* Hamid's fourth novel was published in 2017. *Discontent and Civilizations: Dispatches from Lahore, New York and London*, is a collection of essays and articles published in various journals and magazines from 2000-2014. He now travels from Pakistan to abroad, living between Lahore, New York, London, Italy and Greece. By the age of 30, Hamid had lived for some 15 years in Pakistan

and 15 years in the United States. His, then, is the biography of one who is at the same time an insider and an outsider; as such, it embodies the postcolonial condition of a world citizen who has to come to terms with his own ambivalence and in-betweenness. Hamid has described himself as a mongrel and has said of his own writing that "a novel can often be a divided man's conversation with himself". Hamid himself has acknowledged the influence of novels and novelists such as Dostoevsky for *Crime and Punishment* (1866) and *The Brothers* Karamazov (1879-80), F. Scott Fitzgerald's *The Great Gatsby* (1925), Haruki Murakami's *Norwegian Wood* (1987) and Kazuo Ishiguro's *The Remains of the Day* (1989), Antonio Tabucchi's *Sostiene Pereira* (Pereira Declares) (1994) and especially Albert Camus's *The Fall* (1957) (Hamid, qtd in Adriano, 68).

His writing has been featured on bestseller lists, adapted for the cinema, shortlisted for the Man Booker Prize, selected as winner of finalist of 20 awards, and translated into 35 languages. His first novel *Moth Smoke* (2000) has won many awards; The New York Times Notable Book of the Year in 2000, the Betty Trask Award in 2001, Hemingway Foundation/PEN Award (shortlist) in 2001. His second novel *The Reluctant Fundamentalist* (2007) has won innumerable awards; New York Times Notable Book of the Year in 2007, the Ambassador Book Award of the English Speaking Union in 2008, the Anisfield-Wolf Book Award in 2008, etc. His third novel *How to Get Filthy Rich in Rising Asia* (2013) has won DSC Prize for South Asian Literature in 2013, Foreign Policy magazine's 100 Leading Global Thinker in 2013, International Literary Award (shortlist) in 2014, etc. The fourth novel *Exit West* (2017) has won awards like the Kirkus Prize in 2017, the Booker Prize (shortlist) in 2017, the New York Times Best Book of the Year in 2017, the Dayton Literary Peace Prize (shortlist) in 2018, National Book Critics Circle Award (shortlist) in 2018, etc.

The novel *Moth Smoke* (2000) is about the characters namely Daru Shezad, Ozi- his friend, and Mumtaz- Ozi's wife. Daru Shezad loses his job as a banker as he is fired from it

because he has not fulfilled some duties of his rich client. Daru's mother's death leaves him shattered. He then meets his childhood friend Ozi-Aurengzeb, who has just come back from New York. Ozi has a wife Mumtaz and a child. Ozi comes from a rich and powerful family. This novel is about the decline of Daru Shezad. He can't pay his bills. He loses his place among Pakistani's elite class. He starts taking drugs and falls in love with his friend's wife Mumtaz. He wants to gain his status in the society but is unable to do so. He becomes more and more involved in the crimes with his partner namely Murad Badshah, who is a rickshaw driver. Daru is put on trial for a murder which he has not committed. A boy is killed in an accident by Daru's friend Ozi. *Moth Smoke* focuses on the lives of several people living in Lahore: its plot revolves around the main character Daru's relationship with his friend Ozi. Hamid's setting is local, and so is his conflict, to a degree. The plot unraveled mostly in Lahore as the novel criticized the habits and prejudices of the city's upper classes. However it was well received and appreciated by the likes of Anita Desai and Jhumpa Lahiri (Hamid).

His second novel *The Reluctant Fundamentalist* (2007) is a story about a Pakistani man, Changez. On the streets of Lahore in one of the café, he tries to talk to an American, while they are waiting for their tea. He then starts his life story when he was living in U.S. The unnamed American listens silently. Changez tells him, he was an excellent student who, after completing his bachelor's degree in Finance joined Underwood Samson, a consultancy firm, as an analyst. After graduating from Princeton University, he went for a vacation to Greece with his fellows, and he met there with Erica, an aspiring writer. He fell in love with her, but she didn't respond because she was still grieving over her childhood friend Chris, who died because of lung Cancer. She soon visits mental hospital for the treatment. Changez then visits Chile for his assignment, when he returns to meet Erica, he finds that she has left institution. Officially, she is stated as a missing person, as her body has not been found. Changez loses his job in Chile and comes back to New York. His views about America or

about his position in the U.S changes after September 11 attack. He is not abused or detained, but he notices a change in his treatment in public. He starts to grow his beard. Now he has no job and an expiring visa, he leaves for Lahore. He becomes a professor of finance at the local university. He becomes famous among students because of his experience and insight in world issues. He and his students actively participate in demonstrations on policies against Pakistan. One of the students gets apprehended for an assassination attempt on an American representative, which brings the spotlight on Changez and after that he is being watched. As they sit in the café, Changez feels there is something in American's pocket may be a gun. Novel ends without revealing what was in his pocket. It is kept hidden from readers that who this American was, has he come to kill Changez or he is to be killed by him. It is with his second novel that Hamid became a renowned 'Muslim' and 'Pakistani' novelist, at the same time as his rootedness in Lahore began to fade. Hamid's this novel gave up the resolute Lahori focus of his earlier work and instead became equally attentive to both Lahore and New York, Pakistan and the US, 'the Muslim' and 'the west' (Mian "Willing Representatives").

Mohsin Hamid's third novel *How to Get Filthy Rich in Rising Asia* (2013) works on two levels- as a deeply moving and highly specific tale of love and ambition, and as a larger, metaphorical look at the mind–boggling social and economic changes sweeping rising Asia. Set in an unnamed country that resembles Pakistan the novel chronicles the seventy years long life of an unnamed hero who journeys from an impoverished village to the city and makes and loses a fortune in the bottled water business. It is a self-help book and is told in the second person, with a protagonist referred to only as 'you'. One of the three siblings, the narrator is the only child in his family to attend college and become successful financially. In the first chapter he starts liking a character who is only known as "the pretty girl" in the

novel, then taking a step back to demonstrate to us how his entrepreneurial journey is similar to that of millions of others as they join a newly urbanized population that is reshaping the global landscape. He receives an education in the major city as a rung on the ladder to becoming extremely wealthy, and he also works as a DVD delivery driver for a video retailer. It is through this work that he meets the attractive lady, who works at a beauty salon and is attempting to flee her problematic family, she is planning her escape from her problematic family while working at a beauty salon He goes to university and falls in with some sort of political organization that in exchange provided him monthly cash, food and clothing. Following his mother's incredibly agonizing death from cancer, he starts to distance himself from the group. He wants to become an entrepreneur. From a job as a salesman in which the old items are rebranded with updated expiry dates, presenting himself as a bottled-water magnate. Pouring boiled tap water into mineral water bottles found in restaurants begins as a small-time fraud, but it soon grows into a successful big-time enterprise that helps him become wealthy and buy a fancy mansion, among other things. He demonstrates in this book how corruption and bribes support this city's socioeconomic structure. He also documents the jealousy, hatred, and desire for imitation that the West and America arouse. For example, a retired brigadier talks about his incredible idea to build a "premier housing" development that would have "its own electricity plant". When you enter it, "it'll be like you've entered another country", he says. "Another Continent. Like you've gone to Europe. Or North America" (Hamid, *Filthy Rich* 164). In the novel, the unplanned development of Asian country is shown and how it wants to match with the European cities. How the entrepreneurs in these developing Asian countries try to rise from their vulnerable conditions and change their lives from poor to rich and compete with the global nations. But the ways or steps through which they do so lead them to nowhere. The politics of *How to Get Filthy Rich in Rising Asia*, Hamid's third novel, were not identifiably Lahori or Pakistani, but avowedly

"South Asian" and "Asian". Focusing on a nameless protagonist – you – the novel's plot unfolds in an unnamed "Asian" city and country. In this way, *Rising Asia's* politics and aesthetics rely on the idea that all people and places in Asia are interchangeable and can be spoken of generally – sans the specificities of language, religion, and culture – since they share the experience of development (or underdevelopment) on an increasingly neo-liberalized continent (Mian, "Willing Representations").

The novel *Exit West* (2017) is the story of the two characters Nadia and Saeed. They are students in an unnamed city. Saeed is conservative and lives at home while Nadia lives alone and her parents do not like it. The war breaks out and militants begin attacking the city. These two fall in love with each other. Saeed's mother is killed in the turmoil and then Nadia comes to live in their home. As the turmoil begins to increase, they decide to leave their country, but Saeed's father does not want to leave his country and the place where his wife is buried. Here a kind of magic realism is used by the author. They leave their country (east), go to the west through doors, and reach the Greek Island of Mykonos. They live there in a tent city. Then again they leave through a door and reach in London. As more and more migrants arrive there, hostility arises between refugees and native ones. Then finally they are given a ghetto to live in. It is a part of a city in which members of a minority live. The couple leave the place and go to Marin County, California. They are welcome there. Nadia finds work at a food shop while Saeed becomes more and more religious. They finally realize that they have no feelings for each other. Nadia leaves Saeed and starts living in the room in the food shop and starts a relationship with the cook there. Saeed marries a native-born daughter of a preacher. Fifty years later, Nadia returns to her country and meets Saeed there. Lila As am Zingano was one of the judges on the panel that shortlisted *Exit West* for the Man Booker last year. In an email, she said the judges "admired *Exit West* both for its spareness – stylistic, narrative – and its breadth. Mohsin writes at the heart and center of the 21st century: he

tackles war and migration. *Exit West*, in essence, is a story of migration told through a kaleidoscope of angles; a story that reads like a fabulist's 'prolegomenon' for this century." The book, she said, "is not about Pakistan, but about the universal experience of loss, and the meaning of 'home'. It explores how we never cease to conjure new identities for the express and urgent matter of survival" (Preston, "Mohsin Hamid").

By his third and fourth books, Hamid was well on his way to becoming much more than a Muslim or a Pakistani novelist. At this point it had become clear that to be canonized as a great, world-renowned author, he had to further supersede the relative rootedness of his earlier works. To be famous within the newly ascendant category of a 'global author', his concerns needed to be wider, grander and responsive to developments and politics that spoke to audiences in the US and UK. The politics of *How to Get Filthy Rich in Rising Asia,* Hamid's third novel, were not identifiably Lahori or Pakistani, but avowedly 'South Asian' and 'Asian'. Focusing on a nameless protagonist-you-the novel's plot unfolds in an unnamed 'Asian' city and country. In this way, Rising Asia's politics and aesthetics rely on the idea that all people and places in Asia are interchangeable and can be spoken of generally. With *Exit West*, Hamid has expanded the premise of *Rising Asia* yet further, by giving us the story of Nadia and Saeed, two lovers caught in the destruction of their city by militants. In Hamid's fourth and latest novel, strange, portal-like doors make the whole world's borders porous: you can now escape to safer places, though the first world will eventually be just as inhospitable as home is now. In it, Hamid is not talking about Lahore, Pakistan, or even Asia specifically, since the novel's initial logic distinguishes only vaguely between the East and the West.

Discontent and its Civilizations: Dispatches from Lahore, New York and London (2014), this book is a collection of personal essays and writings on personal and political topics. Many articles were published in various news columns including *Observer*, *The New*

York Times, Daily Princetonian, New Statesman, and *Guardian.* He collected his articles

spanning the years from 2000 to 2014, when he lived variously in New York, London, and

Lahore. These are 36 non-fiction essays. It consists of three sections. The first section titled

"Life" is meant to be a personal look at Hamid's youth, his experiences with marriage and

fatherhood, and his relationship with the three cities where he has resided. The second section

"Art", is a collection of his musings on writing and literature. The last, "Politics" puts forth

his opinions on Pakistan, the U.S. war on terrorism, drones, and so on. These essays depict

the personal and political experiences of a global hybrid. It is "a near-perfect essay collection,

filled with insight, compassion, and intellect." In it, Hamid traces the fracture lines generated

by a decade and a half of seismic change, from the 'war on terror' to the struggles of

individuals to maintain humanity in the rigid face of ideology, or the indifferent face of

globalization (Michael).

In the novel, *The Last White Man* (2022), Anders is a likable everyman who works in

a black iron gym, a rough gym, where men, and it was usually only men, tested themselves

with barbells against gravity. He is in an on-off relationship with his childhood sweetheart,

Oona, a yoga teacher who lives what she feels is an interrupted, or abandoned, life following

a family tragedy. Anders's change in skin color overthrows the listless predictability of the

couple's existence. The first response is violence. Anders wanted to kill the colored man who

confronted him here in his home. From his boss at the gym, who tells Anders that he would

have killed himself if it had happened to him. From Oona's mother, who is horrified to find

that her daughter is in a relationship with a dark-skinned man and seeks solace in increasingly

strident and paranoid right wing forums online.

As more and more people are transformed, online unrest spills out on to the streets.

Militants take control of the town, protesting against the fact that it has become a different

place, a different country, with all these dark people around, more dark people than white

people. Anders finds himself no longer welcome at the gym, where previously the only other member of staff who wasn't white was a janitor. He recognizes that the way people act around you, it changes what you are, who you are, but that this change is not necessarily wholly negative. He becomes closer to his sickly, working-class father, eventually moving in with him. His relationship with Oona flourishes despite the violence on the streets. At the same time a sense of imminent threat hangs over everything and Anders no longer strayed far from his rifle. Once again, Hamid explores one of the major global concerns of the day in this book, proving that creative writing may inspire us to take a new look at ourselves. In a recent interview, he discussed how his experience as a Pakistani man living in America following 9/11 served as the inspiration for his latest book, *The Observer*: 'This experience of loss, which the main character, Anders, has in my book, was something I felt very strongly at that moment. I went to elite universities, I lived in cosmopolitan cities. I wasn't white, but I was, you could say, white enough. And then after 9/11 all that changed. When things didn't go back to how they were it got me thinking: what is this thing — white America — that I used to have a probationary membership to? Against the odds, Hamid's novel ends on an uplifting note — pointing to the possibility of overcoming racial differences and relishing our shared humanity. That's a comforting notion, however implausible it may be (Whitehead).

Especially with his third and fourth books, Hamid has increasingly rejected local politics, histories, and literary influences, preferring instead to focus on internationally relevant discourses. He has increasingly positioned himself as a 'global' author by tying both the content and form of his fiction to prevailing world events, and by making his writing more current, accessible, and appealing to both specialized and relatively popular audiences. Hamid is perhaps better suited to write off homelands and borders than most, as he has spent chunks of his life in the US, the UK, and Pakistan (Hamid). For academics, he creates novels easily assimilable by a range of disciplines and for a variety of purposes, since local

geographies and histories no longer remain barriers to entry. As an individual, Hamid is perhaps entitled to write the fiction he sees fit and to tackle the issues he values. In his essay "Personal and Politics Intertwined", Hamid writes:

> Whether I see things accurately, though, I do not know. My own life has had its share of highs and lows, and like a character in one of my books, it may well be that the environment I perceive around me is but an echo of what I feel within. (Or equally, perhaps, the reverse might be true). (*Discontents* 57)

Moreover, Masood Ashraf Raja states that Pakistan-born literary men like Hamid "see themselves as cultural critics and tend to highlight the darkest and the most troubling aspects of Pakistani culture" (3). Hamid admits that there is no responsibility that authors have which emits from the outside. As an author, the only responsibility is what you feel and you might also feel the responsibility for the world around you and then write to address those concerns.

> I do feel the connection to the world around me and I am politically engaged…The world is changing very rapidly and that creates a fear in people… They are frightened of the world. Technology is changing, the economy is changing, society is changing, politics is changing, culture is changing, and all these things are changing very rapidly everywhere…The speed of change is getting much more rapid and that creates anxiety in everyone. (Bilal "Self-Censorship")

Hamid in his works talks about the burning issues of the contemporary world that destroys the hopes of many people who are affected by dislocation, identity crises, refugee problems, class struggles and other such societal issues. The diversity in Hamid's books has won him International fame. His novels are recognized for the multi-voiced narratives. He has a fascinating imagination about story telling. His works have won a great reception as many critics like his style of writing. Marilyn Herbert and Adina Herbert in Book Club in a Box Say:

Hamid provides an imaginary world for the reader to grapple with. Nabokov wrote

autobiographically, as does Hamid. Like Nabokov, Hamid directly addresses the

reader, who is perhaps the stand-in American. In many ways, Hamid's writing, like

Nabokov's is ironic and very understated. Hamid allows what is not said to shine

through and create imagine. (17)

There is no particular geographical setting in his novels. The settings encompass the

international and local places, he doesn't talk about any particular place or society. He

tangentially deals with the different life styles and cultural diversities of people living in

different parts of world. He captures the moments of turbulences and crisis within plots of his

novels ranging from international to civil wars to socio-political degradations within the

countries. Consequently, he focuses upon the turmoil emerging out of divergent

paraphernalia's which is present in his fictional works. Hamid explores the internal workings

of the characters endeavoring to confront the adversities in their lives and making an identity

of their own. He contrives different characters coming from different walks of life. They

happen to be political agitators, outlaws, immigrants, businessmen, marginalized and

oppressed people, saboteurs and fanatics blatantly subverting the fixed citizenship. In his

novels, he incorporates such characters that defy the social order. These characters undermine

the restrictions on identity and manifest their individual traits. They do not bother about the

consequences of their actions but become adamant in toppling the conventional order and

societal structures. In *Moth Smoke*, the setting is the rural Pakistan. The setting in *The

Reluctant Fundamentalist* is America and Pakistan. *How to Get Filthy Rich* is set in an

unnamed city which could be any place in the world, most preferably, Pakistan. The action in

Exit West moves globally from Pakistan to many international places. In *Discontent and its

Civilizations: Dispatches from Lahore, New York and London* he talks about his own life

lived in many places throughout the world.

Mohsin Hamid's works are not based on only single theme, there is a diversity in topics on which his works are based. Civil wars, political turmoil, class struggles, economic upheavals, socio-political degradations within countries. The characters' internal psyche is expressed and they go through the trials and tribulations and try to survive and balance their identity. He portrays different characters coming from different walks of life. They are common men, political aggressors, outlaws, businessmen, oppressed and marginalized men, who try to change their present situations but couldn't walk the ladder to reach their desired positions. The characters like Daru, Changez, the unnamed protagonist in *Rising Asia* and Saeed and Nadia in *Exit West* go through the external powerful agents. They are disempowered by the external circumstances. They try to face the power structures but are dwindled back to their normal conditions by facing the mechanisms of power and discipline and they become normalized and naïve. Hamid relates this to the Pakistan's uncertain and unkind fate of its people and writes it in his essay "Introduction: My Foreign Correspondence":

> Sadly, Pakistan's history these past fifteen years has not been very promising. Religious   and ethnic minorities have been subjected to legal and political discrimination, targeted assassinations . . . a level of violence tantamount to wholesale slaughter. Even more worrisome, in its resistance to pluralism, Pakistan's trajectory has been far from unique. . . In many places, the past fifteen years have been a time of economic turmoil and widening disparities, anger and resentment are high. And yet economic policies that might address these concerns seem nearly impossible to enact. Instead of the seeds of reform we are given the yoke of misdirection. We are told to forget the source of our discontent because something more important is at stake: the fate of our civilization. (Hamid, *Discontents* xv-xvi)

Hamid's novels also reveal disposition towards postmodern themes such as displacement and alienation. Many of his characters travel to the foreign lands and suffer from individual and collective traumas shattering their notions and making them alienated. In this process, they become vulnerable to language barriers, cultural displacement, disenchantment, memories of past, marginalization and many more exasperations. Hamid manifests the illusions governing the civilizations of the present world in his book *Discontent and Its Civilizations*, in an essay titled "Introduction: My Foreign Correspondence":

> Civilizations are illusions, but these illusions are pervasive, dangerous and powerful. They contribute to globalization's brutality. They allow us, for example, to say that we believe in global free markets and, in the same breath, to discount as impossible the global free movement of labour; to claim that we believe in democracy and human equality, and yet to stymie the creation of global institutions based on oneperson-one-vote and equality before the law. Civilizations allow our hypocrisies to flourish. (xvi-vii)

Hamid has a mastery over specialized narrative techniques which makes him a postmodernist writer. His plots, themes, characters and delivery make him different from the contemporary Pakistani writers and provide him with the strong foundation for taking Pakistani fiction to the global audience. A successful writer, as always, has to pass the test of time and hopefully Hamid, as a successful writer, will pass this test, and will be read, centuries after our generation. A great writer also talks about universal human emotions and makes a comment on the prevailing or foreseeable problems. Such writer uses literature as a tool and a mirror.

As a tool, literature is used by such writers to mend society, discreetly. As a mirror, literature is used by such writers, to open up the hitherto closed eyes of the society towards the problems, being ignored/unaddressed, emphatically. Undoubtedly, Hamid uses his literary craft as a tool and a mirror to comment on the contemporary issues, not so easy to be commented on.

Hamid's latest interview taken by Namita Devidayal, published by *The Hindu* carries forward the revolutionary mission already set by his works, revealing how his new novel *The Last White Man,* explores and subverts ideas of race as a construct. Hamid defines his role as well as that of the art of story-telling with his belief in its capacity to change: "I think I'm a novelist partly because I'm not comfortable with the way the world is. I go back into this room, sit in solitude, and make stuff up because there's something about this world that bothers me. It makes me not want to use imagination to find my way out of it. It's not to say that my books will change the world, but I believe in their power to imagine things differently. I would like to be part of this larger things differently. I would like to be part of this larger thing called literature." As a human, Hamid creates the fiction he needs and addresses the issues that concern him. The notion that reading beyond our borders is a privilege bestowed on a select group of authors is frequently unethical and should be avoided. Hamid, also highlights the challenges that the lower level of social encounters, as well as the events that occur often in the so-called contemporary world. In all of his works, Hamid depicts a world in which the conflict between the bottom and top classes of society leads to a clash. Finally, under the analysis of power relations, all of his works may be simply viewed and debated.

He has gradually established himself as a 'Worldwide' writer by combining the substance and arrangement of his novels with current worldwide affairs and by the creation of

his script available to a specialized and comparatively general public in the whole world. It gives editors and novice readers writing without previous expertise or cultural understanding through the development of nameless cities and categories such as the foundations, East and West. He writes novels that can be quickly digested and used for a variety of uses, by a broad range of disciplines, as local geographies and histories are very different. As a person, Hamid will write the fiction he needs and deal with the problems that he cares about. The idea that reading beyond our walls is a right given to only certain writers, is often immoral to be overlooked.

Hamid in his works expresses the inequalities and the power relations in the societies but he also expresses the sense of positivity in his novels. For Hamid's business to succeed, optimism is crucial. It's his method of responding to a politics that is too nostalgic and fixates on the past. He says, "All around us we see environmental degradation. We see rising inequality. We see rising intolerance. That does predispose us towards a kind of nostalgic politics, to people who say, 'Oh, the way it used to be 50 years ago or 500 years ago or 1,000 years ago was better,' and we should use that as our inspiration of where we need to go. That's very dangerous because usually the past wasn't really all that good. We need to resist this profound nostalgic political impulse. You can't really resist it unless you find something else to attach your imagination to, and I think unless there's some sort of optimism about where we might go, it's very difficult to attach our imaginations to things. What my novels often try to do is to win through to a kind of optimism, not a naive optimism that everything will be fine, but an optimism that if we imagine differently, different things could happen. So, an optimism of action, not an optimism of just passivity. That is very important to me" (Nandni Nair). Hamid provides the possibility of positivity, freedom, happiness among all the negativity, inequality, oppression, power relations around the world. This is the purpose of his novels and the purpose of literature in general.

Mohsin Hamid in his works talks about the different topics and themes. This is because of his background as he has lived in the different places across the world. His novels are about the themes which he has experienced while travelling from his home country Pakistan to different countries in the world like US, UK, etc. That is why there is not any single theme in his works. By going through his works it is analyzed that the works are about the people who are affected by the power structures. The characters are depicted from different rungs of the society at global and national level whether the migrants in the foreign countries or the lower class people in the Pakistani society. To analyze the works through the Foucault's theoretical concepts as Foucault's notion about power is universal as he describes it, as power is present everywhere in every relationship. As Foucault has contended, that power is there between individuals, organizations, in the family, etc. Foucault's concepts of resistance and taking care of the self is also seen in the works of Hamid. Taking care of the self becomes the right of individuals after they are confronted with the power structures. Likewise, Mohsin Hamid's works express the power relations in every stage of life and in every global and national level.

Mohsin Hamid as a Pakistani writer is very much considered about Pakistani society. Although, he expresses the global issues in his works but he never forgets to talk about the societal issues related to Pakistan. Hamid himself is a person who has lived in different countries across the world and these are his life experiences he presents in his novels whether those are global or local issues. He interconnects the global issues with the Pakistani society and shows how the people there suffer because of their own Government policies or the foreign policies. His presenting of the nations as anonymously in his novels is that it could be any nation in the world but he gives hints particularly about Pakistan. Hamid has intertwined the politics and personal. He talks about the internal sects in Pakistan, the minorities being

targeted, the economy is failing there. But Hamid also talks about the positive side of the society. In spite of this turmoil, he talks about that part of the society which tries to be away from these troublesome situations like students who want to read literature, the musicians, etc.

Hamid contends that Pakistan is a nation which under the siege of different powers whether that is foreign or the national. Foreign countries have played the in the deterioration of Pakistan. Also it indulges in the struggle of its fight between Government and the different groups. In between these skirmishes the common people are subjected and disillusioned. The illusions lead to violence and we forget about humanity. If any group or any civilization is attacked or discriminated, on what basis the other civilization does that and what civilization does it? These are the questions Hamid tries to get answer of as he believes in commonality and equality among all. All civilizations are same and the person belonging to any caste, color, race, religion, etc should be treated equal. The Muslim Immigrant who lives in America and the Muslim living in Pakistan should be treated in the similar vein. The black person and the white should be treated as same. The refuge coming from one country to some other country should be treated in the same vein as the native of that country. Hamid is against borders. Borders should be free of securities and checks. Hamid contends that everyone migrates, as an individual is not same as he was in his childhood when he grows up and his surroundings does change after some time.

In Mohsin Hamid's works there is a mention of Pakistan in his works, at the same time he portrays the anonymous settings and anonymous characters in some novels like *How to Get Filthy Rich in Rising* Asia and *The Last White Man*. He meant to describe that it could be any city or any country in the world, "I decided to write a book that is rooted in Lahore but would take the city as a template for universal city" (Khan, 141). This universalization concept establishes a connection between the Foucault's concept of power and Hamid's

assertion that each and every society is influenced by the power structures in it which leads to the subjection and discrimination of the individuals in the society. In the journey of the powerful to establish and gain power, the powerless suffers.

Hamid assiduously brings such inclinations to the fore where the reader can identify with the 'others' and with the narrator "you". He tangentially tends to conjugate the life processes of various "different' others entirely based on tolerance. Hamid also foregrounds his convictions about the necessity of empathy when he says in the introduction of the "My Foreign Correspondence", "I want to bring my imagined world back into our world, to share it, to have a reader enter it and shape it, to open a space for experimentation and imagination that crosses the boundaries of the self, of the real, of time" (10). Further in it, he enlarges his analysis and proclaims, "People coming together to invent a world that is post-civilization" and becomes "infinitely more civilized world" (10). Hamid ardently desires to foster such imagination and creativity that can construct individual meaning for the reader, the idea which his novel also embodies. Mohsin Hamid is clearly affected by his own experiences that affect his understanding and interpretation of society, but lacking power he has no way out except imagining inanities.

Muneeza Shamsie, one of the Pakistan's esteemed literary critic proclaims, "The quality of Pakistani fiction writers writing in English is very good and Pakistani literature is now coming to its own". She acknowledges the endeavours of the writers such as Mohsin Hamid and Kamila Shamsie who are accentuating the Pakistani literature for the global audience. All the Pakistani writers unveil characters whose psyche is blithered by isolation and depression as a consequence of terror and wars amidst partition and subsequent trepidation. These writers tend to describe the pessimism which dismantles the humanistic values of the individuals by making their life miserable and pathetic. Amidst the war-like

situation (such as Pakistan's experience of partition) the writers become disenchanted with the ethical standards espoused by modernity. The horrible circumstances of the partition and other malaises of the new-born Pakistan led several Pakistani novelists to flaunt the social and moral principles of modernism espousing the ideals of freedom and emancipation.

In the thesis "A literary exploration of urban Pakistani society with special reference to fiction by Mohsin Hamid and Kamila Shamsie" written by Devang Rangani, this study finds out why there is animosity between India and Pakistan, after partition. It focuses on the problems like illiteracy, unemployment, the impact of western culture, disillusionment and degradation of youth, corrupted bureaucracy and politics, extremism and religious fanaticism, social racial and, economical discrimination and marginalization in Pakistan. Pakistan is indulged in world problems and Pakistani authors try to clear the issues at global level. There is racial marginalization and trauma due to wars and terrorism. This research tries to look at Pakistani society with empathy and analyzes the contemporary Pakistani society as portrayed in the novels of Mohsin Hamid and Kamila Shamsie. Social issues of Urban Pakistan are discussed.

Mohsin Hamid's works have been analyzed through many perspectives, a number of thesis and research papers are written on his works. In the thesis "The Portrayal of east and west in the selected novels of Nadeem Aslam and Mohsin Hamid", written by Krishna Danger, the writer tries to find the similarities in the novels of Mohsin Hamid and Nadeem Aslam. It focuses on the social life they have narrated in Eastern and Western settings, notion of nationalism, globalism, the image of the modern youth who is dangling between tradition and progressiveness, socio- economic and political perspective, Muslim Culture, postcolonial spirituality and representation of East and West. This thesis also tries to find the contrast in the portrayal of east and west in the novels of Nadeem Aslam and Mohsin Hamid.

The thesis "The Novels of Mohsin Hamid: A Study in the Light of Postcolonial Theory" written by Tajamul Islam Malik deals with preferably first three novels of Mohsin Hamid in the light of postcolonial theory. The same theory is analyzed and applied to his novels, particularly choosing the theories of Edward said, Frantz Fanon, Homi Bhaba, Gayatri Spivak Chakraborty and other theorists who gave some important and widely acclaimed concepts like global identity, globalism is like an endeavor for new colonialism. The researcher has explored his novels in the light of conceptual study given by these theorists like concepts of hybridity, mimicry, east and west relationship, psychological impact of greed as given by Frantz Fanon, Diaspora, immigration, Eurocentricism, globalization as neo colonialism, discourse between poor and rich etc.

The thesis written by W Y Butt entitled "A World of Vulnerabilities and Disorientation: A Postmodern Study of Mohsin Hamid's Fiction" attempts to explore the condition of the postmodern world from varied postmodernist standpoints. Each chapter of the thesis scrutinises Hamid's novel from the postmodern frame. It attempts profound knowledge regarding the social inequities suggesting their culmination to a propitious future. The vulnerability and disorientation of the postmodern world requires a strident scrutiny of the condition of society. The thesis tends to decipher the complications in Hamid's novels vis-a-vis socio-political, historical and cultural conditions of the world. It reflects the way violence, poverty, marginalisation, displacement and other myriad issues pose a huge threat to the individuals in the postmodern world. It underlines the sporadic convolutions that Hamid's protagonists encounter and tackle in the present world. The thesis affirms reorientation on the economic-socio-political platform by underlining the necessity of recognition and unhindered chavunism based on class, creed, color and gender. It offers

genuine commitment for the existence of hope and courage for the future generations by relying on autonomy and affability.

Some of the writers while critiquing the Mohsin Hamid's works have focused on the elements of Globalization, global citizenship, cosmopolitanism, Imperialism, transnationalism, etc. "You Are Here: Mapping the World System of Mohsin Hamid's Fiction" is a master thesis authored by Terrie Akers explores the world system portrayed in Hamid's novels. It comprehends the geopolitical situation within which the novel has been written and examines the location of the American reader within the narrative. It briefly summarises the thematic aspect of Hamid's oeuvre and ascertains the significance of Hamid's works. In the essay "Precarious world: Rethinking Global Fiction in Mohsin Hamid's The Reluctant Fundamentalist", Joseph Darda tries to focus on the future in which nations would be together than the ongoing warfare, inhumane detainment that block this imagined future. Reading Pakistani novel *The Reluctant Fundamentalist* by Mohsin Hamid, the author tries to outline what could be called "critical global fiction"; literary works that contest the forces inhibiting global understanding and build international coalitions through this struggle itself" (108). This kind of literature is based on the idea that life is not bounded and isolated but always conditioned by one's material and social surroundings. The issue then becomes, as Judith Butler notes, "whether the social conditions of persistence and flourishing are or are not possible" and why (Frames 20). In this effort, the author tries first to look at the established "global" or "cosmopolitan" literature. Butler's theory of "precarious life" is used. He analyzes Hamid's *The Reluctant Fundamentalist* to clarify the ways it challenges the logic of the War on Terror not in the interest of anti-American hostility but of international peace.

In "Beyond Economic Globalization in Mohsin Hamid's How to Get Filthy Rich in Rising

Asia: The false promise of self-help and possibilities through reading with a creative mind",

Liliana M Naydan says that *How to Get Filthy Rich* is a parody of a self-help book that

comments on economic globalization; failures and describes the violence that it produces.

The detrimental elements of globalization can be ignored by creative ways of reading. This is

the alternative that Hamid wants his readers to embrace. In "Global Citizenship in Mohsin

Hamid's *The Reluctant Fundamentalist",* Adnan Mahmutovic analyses three particular forms

of citizenship as economic, political, and social citizenship. The novel looks forward to the

emergence of a new understanding of citizenship as something defined in terms of global

rights and duties. The author discusses it through Fredric Jameson's views of national

allegory. In the article "Risky Cosmopolitanism: Intimacy and Autoimmunity in Mohsin

Hamid's The Reluctant Fundamentalist*,* written by Lindsay Anne Balfour, writes that The

Reluctant Fundamentalist offers the possibilities and limits of hospitality in a time of terror.

How the novel portrays the philosophy of hospitality. The author has used the terms given by

Immanuel Kant and Jacques Derrida. The novel describes the hospitality is give when the

other's face is deadly-this relates to the ending of the novel. In "The Post-Post-Colonial

Condition: Globalization and Historical Allegory in Mohsin Hamid's Moth Smoke" Paul Jay

examines the life in the contemporary Lahore, Pakistan from 'post-post-colonial' perspective.

Jay tends to highlight the way economic globalization has transformed the world and the

circumstances in Pakistan. The characters fall into the trap of such process and confront crisis,

trauma and despair. The paper "Globalization, US Imperialism and Fundamentalism: A

Study of Mohsin Hamid's The Reluctant Fundamentalist" is written by Nishant Haider. The

paper is divided into two parts. The first part deals with the historical event of 9/11, the

meanings and debates of Imperialism, the concept of power and new "empire" whose

epicentre is located in US, how The *Reluctant Fundamentalist* reacts to the American

imperialism. The second part shows how the mixing of globalization, capitalism and imperialism lead to terror and class warfare. This paper experiences how Hamid narrativizes postcolonial resistance and differentiating through social, economic and power relations. In the article "Waiting in Motion: Mapping postcolonial fiction, new mobilities, and migration through Mohsin Hamid's Exit West*",* the author Amanda Lagji draws new dimensions of mobilities studies and postcolonial literature in Mohsin Hamid's Exit West. In this study the author tries to link *Exit West* to the Bissel's research on waiting to describe mobilities and focus on the 'event of waiting that occurs through the spheres of travel' (Bissel 281). These elements are linked to research on refugees across the globe, including Deirdre Conlon's (2011) description of the gendered codings of mobility and immobility, and Bright Haas's (2017) research on the affective experiences of waiting for asylum. The next section deals with the relationship between the humanities and mobilities studies. The last section of the paper deals with both the concepts which are used together as mobilities and waiting to literary studies in order to have a close reading of the text *Exit West*. In the article "Mohsin Hamid and The Novel of Globalization", the author Scott Bryant tries to explore globalization in a positive manner. The cultures become interdependent-culturally, economically and socially on one another through globalization. Mohsin Hamid tries to focus on these interdependencies by which these nations can co-exist and co-relate with each other. His novels does not create divide between the nations, but tries to bring consolidation among them. In the chapter "Mohsin Hamid: The Transnational Novel of Globalization", written by Janet Wilson from the book "The Contemporary British novel since 2000" edited by James Acheson, the author says that Mohsin Hamid's novels are considered as the transnational novels of globalization. These novels talk about the Muslims' conditions globally. These novels are considered as Bildungsroman and show the relationship of Pakistan with the west.

Hamid tries to change the post-imperial US politics, economics and educational opportunities for the transnational Pakistani youth. While showing the reality there are imprints of fictional elements in it as allegory, fable and legend, etc. His use of first person narrator tries to make west aware about Muslim subject. Through the use of 'you' in his novel, he makes readers part of the novel, so that readers may also think ethically. In the research paper, "Violently Yours: Nation and its Other in Mohsin Hamid's The Reluctant Fundamentalist", the writers talk about the Nation state and the other. The Nation always keeps on interrogating the other in the form of Xenophobia. But the other responds through active or passive violence. In the novel *The Reluctant Fundamentalist*, Changez accepts the passive violence, leaves America and demonstrates in the University of which he is part. In the research paper "The Confession of the Other: Mohsin Hamid's The Reluctant Fundamentalist", Mariya tries to describe the point as it is the account of the other in the novel which Changez produces through his monologue to the American visitor. In the dissertation "The idea of self in the land of self help": Globalization and a structure of feeling in Mohsin Hamid's How to Get Filthy Rich in Rising Asia, Sharmeen Mehri talks about the novel *How to Get Filthy Rich in Rising Asia*, as it dramatizes the influence of globalization on the local and global cultures, spaces, agencies, the relationship between the individual and the society, especially the tension between the individual desire and the upward mobility. By combining Jameson's theory of the cultural and economic dimensions of globalization with the concepts of postmodernism as discussed by Harvey, we come to an understanding of the relationships that have been created and intertwined between objective and subjective forces of late-capitalism within Hamid's narrative techniques and experiments with the self-help genre and the split-subject. Adnan Mahmutovic in the research article "Move to the City": Infrastructure and Globalization in

How to Get Filthy Rich in Rising Asia" tries to look at the novel How to Get Filthy Rich in

Rising Asia through the postcolonial view. The novel is analyzed through some global

studies, urban planning and social anthropology to see how the city is taken into

consideration in general view and in the post-colonial eras. The cities are designed or

structured according to the global notion of the structure.

In some of the essays the theme of neoliberalism has been analyzed in Mohsin

Hamid's novels. In the essay "Creative Destruction and Narrative Renovation: Neoliberalism

and Aesthetic Dimension in the Fiction of Aravind and Mohsin Hamid" the author Weihsin

Gui draws on the aesthetic theories of Theodor Adorno and Jacques Ranciere, this essay

contends that contemporary Anglophone fiction creates an aesthetic dimension within which

neoliberalism's aesthetic technology is situated, traced and interrogated (i.e. neoliberalism

which is a politicosocial dimension is portrayed into the Anglophone fiction). Aravind

Adiga's *The White Tiger* and Mohsin Hamid's *How to Get Filthy Rich in Rising Asia* are

 novels that perform narrative renovation of neoliberalism's creative destruction. In the article

"Helping the novel: Neoliberalism, self-help, and the narrating of the self in Mohsin Hamid's

How to Get Filthy Rich in Rising Asia" written by Angelia Poon, the author tries to talk

about neoliberalism and how it tries to change a person in order to be benefitted from it.

Mohsin Hamid tries to differentiate between the conventional novels from the self- help

novels, it's not only differentiating the two but by seeing the neoliberal self and how the self

is narrated and constructed. The author says that Hamid raises fundamental questions about

the genre of the novel itself and the ways in which it is intimately invested in the

development of a self. A large number of articles and essays have been written on the themes

of alienation, effects of 9/11 attack, identity among Muslim community. In the article

"Post9/11 re-orientalism: Confrontation and Conceliation in Mohsin Hamid's and Mira

Nair's The Reluctant Fundamentalist", Lisa Lau and Christina Mendes offer a comparative

reading of the novel and film adaptation of *The Reluctant Fundamentalist*, looking at the

ways these texts represent changing western public perceptions towards Pakistan and vice-

versa. Both novel and film demonstrate that representations are still unable to escape the

notions of orientalism and re-orientalism, highlighting the tension between East and West. In

"Tarrying with Grief' in Mohsin Hamid's The Reluctant Fundamentalist", the author Kelsie

Domelly writes that Hamid in the novel proposes an ethno-political theory of grief that

refuses to stand to the existing notions of post 9/11 mourning, as there is nothing to be gained

from grieving. In this article the writer has used the theories of precarity by Butler and Isabell

Lorey. In the article "The Forgotten Victims of 9/11: Cultural Othering in Laila Halaby's

Once in a Promised Land and Mohsin Hamid's The Reluctant Fundamentalist*,* the author

Elena Ortells Monten evidences that Arab and Muslim body often becomes the site of global

conflicts. The positions of the characters in these novels are challenged in the aftermath of

9/11. They internalize the complex varieties of existing diasporic subjects and they end up in

shunning their American identity. In the article "Of Promises Delivered and Failed: Post-9/11

America through the Eyes of The Reluctant Fundamentalist by Mohsin Hamid", the author

Brygida Gasztold says that the protagonist of the novel is in delimma, there is people around

the world are still claiming their influence because of the 9/11 attack, and they are not

recorded like those people who are actually killed in the attack. These people a conflicting

pull between the economic opportunities in the west and the subaltern position of less

developed countries such as Pakistan, it becomes the source of anguish for the protagonist.

This paper examines how the borders of conflict become the reason for the conflict from

public to personal and in turn it complicates the identity of the Muslim immigrants. In the

paper "The rules of the game have changed": Mohsin Hamid's The Reluctant Fundamentalist

and Post9/11 fiction", the writer Peter Morey argues that the Mohsin Hamid's *The Reluctant Fundamentalist* challenges the conceptions of the post-9/11 novel that took over the ideas of cultural difference and the clash of civilizations. The author has used hyperbole, strategic exoticism, allegory and unreliable narration to defamiliarize our reading experience and usual expectations and forcing to be different kind of reader, as literature is changing so should writing and reading. The essay "Alienated Muslim Identity in the Post-9/11 America: A Transnational study of The Reluctant Fundamentalist" written by Sobia Khan, shows how Changez, the protagonist of the novel becomes the other after 9/11 in the country where he is living. How Changez navigates his role as an insider and outsider in America and Pakistan. The essay depicts Changez's sense of belonging, where does he belong among the two nations. His position is displaced. In the paper "Neoliberal Economy: Violence of Economic Deregulation in Mohsin Hamid's Moth Smoke", the writers explore Mohsin Hamid's *Moth Smoke* and highlights the connection between capital accumulation and economic deregulation on the one hand, and crime and violence based on class on the other. According to the story, late capitalism fosters poverty and violence, which are then made worse by class strife and division as well as by economic deregulation and privatization that are supported by international neoliberal organizations. In the paper "Socio-Economic Crises in Moth Smoke by Mohsin Hamid Depicting Pakistan's Society", Mudasir Iqbal aims to extricate and analyze the impacts of Socio-economic crises and problems developed from these crises by analyzing different characters and their distinct socioeconomic status along with their approach towards corruption. These crises are borne by income, education, occupation, health, and political participation in society. Basically, these factors establish a society, but if misused, then these are enough to deteriorate a society.

Many writers have focused on the elements of racism, condition of refugees, East-

West relationship, in their articles. In the article "Possessed by Whiteness: Interracial affiliations and racial melancholia in Mohsin Hamid's The Reluctant Fundamentalist" written by Delphine Munos, the author uses Cheng's theoretical framework to *The Reluctant Fundamentalism.* The author aims to explore the concept of racial melancholia, notably the representation of interracial relationships to claim the whiteness. Hamid uses the post-9/11 context to reveal the racial melancholia informing today's 'new' versions of American Dream. There is the domination of white culture, while the other is kept in a 'suspended position' (Changez). The author is also interested in showing the parallels between the Hamid's fundamentalism and melancholia. In "Black holes in the fabric of the nation': refugees in Mohsin challenges the conceptions of the post-9/11 novel that took over the ideas of cultural Hamid's Exit West", the author Michael Perfect shows the representation of the refugees in Mohsin Hamid's novel *Exit West*. It is not only the novel about refugees but also about how they and their journeys are represented and influenced by the existing technologies. In the paper "Ambivalent Identities and luminal spaces: reconfiguration of national and diasporic identity in Mohsin Hamid's The Reluctant Fundamentalist", the author Quratulain Shirazi tries to show the nation which is a space wherein there are ambivalent migrants as they are both global as well as national citizens. The paper also discusses the luminal (holding a position near the boundary or on either side of it) spaces that these migrants possess in between the nation and the global world. The objective of the paper is to describe the nation beyond geographical boundaries and put forward the diasporic identities. The article "Rethinking recognition in Muslim diasporic writing. From an "ethics of responsibility" in The Reluctant Fundamentalist to an "ethics of dispersion" in The Silent Minaret", the writer Naseem L. Aumeerally tries to look at the two diasporic novels namely *The Reluctant Fundamentalist* by Mohsin Hamid and *The Silent Minaret* by Ishtiyak Shukri

through the lens of recognizability i.e. how these novels try to deal with the sense of recognizance of Muslims after post-9/11. *The Reluctant Fundamentalist* written in a dramatic monologue as a writing back strategy as Changez gives his narrative after he comes back to Pakistan, challenging the deleterious effects of mis-recognition stemming from securitization narratives after 9/11.   In the article "Moving through America: Race, place and resistance in Mohsin Hamid's The Reluctant Fundamentalist", Anna Hartnell talks about the novel *The Reluctant Fundamentalist* on the basis of US multiculturalism (where people from various ethnic backgrounds have come together and form a society as a whole) after 9/11. This article shows Hamid's resistance to racism. The announcement of war on terror symbolically represents the European colonial project which happened in past. In the article "Unwilled Choice: The Exilic Perspectives on Home and Location in the Works of Zulfikar Ghose and Mohsin Hamid"*,* Muhammad Safeer Awan tries to show how both nation and migrants have to compromise in order to form a multicultural, multi-racial and multi-lingual place. It also talks about the position of a creative writer who is staying in one culture and is grown up in another. This article also talks about how has 9/11 become a cutoff point at which the old exilic principles and the present Muslim exiles are judged separately in US and Europe. In the article "Identity Crises as Reflected in Selected works: The Reluctant Fundamentalist by Mohsin Hamid and The Black Album by Hanif Kureishi", Sobia Kiran explores how the characters of the novels *The Reluctant Fundamentalist* and *The Black Album* are shown marginalized like the Pakistani's themselves are in their own homeland and outside. In the article "I was not Certain Where I belonged": Integration and Alienation in Mohsin Hamid's The Reluctant Fundamentalist", Avirup Ghosh writes about the alienation of the protagonist of the novel i.e. Changez in America and at the same time it tries to show how he is unable to mix up with the Pakistani life when he comes to live in Pakistan. In the article "Insurgent

Metaphors: Decentering 9/11 in Mohsin Hamid's The Reluctant Fundamentalist and Kamila Shamsie's Burnt Shadows", the author tries to show that the American writers describe their view of the 9/11 attack, while Pakistani writers try to produce their own ideas about it. Mohsin Hamid and Kamila Shamsie are also among them. The Western perception tries to put forward their own notions about Muslims after 9/11, while the postcolonial novel in English try to produce their counter narratives. In the article "Discerning Hyper Reality in Mohsin Hamid's Moth Smoke: A Postmodern Reading", the authors Afshan Moin and Khamsa Qasim have used Jean Baudrillard's concept of hyperreality. The artificial and unreal environment described in the novel causes insecurity and unease in the protagonist's mind and he tries to imitate and follow these artificial surroundings. This artificial environment exists because of technology. In the paper "A Study of Refugee Crisis in Mohsin Hamid's Exit West in the Backdrop of Current Afghanistan Refugee Crisis", Rakesh Kumar propoundes that the idea of refugee crisis when the Afghans started moving because of Taliban and world needed to get prepared for the settlement of the refugees. The writer writes that Mohsin Hamid has played a saviour in the novel *Exit West* for the refugees. It is the aim of literature to acquaint the people with the world problems and find the solutions for that. "The war and violence decimate the concepts like stability, coherence, order and identity. Such violent torrents not only intimidate but also throw them to the far periphery from their centre" (153).

Migration is universal phenomena anybody could go through it. In the research paper "Diaspora and Transnational Identities in Exit West by Mohsin Hamid", the writers talk about the refugee crisis in the novel *Exit West.* The author has particularly shown the condition of Muslim Immigrants in the foreign lands as they have to adapt to different culture, religion, civilization and ideology. The concept of Brah's Global Social Theory of Diaspora

is used. The characters Saed and Nadia go through the diaspora as they move from their native place to live in the different foreign land where their identity becomes dilluasional. In the research paper "Digital Screens and National Divides in Mohsin Hamid's Exit West", Liliana M. Naydan tries to know the authors' aim of behind the writing of the novel *Exit West.* Mohsin Hamid has tried to explore the importance of the digital screens and the borders.

Some of the articles have focused on the internal situation of the countries depicted in Mohsin Hamid's novels like Lahore or London. In "The Heart, Stomach and backbone of Pakistan': Lahore in novels by Bapsi Sidhwa and Mohsin Hamid", the author Claire Chambers examines the depiction of the Pakistani Punjab, particularly its ancient capital Lahore, in the texts of Bapsi Sidhwa and Mohsin Hamid, as their views of the city are based on 'postcolonial nostalgia' (Walder 2011) as they are diasporic writers. Foucault's notion of heterotopias and de Cerleau's walking in the city helps to see ways in which the city is imagined. In the article *"*London is a city Built on the wreckage of Itself': State Terrorism and Resistance in Chris Cleak's Incendiary and Mohsin Hamid's Exit West", the writer Maria Irina Popescu and Asma Jahamah explore the post-9/11 novels of Chris Cleave's *Incendiary* and Hamid's *Exit West.* These novels complicate the tradition of British Literature which portray terrorism. The paper tries to show how these texts go against and resist the powerful London. London in Cleave's and Hamid's novels is depicted as resisting terror. In the article "Generic frameworks and active readership in The Reluctant Fundamentalist"*,* Sarah Ilott takes reader as a judge in the novel. The article argues that *The Reluctant Fundamentalist* is an example of a dramatic monologue that motivates an active of readers in reading the novel. This article first analysis how and why the novel is in dramatic monologue and then the other issues of the novel are taken into consideration for the judgement. In the

research paper "Tracing the Fundamentalist in Mohsin Hamid's Moth Smoke and The Reluctant Fundamentalist", the writer Claudia Perner talks about fundamentalism in the novels *Moth Smoke* and *The Reluctant Fundamentalist*. Taking into account the generally problematic quality of the term "fundamentalism," I set out to detect "the fundamentalist" in Hamid's novels. The protagonists of his two novels are not 'fundamentalists' according to the dictionary definition of the term. They certainly lack the amount of religious dedication that we might expect in a prototypical Muslim fundamentalist. At the same time, this might be one of the common misconceptions that Hamid's novels succeed in unveiling. Might it not simply be wrong to think that what today is commonly called 'fundamentalist' is always connected to religious commitment? If we take our clues from Hamid, we come to the conclusion that fundamentalism can also be inspired by commitment to one's country, to one's own dreams, to one disappointments.

In multiple articles, Mohsin Hamid's works have been explored through the lens of psychoanalysis. In the paper "Assimilation and Healing of War Trauma: A Study of Exit West by Mohsin Hamid" the authors safa Mir and Muhammad Akbar Khan write about the trauma which the war brings on the characters of the novel *Exit West*. Caruth Cathy's concept of trauma from her book *Unclaimed Experiences* is applied on the novel *Exit West*. The characters have to go through the war in their own country, refugee crisis, the violence, they go through the traumatic experiences which only brings them to accept the situation and live with it. By being nostalgic about the traumatic experiences, the characters heal from inside. This is what Caruth's notion of trauma is. In the research paper "Psychoanalysis and Transformation of Heroes in Mohsin Hamid's Novels "Moth Smoke" and "The Reluctant Fundamentalist", the writer explores the two novels *Moth Smoke* and *The Reluctant Fundamentalist*, in which the main characters are influenced by the powerful agencies and

are badly affected by those. Both heroes Changez as well as Daru undergo critical scheme of events and transform into non-heroic pitiable men. This study encircles the outer incidents that happen to the heroes and their inner responses to those situations. This study also attempts to uncover those complexes which are ensnaring the youth of the country and turning them into a generation pressed under complexes.

In the article, "Spiral of Fear and Silence in Mohsin Hamid's Moth Smoke and The Reluctant Fundamentalist", this article examines the concept of silence and aggression in Mohsin Hamid's *Moth Smoke* and his *The Reluctant Fundamentalist* in relation to Noelle Neumann's theory of spiral of silence. Various ideological, socio-economic, and psychological divisive forces at work in a coercive society trigger the downward spiral movement of silence. Feelings of fear and consequent silence evoke a diseased psychological behavior in the intellectuals, who in the absence of a just outlet for their creative energies turn to intoxication and crime.

Many novels have been studied through the concept of suppression. In the research paper "The Effects of Marxism on the Characters in Mohsin Hamid's Novel: Moth Smoke and Zulfiqar Ghous's Novel: Murder of Aziz Khan, the writers' aim of this study is to mention the socio- political issues which have made negative effects on working class. Through this research paper, the purpose is to create an awareness that how working class have made struggle for the existence of their lives, how to made effort for their rights but their approaches were weak. Both of these novels have portrayed the theory of Marxism and truly analyzed the nature of characters in the light of this theory. The writers of the paper "Exploring Suppression and Conflict in the Discourses of Mohsin Hamid's Moth Smoke" explore the suppression and conflicts projected through the linguistic choices used by the characters in *Moth Smoke.* The chief argument of the study is to analyze as to how the less powerful are suppressed through language and how far such discourses give rise to conflicts

and cause an imbalance in society. The study uses Fairclough's Critical Discourse Analysis (CDA) as a methodological and theoretical framework. The role of CDA is to expose the evils constructed in a piece of literature. It provides the essential tools for analyzing social evils and injustices. As the novel is replete with social inequalities and injustices, CDA is proper for the critical investigation of the evils understudy. Most of the time, the powerful strive to control the institutions while the powerless have no access to basic needs. The study explored the themes of suppression of the powerless strata of society. It also explored the theme of conflict due to the unequal distribution of wealth and privileges in society. Mohsin Hamid's *Moth Smoke* depicts the Pakistani society constructing the distinction between the two classes described in the novel. In the paper "Violently Yours: Nation and its Other in Mohsin Hamid's The Reluctant Fundamentalist", the writer talks about the Nation state and the other. The Nation always keeps on interrogating the other in the form of Xenophobia. But the other responds through active or passive violence. In the novel The Reluctant Fundamentalist, Changez accepts the passive violence, leaves America and demonstrates in the University of which he is part.

In the article "Human Perversion and Environmental Space: An Ecocritical Reading of Mohsin Hamid's Moth Smoke", the author Yaqoob Munazza deals with the Marxian ecocritical interpretation of Moth Smoke, based on "the realization that individuals and social pathologies are coextensive" (Buell 289). As human life is associated with the environment they live in, the environment is reason how a man behaves and how his mind develops. The author has tried to analyze the polluted environment and polluted minds of people and how he has interlinked the two in the novel *Moth Smoke*.

After a thorough examination, it is established that the works of Mohsin Hamid have been scrutinized from different dimensions including globalization; global citizenship, global economic condition, cosmopolitanism, transnationalism, alienation, identity, racism, East

West relationship, concerns of refugees, etc. However, his works have not been analyzed through the lens of disciplinary mechanisms which is a concept propounded by Michel Foucault which is applied to the texts of Mohsin Hamid because of which the characters are shown becoming docile and their behavior gets changed. The study aims to explore the various socio-political factors which kept the characters of the novels as marginalized, controlled, disciplined and docile bodies and the structure and dynamics of the respective hierarchical societies. Moreover, the influence of power structures, which show the power relations in the texts and produce the great effect on the conscience of the characters of the novels. The characters become docile, alienated, they go through identity crisis. Also, the characters resist to the power structures and the discourses which they feel upon themselves. They want to come out of the bondage of disciplinary mechanisms and discourses and want to live a liberated and free life. Also, the concept of the technologies of the self is applied to the texts to show how these characters take care of their self and their soul and become liberated and assertive beings. This research work first expresses the influence of different power structures on the characters of the texts and then it shows the steps taken by the characters towards the life where they can be free from power and live a comfortable life and also they take care of themselves by applying the technologies of the self.

Mohsin Hamid being the person who has travelled globally through the world like US, UK and many other countries, his novels are also based on the global issues like terrorism, migration, Islamophobia, xenophobia, identity, refugees, economic conditions. These global issues are deeply related to the South Asian countries like India, Pakistan Afghanistan. Hamid, in some of his novels does not give names to the characters and the countries of which he is talking about as he claims that it could be any country or any person in the world about whom he is talking in the novels. Likewise, Michel Foucault in all his

works talk about the power and discourse. By the concept of power he means the force which is present everywhere in the society between families, individuals, schools, factories, prisons, organizations. Similarly, present study titled as "Interrogation of Social Dynamics of Disciplinary Mechanisms and Power Structures in the works of Mohsin Hamid: A Foucauldian Perspective", in it the novels of Mohsin Hamid are analyzed through the Foucauldian perspective of power and discourse. Because of disciplinary mechanisms of power, Foucault contends that people become subjected, docile and regularized. Similarly, in the novels of Mohsin Hamid it is explored that the characters in the novels become subjected, docile, disillusioned, alienated and go through identity crisis. In the novel *Moth Smoke*, through the characters Daru and Mumtaz, he portrays alienation and disillusionment in the environment as a result of social unrest and dishevelment that are ingrained in society. The rich is always powerful and whatever action the rich people take the poor has to take the repercussions of that action. In The novel *The Reluctant Fundamentalist,* the aftermath of 9/11 is depicted, the situation of Muslim migrants in the foreign lands as its effects on the protagonist Changez as he goes through alienation and the identity crisis. The story of the battle from poverty to wealth on the Asian continent is creatively told in the book How to Get Filthy Rich in Rising Asia. In spite, of becoming rich, the protagonist goes through alienation as he has become filthy rich. Hamid's novel *Exit West* shows the situation of refugees in different countries. Saeed and Nadia go through the hatred and surveillance of the native people and they become estranged and alienated. Hamid's last novel *The Last White Man*, wherein the characters Anders and Oona go through the racist ideology, firstly they feel estranged with the color black and the behavior of whites towards them. Then, with the passage of time they get used to it and try to live with it.

Also, after going through the disciplinary mechanisms of power and discourse because of which they become alienated and disillusioned, the characters then indulge themselves in taking care of themselves by applying different technologies of the self as propounded by Michel Foucault like taking care of the self and knowing the self, so that they can live a liberated, assertive and comfortable life.

Chapter 2

Michel Foucault: Life and Theory

Foucault was a renowned thinker, philosopher, historian, and archaeologist. His work is different from conventional philosophy and history. In College de France, he was a designated person there, 'Professor of the History of Systems of Thought'. In terms of the scope and depth of his influence, Michel Foucault was perhaps the most significant thinker of the second half of the 20th century. Some have claimed that his "represent the most important contemporary effort both to develop a method for the study of human beings and to diagnose the current situation of our society" (Dreyfus & Rabinow, *Foucault* p.xiii). Foucault is critical of various social institutions like madness, medical science, the prison system, etc. He has written a book on the *History of Sexuality.* Foucault is considered a post-structuralist, and a post-modernist for his works of power, knowledge, and discourse. Marx, Freud, and Nietzche influence him in writing his books. His concepts are very difficult to understand, as he is associated with different kinds of branches as history, philosophy, and sociology. In language and literature, his concepts are helpful to broaden the scope of English studies about the theory of power structures as Foucault was considered a key figure in it. Foucault's concept of power, knowledge, and discourse is used in Mohsin Hamid's texts to show that these ideas are consciously or unconsciously present in the texts.

Michael Foucault, French philosopher, historian and analogist was born in Poitiers, France in 1926. His father was a famous doctor and wanted his son to join the same profession. He graduated from Saint Stanislas School. He got his license in philosophy in 1948, learned psychology, and got a diploma in psychopathology. Then he joined the

University of Hamburg where he completed his book Madness and Civilization for which he was awarded the Doctorate. He was a voracious reader and scholar, it helped him to achieve the prestigious chair as Professor of Philosophy at the University of Clermont-Ferrand.

Power is the most significant part of society since the dawn of the civilization. In common language, power is the ability of powerful agents to establish their will on the powerless and force them to do things that they do not want to do. "Power is often seen as a possession- something which is held onto by those in power and which those who are powerless try to from their control" (Mills, *Foucault* 35). In the past, power was considered monolithic, and hierarchical. It was based on a top-down model and was restrictive and repressive. It was based on the monarchy. But now power has different connotations.

In modern times, the meaning of power changed drastically as it is considered pervasive and less oppressive. It is not coercive but productive. Interestingly, many social scientists, political thinkers, philosophers, and writers have written about power relations in society. To analyze Foucault's ideas about power, first, it is helpful to look at other theorists' ideas as well. The modern concept of power begins in the writings of Nicolo Machiavelli's *The Prince* (1515) and Thomas Hobbes' *Leviathan* (1651). Philosophers like Thomas Hobbes believed that power had a home in the body of the sovereign; they had a different perspective on power before Michel Foucault. Foucault stole power from society's leaders and dispersed it to everyone to varied degrees in his theory on power. Instead of the linear, one-dimensional model that was previously thought of, he demonstrated how power operates as a web. According to Foucauldian rules, the definition of power is "nothing more and nothing less than the multiplicity of force relations extant within the social body" (McHoul et al., *Discourse* 84). In *The Prince*, Machiavelli describes the decentralized type of power. He talked about it in the political or social context. For Machiavelli, power characteristically

defines political activity, so any successful ruler must know how power is to be used. He believes, only by proper application of power can individuals be brought to obey the rules. Hobbes, the successor of Machiavelli, represents power as hegemony. Power is centralized and focused on state sovereignty. He called it 'The Leviathan'. The German social theorist, Max Weber (1864-1920) argued that state power consisted in a 'monopoly of the legitimate use of physical force'. In Hegelian views, power is considered as the relationship between master and slave, where the master dominates and oppresses while the slave lacks the dominant self. The Marxist model divides the people based on economic status- bourgeoisie (who own production) and proletariats (who do not have).

However, Marxist theorists do not believe that power exists in every nook and cranny, and at every stratum of a social system, despite the fact that Foucault does not assign the economy any importance or even a major role in his theory of power. They hold to the notion that only one class- the class that controls the capital- retains control of the world. Because of their financial clout, dominant people continue to be the true rulers, whether they hold direct or indirect control. Schmitt holds that the reason it is the ruling class is that it has the power to shape society to its favor since it owns and controls the means of production. In business, politics, and other spheres of influence, members of the ruling class are in positions of authority. They own the media; thus, they exert a great degree of control over it (162-3).

In Marxism, exploitation is connected to the concept of power. The class that controls the modes and methods of production and distribution can freely take advantage of others who lack these resources and who merely serve as their wage laborers. If this capitalist class is to be believed, even religious and cultural institutions serve as their servants. Marxism advocates using class conflict to displace the concentration of power that lies with the political and industrial elites who belong to the bourgeoisie, and give the proletariat, or

waged workers, who make up the broad masses, complete control. The dominance and authority in powerful regimes is also exercised in an indirect manner by fostering an atmosphere that will allow them to maintain their position as the dominant force rather than just via the use of physical force and severe regulations. The concept of 'hegemony' introduced by Antonio Gramsci along with the concept of 'ideology' by Louis Althusser, have received a lot of traction in neo-Marxist philosophy.

The Italian Communist Party's General Secretary, Antonio Gramsci, who developed the idea of hegemony, was put in prison by the fascist government in 1926. He stayed there all the way up until his 1937 death when he passed away. He developed a theory of hegemony as a result of those years, which was later adopted by twentieth-century Marxist thought. His *Prison Notebooks* or *Quaderni del Carcere* contain fragments of his ideas. His theoretical concept of hegemony centers on the primary tenet that ideas are just as important to the dominion of man as physical power. Marx referred to "the ruling class" producing the "ruling ideas" in his famous work *The Communist Manifesto* (62). Gramsci bestowed this thought with a novel meaning by freeing it from the framework of economy in which it had previously become mired. There is no denying that each type of government has authority in and of itself. The ruled are required to accept and follow the rules that are set out by the ruling class. This sort of authoritarianism runs counter to the idea of hegemony.

Thomas Bates asserts that hegemony can be equated with "political leadership based on the consent of the led;" it is that sort of "consent which is secured by the diffusion and popularization of the world view of the ruling class" (*Gramsci* 352). It comes to play whenever the beliefs of the dominant section are ingrained in the minds of those who are under the domination ruled in a manner as to influence their traditional and cultural way of life and thinking. In this way, hegemony occupies the position of cultural authority. Due to

their submission to the forces of the ruling class and the adoption of their worldview, most

people do not support freshly rising revolutionaries (360). All of this occurs unintentionally.

When someone is aware of this, they automatically begin to break free from the state's

cultural hegemony. It takes an intellectual bent of mind to awaken the consciousness. No

common person is able to become cognizant of themselves.

The ideology created by Louis Althusser is another imitation of Gramsci's hegemony.

Although much has been written and said about ideology, no "adequate definition of

ideology" has yet been provided (Eagleton, *Ideology* 1). Since "the ruling ideas" of each era

are "the ideas of the ruling class," according to Karl Marx, it is a misrepresented perception

of reality that benefits the dominant group. He refers to it as "false consciousness" and links

it to the ruling ideas (44). Louis Althusser advances the analysis of the concept of *ideology*,

and distinguishes between ideology as a wide-ranging force that unites society, and ideology

under the control of the dominant authority that helps them uphold their power. He claims

that ideology serves a distinct purpose from the state's oppressive apparatus, even if it serves

the same goal- assisting the ruling class in maintaining its position of power. He refers to it as

the "Ideological State Apparatus" since he thinks it is operating in a systematic manner

(Althusser, "Ideology" 142). He provides Marxian logic to back up his claim:

> As Marx said, every child knows that a social formation which did not reproduce the
>
> conditions of production at the same time as it produced would not last a year. The
>
> ultimate condition of production is therefore the reproduction of the conditions of
>
> production. (Althusser "Ideology" 127)

Reproducing these circumstances leading to productive output refers to maintaining a social

structure as it is. The workers are paid pay so they can continue working, but they are not

given enough financial freedom to advance financially lest they outshine or surpass their

employers in prestige. This repetition of the production state spans generations and is not just constrained on daily basis. The type of education that is provided to pupils in schools and colleges is clear. The students in these educational institutions are typically only trained to "know how" necessary for jobs they would have to go for in management or menial labor. It may appear that the new generation is simply learning skills that will aid them in their future professional employment in educational institutions, however, the same course of action also involves:

> a reproduction of its submission to the rules of the established order, i.e. reproduction of submission to the ruling ideology for the workers, and a reproduction of the ability to manipulate the ruling ideology correctly for the agents of exploitation and repression, so that they, too, will provide for the domination of the ruling class 'in words'. (Althusser, "Ideology" 132-3)

The governing body formerly thought to maintain its people's subservience via oppressive instruments like the institutions of court, prison, and army, now has another way to do so by employing various diplomatic modes and methods of *ideological state apparatus*. Within a society, the machinery consists of institutions for religion, education, law, the family, the media, and culture. Ruling classes must resort to violent or physically forceful measures, in order to preserve their hold on power; the other entails no violence at all. Institutions in the religious, educational, legal, familial, media, and cultural spheres make up the Ideological State Apparatus. The fact that the first one is public and the other is typically seen as private is another distinction between the two. According to David Hawkes,

Althusser's ideology is the idealized depiction of a physical process in which people imagine themselves to experience their true lives and existence (121).

With the emergence of Michael Foucault (1926-1984), he gives the different definitions of power. He is best known for his analysis of power, his name is even taken as synonymous with the word power. For Foucault, he has never denied the meaning of state power. However, his political philosophy is based on the assumption that the real power is not only the sovereign power but is different from it. There is not only state violence in the world but also other forces a well. There is also corporate violence due to enormous condensations of capital, gender violence, and the form of patriarchy, and the violence both overt and subtle of white supremacy.

Michel Foucault, who created fresh theories of power that examine power, culture, history, and knowledge, came after it. According to Foucault, society is a complex field of study where power is present in all aspects of daily life and is represented by discourses, political and cultural institutions, as well as medical and legal practices. He transferred authority from a higher plane or a larger level to small-scale operations of traditions belonging to a society. According to Foucault, power exists in all forms of relationships. Power is a network of relationships that circulate throughout a society rather than something that is imposed on others. He rejects the idea that only a select few can use power for repression and restraint. Even more, this tyranny and restriction produce a new behavior, thus it is not ineffective. Foucault's perspective on power dynamics is a grassroots model that permeates entire social relationships, viewing people as participants rather than as mindless puppets. It contrasts with the perspective on power as put forth by Althusser, which is about governmental suppression and unidirectional power flow from the higher to the lower plane.

The historic power is different from the modern power. It has undergone a tremendous change. In nowadays societies, power is not something with a stable center, it is an unstable network that moves through all directions at every point. Everybody exerts power

on others through constant surveillance, cultural norms, advertisements, persuasions, suggestions, encouragement, and discouragement. Power is at every stage of the society. "Power is everywhere and comes from everywhere" (Foucault, *Sexuality* 63). Foucault's notion that power is everywhere and rather omnipresent and one is never outside it stands strengthened in his works. Foucauldian power relations are rooted in every relations in the society and Dreyfus and Rabinow rightly hold the view that "a society without power relations can only be an abstraction" (Dreyfus and Rabinow, *Foucault* 222). Foucault's magisterial views on power therefore, can be applied to different civilizational structures and socio-economic-religious ensembles. It is between your families, your boss, your therapist. "Power must be analyzed as something which circulates, or as something which only functions in the form of a chain…Power is employed and exercised through a net-like organization; (Foucault, *Power/Knowledge* 98). Here, Foucault observes that power is dispersed not only from the top down but also decentralized and present within everyday social interaction, institutional practice, and cultural representation. Lois McNay remarks:

> Foucault's interest was not directed at the expression of power in its most central and institutionalized forms such as class relations rather, he was concerned to examine how power relations of inequality and oppression are created and maintained in more subtle and diffuse ways through ostensibly humane and freely adopted social practices. (McNay, *Critical* 2)

In *The History of Sexuality Volume One,* Foucault defines power as "multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization" (92). It is more dependent upon bodies. It is a mechanism of power that permits time and labor, rather than wealth and commodities. Using surveillance power is constantly exercised. The common conception is that power is attributable to and exercised by agents

and is exercised on agents. It is a complex network of acts of domination, submission, and resistance.

Individuals in power relations cannot escape it. For it either they have to be in complete solitude or total enslavement. It is an intricate web of constraining interrelations that exist. Power cannot be acquired, seized, or shared, as it is there present in the surroundings of which human beings are subjects and agents. Power is all-pervasive; how it is achieved not just through restrictions, but through enabling conceptions, definitions, and descriptions that generate and support behavior governing norms. Power is not only domination of the weaker by the strong, but the modern power is more productive. It produces reality and truth. In *The History of Sexuality Volume One* Foucault states "where there is power, there is resistance, that power depends for its existence on the presence of a multiplicity of points of resistance" (92-93). Power relations and resistance go hand in hand. Individuals should not only be the recipients of power but should also have the capability to resist it.

Furthermore, he argues that the truth can only be endorsed by those in positions of authority. The truth is equal to an untruth till a particular 'knowledge' is not sanctioned by those in the positions of authority, whether they be concerned with religion, bureaucracy, or technology. When a particular production of knowledge challenges or opposes power, the latter makes every effort to put an end to that production. To maintain its position of dominance, disciplinary power enforces a favorable truth. A particular nation, community, or society produces and disseminates this kind of truth through its religious, educational, publishing, and advertising organizations and structures. Regarding the same, it is appropriate to talk about certain characteristics of power used for the disciplining of people as promoted

by Foucault's thought. Disciplinary power aids positions of authority in controlling social behavior.

> Discipline consists of a concern with control which is internalized by each individual: it consists of a concern which with time-keeping, self-control over one's posture and bodily functions, concentration, sublimation of immediate desires and emotions- all of these elements are the effects of disciplinary pressure and at the same time they are all actions which produce the individual as subjected to a set of procedures which come from outside of themselves but whose aim is the disciplining of the self by the self. (Joseph, *Political* 43)

 In modern times, according to Foucault's ideas, power is not established through physical force but through disciplinary mechanisms. Disciplinary Mechanisms are the techniques and ways through which the people are being subjugated. Foucault in his book *Discipline and Punish: The Birth of Prison* traces the history of the penal system in Europe. In the past, the carceral system was transformed from public punishments to the 'microphysics of power'. In the past, the punishments were given by binding in chains and physical violence was there and it was a public spectacle but in modern times it has changed drastically. There were many institutions responsible for the spread of these techniques. These were not limited only to one institution. These were meticulous and minute techniques that were put on bodies. They were the 'new microphysics of power' and had reached to cover the entire society Schools, prisons, barracks, or hospitals are examples of historical disciplinary institutions in which the disciplinary mechanisms are brought into use. In modern times any institution like a military setting promoting what is it to be a good soldier; any university setting

promoting how you should behave like a good student; a factory, wherein the aim is to produce good workers, etc, all these structures are considered as the disciplinary institutions, in which the disciplinary mechanisms are being applied.

> The invention of this new political anatomy must not be seen as a sudden
> discovery. It is rather a multiplicity of often minor processes, of different
> origin and scattered location, which overlap, repeat, imitate one another,
> support one another, distinguish themselves from one another according to
> their domain of application, converge and gradually produce the blueprint
> of a general world. They were at work in secondary education at a very
> early date, later in primary schools; they slowly invested the space of the
> hospital; and, in a few decades, they restructured the military
> organization… (Foucault, *Discipline* 139)

Prisons, schools, hospitals, and other institutions have been places to enact disciplining procedures. The purpose of discipline is to maintain or invest power and eliminate resistance "the disciplinary institutions secreted a machinery of control that functioned like microscope of conduct; the fine, analytical divisions that they created formed around men an apparatus of observation, recording and training. How was one to subdivide the gaze in these observation machines? How was one to establish a network of communications between them?" (Foucault, *Discipline* 173). Both the discipline and scaffold focus on the body, but these two are not the same. Scaffold is the type in which power is exerted on the body through physical coercion. The King was there who set punishments for the criminals and the bodies of these criminals were dragged in the public to the scaffold. The people who watched this were fear stricken and this was the purpose of this public punishment that the people should become aware of the crime and the punishment given and in itself refrain themselves from indulging

in such kind of crimes. So they knew the same action would be taken against them if they did the same crime. In this way, the power of the King was established among the people.

In discipline, the concept of fear is not used. Here, what is used is the systematic scheme of power which leads to obedience. It is invisible, and subtle and people are not able to recognize it. They are influenced by it but they cannot comprehend it. It affects their bodies mentally not physically. This type of power is created by the norms and laws that are abstract and cannot be seen through the visible eyes but still have the ability to make its presence to be felt by the people. These norms and laws reform the body, their behavior is changed. These norms and laws make the bodies obedient and docile.

> The 'mind' as a surface of inscription for power, with semiology as its tool;
> the submission of bodies through the control of ideas; the analysis of
> representations as a principle in a politics of bodies that was much more
> effective than the ritual anatomy of torture and execution. The thought of
> the Ideologies was not only a theory of the individual and society; it
> developed as a technology of subtle, effective, economic powers, in
> opposition to the sumptuous expenditure of power of the sovereign... When
> you have thus formed the chain of ideas in the heads of your citizens, you
> will then be able, to pride yourselves on guiding them and being their
> masters. A stupid despot may constrain his slaves with iron chains; but a
> true politician binds them more strongly by the chain of their own ideas...
> (Foucault, *Discipline* 102)

So, it is mentioned above, physical torture is not needed to subjugate people but the ideas are. These ideas get deeply embedded into the minds of the people and they feel it to be their reality. They start living their life according to the principles governed by their masters.

Foucault calls it the 'new politics of body' in which the body is ruled out by the subtle and nuanced ways of power. It is the disciplinary power and there are the disciplinary mechanisms through which the power is established. The disciplinary mechanisms are described by Foucault as:

> These methods, which made possible the meticulous control of the operations of the body, which assured the constant subjection of its forces and imposed up them a relation of docility-utility, might be called 'disciplines'. Many disciplinary methods had long been in existence- in monasteries, armies, workshops. But in the course of the seventeenth and eighteenth centuries the disciplines became general formulas of domination… (*Discipline* 137)

The techniques which are exerted on the bodies of the subjects make them to be under the grip of strict power. These methods are present in every apparatus of society and they try to make the subjects regularized, practiced, and docile bodies. There is the "calculated manipulation of its gestures, its behaviour. The human body enters a machinery of power that explores it, breaks it down, and rearranges it. 'A political anatomy', which was also a 'mechanics of power' was being born" (137). It kept the hold of the bodies which were being subjugated. "The body is changed from "analyzable body to the manipulative body" (130) and "a body is docile that may be subjected, used, transformed and improved" (136). They don't let them think on their own but what they want them to think or to do. They become the puppets in the hands of the dominant.

> The discipline produces subjected and practiced bodies, 'docile bodies'. Discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience). In short, it dissociates power from the body, on the one hand, it turns it into an 'aptitude' a capacity, which it seeks to

increase: on the other hand, it reverses the course of the energy, the power that

might result from it, and turns it into a relation of strict subjection. (Foucault,

Discipline 138)

Foucault here traces the emergence of a modern man, who is under the control of disciplinary

mechanisms that are so subtle that cannot be distinguished. They inhabit these mechanisms

and become docile bodies and let the dominant rule over them according to their whims.

These disciplinary mechanisms include all "places and ranks" (148). The disciplinary

techniques like "tactics, the spatial ordering of men, taxonomy, the disciplinary space of

natural beings, the economic table, the regulated movement of wealth" (148-49) produce

docile bodies. In addition to these there are many other disciplinary mechanisms that

Foucault has talked about in his book, these are:

1. The hierarchical Observation:

Hierarchical observation is the kind of power in which there is the constant observation

and observes everything. This results in a more insidious, calculated, and constant way

of controlling people. It is the ability for one of higher status to see the action of the

individual. The critic, Barry Smart, argues that 'it is important to remember that the

power exercised through hierarchical surveillance is not a possession or a property,

rather it has the character of a machine or apparatus through which power is produced

and individuals are distributed in a permanent and continuous field' (Smart 86).

Foucault states:

The exercise of discipline presupposes a mechanism that coerces by means of

observation; an apparatus in which the techniques that make it possible to see induce

effects of power, and in which, conversely, the means of coercion make those on

whom they are applied clearly visible. (Foucault, *Discipline* 171)

It was like surveillance and Foucault drew upon Jeremy Bentham's Panopticon, the structural model for an ideal prison, to conceptualize surveillance in modern societies. A panopticon is a structural design that makes the individual cells observable from a central tower. In these cells, any individual on whom the control is to be put is kept and his behaviour is observed and is changed likewise. "Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201). This panopticism doesn't remain the same as they get dispersed in society. It is not only the institutions that exert the disciplinary mechanisms it could be any organization, association, group, etc which can establish the disciplinary power. "One also sees the spread of disciplinary procedures, not in the form of enclosed institutions, but as centers of observation disseminated throughout society. Religious groups and charity organizations had long played this role of 'disciplining' the population" (212).

The behavior of individuals is institutionalized in accordance with the needs and requirements of the context through the use of discipline measures. The behavior expectations for locations and institutions including prisons, schools, universities, the military, and workplaces are hardly distinguishable from one another. Even though the idea of disciplinary regimes has been applied to situations other than prisons where people behave, people must adhere to the institutionalized rules of standardized conduct in society. An instance, that Foucault takes from is the model of the Panopticon originally proposed by Jeremy Bentham, which uses the fewest possible supervisors for regulating and altering the conduct of a large number of individuals, like the prisoners. This technique eliminates the necessity for physical strength, aggression, weapons, or material servitude. It only takes a single glance to change a person's behavioral patterns.

The use of closed-circuit televisions in British town centers in the twenty-first century is an example of panoptical vision. The simple fact that these cameras are mounted on the streets and that police can view their footage is meant to discourage small-time criminality in these areas. It's crucial to understand that disciplinary structures require visibility to function properly. Panopticon works as one of the disciplinary methods that makes people discipline themselves for power has been injected into them through the disciplinary system. The prisoners in the panopticon setting are kept in visibility, in this they are visible from the central tower and the purpose is they correct themselves from the crimes which they have performed. There is no need for physical torture instead they become docile through constant surveillance. Foucault believes that modern social, economic, or political institutions, and state apparatus work in the panopticon paradigm. In other words, modern society is shaped by those state apparatuses. The state maintains its authority or existence by controlling the minds of its people through those apparatuses.

2. Normalizing judgment:

It involves the subtle and consistent procedures of discipline like deprivations, and humiliations "a whole series of subtle procedures... from light physical punishment to minor deprivations and petty humiliations" from which no one can escape and if someone tries to deviate from it is not considered as normal that is the deviation from the normal and this kind of behaviour is punished. The purpose of this is to train people to behave in certain way. The individuals become homogeneous, "the perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes. In short it normalizes (Foucault, *Discipline* 182-183). Punishment is important in this normalizing judgment, it cannot always be in the form of physical violence. It

sometimes takes the shape of warning, humiliation, accusation, etc. The goal of this punishment is to make the punished know what he or she does is not normal.

3. Examination:

In the examination, the individual is looked at, written about, and analyzed. Here the 'medical gaze' is applied, the individual is kept under the gaze of the observer. There is the "examining apparatus" always at work (185). It calculates the total behaviour of the individual whether there is any change in him or not. The word 'surveillance' is an important thing in the examination.

> The examination combines the techniques of an observing hierarchy and those of a normalizing judgment. It is a normalizing gaze, a surveillance that makes it possible to qualify, classify, and punish. It establishes over individuals a visibility through which one differentiates them and judges them. That is why, in all the mechanisms of discipline, the examination is highly ritualized. In it are combined the ceremony of power and the form of the experiment, the deployment of force, and the establishment of truth.
>
> (Foucault, *Discipline* 184)

Discourse, according to the Longman Dictionary of the English Language, is "A conversation, especially of a formal nature; formal and orderly expression of idea in speech or writing; also such expression in the form of a sermon, treatise, etc., a piece or unit of connected speech or writing (306). In the light of the above discussed definitions, one element is common that discourse in general denotes to conversation. On the philosophical and theoretical ground, these dictionaries meanings constitute the very basics but extensions of these meanings are also in play. These dictionaries meanings do not cover the connotation of the word. Various

writers and critics used this term with reference to different elements that this term connotes. To understand its meaning, it is important to analyse the origin and development of discourse theory. Origin of discourse theory can be traced into disciplines of linguistics and semiotics, but it is playing significant role in social science too. David Howarth rightly points out the disciplines in which discourse analysis did wonder. He observes:

> Scholars in academic disciplines as diverse as anthropology, history and sociology; psychoanalysis and social psychology; cultural, gender, and post-colonial studies; political science, public policy analysis, political theory, and international relations, not to mention linguistics and literary theory, have used the concept of discourse to define and explain problems in their respective fields of study. (*Discourse* 1)

Discourse theory has its roots in many disciplines as stated in above paragraphs. Discourses are best viewed as "frames" or "cognitive schemata" which means that discourses are conscious and strategic efforts by a group of people or institutions to create a shared understanding of the world in such a way that it can be justified as well as profitable for the institution or the creator. David Howarth sums up the connotation of discourse thus by referring to it as:

> Viewed as frames, discourses are primarily instrumental devices that can foster common perceptions and understanding for specific purposes, and the task of discourse analysis is to measure how effective they are in bringing about certain ends. (*Discourse* 3)

With sixty years of history, Discourse analysis has extended the boundary of linguistics and linguistic behavior to social contexts. In its dynamic development phase, discourse analysis has extended the idea of language analysis from the level of

phoneme/morpheme, the word, the clause, or the sentence to analyze as a tool of social action by drawing insights from inter-disciplines.

Swiss Linguist, Ferdinand de Saussure, provided a starting point for developing a viable concept of discourse in the social sciences by assuming that there is a clear analogy between language and social relationships. Norman Fairclough concentrates on the investigation of change in discourse analysis and calls it critical discourse analysis. He analyzed the element of intertextuality which is how one individual text draws elements from the discourses of other texts. Discursive practices which include production and interpretation reception constitute social worlds, identities, and social relations. It also marks the change in the social order. Discourse is a social practice that constitutes the social world and in the process constitutes it. It has a dialectical relationship with social dimensions. It is a continuous process of shaping and reshaping the world as its order. The discursive constitution of society does not emanate from a free play of ideas in people's heads but from a social practice that is firmly rooted in and oriented to real material-social structure. These discourses work ideologically to provide the backbone to the social order and ensure its safety from internal threats by assuring the consent of its members. The commonsense is used as a self-discursive weapon by social members as well as providing coherence. Discourse has three functions 1) Identity creation function 2) Interpersonal/relational function 3) Ideological/hegemonic function.

Jacques Lacan emphasized that discourse is a necessary structure of discursive relations that conduce all speech acts and human actions and behavior. Discourses play formative and transformative roles in the formation of social order as well as discipline. Lacan questions the meta-language status of science and stresses that science is considered a

better understanding of the world because it creates awareness about the things that are beyond our perception. It creates a world with new phenomena. Discourses also exercise power by linking themselves to the interest of social subjects. Thus discourse rules social as well as psychological order and as Lacan stresses it is on discourse that every determination of the subject depends.

Foucault adopted the term 'discourse' to denote a historically contingent social system that produces knowledge and meaning. He notes that discourse is distinctly material in effect, producing what he calls 'practices that systematically form the objects of which they speak'. Discourse is, thus, a way of organizing knowledge that structures the constitution of social and progressively global relations through the collective understanding of discursive logic and the acceptance of the discourse as a social fact. For Foucault, the logic produced by a discourse is structurally related to the broader episteme (knowledge) of the historical period in which it arises. However, discourses are produced by the effects of power within a social order, and this power prescribes particular rules and categories that define the criteria for legitimating knowledge and truth within the discursive order. These rules and categories are considered a priori; that is, coming before the discourse. It is in this way that discourse masks its construction and capacity to produce knowledge and meaning. It is also in this way that discourse claims an irrefutable a–historicity. Further, through its reiteration in society, the rules of discourse fix the meaning of statements or text to be conducive to the political rationality that underlies its production. Yet at the same time, the discourse hides both its capacity to fix meaning and its political intentions. It is as such that discourse can mask itself as a-historical, universal, and scientific – that is, objective and stable. Accordingly, Stephen Gill describes Foucault's concept of discourse as a set of ideas and practices with particular

conditions of existence, which are more or less institutionalized, but which may only be partially understood by those that they encompass.

The study of discourse is not simply the analysis of utterances and statements; it is also a concern with the structures and rules of discourse and is part of a larger context. Julian Henriues rightly states that "Every discourse is part of a discursive complex; it is locked in an intricate web of practices, bearing in mind that every practice is by definition both discursive and material" (cited by Sara Mills, *Discourse* 44). Discursive rules and structures are largely shaped by economic and cultural factors. Foucault termed this type of analysis of discursive structures as 'archaeology'. Foucault further argues that discourses are those sets of sanctioned statements that have some institutionalized force, which means that they have a profound influence on the way that individuals act and think. As Foucault comments, "Whenever, between objects, types of statement, concepts, or thematic choices, one can define a regularity (an order, correlations, positions and functioning, transformations), we will say …that we are dealing with a discursive formation" (Foucault, *Knowledge* 38). What constitutes the boundaries of discourse is very unclear. However, we can say that discourses are those grouping of statements which have similar force i.e. they are grouped because of some institutional pressure, because they act similarly. As Lois Tyson states, "Discourse is a social language created by a particular way of understanding human experience" (Tyson, *Theory* 281).

In the *Archaeology of Knowledge* (1969), Discourse is one of the most frequently used terms in Foucault's work, and at the same time, it is one of the most conflicting and contradictory terms. Foucault himself defines it in several ways throughout this text. He says in *The Archaeology of Knowledge* that he has used discourse to refer to "the general domain

of statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a number of statements" (80). By 'the general domain of statements', he means that discourse can be used to refer to all those statements which have been made, which have meaning, and which have a profound impact on others. He has used the term to refer to an 'individualizable group of statements', that is, utterances that seem to form a grouping, such as the discourse of femininity or the discourse of racism. The notion of exclusion is very important in Foucault's thinking of discourse, particularly in *'The Order of Discourse'*. When Foucault discusses discourse, he focuses much on the notion of constraint and restriction; he is aware that man can potentially utter an infinite variety of sentences, but the amazing fact is that he has to speak within narrowly confined limits. Thus in deciding to say something on a particular subject; man must as a speaker, focus on that subject carefully and then decide whether it will be relevant and appropriate to speak on that topic or not during this process, we certainly refine ways of thinking and talking about that subject. Moreover, Foucault argues regarding his investigation and analysis of discourse by emphasizing that it is always organized and regulated and in this context he comments, "In every society the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its powers and dangers" (Foucault, *The Order of Discourse* 52).

As Hall recalls, discourse is defined as a system of representation but entails both language and practices that produce meaning. "What interested him were the rules and practices that produced meaningful statements and regulated discourse in different historical periods… Discourse constructs the topic. It defines and produces the objects of our knowledge." (Hall, *Representations* 6) Although Foucault paid less attention to (non-discursive) practices and effective power exercises in this period, he never missed

their link with language in his broad sociological conception of discourse. This explains his insistence on the performative effects of discourses. "All knowledge, once applied in the real world, has real effects, and in that sense at least, 'becomes true'… Knowledge does not operate in a void. It is put to work, through certain technologies and strategies of application, in specific situations, historical contexts and institutional regimes" (49).

Foucault links the construction of discourse to the exercise of power in *The Order of Discourse* and points out the inseparable relation between them. Accordingly, a discourse that can be heard and spoken is the production and operation of power. Foucault asserts in *The Archaeology of Knowledge* that discourses are not simply a grouping of utterances, grouped around a theme or an issue but that discourses are highly regulated grouping of utterances or statements with internal rules. Foucault proclaims:

> Discourses are at once and for all subservient to power... discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling block, a point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it. (Foucault, *History of Sexuality Vol.1* 101)

What Foucault sets out in broad terms is the task of discourse analysis, for it must account for the fact that the discourse in question is spoken about, and analyze the effects of power that are produced by what is said. Moreover, discourse analysis must seek to unfix and destabilize the accepted meanings, and reveal how dominant discourses exclude, marginalize, and oppress realities that constitute, at least, equally valid claims to the question of how power could and should be exercised. Discourse can be a site of both power and resistance, with scope to "evade, subvert or contest strategies of power" (Gaventa "Power after Lukes" 3).

It has often been noted that Foucault's early ideas about power were essentially

'negative', in terms of repression, prohibition, and domination. This notion, notwithstanding, had a remarkable benefit for discourse analysis. It encouraged researchers to understand how the powerholders use discourses to consolidate, reproduce, and even enact their power. The ruler can always censor and exclude the expression of the subalterns. However, Foucault's originality lies in his focus on the power mechanisms that operate when many discourses are competing with each other, and the oppressive power eventually prevails.

Power/Knowledge functions through discourse. Relations of power "cannot themselves be established, consolidated nor implemented without the production, accumulation, circulation and functioning of discourse which operates through and on the basis of this association" (Foucault, *Power/Knowledge* 93). Discourse is that specific and organized statement that has some influence, force, and authority. But discourse is not uniform everywhere as it changes from person to person and from place to place because nothing is permanent in discourse and everything is in a state of flux and evolution.

In his earlier works, Foucault focused more on how individuals were produced by discourses, institutions, and relations of power. In his later works, Foucault considers the subject as 'active' in 'crafting' or 'negotiating' their identity. The third volume of *The History of Sexuality: The Care of the Self* (1984) by Foucault is a clear enunciation of 'the ways of living in this world' and suggestions for resisting the practices of power. In this book, Foucault makes extensive references to different philosophical texts of ancient Greece and Rome which propagated the idea of the care of the self. Technologies of the self are a series of techniques that allow individuals to work on themselves by regulating their bodies, their thoughts, and their conduct. Knowing the self, telling the truth about the self to a respected friend or keeping a journal, technology of authoring, technology of verbalizing, and practice of ethics are

some of the technologies of the self-suggested by Foucault. *Parrhesia* can be

ordinarily translated into 'Free Speech". One who uses *parrhesia* or one who speaks

truth is a *parrhesiaste. Parrhesiate* says everything in his mind, he does not hide

anything but opens his heart and mind completely to other people through his

discourse. Parrhesia is a form of criticism either towards another or towards oneself.

By employing the ideas like the technology of the self, the art of the self, cultivation of

the self, and uses of parrhesia, Foucault substantiates his argument that the individual

doesn't always need to remain as a disciplined and regularized body but instead, he

can be free and assert his self and thus restructure the power relations of the society.

This marks a shift in the theoretical position taken by Foucault regarding the notion of

the subject and Foucault moves from the idea of the subject as a practiced and docile

body to the idea of an active and assertive self who makes a reclaiming of his self.

Mohsin Hamid's novels are in a sense records of this Foucauldian shift from a position of

marginalized, disciplined, and regularized self to a position of political assertion and

reclaiming of their self and the subsequent emancipation and attaining of freedom by

resorting to various technologies of the self and practicing of the art of the self.

The whole act of the care of the self was thus, an act of 'possession of oneself'. Here

the subject is coming to a commanding position and his time is filled with exercises and acts

including talking or writing to one confidante, rereading the state of his soul and his

experiences of the day. This activity, Foucault says, is a social practice. Foucault views that

the care of the self or the attention one devotes to the care that others should take care of

themselves appears to them as an act of the intensification of social relations.

The care of the self appears, therefore as intrinsically linked to a "soul service" which

includes the possibility of a round of exchanges with the other and a system of reciprocal

obligation (Foucault, *Self* 54). Hence, the care of the self is simultaneously a deeply individualizing exercise and a social exercise. Here in this exercise, the individual is deeply linked with his society which augments the social relations.

Foucault views that educating oneself and taking care of oneself are interconnected activities. He cites Epictus and states that "the school should be thought of as a dispensary of the soul" (54). The medical involvement in the cultivation of the self appears to have perpetuated intensive attention given to the body because of the notion that "the ills of the body and those of the soul can communicate with one another and exchange their distresses" (56).

> The body the adults has to take care for, when he is concerned about
> himself, is no longer the young body that needed shaping by gymnastics; it
> is fragile, threatened body, undermined by petty miseries- a body that in
> turn threatens the soul, less by its too vigorous requirements than by its own
> weaknesses. (Foucault, *Self* 57)

In the practice of taking care of the self, thus, "self-knowledge occupies a considerable place" (58). In ancient Greece, out of this conviction, "a whole art of self-knowledge developed, with precise recipes, specific forms of examination and codified exercises" (58) and refraining from ostentations and riches, be satisfied with the minimum and eat the food of the slaves, etc. were practiced as strategies for knowing the self. In conjunction with these practical tests, Foucault views that it was also considered important to subject oneself to self-examination (60) the constant exercise that one is taking care of oneself is evident in the intense meditation on which one is putting oneself as the object of thought. Foucault states:

> To keep constant watch over one's representation, or to verify their marks
> the way one authenticates a currency, is not to inquire...concerning the deep

origin of the idea that presents itself; it is not to try and decipher a meaning

hidden beneath the visible representation; it is to assess the relationship

between oneself and that which is represented, so as to accept in the relation

to the self only that which can depend on the subject's free and rational

choice. (Foucault, *Self* 64)

The present study is going to explore the works of Mohsin Hamid through the concepts of disciplinary mechanisms, discourse, power structures, and the technologies of the self. These concepts are thoroughly present in the works of Mohsin Hamid which lead to the characters' alienation, identity crisis, and behavior changes. Likewise, in Foucault's views, the bodies of prisoners, the people who are subjected by the power structures, or the people on whom the mechanisms of discipline are applied, become docile, naïve, and are in dilemma as to how to lead their life forward. They become stagnant and leave themselves in the hands of fate. They cannot decide for themselves and do what others want them to do. The characters become indecisive and can't understand their vulnerability. The individual and collective trauma breaks the sense of individuality and cognition leading to cultural dislocation and social isolation. The characters suffer from cultural displacement, language barriers, disenfranchisement, identity loss, nostalgia, tyranny, oppression, and marginalization. Foucault in his books has expressed the influence of the powerful authorities on the subjects, whether they become productive or not that is not important. What is important is they are under surveillance and are being mentally tortured, as a result of this become docile and naïve, so that they can follow and achieve the goals that others want them to do.

Hamid leaves his novels open-ended and lets the readers themselves get the meaning of future events. His style is very unique in itself as he incorporates traditional stories,

differences between fact and fiction, poetry, and real and imaginary. He has involved

episodic narratives which have no linear story. In one novel dramatic monologue is used, in

which the protagonist talks about his life to an American agent, in another novel each

character gives their perspective about the happenings in the novel. Some characters are not

given names, the settings are also anonymously used and could be any place in the world.

Also about the characters, any person can go through the power at any time of his or her life.

So, the power relations could be present anywhere in the world. In this way, Foucault's ideas

on disciplinary mechanisms and power structures are applied.

Moreover, this study tries to analyze the novels through socio-political, historical, and

cultural conditions of the world. It ponders over the way violence, class differences, poverty,

marginalization, displacement, Xenophobia, Islamophobia, and other issues pose a huge

threat to the individuals in the whole world and also to the characters in the novels. It

encounters the events that Hamid's protagonists face and how they tackle the mechanisms of

power that are put on them. The power is as Foucault described it, not the physical coercion

as it was in the past but is subtle and invisible in the present times, it is established through

disciplinary mechanisms like the people are surveilled, they are under constant panoptic gaze

because of which they become docile and regularized. In this research work, the novels of

Hamid are analyzed through the concepts of disciplinary mechanisms and power structures

where the protagonists are influenced by these subtle mechanisms and they become alienated

and disillusioned, which leads to their cultural dislocation and social isolation. They suffer

invariably from cultural displacement, language barriers, disenfranchisement, identity loss,

nostalgia, tyranny, oppression, and marginalization. The study also aims to comprehend the

various technologies of the self-employed by the characters as part of taking care of the self

and the cultivation of the self for crafting and negotiating their identities, which paved the

way for their political assertion and assertion of their selfhood and their subsequent freedom
and emancipation. While being under the constant influence of power and the mechanisms,
the characters become conscious of their precarious condition and they try to come out of
these mechanisms so that they can live a comfortable and constructed life to some extent. So,
they try to engage themselves in taking small steps either to resist the powerful institutions or
to indulge themselves in the small strategies to be taken to come out of the power structures
and live a liberated and free life. They come out of their docile, alienated, disillusioned state
to a free and happy state. To showcase that, the concept of the technologies of the self is
applied to the works of Mohsin Hamid in which he emphasizes taking care of one's self and
the soul. It makes a critical analysis, from a Foucauldian perspective, of how the characters
moved on from a life of oppressive and painful experiences of their life towards freedom and
selfhood by employing various technologies of the self, art of the self, ethical practices, and
cultivation of the self.

Chapter 3

Disciplinary Mechanisms and Social Subjects

The disciplinary mechanisms through which the individuals are made docile bodies

and they could not think what is good and bad for themselves. "The discipline produces

subjected and practiced bodies, 'docile bodies'. Discipline increases the forces of the body (in

economic terms of utility) and diminishes these same forces (in political terms of obedience)"

(Foucault, *Discipline* 138). They follow the whims of the powerful and do what they want

them to do. They are controlled and regularised without force by making them accept and

corroborate a social structure with deep schisms as the natural order of the society. What

keeps these people under surveillance are the disciplinary institutions or we could say the

civil society whether that is a family, an educational institution, any organization, media,

upper class, police, etc come under this category. There are multiple power relations; they

have different forms, and they can be in play in family relations, or within an institution, or

an administration' (Foucault, *critical theory* 38). These groups form a kind of disciplinary

institutions that try to discipline and put the people under surveillance and observation to

make them docile and regularized. Paul Patton and Morris M in their book *Michel Foucault:*

Power/Truth/Strategy suggest, that this view of discipline has interesting implications for the

analysis of the way that capitalism works:

> It is not perhaps capitalist production which is autocratic and hierarchized, but
>
> disciplinary production which is capitalist. We know after all that disciplinary
>
> organization of the workforce persists even when production is no longer strictly
>
> speaking capitalist. (124)

Foucault argues that the use of disciplinary power has extend everywhere in society – it is not

only in prisons that disciplinary power is used to control people; and it is not only criminals

who are subjected to disciplinary power. Disciplinary power is now everywhere and everyone is subjected to it. In contrast to 'centralized' sovereign authority, modern power is ephemeral and cannot replace primal sovereign power. Discipline power, bio power, and pastoral power are some examples of the interconnected subdivisions that make up modern power. Discipline power permeates society and has a private impact on each member of any given social group. Through administrative drills, scrutiny, and surveillance in places like factories, schools, hospitals, and prisons, it objectifies the individual and blurs the boundaries between social behaviors and formal regulations as well as between discursive activities and production techniques. The process of subject formation is aided by devices like as surveillance cameras, disciplinary equipment, mobile phones, the internet, social media, and internet search engines. Individuals and communities are subjected to the disciplinary reforming process as passive subjects who submit to the organizational institutions. A perpetual surveillance system that uses incentives for rewards and punishments sways the public to follow the law. Truth and power are creating avenues that successfully subjectify and investigate people throughout time.

According to Foucault, subject formation or subjectivity refers to the process of creating subjects using a disciplined routine of constant observation to psychologically dominate the masses. "Discipline consists of a concern with control which is internalized by each individual: it consists of a concern with time-keeping, self-control over one's posture and bodily functions, concentration, and sublimation of immediate desires and emotions – all of these elements are the effects of disciplinary pressure and at the same time they are all actions which produce the individual as subjected to a set of procedures which come from outside of themselves" (Mills, *Foucault* 43). The practices of the subject members are restricted by technological panoptic mediums such as cell phones, the internet, and electronic

media, which are under the control of political powers. He refers to the subjectified

community as a 'carceral culture', in which social subjects are subjected to an internalized

process of discipline and dispersed penalties that limit their ability to be free individuals.

Foucault developed the concept of panopticism as a 'compact model of disciplinary

mechanism' in a concrete and tangible sense, based on Jeremy Bentham's model of

architectural designing and this is an instance of the spatial configuration of a philosophic

concept. Foucault states that the major effect of panopticism is the inducing of the state of

conscience of permanent visibility in the inmates and that guarantees the automatic

functioning of power and, this explains the acute state of the 'objectivisation' of the subject

in panoptic societies. In Jeremy Bentham's circular prison model, known as the 'panopticon',

where inmates are always being observed by invisible guards and are unable to communicate

with one another, Foucault examines the disciplinary methods used there. Panopticon uses

people's conscious feeling of being watched and monitored constantly to impose power; these

people believe they will be silenced.

While reflecting upon the contemporary cogitations on subjectivity, Etienne Balibar

observes that keeping in view its long-dated history in terms of linguistic, political, and

philosophical connotations, the topic has been caught in a "play of words" (Balibar,

"Subjection" 8). The word "subject" has its roots in two Latin terms "subjectum" (that refers

to the subject as either a person or a thing) and "subjectus" (that refers to the subject as

subservient); thereby incorporating both. As such, the argument regarding the term "subject"

is caught up between a problem of freedom and power from the very beginning (8). The

term's tangled roots allude to both a type of neutral substance, which served as the original

foundation for freedom and autonomy for much of the history of Western philosophy, and a

political-juridical condition of subjection to the rule of a "sovereign" or a superior authority

(8). Due to its knotted roots, the "subject" has historically been torn between its "agentic aspirations and the always encumbered relationality of subjectivity" (Callison, "Subjectivity" 173).

Usually, the term subjectivity is equated with one's experiences in terms of how one "relates to oneself, with the problem of self-knowledge, or a deeper realm of interiority;" although these experiences are "inaccessible to others," yet "the affective makeup or reality of one's person" is made up of the same (173). As mentioned by Maurice Florence, subjectivity is described by Michele Foucault as the way how "the subject experiences himself in a game of truth where he relates to himself" (461). According to Michel Foucault, power plays a significant role in the making of an individual. To him, the term "subject" is associated with two meanings, that is, "subject to someone else by control and dependence; and tied to his own identity by a conscience or self-knowledge" ("Subject and Power" 781). He further states that both the meanings "suggest a form of power which subjugates and makes subject to" (781). All the various forms of subjection are in essence "derived phenomena," meaning that they are only the products of "other economic and social processes," such as the forces, class conflict, and production, alongside ideological systems, which determine the nature of subjectivity (782). At the outset of "The Subject and Power," Foucault states that instead of analyzing power, his goal is to record the different ways that people are turned into subjects (777). As such, Foucault views production and power relations as being equally important to humans, therefore these two concepts are closely related because both have an effect on and some control over subjects as well as having some influence over them.

In this chapter, the disciplinary mechanisms of hierarchical observation, normalizing judgment, surveillance, and panoptic gaze will be explored, and how the characters are made

subjects and docile through these mechanisms. Adhering to the above-mentioned assumptions about disciplinary mechanisms and social subjects, the study while analyzing the fiction of Mohsin Hamid, shall hereby encapsulate questions as to how disciplinary mechanisms subjugate the subjects. How subjects are formed? How do disciplinary mechanisms of power affect the subjects psychologically? How do they become docile and regularized? In this chapter, the issue raised about the nature of a subject shall be undertaken by examining how the nature of the subject is subjected and contrived, and also by examining the effectiveness and interaction of power.

While interrogating the inner workings of the disciplinary mechanisms and the subjects produced from it, Mohsin Hamid's *The Reluctant Fundamentalist* serves as one of the best means to decode the issue. In it, the disciplinary techniques of surveillance and observation are thoroughly present. A key concept that is widely discussed in the work of Foucault is how he describes the panopticon as a way to illustrate the proclivity of disciplinary societies to subjugate their citizens. He attempts to show that the prisoner of a panopticon is at the receiving end of unconventional surveillance, where he is seen but does not see; he is an object of information, never a subject in communication. However, it needs to be noted that the Panopticon as a disciplinary mechanism, unlike an absolutist, monarchical, or sovereign form of power, where power is wielded usually by an individual, automatizes and dis-individualizes power so that no individual wields or commands it. Foucault elaborates that for the disciplinary mechanism to be exercised, it needed an instrument of permanent, exhaustive, omnipresent surveillance, which would be capable of making all visible as long as it remained invincible. This form of power is neither seen as a public display nor as an interrogation by one who holds it. Rather, the subject knows that s/he is under a constant but unverifiable gaze, similar to that of a prisoner in the panopticon, just as a prisoner knows they could be watched and engraves the gaze within themselves, on their

souls, to become subjected and docile. Foucault begins his argument with the panopticon and how it explains the authority for imposing discipline on prisoners, and he goes on to say that this authority has applications in a variety of spheres of life.

In a similar vein, in the novel *The Reluctant Fundamentalist*, Changez is always under panoptic surveillance by the American Government, and CIA agents. The story is conveyed using the dramatic monologue narrative approach, in which Changez, the protagonist, speaks with an American agent who is meant to be a CIA operative stationed in America. "Excuse Me, Sir, but may I be of assistance? Ah, I have alarmed you. Do not be frightened by my beard: I am a lover of America. I noticed that you were looking for something; more than looking, you seemed to be on a mission," (Hamid, *The Reluctant Fundamentalist* 1). He hears Changez out and doesn't say anything in return. He merely continues to make some gestures, such as reaching into his pocket to get an object. Changez recounts his personal experience of living in America and the attitude he received from locals both before and after 9/11. The American spy has been following him to Pakistan. He doesn't appear to be considering his tale "But why do you flinch?…for we have not met before, and yet you seem to know at least something about me" (75). Changez believes there is a sinister motive behind his trip to Pakistan. He describes how comfortable he was living in America before 9/11 and the war on terror caused everything to change, making him a topic of subalternity in American culture and forcing him to return to Pakistan.

This is where Changez is being monitored; an American agent has been tracking him from the United States to Pakistan. He is the agent of the American Government. He is to see Changez's behavior if it is or if he is going to oppose the American ideology after 9/11. Even though Changez has left America long before, he is still kept under suspicion and being observed. According to Foucault "When you have thus formed the chain of ideas in the heads of your citizens, you will then be able, to pride yourselves on guiding them and being their

masters. A stupid despot may constrain his slaves with iron chains; but a true politician binds

them more strongly by the chain of their own ideas... (Foucault, *Discipline* 102). Thus,

Foucault says that there is no need to subjugate individuals through physical coercion which

is a thing of the past what you need is just ideas and surveillance which are subtle techniques

of power through which the individuals are subjected and made docile. "All of these elements

are the effects of disciplinary pressure and at the same time they are all actions which

produce the individual as subjected to a set of procedures which come from outside of

themselves" (Mills, *Foucault* 43).

Here, Changez leaves America as he is being subjected there, he doesn't feel free

anymore. Changez experienced treatment akin to that of a subaltern in America following the

events of 9/11. He had previously established himself as an Underwood Samson, but after

learning the truth about who he was, he returned to his origins and began discovering his true

life, the place he belonged. Changez recounts his narrative in opposition to the prevailing and

hegemonic American worldview regarding the treatment of innocent Muslim immigrants

following the events of 9/11. The American agent in this instance stands in for all of

American power, who are unwilling to hear the opinions of the underprivileged "It is

impossible to tell, sir, given the gloom about us and the unexpressive cast of your face, but I

suspect you are looking at me with a degree of revulsion; certainly I would look at you in

such a manner if you had just told me what I have told you" (107). It demonstrates how

enraged the American is after hearing Changez speak that he wants to carry out his mission

there "But why are you reaching into your jacket, sir? I detect a glint of metal" (184), he's

come to assassinate Changez, and he may have a pistol in his pocket.

He obtained employment with the appraisal business Underwood Samson upon his

graduation from Princeton University. In New York, he had a prosperous professional life.

However, he felt that his Muslim identity was being questioned after 9/11 and that Americans were against him. The protagonist of The Reluctant Fundamentalist, Changez, is an immigrant-hater who loves American ideology at the start of the book. They select the best for their own universities and only offer jobs to people they deem qualified for them. "Students like me were given visas and scholarships, complete financial aid, mind you, and invited into the ranks of the meritocracy. In return, we were expected to contribute our talents to your society, the society we were joining. And for the most part, we were happy to do so. I certainly was, at least at first" (4). Changez was one among them; before realizing the value of his status as a Muslim immigrant in America following 9/11, he was proud of his place in the country. In the global arena, this is how American philosophy operates—by selecting the finest for personal gain. Hamid is the unvarnished account of Changez's response to the attack after seeing the collapse of the World Trade Center "And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased" (72). Changez feels as if he doesn't fit here, even after living in America, because he has noticed that they are different.

Changez saw the world around him alter after 9/11; people began to view Muslims with suspicion. He was taken aback and found it difficult to handle the circumstances. Although he had previously considered America to be his home, this had changed. He experienced a sense of subjugation. He happened to be in Manila on 9/11. Upon his arrival back in New York, he was singled out and kept apart from his colleagues at the airport. Changez talks about his relationship with airport police inspectors:

> At the airport, I was escorted by armed guards into a room where I was made to strip down to my boxer shorts- I had, rather embarrassingly, chosen to wear a pink pair patterned with teddy bears, but their revelation had no impact on the severe

expressions of my inspectors- and I was, as a consequence, the last person to board

our aircraft. My entrance elicited looks of concern from many of my fellow

passengers I flew to New York uncomfortable in my own face: I was aware of being

under suspicion. (74)

He was being treated differently from his colleagues. He was kept under observation,

Foucault states that "The exercise of discipline presupposes a mechanism that coerces by

means of observation; an apparatus in which the techniques that make it possible to see

induce effects of power, and in which, conversely, the means of coercion make those on

whom they are applied clearly visible (Foucault, *Discipline* 171). Changez felt sorry about his

state, "I felt guilty; I tried therefore to be as nonchalant as possible; this naturally led to my

becoming stiff and self-conscious. Jim who was sitting next to me, asked on multiple

occasions if I was all right" (74).This led to the transformation in Changez's mind and

behavior about America as he was subjugated there through disciplinary mechanisms like

observation and surveillance. Under these disciplinary mechanisms, Foucault established the

fact that "it reverses the course of the energy, the power that might result from it, and turns it

into a relation of strict subjection (Foucault, *Discipline* 138). So, Changez comes under the

subjection of the powerful American ideology that they propounded after 9/11 because of

which the Muslim Immigrants in America were looked down upon with suspicious eyes and

they couldn't continue to live there. "They joined the queue of for American citizens; and I

joined the one for foreigners" (75). The question of why he was visiting the US was posed to

him. He responded "I live here" (75). However, it was not the response they were hoping to

hear from him. After being inspected there, he traveled to Manhattan by himself because his

colleagues had already left, "We again flew in the relative comfort of first class, but I was no

longer excited by the luxuries of our cabin; … I neither ate nor slept; my thoughts were

caught up in the affairs of continents" (140). Changez is affected psychologically not

physically as is Foucault's stance that modern power does not affect you physically but mentally. The feelings of fear and terror are created in him, he is restless and cannot think about anything other than what is happening with him.

When Changez traveled to Chile to evaluate the worth of a publishing company that was not profitable, he became increasingly aware of his status in America. An elderly man named Jaun-Bautista serves as its chief operational officer and informs him about the janissaries "They were Christian boys," he clarified, "captured by the Ottomans and trained to be soldiers in a Muslim army, at that time the greatest army in the world. They were ferocious and utterly loyal: they had fought to erase their own civilizations, so they had nothing else to turn to" (151). It served as a metaphor for Changez's situation, as he has transformed into a contemporary janissary after fleeing his home nation in search of a brighter future. However, the West has left him hopeless and disillusioned because it hasn't lived up to his expectations.

> Jaun Batista's words plunged me into a deep bout of introspection. I spent that night considering what I had become. There could be no doubt: I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war. Of course I was struggling! Of course I felt torn! I had thrown in my lot with the men of Underwood Samson, with the officers of the empire, when all along I was predisposed to feel compassion for those, like Jaun Bautista, whose lives the empire thought nothing of overturning for its own gain.
>
> (152)

He is "a servant of the American empire at a time when it was invading a country with kinship to mine" (152). It demonstrates the influence America was having on other countries, particularly those that are Muslim. They consolidated their power over the globe and altered

perceptions of the Muslim population. After realizing his state in which he was, he left Chile. While coming back he was checked thoroughly "Armed sentries manned the check post at which I south entry; being of a suspect race I was quarantined and subjected to additional inspection" (157). Where ever he went he was being surveilled which in turn changed him as person. He became subjected and docile. When Changez leaves America, he has a feeling of paranoia that he is being followed and observed by someone "I have been plagued by paranoia, by an intermittent sense that I am being observed. I even tried to vary my routines- the times I left for work…and the streets I took" (183). He is affected by the surveillance to this extent that he feels paranoia and it doesn't leave him and he lives with it.

In the novel *The Reluctant Fundamentalist*, the main character Changez is being kept under surveillance by the American police agents. He is being followed by them to Pakistan. He left America in order to escape the ruthlessness which he observed there against himself. Changez shows the plight of Muslim Immigrants after 9/11 in America. Through the disciplinary mechanisms, Changez is made a subject of surveillance and suspicion because he is a Muslim Immigrant in America. He is left docile and wherein he is unable cope up with his situation. "I was an incoherent emotional madman, flying off into rages and sinking into depressions" (167). So, Changez is left as the docile and subjected body.

While analyzing panopticism as the disciplinary technique and the social subjects it produces, the novel *Exit West*, serves as an example. Mohsin Hamid in this novel has portrayed the plight of refugees in foreign lands. He has shown the hatred that the refugees have to go through when they migrate from their birthplaces to Western countries. Hamid's analysis of Exit West addresses the issues of widespread, disruptive migration, immigrant marginalization, and subjectivity in the face of strong authority via technology media. Conflicting forces seek to hold onto power by forcing out refugees, enacting radical change

via domination and resistance, monitoring the displaced through media coverage, and exploiting the subjectivity of those who advocate for Exit West.

According to Foucault, subject formation, or subjectivity, is the process of creating subjects using a disciplined routine of constant observation to mentally subjugate the people. Technological platforms such as cell phones, the internet, and electronic media, which are under the control of political entities, restrict the activities of the discursive members. He refers to the subjectified society as a "carceral culture," in which social subjects are subjected to an internalized process of discipline and dispersed penalties that limit their ability to be free individuals (Felluga, "Critical Theory" 204). Foucault scrutinizes the disciplinary modes in Jeremy Bentham's circular prison model 'panopticon' where "the inmates are under constant surveillance by unseen guards and without communication they are unaware of when they are being watched" (Berggren, "Surveillance" 3). Power is exercised by the panopticon through a deliberate condition of being visible to ongoing observation; those in this state believe they are being silenced (6) and do not serve as a substitute for the archaic sovereign power. Discipline power, bio power, and pastoral power are some examples of the interconnected subdivisions that make up modern power. Discipline power permeates society and has a private impact on each member of any given social group. Through monitoring, examinations, and administrative exercises in places like factories, schools, hospitals, and prisons, it objectifies the individual and narrows the boundaries between "discursive practices and techniques of production and between formal regulations and social practices" (During, *Geneology* 147).

London authorities keep an eye on everything through "drone-crossed sky" monitoring refugees through the invisible network of surveillance radiating from their phones

"recording logging and capturing everything" (89). The process of subject formation is aided by devices like as surveillance cameras, disciplinary equipment, mobile phones, the Internet, social media, and internet search engines. Refugees are kept under constant surveillance through drones and mobile phones. Individuals and communities are subjected to the disciplinary reforming process as passive subjects who submit to the organizational institutions. A perpetual surveillance system that uses incentives for rewards and punishments sways the public to follow the law. Truth and power are creating avenues that successfully subjectify and investigate people over time (May 42–43). In the essay "Introduction: My Foreign Correspondence", Hamid asserts:

> Actual walls are being constructed along the southern border of the US, with drones deployed overhead, and some American states are legislating draconian anti migrant restrictions. Anti-migrant parties are in the ascendant across the EU, and Britain is considering leaving the block in large part because of anger over migrants. (Foucault, *Discontents* xv-xvi)

Similarly, in the novel Exit West, Saeed and Nadia are made subjects through the panoptic gaze and surveillance. Being the refugees in the unknown places they become docile and oppressed bodies. They get separated from each other while going through these atrocities. The narrative traces the journey of two young Muslim lovers, from an anonymous war ridden country, to many host countries like Greece, London etc. The protagonists, Saeed and Nadia and their unnamed country is engulfed in war and fanaticism ransacking its peace and forcing many like them to self-exile seeking safety and refuge. The lovers represent millions of people escaping their countries for seeking refuge in culturally, linguistically and geographically distant countries. The challenges that they face, represent many homeless, directionless refugees who are displaced, abandoned and doomed. The magic doors, in the

fiction, provide instant movement from one place and time zone to another, unlike any such movement in contemporary real world. Outside the door, in a new land, Saeed and Nadia reface the challenge, pain, difficulties and hostility like any real refugee. Regarding abusive and harmful refugee arrangements, Elizabeth Olson states, "in the context of late liberalism and capitalism in crisis, geographers are drawing our attention to the ways that space and waiting come together to produce and to maintain abusive and harmful arrangements of power and inequality. Lines, lists, rooms and rosters dictate an order of being received, and . . . influence the dignity and safety of those who are required to wait . . ." ("Geography and Ethics" 517).

In an interview with CL Chandler, Hamid asserts, "I think that if we can recognize the universality of the migration experience and the universality of the refugee experience –that those of us who have never moved are also migrants and refugees – then the space for empathy opens up" (Hamid). The problem of refugees, being multi layered, multidimensional linked with humanitarian, socio-economic, psychological, geopolitical, and legal undercurrents, is intimately related to world peace and security. Every state offers guarantee to its citizens for basic human rights with dignity and security. But the moment the citizens become refugees, such guarantees evaporate, and, sans legal status in their asylum nations, the refugees become thoroughly vulnerable to all sorts of atrocities including imprisonment and deportation. The refugees have to flee either due to the political, religious, racial, social etc. persecutions or the wars, territorial conflicts and natural disasters. The 1951 Convention defines a refugee as person who, ". . . Owing to well-founded fear of being persecuted for reason of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of protection of that country, or who, not having a nationality and

being outside the country of his former habitual residence, owing to such fear, is unwilling to return to it." Saeed and Nadia leave their birth country because of the political upheaval there, "there were rumors that curfew might be relaxed today" (Hamid, *Exit* 55). The people there were under constant surveillance like the panopticon, they were being watched. "An announcement of the government's decision was made over television and radio, a temporary anti-terrorism measure, it was said, but with no date given "Internet connectivity was suspended as well" (55). This kind of technological surveillance negatively affected the people, "Deprived of the portals to each other and to the world provided by their mobile phones, and confined to their apartments by the night-time curfew, Nadia and Saeed, and countless others, felt marooned and alone and much more afraid" (55). Saeed and Nadia felt like "they were bats that had lost the use of their ears, and hence their ability to find things as they flew in the dark" (57). Their birth country was going through the civil war and they were under constant surveillance Saeed and Nadia, engulfed in fear and terror decided to leave their native country and go to the west. Their relation which has not ripen yet will start dwindling gradually when they get acquainted with the panoptic gaze and oppression in the different western countries where they visit. The first place they reach through the magical doors is Mykonos, Hamid describes it as:

> The camp was in some ways like a trading post in an old-time gold rush, and much was for sale or barter, from sweaters to mobile phones to antibiotics to, quietly, sex and drugs, and there were families with an eye on the future and gangs of young men with an eye on the vulnerable and upright folks and swindlers and those who had risked their lives to save their children and those who knew how to choke a man in the dark so he never made a sound. The island was pretty safe, they were told, except when it was not, which made it like most places. Decent people vastly

outnumbered dangerous ones, but it was probably best to be in the camp, near other

people, after nightfall. (*Exit* 101)

Their life in Mykonos was not safe, they lived in dread there. Thousands of them are pleading

for protection from scammers, water, comforters, and electricity for their phones. While in

Mykonos Nadia noticed a change in Saeed, "She had glimpsed in him in that moment was

bitterness, and she had never seen bitterness in him before, not in all these months, not for

one second, even when his mother died, then he had been mournful, yes, depressed, but not

bitter, … for it struck her that a bitter Saeed would not be Saeed at all" (102, 103). They are

the vilest creepers on the face of the planet, aimlessly searching for exit portals guarded by

power.

After Mykonos, they flee to London, where migrants begin moving into the countless

empty houses purchased by foreign nationals in the center of town. This mass movement of

migrants across the globe has created conflict and tension among the people because people

have different cultural values, belief systems, traditions, and values. As more groups of

migrants enter London, sympathy for the native-born turns into disinterest and eventually into

hostility between the migrants and the natives. This invites chaos, attacks, and mob-rule, "the

police arrived quickly after, two men in old fashioned black hats… Soon there was a vanload

more who wore white shirts and black vests and were armed with what appeared to be

submachine guns" (124). Because of this surveillance, "The residents of the house were

terrified, most had seen first-hand what the police and soldiers could do," (124). They were

called to come out of the house.

Knowledge is created by institutions and the media. Individuals are those who

consider suggested actions to be typical. Through mobile phones, media, the internet,

surveillance cameras, and even social networking sites like Google, Facebook, and Twitter,

people are constantly being watched. In *Exit West*, their thoughts are overwhelmed by media and contemporary technology. Their cells "sniffed out an invisible world" moving them to the "places distant and near" (35). The men that can be tracked down using contemporary technology devices "blinking in the sterile artificial light". A particular family is "captured on three exterior surveillance feeds" in CCTVs, drones connected to a "central monitoring feed" and "tourists' selfie-taking mobile phones" (86-88). The powerful powers track people, turning visibility a trap.

The news is disseminated by government agents and drones equipped with cameras, functioning as robot watchdogs that mercilessly document and expose the mistreatment of immigrants in Dark London. "At night, in the darkness, as drones and helicopters and surveillance balloons prowled intermittently overhead, fights would sometimes break out, and there were murders and rapes and assaults as well" (142). Nadia and Saeed form a bond with these drones in Marin, and when they die, they are buried with a funeral. Hamid underlines the role of the media to inseminate xenophobia for refugees. Terms such as "withdraw, destruction, and surrender" on digital platforms predict a military assault. The likelihood of a significant operation is announced on television "starting in London, to reclaim Britain for Britain" (132). The supposed doors are verified by the media, who affirm something dubious as genuine "the most reputable international broadcasters had acknowledged the doors existed" and the leaders of the globe mentioned the "a major global crisis" (82–83). A dark man "materializes in a closet in Sydney" (6), much like an email appears on the computer. The author describes the novel as magical realism, inspired by the magical aspect of technology, and connects the west exits to the rectangular devices that similarly transport the people to an electronic message or email. Chambers links the digital technology of today with the doors. The doors evoke the space-hour compressions associated

with screens—a reference to technology (Claire 237). New technology functions as a weapon for submitting people, especially in the tech-savvy novel *Exit West* (Claire 213). By enabling people to become subjects of electronic monitoring, modern digital technology empowers people, and the media supports their policies of maintaining power. People in today's digital dystopia are "present without presence" (*Exit* 40) due to their infatuation with technology.

People are regularized as "docile bodies" by political organizations, and institutions that oversee all of the public's activities including jails, medical facilities, educational centers, and family units. The institutional discipline makes sure that the people comply with the social and economic changes by improving their capacities and making them more submissive to the political demand. A person who is enslaved and represents "the locus of dissociated self" is called a subject. The difficulties that Nadia and Saeed face are being alone and traveling through uncharted territory. They internalize the imprisonment and become subjects in Marin, California, feeling imprisoned in the East as well. Invading London is a mob seeking to execute the migrants (134). As they flee eastward from London, they encounter terrifying circumstances from "soldiers and armored vehicles" and risk from "drones and helicopters" (137). By creating an analytical space, discipline preserves the individual's presence and absence as well as their communications, behaviors, capacities, and abilities. When Nadia and Saeed leave their city, they adhere to the disciplinary guidelines, which include dressing appropriately, shaving, and shaving Saeed's beard (83). They are created as supreme subjects under a controlled exodus, limited to the norms. With the animosity of the Londoners, they move to the so-called land of liberty—the United States— where locals were "exterminated long ago" (197) and refugees are banished from common areas.

Digital and ideological monitoring of refugees is the same. Drones penetrate the lives of the refugees, piloted by the powerful top. They live in a largely impoverished, disenfranchised, displaced, marginalized, and homeless mob everywhere they go—in the "London Halo" (167) and the new metropolis in California (191). They are constantly monitored which is a very traumatic experience. Because of the flying robots high above in the darkening city, unseen but never far from people's minds in those days, Saeed walked with a slight hunch, "Nadia tried to walk like men, so that if they were supposed to show their ID cards"(83). Nadia and Saeed had to go through many ordeals to survive. Time was also taking their test and it was a painstaking one. The family has to go through great trauma itself as well. The camera was used to watch them and also, they were fully monitored for every single movement (86).

Mohsin Hamid in an interview asserts the role of the nations in dealing with the refugee crisis, he says that, "where refugee crisis are global, the nation-state is losing its ability to protect us. And to reassert the ability to protect us it's trying to make itself into a prison with complete surveillance and no privacy and the victimization of minorities" (Hamid). In the novel *Exit West,* the protagonists Saeed and Nadia are being transformed to subjects and docile bodies by the agencies like political institutions, police, technological devices, etc. They are drifted apart from each other and don't have any feelings for each other.

Similarly, in the novel *Moth Smoke,* the protagonist Daru feels himself under continuous panoptic surveillance by the rich or elite class of society. The novel plays on the two characters' rivalry, and on Daru's archetypal position as the stepchild, the foundling, who is constantly reminded that he is not entitled to the same benefits as the blood offspring. Daru has a house, and a car, and he employs a servant, Manucci; but each of these symbols of wealth is jeopardized as soon as he loses his job. Always standing on the threshold, looking

in at Ozi's success, Daru becomes increasingly bitter, and rather than entering the corrupt

elite, he is progressively led into a life of petty crime. He wants to become rich like his friend

Ozi, he pretends to be rich in front of his friends, and he goes to parties with Ozi to indulge in

the high-class society. The class boundaries he faces are materialized from the start of the

novel in the architecture of Lahore houses, such as Ozi's house, protected by "a big gate in a

high wall" (Hamid, *Moth Smoke* 9) and "security guards," as well as the houses that surround

his own, "hunched over shoulder-high boundary walls" (19). The only form of thresh old

crossing Daru achieves occurs whenever he drives to fancy parties, with the Suzuki he is

ashamed to park next to his former classmates' swanky Pajaros and Land Rovers.

Mohsin Hamid has written the novel *Moth Smoke* to talk about the Pakistani society

which is full with corruption, drug dealing, crimes, *Moth Smoke* is Mohsin Hamid's most

directly Pakistan-based narrative. In that novel, the writer chose to address drug dealing,

corruption, and class warfare, casting a sharp gaze on 1998 Pakistan which was in the throes

of its nuclear competition with India. Set entirely in Lahore, the novel intertwines the

perspectives of Darashikoh Shezad, or Daru, a bank clerk who loses his job; his wealthy

childhood friend Ozi, recently returned from the United States; Ozi's wife Mumtaz, who

begins an affair with Daru; and Daru's dealer, Murad Badshah, a rickshaw driver. Other

characters include Daru's servant Manucci, and his former university professor Julius Superb.

The main event of the novel is a car accident in which Ozi kills a young boy, and lets Daru

take the blame. The narrative alternates between Daru's perspectives before, during and after

the event, and that of other characters, who all speak to a second person we understand to be

a court judge dealing with Daru's crime. That "you" can also be interpreted as a mischievous

address to the reader, particularly towards the end of the novel. Daru is under the surveillance

and influence of the upper class people, he is deeply influenced by the lifestyle of the rich

people no matter how they have procured wealth Daru wants to become like them when in reality he doesn't belong to them.

Another character Mumtaz, Ozi's wife also is not satisfied with her life. In the first years of their marriage, they are happy but when she comes to about her pregnancy she becomes alienated from her husband. She doesn't want to give birth to the child but because of Ozi and the other relatives she had to it. She says, "But he knew he could make me do things I didn't want to do. And that's an awful power to give one person in a relationship. It killed our marriage. I think it would kill anyone's" (190). She is under the power of Ozi and society. She has no right to decide for herself as to what she wants. She is subjected to her husband's will and desires. She feels trapped in her marriage by being coerced to experience motherhood and sacrifice her career contrary to her desire. She suffers neglect from her husband and seeks fulfilment from her husband's childhood friend Daru Shezad. A clandestine affair follows which proves disastrous for both.

In Mohsin Hamid's novels particularly *How to Get Filthy Rich in Rising Asia,* the protagonist is being given instructions and suggestions by the author to attain the highest economic status that his opponent i.e. elite class of society possesses. During this struggle, he faces so many hardships that results in subjection and psychological illness by which he is again and again stratified and alienated by the struggle not only protagonist but the unknown pretty girl is also involved in the same struggle. It also explores the concept of neocolonialism in the novel. This part delineates as how the people are getting involved in attaining the highest economic status of society that gives rise to the struggle by analyzing the novel *How to Get Filthy Rich in Rising Asia,* how the characters are psychologically engaged after following the instructions laid down by Mohsin Hamid in so many steps and gives clarifications as well as suggestions to how to get filthy rich in rising Asia? The instructions

provided by the author are the disciplinary mechanisms which the poor people are left with and which they have to follow if they want to be rich and if they want to be on the same pedestal as the upper-class people. These are like the rules and regulations that the poor have to follow to be rich. These mechanisms have been instructed by the bourgeois and aristocratic people already but it is not known where it will take them, they become psychologically alienated. These are the ways through which they are being subjugated and the dominant class is aware of the outcomes as these are the filthy ways for the poor people to become rich. These are not the perfect tracks to become rich. They feel themselves to be in the coop so they cannot do anything other than follow these steps. These steps are like the panopticon and they feel like they are being observed and surveilled by the dominant authority to follow the same path paved by them, they cannot go against these already paved ways. This is what the upper-class people want them to do and become filthy rich not the good rich.

It is in the form of class division which is the most inquisitive social factor caused by the economic status of people, that results in psychological illness among the people who are involved. The lower class of society are trying and putting their each and every effort to attain the equal position as their opponents possess, like the elite class of society. If one is born poor, he has to rise to the level of upper class by taking the ladder which the upper class have already taken. They become prey to the ways through which the bureaucrats, rich people have walked. They have to do the same way. This is the hierarchy and they have to follow it. Whatever they have to face along the way no one is concerned about that, only what they have to do is to follow the path which is paved by the upper elite class of society. As a result of this, they become alienated from themselves and their families. I will discuss and identify the class stratification and psychological ailments, the docile, regular, and practiced bodies

which are produced by the disciplinary power. The bodies become docile and they want to live life as it comes to them.

After going through the text of this very particular novel *How to Get Filthy Rich in Rising Asia* I met someone who isn't myself and who can help me. This belief is asserted by the Mohsin Hamid and is beautifully woven in the novel *How to Get Filthy Rich in Rising Asia,* and serves as a darkly humorous tale hidden away as a self-help guide. Hamid has an ingenious style as he is a talented storyteller, and he is very concerned with playing with the novel's structure and is always keeping himself busy in renewing the storytelling talent without sacrificing too many narrative essentials. As a result, his all novels are instinctively decipherable, and 'Rising Asia' is not an exception. This novel is written in a fast-paced, second-person narration as, A La Jay McInerney says, "Bright Lights, Big City," we track our nameless hero, known simply as "you," through his journey from poor rural boy to successful magnate of a bottled-water empire but his voyage is woven in the psychological illness throughout the novel. On the other hand, his getting and attaining of filthy rich status ends up being both a personal chronicle of love and aspiration and a piercing satiric commentary on the head-turning changes in parts of the rising world. Readers first meet the hero as a child, "huddled, and shivering, on the packed earth under mother's cot one cold dewy morning" (4). He's sickly, infected with hepatitis E, living with his family of five in a cramped, and one room shanty. There's nothing advantageous about village life because sex between his parents is a custom assumed completely clothed and right next to the children making them believe to be asleep. According to him, the better things lie in front when the family migrates or shifts to the city, a place where wealthy neighborhoods are over and over again separated by a single avenue from factories and markets and graveyards separated from the homes of the poor only by an open drain, railroad track, or slender passage. It is the

unwelcoming disparity between the rich and the poor that our hero is determined to cross to get filthy rich in rising Asia and his entire endeavor to do the same involves him psychologically, as it is well well-known fact that society is divided and stratified in divisions. Mohsin Hamid presents him as he is suffering from mental illness. In case readers fail to remember, I discern that I am still in the land of self-help, and in proper authoritarian fashion, each chapter homes in on a goal to improving one's station ("Get an Education", "Befriend a Bureaucrat", "Dance with Debt") and each is a quick look into the protagonist's career at a different stage of life, from childhood to old age and he cannot get out of this panopticon setup which is set for him. If he has to be rich, he has to be part of this panopticon circle which is established by the dominant class in the society where the rules and instructions are given, to the people of the poor class.

The title of each chapter is a section of recommendation that will push the reader along the boulevard to riches; like sometimes uncomplicated ("Move to the City", "Get an Education"), more often deadpan ("Avoid Idealists", "Befriend a Bureaucrat"). Indeed, "entrepreneurship in the barbaric wastes furthest from state power is a fraught endeavor, a constant battle, a case of kill or be killed, with little guarantee of success" (140). The protagonist's success depends on an intricate web of relationships between major and minor sources of power (near and far orders), each of which is the focus of different chapters: the university, private and public institutions, the government, and bureaucracy, the military, and criminal organization. While going through these steps or living in this panoptic web, the protagonist goes through the deep psychological ailments as Foucault states "The discipline produces subjected and practiced bodies, 'docile bodies' (*Discipline* 138). You are an element of a spectacularly dishonest arrangement and you need to occupy yourself wholeheartedly. Mohsin Hamid suggests and counsels us that Filthy explains not so a great

deal of the quantity of your wealth but it serves as the resources by which you will acquire the wealth. Hamid suggests us to become filthy and muddy one should be ready to face so many hurdles and he may be involved in deep psychological illness. He suggests the endeavors to get and acquire wealth by becoming filthy like selling pirated DVDs, food past its expiry date, and fake bottled water, along the way you can encourage the bureaucrats, fudge your financial records, and corrupt others who are known to be the underworld dons to kill those who pressurize you.

In the novel *The Last White Man*, the protagonist, Anders, wakes up to discover that he has changed his race. He looks in the mirror to see not the familiar white face, but the dark man who had been Anders. The face replacing him filled him with an unexpected murderous rage. Well acquainted with how the black is hegemonically tyrannized, Anders "wanted to kill the colored man…to leave nothing standing but himself, as he was before" (Hamid, *The Reluctant Fundamentalist* 5). Anders lies for a long while, hiding and hoping to wake up as a white man again. He is shocked to the extent that he loses his appetite, considering this change as the damage that will be fixed and waiting to change back. On the contrary, if the protagonist is a black man who converts into white, he is supposed to be happy with his new elevated position in society.

As Foucault claims the purpose of discipline is to maintain or invest power and eliminate resistance "the disciplinary institutions secreted machinery of control that functioned like a microscope of conduct; the fine, analytical divisions that they created formed around men an apparatus of observation, recording and training. How was one to subdivide the gaze in these observation machines? How was one to establish a network of communications between them?" (Foucault, *Discipline* 173). Likewise in the novel *The Last White Man* Anders after his transformation from white to Black, wants to be away from the

gaze of the white people. He doesn't want to be seen and looked down upon like the Black

people are looked down upon by White people. The Black people are being subjugated by

the white people. They are considered as inferior in comparison to the white people. Similarly,

Anders also faces the same so-called notions about Blacks when he gets transformed into a

dark color. Crimes and potholes in the streets and weird people are everywhere. Moreover,

black men are treated as strangers and animals. Hamid describes those non whites as "dark,

waiting at a bus stop or wielding a mop or sitting in a group at the back of a pickup truck,

sitting in a group that was…like a group of animals, not like humans" (26). Because of this

disaster, Anders' father weeps like a shudder when he sees Anders black. Although he does

not disown him, Anders' father's initial stubborn looks and passionless attitude when he

observes his sons' converted skin highlights the extent to which racism degrades human

sensibilities. Aware of the hazards of being seen as black, Anders wears a hoodie, keeps his

face invisible, wears gloves, and keeps his hands in his pockets to stay hidden. His color

transformation causes a sense of unease and forms a distance and difference in elevation

between Andres and Oona. Anders was not feeling himself "for what was more unlike

oneself, more awkward, than trying to be oneself" (38). Blackness acts as a border between

the black Anders and his white girlfriend Oona.

Hoping to eliminate any kind of discrimination or superiority of one race over the

other, Hamid wants the white and the nonwhite to look the same. He seems to be happy to

disturb a white society. Riots disturb the delivery of primary needs such as supplying

supermarkets, electrical power, and telephone service.

> There were flare-ups of violence in town, a brawl here, a shooting there, and the
>
> mayor repeatedly called for calm, but militants had begun to appear on the streets,
>
> pale-skinned militants, some dressed almost like soldiers in combat uniform, or

halfway like soldiers…and others dressed like hunters…all the militants, whatever

their attire, visibly armed, and the police made no real effort to stop them. (Hamid,

White Man 61)

On the contrary, "the militants did not confront Oona because she was white." (61). Militants

of the city start to kill dark people. They start to clear dark people out of the town. He shows

how blacks are frightened by whites. Out of fear, Anders has to capture a rifle and a box of

shells. He no longer strays far from his rifle to the extent that he takes it with him to the

bathroom. The rifle makes him feel secure. He is ready to use it either to defend himself or to

end his life. He does not venture out.

  As more and more people get transformed, more surveillance is put on the Black

people. The service of cell towers had been cut off and they have no access to the online

world now. Because of the continuous change of color and violence that bursts in town,

streets are no longer safe. Escapism is portrayed not only through Anders' magic change of

color but also through his escape from the white militants after changing into black. His

father takes him inside and draws the tattered curtains. He parks his sons' car behind the

house in order not to be visible. They are afraid that someone may show up and demand

Anders be given over. White society is hegemonic and unjust. They live under the threat of

being caught by the whites. Considering themselves regularly superior to blacks, white

people tyrannize Anders who is portrayed as "doubly, triply imprisoned, in his skin, in this

house, in his town" (107). Anders is imprisoned in his father's home like a prisoner in the

cell of a prison as Foucault has claimed and is under the panoptic gaze and surveillance of the

eyes of white people. As a white man, Hamid is not ignorant about how tyrannically whites

treat blacks. Feeling that blacks spread all over the country, he is not pleased as a black man

now instead he is afraid and spreads the curtains wide to hide. Anders notices "how many

dark faces there were, and how the town was a different town now, a town in a different place, a different country, with all these dark people around, more dark people than white" (116). The transformed people live under panoptic surveillance, if any black person is seen anywhere he is being killed "Anders had heard that the militants had begun to clear people out, dark people, running them out of town, and when he saw cars pull up to his house he knew what it meant" (90). So Anders remains inside his father's house to hide himself because of the threat of being killed by the whites. Anders is made a social subject under the surveillance of the Whites. White people were under the vigil and were hunting for the dark people so that they could destroy their existence. Anders alienates himself from the rest of the society and when thinks he finds himself "like a bird perched next to lions, like a vulture, or not a vulture, maybe a crow, belonging to another element." (34). As an alienated black man, Hamid is successful in interpreting the experience and suffering of living as black among those whites hoping the white race to disappear forever and be replaced by one colored race which is black as the easiest way to escape his traumas. He "felt imprisoned, doubly, triply imprisoned in his skin, in his house, in his town." (51). Anders while being observed "because his sense of being observed, of being on the outside, looked at by those who were in, of messing things up for himself, deeply frustrating, did not go away" (38, 39), he felt himself in a paranoid situation.

In "International Relations", one of the essays in the book *Discontent and Its Civilizations: Dispatches from Lahore, New York, and London*, Mohsin Hamid has himself suffered as a Muslim in a foreign country. The account of this he has shared in this essay as he describes one event when he went to the Italian consulate to get a visa, he was questioned there for his many visits to Italy and was told to get proof as to why he had to travel to Italy.

Then only can he get the Italian visa. The surveillance of this kind has been portrayed in the novel The Reluctant Fundamentalist as well which is discussed already.

Also, in the essay namely, "Discontent and Its Civilizations", Hamid while traveling from Pakistan to New York, with his wife and daughter, they were stopped for investigation and questioning and as a result, they were the last passengers to board their flight. Hamid says, "My heart kept pounding" (123). It shows the suspicious eyes through which the Muslims are looked down upon and because of these events Muslims are left subjected to the powerful and discriminatory mechanisms of power.

In another essay "Why Drones Don't Help" Mohsin Hamid has expressed the use of drones in Pakistan as tool for surveillance. After 9/11 the American government has been against Pakistan and Afghanistan. Of course, they were allies with Pakistan before but after some time they broke that ally and Pakistan was left alone. The use of drones was started in Pakistan in 2004. According to the London-based Bureau of Investigative Journalism (TBIJ), there have now been 367 such strikes. These have reportedly killed between 2541 and 3586 people in Pakistan's Federally Administered Tribal Areas (FATA). These drone strikes were done because of the notion which was established by America, of the 'War on Terror.' But who suffered because of these strikes, it was a common man. The civilians were killed by these drone strikes.

> Drones hover twenty-four hours a day over communities in northwest Pakistan, striking homes, vehicles, and public spaces without warning. Their presence terrorizes men, women, and children, giving rise to anxiety and psychological trauma among civilian communities. (Hamid, *Discontents* vi)

US government does not take the responsibility of the killings of civilians. They say that the civilian deaths have been 'extremely rare' (167). The questions arise about this program of

Drone strikes and the practices involving in this are troubling. These include targeting the people who are not members of al-Qaeda or planning on fighting US forces in Afghanistan. These drone strikes attack the unknown gatherings and the people who bring aid to the injured people because of these attacks. It is the harrowing picture of the experience of the ordinary people, among the most impoverished in Pakistan. "Witnesses repeatedly speak of how the destruction of their house, the loss of wage-earning relative with many dependents, or the need to borrow in order to pay for the treatment of injuries has left their families destitute after a drone strike" (168). These drone strikes have had a great influence on the lives of Pakistani people.

> Parents report taking their children out of school because of fears for their safety, and students speak of their diminished ability to concentrate. Social gatherings have been deeply affected, with many interviewees saying that 'they were afraid even to congregate in groups or receive guests in their home. Accounts such as these, so rarely heard, serve as a reminder that the harm from the US drone campaign goes beyond the significant toll of civilian lives lost. (Hamid, *Discontents* 168)

It is clear from the above lines that the drones which were there in the Pakistani neighborhoods have served as the panopticon for the people. The people were under continuous surveillance by the drones. They were not living their normal life. They were being watched. They were not carrying out their normal duties. They were terrified and were always in fear that anything could happen to them at any time. It was the American state that was acting as the powerful seat above and disturbing the lives of the common men. The people's actions were always under observation. In these terrorist and counter-terrorist activities, the common people were suffering badly.

Normalizing judgment refers to the enforcement of established or desired norms of behavior through specific techniques designed to correct transgressions and minimize deviations from behavioral norms for institutional residents. The tactics of normalizing judgment that Foucault identifies have a three-step process. Step one involves the setting up of the norms, which a ruling class brings into being. The establishment of these norms spans the breadth of society but remains most forceful in connection with societal institutions that Althusser has labeled "ideological state apparatuses" (ISAs), such as schools, churches, the workplace, communications media, the family, the legal and judicial systems, the military, and the police. Foucault writes of the different forces at work in normalizing judgment: "of time (lateness, absences, interruption of tasks), of activity (inattention, negligence, lack of zeal), of behavior (impoliteness, disobedience), of speech (idle chatter, insolence), of the body ("incorrect" attitudes, irregular gestures, lack of cleanliness), of sexuality (impurity, indecency)" (178). In the novel *Moth Smoke,* the disciplinary mechanism of normalizing judgment is thoroughly present. In it, Daru, the protagonist of the novel, is being put to the normalizing power by the people who are richer than him and who have a comfortable way of living. Daru is working in a bank wherein he has forgotten to transfer the money of Jiwan Malik who belongs to the elite class. Daru has been a bit late to his commitment, so he has gone against the normal. The landlord has suffered because of him. Daru because of his mistake has been fired from his job. Mr. Jiwan tried his feudal hierarchy in the bank because of his big bank balance. Mr. Jiwan says, "I can have you thrown on the street" (Hamid, *Moth Smoke* 22). Daru tried to raise his voice for his rights but fell from favor and was dismissed from his job "My BM says, 'you're fired, Mr. Shezad'" (24) He is being punished as it is one of the steps in normalizing judgement, if somebody deviates from the established norms there is punishment for them. When he loses his job he degenerates from a banker to a criminal.

Unable to locate himself, Daru's world descends into mindless outbursts, drug misuse, melancholy, violence, and burglary as a result of his extreme frustration and wrath. When he comes home after being fired from his job Daru is a changed personality. He locks himself in the darkness, "I'm going to my room, shutting the door, locking it, pulling the curtains, taking off my clothes, crawling under the sheets, and curling up in the dark" (25). Daru becomes subjected to the elite class ideology. The discrepancies between what is materially practiced and what is officially and ideologically represented and promoted are made clear in Hamid's Moth Smoke. His condition is portrayed in contrast to his rich friend Ozi and his wife Mumtaz who is Daru' s only friend and remains his only support after he has lost his job. Moreover, if Dara Shahzad has to get a job he has to bribe the rich people of the society for that.

Also, in this novel Daru is held responsible for a crime, which is actually committed by Ozi. The cost of Ozi's crime is paid by Daru because he does not have the resources and money to fight his case. The crime is put on Daru in such a normalized way that it doesn't seem who the real culprit is. Here, the power of the rich and elite class is expressed even the corrupted judicial system of the country is also portrayed. They hide the truth and the innocent person Daru is imprisoned for a crime that he has not committed. Daru is imprisoned and he can't do anything about it because he cannot deviate from the power structure, he is subjected to the power of the upper class and the law system which is corrupted and in turn made into a subject of normalizing power. The law has made the rule and no one can go against it. Although these rules are not actual laws, they are still followed by the convicts or characters like the law. Daru is powerless because of his poverty. Daru has witnessed that submission to law is only bound upon the poor, because the rich are the law making class. They hold all powers in society and suffer no worries about jobs because they

are always employers, not employees. The poor have no powers, no influences, no connections, and no jobs. They are destined to live in poverty and suffer unceasing conflicts of needs and nothingness.

As a protagonist trying to survive in a class-based society he experiences existential alienation, loss, and despair. Under the sway of chained mishaps and misconceptions, Daru took refuge in drugs and draws pleasure which ignites him to go further into this malpractice. Rizvi points out that Daru suffered long in socioeconomic desolation which inflicts him psychologically as well. From the phase of doing a reasonable job in banking, losing the job at the hands of a rich annoyed client, joining the Ozi family, enjoying elite companionships, falling to drugs and crimes, and ultimately exiting the rich circles and conviction for killing are all putting a heavily adverse impact on the character of Daru which would disallow him to rise back. The readers witness a banker go jobless, a friend go treacherous, a gentleman goes adulterous and an educated go addicted because of the influence of the power over Daru, in Daru is subjugated by the powerful and rich friend and he accepts it as his fate. In the novel How to Get Filthy Rich in Rising Asia, taking bribes, corruption, and violence, is normalized by the powerful bureaucrats to become filthy rich. The protagonist namely the unnamed narrator also follows the same ways to become filthy rich in rising Asia.

In the novel *The Last White Man*, when Anders changes his color from white to dark he is not accepted in the white community as they do not accept the dark-skinned people in their community. The whites do not want to make it a norm as the dark people may be outnumbered in the society and they start killing the black people. This killing of the black people is normalized in the society and no one can do anything about it. So, the blacks live under the siege of white people and hide themselves from the white people. They are subjugated by the white people.

In the novel *How to Get Filthy Rich in Rising Asia,* the impact of disciplinary mechanisms on the people of the tri continent left them with a deep psychological threat to attain the same position as the developed countries particularly the Western countries once had. Countries after country certainly attained freedom from their masters in the early 1950s and up to 1960 almost every colonized country was freed, but side by side according to some theorists colonialism is still lingering in the minds of once colonized peoples and it emerged as neo-colonialism, likewise is the effect of disciplinary mechanisms on the minds of people. No matter the physical coercion has ended the subtle disciplinary power is still there in modern societies. The people in Asian countries try to lead their standard of living similar to the globalized countries. The Asian countries are still under the hierarchical observation of the colonized countries. The presence of disparate and incongruent realities in the contemporary postmodern world condition, confront and pervade one other in the process of globalization and late capitalism. Globalization ambiguously champions both the positive and negative consequences of the varying degrees of trade, consumption, transfer of labor, technology, and production. To discern the ramifications of the overarching forces over the split subject, it is very significant to comprehend the dialectics of the cultural and economic practices within the (postmodern) matrix of globalization. Mohsin Hamid's *How to Get Filthy Rich in Rising Asia* astonishingly engrosses the readers with its narrative of self-help by fictionalizing the "self" as an intricate identity and accentuating the vulnerability and bewilderment of humans. It illustrates the differentiation and the standardization of the culture within our present historical moment. The present historical moment is manifested in its narrative to explore the impact of globalization and late capitalism on the consciousness of the protagonist in the novel. When the unnamed narrator goes to meet the brigadier for the

discussion about his new scheme for mineral water availability, he says that water will be available "Everywhere. In your garden. In your kitchen. In your bathroom. Drinkable water. When you enter phase ten, it'll be like you've entered another country. Another continent. Like you've gone to Europe. Or North America" (163-164). The protagonist is still under the influence of the Western global countries, so there is the hierarchical observation present in the conscience of the individuals of the Asian countries. The title of the novel is didactic as it reiterates the outcomes and incentives rendered by globalization. The title insinuates the narrator's instructions and incongruent ways to arrogate wealth within the Asian continent. The novel assumes a title in the disguise of self-help fiction which is endorsed by modern conventions. The phrases that encapsulate the title such as "filthy rich" and "rising Asia" reveal Hamid's attempt at parody of the self-help genre and his intention to add an ironic layer to it. It tends to describe an imminent feature of the historical moment of globalization which limelights an individual's fatalistic desire for social mobility. The word "filthy" manifests the materialistic aspirations which imply negativity, obscenity and despicability. It focuses on the rise of the forces of the global market which presage the invasion of the Western culture into Asian countries. It also prefigures the assumption of moving economy from one location to another. The title recapitulates Hamid's purpose as he seems to imitate the self-help genre, one of the most celebrated genres read in the United States as highlighted by Raja Masood Ashraf:

> In terms of its generic form, the novel is an ironic parody of the self-help book genre, which happens to be one of the best-selling genres of writing in the United States. Thus, there is, in a truly postmodernist sense, a layered degree of sophistication of narrative techniques involved here. The narrative also highlights the kind of amoral and ambivalent subjectivity needed to succeed in the current regime of capital,

which, in turn, makes the novel a trenchant and refreshing critique of the global

division of labor. ("Pakistani English Novel" 85)

Hamid utilizes and imitates the similar patterns of the usage and capabilities of this genre in

the altering space of Asia. The adjectives "filthy" and "rising" signify the perspectives which

the reader exaggeratingly associates with globalization. They also suggest the insatiable

craving of individuals for amassing wealth and fortune in the contemporary globalized age.

The unnamed narrator wants to become rich and rise to the level of the global cities but in the

end, he cannot as while being in the race which he follows he is indebted, corrupted, without

family and friends and he leaves everything and lives in a rented room in a hotel. His psyche

is under the subjugation of the gone colonialization which ended a long before but is still

there in the minds of people. They are under the siege of hierarchical observation.

The unnamed narrator and the reader obscurely become a part of the global

subjectivity suffering incessantly due to the vagaries of globalization and whom Hamid

falsely tends to provide reassurance in the disguise of self-help. Hamid adroitly balances the

precarious systems by manifesting differences within the world in his novel. He also evinces

the fallibility of these systems invalidating their influences in both the similarities and

otherness. The literature unfastens different possibilities to discern human otherness and their

imaginations and proclivities. It becomes a tool for realizing self-transcendence to entwine

different emotional orientations, complex ideas, and other necessary attributes entangled

together. These attributes or concerns are easily comprehensible to the readers and

subsequently, their subjective differences become apparent.

In his novel, Hamid makes conspicuous the way the characters transform in their

journey and embrace multiple identities. The expedition of the protagonist and his

metamorphosis from a poor village to a business tycoon in the booming city is feverishly

made ostensible. His journey tends to de-center and disorient him in the city. Hamid changes

his perspective as he underlines the life of a protagonist who does not seem to be bothered

about transnational matters but faces trepidations in the face of local or regional politics. The

novel corroborates the idea that globalization has led to the dissipation of a 'stable core'. The

novel imperatively plays with the centricity of the place and the protagonist as Hamid tends

to champion ambiguity while entwining his story with the fate of the Asian continent and its

disoriented people under capitalistic hegemony. Such brutal aspect of capitalism is inscribed

in the chapter "Be prepared to use violence":

> Distasteful though it may be, it was inevitable in a self-help book such as this that
>
> we would eventually find ourselves broaching the topic of violence. Becoming filthy
>
> rich requires a degree of un-squeamishness, whether in rising Asia or anywhere else,
>
> for wealth comes from capital, and capital comes from labor. And labor comes from
>
> equilibrium, from calories in chasing calories out, an inherent, inbuilt leanness, the
>
> leanness of biological machines that must be bent to your will with some force if
>
> you are to loosen your own financial belt and finally expand. (Hamid, *Filthy Rich*
>
> 119)

The protagonist suffers terribly as he yearns to increase his income in his venture of

manufacturing the bottled water business. The protagonist encounters the problem of cultural

recognition and suffers from a split-self. He also confronts the problem of impoverishment

and the fact that he does not belong to the category of the global elite.

One of the objectives of the thesis is to study the role of disciplinary mechanisms in

personality formation concerning Mohsin Hamid's works and it has been achieved in this

chapter. The chapter arrives at the proposition that the powerful always try to put their power

and will on the powerless and in this process they are made into subjected and oppressed

bodies. Mohsin Hamid has portrayed the characters from different social classes on which the

power is established as Foucault has claimed that power is present everywhere. The disciplinary mechanisms try to subject the characters and in turn, change their personalities. They change their perspective on their life. In these works the ideas of disciplinary mechanisms are thoroughly present. The surveillance, normalization, observation, or for that matter the panopticon are present in these novels, these are referred to as the different kinds of disciplinary mechanisms. They don't remain the same after they are observed and surveilled under the disciplinary mechanisms. The characters are transformed into the subjected bodies by the powerful. For example, in the novel *Moth Smoke* the protagonist Daru faces the blows from the dominant or rich class and through the normalizing process is subjected to the dominant system from which he cannot deviate. He feels himself trapped and entangled by these agencies of civil society and state from which there is no hope to escape. He becomes how his friend Ozi who belongs to the upper class wants him to be. He becomes what Foucault calls subjected and regular body. He doesn't protest as he doesn't go against Ozi or the law system to prove his innocence but instead, he accepts whatever comes his way. Disciplinary mechanisms through the disciplinary power which are so subtle that it's not even visible have done its lot and Daru's life is devastated at the end. Also, in the novel *How to Get Filthy Rich,* the protagonist who is the unnamed character feels himself under panoptic surveillance where he has to follow the path which is paved by the bourgeoisie, the elite class, they come under the civil society of which they are the part. These steps they follow seem normal to them, a normalizing effect is present here. In the novel, *The Reluctant Fundamentalist,* the main character Changez is being watched and observed by the dominant US government, its CIA agents follow him to Pakistan after he leaves America after 9/11. He is under surveillance and observed by the CIA agent that he might do any untoward action that is against the dominant ideology. Although he studied there and also started working

there after 9/11 the circumstances and the situations he faced there forced him to leave America. By noticing the change in the American ideology towards immigrant Muslims that they are being observed and watched, he becomes alienated. Saeed and Nadia in *Exit West*, get subjected to surveillance in the cities of the West and become drifted apart from each other. Anders in *The Last White Man,* doesn't come out of his father's home because of the vigil he is under by the whites.

Also, the disciplinary mechanisms are established and put on the subjects by the higher power which Foucault has called disciplinary institutions and these could be any group or person in the society whether it is a family, school, upper class, any organization, etc. In the novels of Hamid, he has talked about different themes and different characters who belong to different societies where power relations are always present. In *Reluctant Fundamentalist*, the American Government, CIA agents act as the disciplinary institutions. In *Exit West*, the Government, the police, and the neighboring people in the migrant places act as the institutions that put the power and surveillance on the migrant people and they become docile and social subjects. Likewise, the rich or elite classes act as powerful agents in the novels *Moth Smoke* and *How to Get Filthy Rich in Rising Asia.*

The characters are under the feelings of fear, terror, and surveillance. They are under powerful structures that cannot be seen physically. They are psychologically controlled and suppressed. Daru goes through the feeling of fear after he loses his job, as he becomes uncertain of his existence. Saeed and Nadia cannot roam around lonely in the surroundings as they are fearful that something will happen to them while living under the drones.

Moreover, subjects are implicated by the power apparatus to such an extent that they are left docile, therefore leaving them to be molded in accordance to the whims of power structures in *The Reluctant Fundamentalist*, Changez becomes vulnerable as he comes to

know about his position as a Muslim Immigrant in America. He is being forced to behave in such a way. Similarly, in *Moth Smoke,* Daru is entangled in the power game in such a way that he doesn't come out of it.

To sum up, disciplinary mechanisms are always present in modern society in the form of surveillance, and normalizing judgment. It is not physically present as a coercive power but it is there in a subtle way. In the works of Mohsin Hamid, it is established that disciplinary mechanisms produce social subjects. While enacting the power over the social subjects, the actions of the powerful transform the life and thinking of the subjects. The surveillance imposed upon the inmates sourced from the central power erases every trace of the prisoner's individuality. The characters undergo various phases and vicissitudes in their lives for their survival. The institutions of power affect the subjectivity of the characters. Through the mechanisms, disciplinary power is established on the characters of the novels and they become psychologically alienated and disturbed, that is they become docile, practiced, and subjected bodies. However, the ideology of the powerful is also kept in contact with the dominant discourses of the society. The effect and the injustice of these dominant discourses will be explored in further study.

Chapter 4

Discourse and Identity Crisis

Michel Foucault's writings are theoretically centred upon the idea of discourse, which for him is related to the idea of power, knowledge, and truth. Foucault, like many of his theoretical postulations, has not developed discourse into an elaborate theoretical paradigm and thus it provides flexibility to its theoretical significations. The basic notion of discourse, for Foucault, is, "practices that systematically form the objects of which they speak" (Foucault, *Knowledge* 49). Sara Mills views that for Foucault, discourse is "something which produces something else (an utterance, a concept, an effect) rather than something which exists in and of itself and which can be analyzed in isolation" (*Discourse* 17). Similarly, a discursive structure, Mills states, "can be detected because of the systematicity of the ideas, opinions, concepts, ways of thinking and behaving which are formed within a particular context, and because of the effects of those ways of thinking and behaving"(17).

Foucault believes that discourses have effects that they are connected with truth, power, and knowledge. Foucault states:

> Each society has its regime of truth, its general politics of truth, that is the type of discourse it harbors and causes to function as true, the mechanisms and instances which enable one to distinguish true from false statements, the way in which each is sanctioned; the techniques and procedures are valorised for obtaining truth. The status of those who are charged with saying what counts as true. (*Discipline* 46)

So truth is not something essential or transcendental but each discourse works to produce it. In every society, there exists a regime of truth that validates certain forms of knowledge as true and certain forms of knowledge as not true. Mills observes: "discourses do not exist in a vacuum but are in constant conflict with other discourses and other social practices which

inform them over questions of truth and identity" (*Discourse* 19). Foucault himself states: "I want to try to discover how this choice of truth, inside which we are caught but which we ceaselessly renew, was made –but also how it was repeated, renewed and displaced" (*Discourse* 19). Thus project of Foucault aims to find the mechanism of producing certain discourses as dominant discourses which is supported by the institutional apparatus and how other discourses are simply relegated to the margins of the society.

For Foucault, discourse means either the general domain of all statements, as an individual group of statements, or a regulated practice that accounts for several statements, that is, utterances that seem to form a grouping, such as the discourse of femininity or the discourse of racism. The chequered history of the significations of the term is validated by Foucault himself, who rather chiseled off and contextualized its signification by investing it with the archaeology of knowledge and power relations. Foucault states:

> Instead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe I have added to its meanings; treating it sometimes as the general domain of all statements, sometimes as an individualisable group of statements, and sometimes as a regulated practice that accounts for several statements. (*Knowledge* 80)

Diane MacDonnell states: "dialogue is the primary condition of discourse; all speech and writing is social and discourse differ with the kinds of institutions and social practices in which they take shape and with the positions of those who speak and those whom they address. (*Theories* 1). Thus, in the conception of the term discourse, the social context is an essential factor that contributes to the way that social context continues its existence. Sara Mills states that "institutions and social context therefore play an important determining role in the development, maintenance, and circulation of discourses" (10). She also states that

"discourses are not simple groupings of utterances or statements, but consists of utterances which have meaning, force, and effects within a social context" (11).

Mohsin Hamid's works deal directly with modern world issues like the Muslim immigrants, and refugees in Western countries, black people among the white superior race, the air-conditioned and non-air-conditioned people, where in the discourses of Islamophobia, xenophobia, and racist ideologies propagated. This chapter deals with how the discourses of dominance affect the psyche of the marginalized and they propagate the discourses for their benefit and the other goes through the identity crisis. In this chapter the focus is laid on the formation of the discourse, the power relations established by the discourse, and the influence of the discourse on the identity of the characters. The concepts of discourse, power, knowledge, and identity crisis will be explored in the works of Mohsin Hamid.

Adhering to how discourses are made how these discourses play their role in the dynamics of power and how the ideology is propagated through the discursive practices. The powerful plays the main role in the discourse formation. Although it is not physically seen, discursive ideology is depicted through its influence, the way it manipulates the masses to act by that ideology, and the fear it inspires in the populace. In the works of Mohsin Hamid, it is analyzed how discourse affects the psyche of the characters. Do they benefit from the discourses or do they lose their identities? The discourses are always fruitful and beneficial to the dominant not to the subjects. The identity crisis will be explored in this chapter. In Foucault's framework, identity crisis is a by product of the interplay between power, knowledge, and discourse. Identity is not a fixed or innate concept but is continually shaped by the cultural, historical, and societal contexts in which individuals live. As individuals encounter different discourses and power dynamics, they may experience moments of uncertainty, conflict, and transformation about their identities. Identity crisis sheds light on how language, knowledge, and power influence the construction of personal and collective

identities. While Foucault did not explicitly use the term 'identity crisis', his ideas on discourse and power dynamics are relevant to understanding how individuals navigate their identities in response to dominant discourses. Foucault rejected the view of a person having an inner and fixed essence which is the person's identity. He identified the self as being defined by a continuing discourse in a shifting communication of oneself to others.

Discourse does not contain only one statement, but a group of statements, Foucault's basic premise is that they all belong to what he calls "the same discursive formation." That is, they all have some common traits. As Cousins and Hussain suggest, "they [all] refer to the same object, share the same style and support a strategy […] a common institutional or political drift or pattern" (*Foucault* 84-85). These shared traits create a kind of unity between the statements of a particular discourse.

Similarly, Gordon points out that Foucault refers to discourse as "an identifiable collections of utterances governed by rules of construction and evaluation which determine within some thematic area what may be said, by whom, in which context, and in what effect" (*Introduction* xvi). For Foucault, by setting these rules, discourse determines the parameters of what can be thought and understood. Therefore, we are not free to think the way we like because we always tend to conform to the dominant discourse. "We are not free to just say anything," (216) argues Foucault. To put it differently, when we want to talk about something, we find ourselves confronted with, if I may say, a repertoire of pre-existing statements and ideas that prevent us from talking about that thing in a kind of free and creative way. Since, to borrow from Foucault, "all manifest discourse is secretly based on an 'already-said'" (25), we must think within the limits set by what has already been said. Thus, discourse claims Foucault, "links individuals to certain types of utterance while consequently barring them from all others" (226). To put it more explicitly, what is said before about an object always influences how that object is viewed.

Building on what is mentioned so far, it can be said that discourse can, indeed, construct society's rhetorical codes. That is, it defines what people can say and what they cannot say in a given society. Similarly, in the novel *The Reluctant Fundamentalist,* Mohsin Hamid depicted the condition of Muslim Immigrants who became the victims of the discourse propagated by America which was followed by people all over the world. People believed the discourse of America as the Muslims being the terrorists and they cannot go against the said dominant discourse. Since the prevailing discourse in the United States, which is obvious in the media and popular press, depicts Muslims as terrorists, Americans, at least to a large extent, tend to form a unified view of Muslims as terrorists and violent people. Indeed, what Americans think of Muslims is constrained and shaped by the prevailing discourse. The same argument is echoed by Zachary Karabell, who makes the following suggestion:

> Ask American college students, in elite universities or elsewhere, what they think of when the word 'Muslim' is mentioned. The response is inevitably the same: gun toting, bearded, fanatic terrorist hell-bent on destroying the great enemy, the United States. (xxvi)

In the novel, there is the establishment of the discourse of Islamophobia which was propagated by the US. Islamophobia is the hatred towards Muslim people. Islamophobia is an ideological construct that is premised upon social control, where the conservative political elite employs fear as a tool to ensure compliance and submission Muslims are made submissive within an 'Us versus Them' schema in this web of power relations where they are excluded from access to the privileged resources and rights that the dominant in a group of political elites enjoy and is defined by. After 9/11 on September 2002, when the Twin Towers were dismantled by the tourist attack, the then US government i.e. the Bush government announced the 'war on terror'. Enmity towards Muslims living in the West and a

belligerent attitude towards Muslim countries became prevalent. This was the discourse propagated by the US against the Muslim community whether living in America as immigrants or the Muslims throughout the whole world. Many writings, videos, and pictures started surfacing against Muslims to reinforce the notion that they were responsible for the destruction of the world in general and the West in particular. This created significant challenges for Muslim countries. Islamophobia is an extravagant sort of enmity and hostility towards Muslims that sprouted from the negative stereotyping, bias, discrimination, marginalization, and exclusion of Muslims from social, political, and civil life. This not only causes harm to an individual but also wreaks havoc on society. As America is considered to be influential globally, as it has power and dominance over the nations, this discourse was taken to be the ultimate truth against Muslims. America is taken to be the dominant nation in the world and the knowledge it has about the nations is nowhere compared. So whatever the US propagates, that truth is considered to be the truth universally whether that is true or not in reality. As Foucault claimed whoever knows has power as well and vice versa. The knowledge about the narrative of Islamophobia narrative or discourse is taken to be truthful knowledge. Put differently, in a society like the United States, where such discourse dominates, it is inconceivable to think of Muslims as tolerant and peaceful people. To think of them in terms of peace and tolerance means to be outside the dominant discourse, and to be outside the dominant discourse means what you think is meaningless, thus, beyond reason and comprehension. Individuals all draw from a shared pool of knowledge when communicating. This knowledge pool is typically accepted by the wider society and becomes further legitimized the more people use, share, and distribute it. Over time, this pool of knowledge slowly changes as people add to it and adapt it, meaning the things society deem to be 'true' can, and do, change over time. Discourse recognizes that certain people, or groups of people, are in a position to influence the pool of knowledge far more easily than

others. It is typically people in positions of perceived power who can change and influence what we believe to be 'true'.

The novel *The Reluctant Fundamentalist*, foreshadows Changez's apprehensions after the 9/11 attacks on the American Twin Towers due to his ethnicity and faith. After 9/11, he invariably confronts exasperations and quandaries as he finds himself unable to seek respite in America because the people succumb to the rising discourses of xenophobia and Islamophobia. Against the American discourse and the representations of Muslims, Changez attempts to present his discourse and intersect the dominant narratives with his counter narratives or mini-narratives. The novel subverts the Euro-centric discourse and tends to emanate issues from the perspective of the protagonist. The novel is an account of an individual who encounters blatant threats and torture in his odyssey in the face of 9/11 by the implacable Americans. The novel makes conspicuous the psychological turmoil of the apolitical persona who responds to the 9/11 crisis from his subjective and personal standpoint. The novel reveals Changez's psychological evolution or his journey in a conflict ridden precarious post-9/11 world.

In the novel when Changez comes to know about the attack on the Twin Towers, he says that "someone had so visibly brought America to her knees" (Hamid, *Fundamentalist* 73). He was aware of the American discursive dominance and its treatment of other nations. Although he was the product of America still he was fully aware of the American power. After 9/11, there was a change in the atmosphere. America tried to proclaim that "we are America…the mightiest civilization the world has ever known" (79). The US was capable of doing anything it wanted to do. It announced the discourse of 'war on terror' because of which the people in the US started discriminating against the Muslim people "America was gripped by a growing and self-righteous rage in those weeks of September and October" (94). Mohsin Hamid was an immigrant, he has lived in many countries, he had noticed the change

he felt after 9/11 and he is writing about it in this novel. Changez and other Muslim Immigrants also went through the same hatred in the novel. His boss Jim and his colleague Wainwright asked him are you worried about what is happening in the world. In the beginning, he denied it but then he was really worried about the circumstances there, "But then, in the later part of October, something happened that upset my equanimity" (99). Changez heard that in Pakistan-Punjab, "Pakistani cabdrivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centers for questioning or worse" (94). American troops were dropping into Afghanistan and Changez was occupied with the thinking that Pakistan is the fellow Muslim country that caused him to tremble with fury and he was unable to sleep with this in his mind. The discourse of Islamophobia had so much spread among the people that once Changez was approached by a man who calls him a "Fucking Arab" (117). It can be said that discourse can, indeed, construct society's rhetorical codes. That is, it defines what people can say and what they cannot say in a given society. That is, it defines what people can say and what they cannot say in a given society. In the footsteps of Foucault, Sara Mills argues, "objects exist and events occur in the real world but we apprehend these events within discursive structures and we are not always aware of the way that discourse structures our understanding" (Mills, 56). This shows the hatred that was propagated in the society, the minds of non-Muslim people were full of enmity towards Muslims. He gets very much angry with it and he doesn't realize what he has done. "Affronts were everywhere; the rhetoric emerging from your country at that moment in history-not just from the government, but from the media and supposedly critical journalists as well-provided a ready and constant fuel for my anger" (167).

Similarly in the novel *Exit West,* the discourse of Xenophobia is prominent in it. Xenophobia is the phenomenon of the hatred towards Immigrants. Hamid has given the

account of the Refugees who travel to different countries in the west. The natives and their

xenophobic attitude towards the refugees is elaborated, the refugees, who have reached there

not by their choice but because of civil wars, and conflicts. People migrate to other unknown

countries in situations of emergency and fear and threat of torture. Through the magical door,

Hamid offers hope and empathy that refugees and migrants can cross borders. He described

the struggle of the people who were pressed and required to evacuate to a safer place, even

though they had to leave the city/country they loved, as Hamid wrote, "who had run from war

already, and did not know where next to run, and so were waiting, waiting, like so many

others" (Hamid, *Exit* 135).

Hamid describes excessive xenophobic actions by some rich countries as refugee

recipients, in this case, the UK depicted in his novel. Residents in the British capital, London,

do not accept the presence of foreigners in their country. "The fury of those nativists

advocating wholesale slaughter was what struck Nadia most, and it struck her because it

seemed so familiar, so much like the fury of the militants in her own city," (137). The media

and the Government ignite xenophobia, which leads to a violent conflict between refugees

and the natives. A well-known example is governmental and/or media discourse about

immigration and immigrants so that ordinary citizens blame the bad state of the economy,

such as unemployment, on immigrants and not on government policies (Van Dijk,

Manipulation, 361). Saeed and Nadia are caught and beaten up by the mob and are reduced to

mere biological bodies:

> Their street was under attack by a nativist mob (…). The mob looked to
>
> Nadia like a strange and violent tribe, intent on their destruction, some
>
> armed with iron bars or knives, and she and Saeed turned and ran, but could
>
> not escape. Nadia's eye was bruised and would soon swell shut and Saeed's
>
> lip was split and kept bleeding down his chin and on to his jacket (…) on

that evening of riots across their part of London only three lives were lost,

not many by the recent standards of where they had come from. (Hamid,

Exit 131)

The influx of refugees was very terrifying for the locals and the nationalists. The areas

occupied by refugees are referred to "as the worst black holes in the fabric of nation" in local

newspapers (126). Hamid alludes to how the mainstream media in Britain and other European

countries have discursively constructed refugees and asylum seekers. According to a report

by *International Policy Institute*, in the UK news media, "refugees, asylum seekers,

immigrants, and migrants are often referred to as dangerous criminals and 'Britain is

portrayed as under attack from migrants, particularly asylum seekers and refugees'" (Cooper

et al. 196).

Hamid put Saeed and Nadia in a more difficult position because he wanted to show

that many refugees are oppressed in real life, like in rich countries. He positions himself in

the refugee and immigrant community to portray refugees' struggles for asylum. He shows

that refugees also have human rights and do not deserve to be discriminated against. Through

the conversation between Nadia and Saeed, Hamid clearly describes where the nativists

attack them or show their hostility through demonstrations.

"I can understand it," she said. "Imagine if you lived here. And millions of people

from all over the world suddenly arrived." "Millions arrived in our country," Saeed

replied. "When there were wars nearby." "That was different. Our country was poor.

We didn't feel we had as much to lose." (Hamid, *Exit* 162)

In an interview for Rumpus (2017), Hamid clarifies this point by saying that we should move

away from some people being migrants and others not being migrants. However, we should

begin with the inevitability of migration and how it unites us. *Exit West* provides solutions to

the horrors of immigrant and refugee experiences in many countries worldwide, especially in

the host countries. We can see the concern of anti-immigrants and intolerant of refugees through all these incidents. This novel warns readers about xenophobia that triggers hatred for others. Besides, Hamid wrote the novel *Exit West* because he found himself haunted by images of refugees living in misery and pain.

> "We see growing anti-migrant sentiment in Europe, growing anti-Muslim sentiment in India, growing chauvinism in China, Turkey, and Myanmar. And in Pakistan, quite literally the "land of the pure", where I live, we see a murderous attachment to purity so pronounced that no human being is pure enough to be safe." (Hamid)

From the quote above, Hamid invites us to be more empathetic towards refugees. He wanted to show that refugees also have the right to live safely and do not deserve to be persecuted or discriminated against. Hamid gave a message that all humans have something in common even though they may come from different places. The Government, the native people, and the police have to be more tolerant towards refugees. The refugees should not be attacked with xenophobic hatred. The refugees do not leave their homeland because of their choice but they leave it by force and in a state of emergency.

Hamid exposes the xenophobic discourse of the Westerner towards refugees and at the same time reveals its devastating consequences. He warns how such practices would generate mutual violence and retribution. The violence against refugees is a systematic and deliberate process sponsored by the state to maintain the ethnic purity of the Westerners and to keep the refugees beyond borders. Thus, if governments want to restrict immigration, they will try to form or modify the attitudes of citizens (including other elites) about immigration (Van Dijk, *Manipulation* 368). Hamid reflects on how the state is actively complicit in the production of fear, violence and terror: "…nativist extremists were forming their own legions, with a wink and a nod from the authorities…" (132). Preparations of the London authorities to confront the refugees are astonishing. The unarmed refugees fleeing for their lives are not

received as humans in need of immediate assistance under ethical and legal responsibilities but are considered as invaders who need to be countered through war tactics.

The imagination of foreign invasion creates paranoia towards the outsiders and is countered by state terrorism and vigilantism. The authorities use systematic violence, discourses of othering, and hostility and exercise unprecedented power to terrorize refugees. Media reaction to the arrival of refugees further dehumanizes them and motivates natives to act on behalf of the law. The result of the media reaction to the arrival of the refugees announces the beginning of 'state of exception': "an unusual extension of power that enables the sovereign body to situate itself above law under the guise of public safety" (Popescu and Jahama 9). The state of exception validates the use of violence to strip the new arrivals of their humanity. The attack on Saeed and Nadia by the natives is a 'new locus of sovereignty', which has taken it upon itself to purify London from unwanted people. The natives form their legions and are encouraged tacitly by the State, they operate with impunity and become laws unto themselves. The mainstream media contributes to state terrorism by propagating threatening rumors. It galvanizes public opinion to such an extent that natives feel emboldened to use holocaust references. Hamid reflects on the bigotry of the West and puts a question mark on their consciousness and moral obligation towards their fellow human beings. He mirrors the recent crackdown on refugees by the Western countries along the borders and the confinement of refugees in concentrated refugee camps where they are not provided even basic human amenities. The authorities set up a tightening cordon and created borders between the natives and non-natives concentrating the non-natives in fixed places called London Halo, which is the modern-day refugee camp. These camps are made to keep the refugees away from the facilities that natives avail.

In a similar vein, in the novel *The Last White Man,* Hamid gives an account of the discourse of racism. It is studied and commented upon by a large number of critics from

different perspectives. The novel has the power to revisit the multiple things when we come across it. Once in an interview, Hamid said that "fiction has a strange power that enables it to destabilize the collective imaginings we inherit and reproduce" (Gates). This is a page-turner fiction and explores various things. Among various other things, central to this fiction is the idea of racism and the problems of colored people. It is a "fantastical exploration of race and privilege and it buzzes with an ironic allusion to the unsettling metamorphosis." (Charles)

There are multiple debates about the mental situation of the persons of black identity. Many of the authors around the globe have expressed their concerns through their actual and fictional writings. Looking back into history, we come to know that no such kind of thing, like racism, existed in the earlier times but this categorization of human beings is just a product of colonialism which turned the world into binaries and it is still there with us in the form of differences. In the contention of Foucault, Sara Mills argues, "objects exist and events occur in the real world but we apprehend these events within discursive structures and we are not always aware of the way that discourse structures our understanding" (Mills *Foucault* 56). Discourse frames the understanding of our surroundings. The white people are considered superior so our minds work in that sense as it is discursively present. This discursive knowledge of racism is human-made in that whites are privileged and blacks are inferior. People are judged and valued based on their skin color because this is the most apparent thing related to human beings. In a logical sense, this brutal process of colonization still "has economic, political, cultural, and psychological consequences for the people of the world today." (Thiong'o, *Decolonization* 2). White people are considered superior and cultured to all the other races and "the effect of a cultural bomb is" used "to annihilate a people's belief in their names, in their language, in their capacities and ultimately in themselves (3).

With its Kafkaesque opening the narrative begins when "One morning, Anders, a white man, woke up to find he had turned a deep and undeniable brown" (Hamid, *White Man* 1). He turns brown but not a monster in the brown color, in fact, a brown version of the white man which is more distressing than turning into a monster. Anders being white before knows the situation of black people in the white society. He is aware of their vulnerable condition. He knows the discourse of racism against dark people propagated by the whites. He is thinking about the inferiority that he is going to face after becoming dark in color. He thinks that he is dreaming and it is not possible to be brown. After some time he realizes that this transformation has taken place in reality. He looks at him by taking a picture on the mobile and is shocked to see his face color. When he looks at his replaced face it "filled him with anger, or rather, more than anger, an unexpected, murderous rage." (2). One can imagine the image of colored people living in and around white people. They are, undoubtedly, unacceptable for white people due to their physical appearance. Due to the dark color of these people they are destined with dark destinies and unfortunateness. These people are kept at the margins in terms of everything with the least opportunity to even think about coming out of this situation. The novel is loaded with such things through which we can understand the situation of these dark-skinned people. They are less apparent due to their skin color and physical features in society. So, Anders "wanted to kill the colored man who confronted him in his home." (1). In the presence of the colored man Anders feels disturbed although both men are the same. We can understand the meaning of the presence of the colored man around the white man as they are unrecognized and their existence is meaningless. If someone wishes to kill these colored people it's normal because they are different than the other people, these white people are the victims of self-claimed superiority.

There is a sense of superiority within the white man as when Anders sees himself in the mirror "he realized that he had been robbed" (2). He feels it because the "white man

consider themselves superior to black man" (Fanon, *Black Skin* 3). He is unable to accept his transformed situation and refers to it as a bad memory. He tries to eat something although he is not hungry but is unable to eat anything, even his favorite dishes. He tries to become "calmer, steadier, and told himself that it would be all right, although he was unconvinced." (Hamid, *White Man* 3). He feels and acts in this way because the colored people are less recognized in society and most often they are not accepted. This situation leads to "juxtaposition of white and black races which creates a massive psycho-existential complex" in the society and in the minds of millions of individuals (5).

Hamid has rightfully presented both the external and internal psychic conflicts of the colored man which is an ultimate reality of the contemporary world. The psychological facts are based on reality and reside within black men. It is right to say that racism and colorism are not merely constructed phenomena but are still one of the burning issues in contemporary society. It is still a prevalent form of oppression and justification for the evil deeds of the white man. This discourse of racism is invented by the self-claimed civilized white man and then associated with inferiority, fragmentation, conflicts, and devaluation. The black community is the victim of all of these things in addition to multiple others. The most venomous of all of these things is psychological disturbance. A man can fight the external forces because they are visible and limited but it is hard to overcome the internal clashes, conflicts, fragmented thoughts, self-doubting, and traumas. These are the consequences of this socially constructed phenomenon of racism. The novel is a mouthpiece of the black humans who suffer in every instant and Anders is representing these things accurately. Anders believes the dominant discourse that dark people are inferior and cannot be equal to white people. In terms of the relation of the black-white man, it never occurs with an individual of colour that he considers himself superior to the even white minority. Hoping to

eliminate any kind of discrimination or superiority of one race over the other, Hamid wants

the white and the non-white to look the same. He seems to be happy to disturb a white society.

In the novel, *How to Get Filthy Rich in Rising Asia*, Hamid gives an account of the

discourse of self-help books for becoming the filthy rich in rising Asia. As everybody who

has to rise from his vulnerable condition to become rich, he has to follow some steps to do so.

The narrator of the novel moves forward wherein he has to follow the rich and corrupt people,

then only can he become rich but at the end of the novel Hamid himself is not sure of this

self-help book as it did not achieve the goal as it mentioned at the beginning of the novel.

This is the only way the poor can become rich and everybody does the same but leads them to

nowhere. The purpose of the self-help book is to help the self while you read it. At the

beginning of the novel, Hamid writes, "You read a self-help book so someone who isn't

yourself can help you, that someone being the author. This is true of the whole self-help

genre…And it's true of personal improvement books too" (*Filthy Rich* 3). The path to

becoming rich is so filled with corruption, bribery, violence, and illegality, but still, you have

to do it to become rich as everybody does it as well. But while the unnamed narrator did

follow the same way, of course, he became rich but he was not satisfied and he left

everything. Also, he married, he had a son but still, he was not happy. He wanted his love

with the pretty girl with whom he had not met his whole life. One step to becoming rich is to

avoid love as represented in the chapter "Don't Fall in Love" but the narrator is already in

love, and he lacks it in his life. So, this discourse about becoming rich is not the right way to

lead a life. The person becomes rich but does not get peace in his life.

In the novel *Moth Smoke,* Mohsin Hamid highlights the influence of the discursive

knowledge about Western superiority and its effects on Eastern countries. The Western

culture is depicted as superior to the Eastern culture, with its comparison of the two cultures

in terms of materialistic possessions, economic progress, and technological advancements.

The Western culture is presented as glamorous, attractive, and desirable, while the Eastern culture is portrayed as backward, uncivilized, and unworthy. This discursive Western superiority leads people to become like them while doing so they become alienated. They reject and feel inferior about their own culture and livelihood. They fail to realize that this Western dominance is just the discourse and every nation has its existence and living. Daru is forced to choose between their culture and the Western culture. He is stuck in a dilemma of choosing between the two, as he is unable to accept his own culture. He wants to assimilate into the Western culture and be accepted into it, but this assimilation leads to a loss of identity and pride. He is also a victim of politics of identity. Ozi brings with him the American culture and lifestyle and is accepted and admired by the elite people of Pakistan. On the other hand, Daru, who is not able to emulate this lifestyle, is considered an outcast. In the novel, Mohsin Hamid highlights the complexities of discourse and politics of identity. The Western discursive dominance is everywhere and it influences the mentality of the people. They want to become like them. Hamid shows how the characters are forced to choose between their culture and the Western culture, and how ultimately, this leads to a loss of identity and pride. Through his novels, Mohsin Hamid raises the issue of the hegemonic discursive dominance of the West and politics of identity and questions the consequences of blindly following the Western culture. It in the sense leads to the inferiority of the Eastern culture and people. While the people should value their own society and be not influenced by the discourse of the Western dominant superiority.

Daru, a young Pakistani, is a victim of hegemonic discursive knowledge of the West. The narrative highlights how the elite class's obsession with American culture and the perception that success is contingent upon going to America perpetuates a system of social hierarchy and exclusion. Daru's academic excellence initially positions him as a promising individual within his community. However, his financial constraints prevent him from

fulfilling his aspirations of studying at an American university, which serves as a symbol of

social mobility and achievement in the dominant discourse. This financial barrier emphasizes

the unequal power dynamics that perpetuate the influence of the elite class and their ability to

pursue such ambitions. Feeling marginalized and excluded from the American dream that is

idolized within his society, Daru attempts to imitate the elite class. He adopts their

mannerisms, behaviors, and lifestyle in a bid to assimilate and align himself with their

privileged status. This imitation reflects his desire to break free from his own social position

and gain acceptance within the dominant discursive cultural framework. However, despite

his efforts, Daru fails to fully become like the elite due to his lack of financial means. This

inability to emulate the elite underscores the limitations and inherent inequality present

within the cultural hegemony perpetuated by the dominant class. It reveals the structural

barriers that prevent individuals from attaining the same social status and opportunities,

regardless of their personal merit or capabilities. Through this analysis, Moth Smoke exposes

the consequences of the discursive hegemony, where certain cultural norms and ideals are

elevated above others, resulting in the exclusion and marginalization of those who do not

possess the necessary resources or conform to the dominant cultural paradigm. Daru's story

serves as a critique of a society where success and worth are measured through the lens of

American cultural ideals, leading to the perpetuation of unequal power dynamics and the

restriction of opportunities for individuals like him.

In the book *Discontent and its Civilizations: Dispatches from Lahore, New York, and*

London, discourse about Islam in the essay "Islam is not a Monolith", Mohsin Hamid gives

the account of how the discourse about Islam has been constructed after 9/11, as being "a

monolithic thing, as if Islam referred to a self-contained and clearly defined world, a sort of

Microsoft Windows, obviously different from, and considerably incompatible with, the Apple

OS X-like operating system of 'the west'" (Hamid, *Discontents* 181). People take Islam as a strange and in a bad manner. They don't want to be associated with this religion. Again he says, "people posed queries relating to how 'we Europeans' see things, in contrast to how 'you Muslims' do" (181). The people take Islam and Muslims as different and separated from the other world. He says, Islam is not a race, yet Islamophobia partakes of racist characteristics" (182). Hamid again tries to justify his point that Islam should not be perceived the way it is after 9/11 attacks. He argues:

> There are more than a billion variations of lived belief among people who define themselves as Muslim-one for each human being, just as there are among those who describe themselves as Christian, or Buddhist, or Hindu. Islamophobia represents a refusal to acknowledge these variations, to acknowledge individual humanities, a desire to paint members of a perceived group with the same brush. In that sense, it is indeed like racism. (Hamid, *Discontents* 182)

The knowledge about Islam is not the true one as it is perceived through the discourse propagated by the world powers, "Islamophobia can be found proudly raising its head in militaristic American think-tanks, xenophobic European political parties, and even in atheistic discourse, where somehow 'Islam' can be characterized as 'more bad' than religion generally" (182). The knowledge perceived about Islam is propagated by the powerful agencies in the world and is taken as truthful knowledge about Islam. The people believe this discourse about Islam and treat it like that only and they don't think beyond it. Hamid describes an event in his early twenties. He had a dinner with a French woman wherein she said, "I'd never marry a Muslim man" (183). This is the effect the powerful discourses have on the minds of people.

If discourse, as Foucault thinks, constrains our perceptions and views, can't we say that our knowledge of the world is not necessarily true or objective? In response to such a

question, Foucault insists that our knowledge of the world does not necessarily reflect the world as it is, but as it is understood within the frames set by discourse. By implication, therefore, our understanding of the world is not a pure reflection of reality, but a mere creation of discourse. In Foucault's opinion, Sara Mills affirms, "discourse does not simply translate reality into language; rather discourse should be seen as a system which structures the way that we receive reality." (Mills *Foucault* 55) Therefore, far from being a mirror reflecting the real image of the world, discourse is, as Foucault contends, "a violence which we do to things, or in any case as a practice which we impose on them; and it is in this practice that the events of discourse find the principle of their regularity" (*Knowledge* 229). Accordingly, it can be said that universal truth and objectivity in Foucault's theory of discourse are just illusions. For our perceptions of material objects can never be objective or disinterested. They are always "filtered through discursive structures which assign particular meanings and effects to them." (Mills, *Foucault* 56) Therefore, it can be argued that discourses do not just describe objects, but construct them. They, Foucault insists, "systematically form the objects of which they speak […] discourses are not about objects, they don't identify objects, they constitute them and in doing so, they conceal their invention." (49)

So, by the contention given above discourse does not produce reality but it produces illusions which is not reality. Likewise, in the novel *The Reluctant Fundamentalist,* Changez is influenced by the discourse of Islamophobia which is not the reality as Muslims are not to be hated in the world. This is not the truth about the Muslims. Changez was a lover of America and he was very happy and was doing his job enthusiastically but after 9/11, because of the discourse, he felt vulnerable. He was being looked down upon by his colleagues and the people around "I was subjected to verbal abuse by complete strangers, and at Underwood Samson I seemed to become overnight a subject of whispers and stares" (Hamid,

Fundamentalist 130). His dreams shattered and he was no longer feeling the same being there in America as he was feeling before.

Also, in the novel *Exit West,* the refugees as being the threat to the native land has a discursive basis as the people become refugees in the case of emergency, they leave their homeland by force and want to survive. Hamid here tries to make people to be empathetic towards refugees as they also have right to live. Saeed, Nadia and other refugees have to deal with the threat and fear of the natives and the Government in the places where they reach as refugees. They have to face the discursive xenophobic hatred which should not be so as it is constructed by the dominant heads to hate the refugees. It is not the reality.

In the novel *The Last White Man*, the black man's psyche as being inferior to white people which is all the constructed knowledge by the whites in the society. Dark people are no less than white people, it's only the constructed framework or a discourse about the racist ideology where blacks and whites are not treated equally. The discursive inferior mentality is so ingrained in the minds of people that Anders is not ready to accept his black color as he is aware of the treatment of dark people by the whites. He had never tried to talk to the dark person in the gym when he was white but after changing into a dark person he started talking to him.

Anders' father and Oonas' mother were proud that they were among the dominant white people. They didn't easily accept this transformation. Their minds internalized by the discourse of white superiority that they take it as the only reality which is the discursive reality not the truth. When Anders' father came to know about his (Anders') change he says, "his father hung up the first time, and the second time asked him if he was high, if he thought this was a joke, and when Anders said no to both, he asked, with steel in his voice, a steel familiar to Anders, if his son was trying to call him a racist," (27). It was not easy for Anders' father to accept the reality of his son that he has become a dark person who, he thinks, is

inferior to the whites. Oonas' mother also looks down upon the idea that people are changing their colour. She thinks that dark people are being killed when she sees the violence. If discourse, as Foucault thinks, constrains our perceptions and views, can't we say that our knowledge of the world is not necessarily true or objective? In response to such a question, Foucault insists that our knowledge of the world does not necessarily reflect the world as it is, but as it is understood within the frames set by discourse. Being black is not easier to survive and bear in a society which is based on false assumptions and stereotypical mindsets. This is the reason Anders feels shame being black and when he calls his girlfriend Oona after days of his transformation "she heard the panic and anguish in Anders's voice." (4). After talking to him, Oona goes to meet Anders and she surprises herself to see him in his new appearance.

She is surprised due to his unfamiliar tone on the phone and "surprised herself even more by actually going" (5). It shows it is not easier to accept black people as a partner or friend. It is very hard to continue with such kind of person. This is the reason Oona returns instantly to her home without talking to Anders. She is reluctant to accept Anders in this transformed version. After some days when she meets Anders again she is reluctant to touch him but when she touches she "discovered a jarring and discomforting satisfaction" which stops her from doing so (7). When she goes home, she does not pronounce a single word to Anders and moves away from there as quickly as she can. After that, she receives plenty of messages from Anders but she does not respond to the messages. This shows the real attitude of white people in society when it comes to treating and engaging people of dark skin. This is the effect of the dominant discourse on the minds of the people. By implication, therefore, our understanding of the world is not a pure reflection of reality, but a mere effect of discourse.

In the case of the novel, the minds of Anders, his father, Oona, and Oonas' mother are so preoccupied with the racist ideology, that they are unable to accept that darker people are

in any way equal to white people. They are not ready to accept this change and they go through an identity crisis. Mother of Oonas' claims:

> It was not that we were better than them, although we were better than them, how could you deny it, but that we needed our own places, where we could take care of our own, because our people were in trouble, so many of us in trouble, and the dark people could have their own places, and there they could do their own dark things, or whatever, and now there was no time to wait, now they were converting us, and lowering us, and that was a sign, a sign that if we did not act in this moment there would be no more moments left and we would be gone. (Hamid, *White Man* 88)

Oona transformed, and she anticipated it, although it took longer than expected, "and so she lay in her bed taking it all in with her heart beating fast but without panic, looking at her arm, touching her skin, feeling her stomach and her legs, and then using her body to stand, and her body worked as it had before, there was no sense of her balance being off, or of proportions being any different," (121). Oona was aware of the shift and that it was on the horizon, yet she did experience a surge of sorrow at losing something.

Mohsin Hamid's novel, *How to Get Filthy Rich in Rising Asia*, consists of twelve chapters in the disguise of a self-help book. He writes the discourse of the novel as a guide for its readers to improve their financial status from poverty to wealth, through a step-by-step process. Hamid asserts its aim in the first chapter, "Move to the City", "This book is a selfhelp book. Its objective, as it says on the cover, is to show you how to get filthy rich in rising Asia" (4). To become rich, it is necessary to move to a city to get more opportunities, and as a result the protagonist shifts there with his family. In the second chapter, "Get an Education", Hamid writes, "Textbooks, those whores, are particularly explicit in acknowledging" (Hamid, *Filthy Rich* 20), that they offer self-help to the readers. Here, ambiguity is found that at one time the book is providing guidance and at the other moment

book is called a whore. There are more and more degree holders with no satisfactory jobs as depicted by the protagonist in the novel. He is a brilliant student but punished by his teacher for answering correctly.

In the novel *Moth Smoke,* Western superiority is just an illusionary reality as they have extended their influence on other nations and have internalized the minds of people with their superiority. They try to captivate the minds and colonize them by portraying themselves as the masters but it should not be like that. Every nation exists on its terms and conditions and people there should be aware not to fall prey to the discursive dominant ideology of the Western countries. People need to decolonize their minds, as Daru in the novel. He has to live freely of the discursive dominant hegemony of the elites as well as of the Western influence on him.

The third chapter, "Don't Fall in Love", again is an uncertain title in this novel, which forbids the readers from falling in love but within itself contains a love story. Hamid asserts that it is worrisome for a person to love someone when he is trying to become rich but at the same time presents his protagonist as a lover of the pretty girl whom he loves till the end of his life. The 10th chapter, "Dance with Debt", is a further illustration of uncertainty in the novel. Dance is an activity that is carried out in a moment of happiness and joy but the incidents depicted in this chapter are contradictory to the title, such as, "Your parents have died, your surviving sister and brother survive no longer, your wife has left you and married a man…your son has chosen not to return after studying in North America" (Hamid, *Filthy Rich* 179). Furthermore, "your second heart attack takes place in ICU… and his company is consequently bankrupt" (185), so he is not a happy person who is enjoying a prosperous life but the word dance is self-contradictory about its description.

In the 11th chapter, "Focus on the Fundamentals", there appears the most uncertain notion about this self-help book is that it cannot provide any guidance. Hamid asserts, "I

should consider at this stage confessing to certain pretenses…this book is going to maintain a little longer its innocence or at least the non-justiciability of its guilt" (201). From the first chapter to the 9th one, this novel possesses the form of a self-help book but suddenly it asserts that it is unable to provide any further guidance to its readers. Hamid apologizes in the last chapter, "Have an Exit Strategy", for not making this novel a real self-help book, "This book, I must now concede, may not have been the very best of guides to getting filthy rich in rising Asia" (219). Thus the tool of discourse, when applied to the uncertain description of the self-help book, it is revealed that it sets out to show that the conflicting ideas within the text and the given titles of these chapters serve to disintegrate the seeming certainty of the structure of the text and its meaning into an indefinite array of incompatible and undecided possibilities.

The discourse given in the novel *How to Get Filthy Rich in Rising Asia*, about selfhelp to become rich is not the truth as it leads to the disintegrated self as Hamid has himself contended at the end of the novel. This is a discursive knowledge of becoming rich. Instead, while helping the self, the protagonist becomes bankrupt and is not happy with his life. He goes through two heart attacks and leaves his wealth to pay his debts and live in a rented room in a hotel. He leaves his ambition of becoming rich in a filthy way which has so many obstacles in it.

In the essay "Islam is Not a Monolith" from the book *Discontent and its Civilizations: Dispatches from Lahore, New York, and London*, Hamid tries to justify Islam as being the same religion as any other religion in the world and makes it clear that it's not the true knowledge about Islam as it is perceived by the people as being a bad religion. Hamid tries to oppose this propagated discursive knowledge and false things spread in society about Islam and Muslims. Hamid writes, "Lived religion is a very different thing from strict textual analysis. Very few people of any faith live their lives as literalist interpretations of scripture.

Many people have little or no knowledge of scripture at all. Many others who have more knowledge choose to interpret what they know in convenient ways, or that fit their moral sense of what is good. Still, others view their religion as a kind of self-accepted ethnicity, but live utterly divorced from any sense of faith" (*Discontents* 184). In the above passage, Hamid tries to form a point that people do not work or behave as told by the religion, they form their own understanding of it and live life according to that. So, how people live a life is not particularly based on religion but on how they want to live it. Thus, blame should not be put on religion. It is same with all the religions as well. Only Muslims are pointed out and propaganda is made against Muslims which is not the reality.

Foucault links the construction of discourse to the exercise of power in 'The Order of Discourse' and points out the inseparable relation between them. Accordingly, a discourse which can be heard and spoken is the production and operation of power. Power/Knowledge functions through discourse. Relations of power "cannot themselves be established, consolidated nor implemented without the production, accumulation, circulation and functioning of discourse which operates through and on the basis of this association" (Foucault, *Power/Knowledge* 93). Discourse is that specific and organized statement that has some influence, force, and authority. But discourse is not uniform everywhere as it changes from person to person on and from place to place because nothing is permanent in discourse and everything is in a state of flux and evolution. Foucault asserts in *The Archaeology of Knowledge* that discourses are not simply a grouping of utterances, grouped around a theme or an issue but that discourses are highly regulated grouping of utterances or statements with internal rules. Foucault proclaims:

> Discourses are at once and for all subservient to power... discourse can be
>
> both an instrument and an effect of power, but also a hindrance, a stumbling
>
> block, a point of resistance and a starting point for an opposing strategy.

Discourse transmits and produces power; it reinforces it. (Foucault, *The*

History of Sexuality 101)

What Foucault sets out in broad terms is the task of discourse analysis, for it must

'account for the fact that [the discourse in question] is spoken about', and analyze the effects

of power that are produced by what is said. Moreover, discourse analysis must seek to unfix

and destabilize the accepted meanings, and to reveal how dominant discourses exclude,

marginalize, and oppress realities that constitute, at least, equally valid claims to the question

of how power could and should be exercised. Discourse can be a site of both power and

resistance, with the scope to 'evade, subvert or contest strategies of power' (Gaventa, *Power*

After Lukes 3).

It has often been noted that Foucault's early ideas about power were essentially

'negative' in terms of repression, prohibition, and domination. This notion, notwithstanding,

had a remarkable benefit for discourse analysis. It encouraged researchers to understand how

the power holders use discourses to consolidate, reproduce, and even enact their power. The

ruler can always censor and exclude the expression of the subalterns. However, Foucault's

originality lies in his focus on the power mechanisms that operate when many discourses are

competing with each other, and the oppressive power eventually prevails.

Power/Knowledge functions through discourse. Relations of power "cannot

themselves be established, consolidated nor implemented without the production,

accumulation, circulation, and functioning of discourse which operates through and based on

this association" (Foucault, *Power/Knowledge* 93). Discourse is that specific and organized

statement that has some influence, force, and authority. But discourse is not uniform

everywhere as it changes from person to person and from place to place because nothing is

permanent in discourse and everything is in a state of flux and evolution.

In *The Reluctant Fundamentalist*, America established power through the discourse of Islamophobia all over the world because of which Muslims were discriminated against and went through an identity crisis. They established the fact that Muslims should be hated throughout the world especially the Muslims living as Immigrants in other countries were prejudiced to the extreme level. It was a societal pressure on them. They were oppressed and marginalized as is analyzed in the novel through the character of Changez. American people treat him as an outsider because of the discursive propaganda against Muslims after 9/11.

In the novel *The Last White Man*, Anders after becoming black, cannot accept this dark colour. He under the influence of racist discourse against blacks by the whites is unable to accept and live with his black color. His mind is internalized by the power and dominance of the discursive ideology of white superiority over blacks. Saeed and Nadia in *Exit West* become victims of the powerful discourse that refugees are to be hated as they will occupy the native land and surpass the native people which is not the truth as one becomes a refugee in the circumstances of emergency. No one wants to leave their native land and live a miserable life in the other land. The State, Government, police, and the natives oppress the refugees and put power over them, they try to control and make them alienated bodies. In the novel *Moth Smoke,* Daru is under the power of discursive Western dominance which is ingrained in him that he has to live a Westernized life as they are considered superior. The Western civilization colonized the minds of the Eastern countries through their discourse and affected their mindset. In the novel, *How to Get Filthy Rich,* the protagonist is under the powerful influence of the elite and bourgeoisie class so that he can ladder up his struggle to become rich in the corrupted society. He follows the discourse that every person follows to become rich. He is entrapped in the elite class's discursive dominance. In the book of essays titled *Discontent and its Civilization,* Hamid portrays the image of the Muslims who are troubled by their internal problems and also the problems outside which is spread by the West

as being the Fundamentals who believe in violence only, which is not the truth. This knowledge about Muslims is the discursive knowledge propagated by the powerful sects of the world. The similar experiences of the author and the character blur the line between fact and fiction. About the distrust and suspicion of the Muslims residing in the United States Hamid underlines, "All Muslims are suspect to a certain extent. We're all fundamentalists until we prove otherwise, until we order that beer, or our girlfriend shows up in a miniskirt" (Reese).

In his illustrious article "Introduction: Who Needs Identity" Stuart Hall promulgates that individuals do not have a stable or a coherent but they are, "increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to . . . the process of change and transformation" (4). Hall further states:

> The endlessly performative self has been advanced in celebratory variants of
> postmodernism. Within the anti-essentialist critique of ethnic, racial and national
> conceptions of cultural identity and the 'politics of location' some adventurous
> theoretical conceptions have been sketched in their most grounded forms. (Hall,
> *Identity* 1)

There is no underlying metaphysical self but, rather, identity is comprised of a collection of qualities, acts, and gestures that our culture understands as essential to it. This line of thinking led Foucault to analyze the phenomenon of power and to conceptualize power in new terms. For Foucault, power is not reducible to forms of domination, nor is it essentially repressive. Rather, power is productive: it produces individuals, forms of subjectivity, different kinds of identities, and modes of behavior, acts, desires, and beliefs. Power identifies the individual, and attaches it to its identity which it must recognize and which it must also believe to be the reflection of its true self. Foucault writes:

...Power applies itself to immediate everyday life which categorizes the individual,

marks him by his own individuality, attaches him to his own identity, imposes a law

of truth on him which he must recognize and which others have to recognize in him.

It is a form of power, which makes individuals subjects. ("Subject and Power" 212)

Power gives shape to our identity, our behaviour, acts and desires. A subject is, in Foucault's

thought, active and intentional, but its needs and desires are constructed through the networks

of power. We can thus infer that the notion of identity is central to Foucault's thought in two

senses. On the one hand, Foucault wants to dismantle the notion of identity as understood

metaphysically. We have to give up the search for a true self because nothing about us is

essential, determinate, or natural. There is no substantive core behind an identity.

On the other hand, Foucault wants to give identity a new meaning. Identity is not a

metaphysical notion, but (importantly) a political one. It is a valuable instrument of power

necessary for those strategies through which human beings are made subjects. In Foucault's

thought, subjectivity is constructed through historically and culturally changing practices

(which we may call discourses). Identities are thus dynamic and contingent, they are

constituted through historically inherited modes of behavior, through norms, rules, beliefs,

and styles specific to our culture. Through his historical studies, Foucault demonstrates how

the practices and beliefs that we consider necessary have varied throughout history and are

thus actually contingent. This method begins with his belief that identity is not fixed but

rather a discourse mediated by our interactions with others. When individuals are affected by

the discursive powers they go through an identity crisis. When an individual finds himself in

a privileged position in psychological terms, to persuade his requirements and can play

reliable roles in society his identity is thought to have been established. Identity crisis results

from the negation of these factors. Identity as such is an unremarkable term. It includes

thoughts and feelings, psychic presence, place of habitat, and even longings, dreams, and

desires of one person. It takes a series of random and various experiences to outline an individual identity. The pursuit of identity refers to the spiritual odyssey of the contemporary man who has lost his societal and spiritual moorings and who is apprehensive about seeking his ancestry. When this sense of rootedness, this sense of belonging, gets disrupted for one reason or the one suffers from an identity crisis.

In the novel *The Reluctant Fundamentalist*, it is expressed that after 9/11, the propaganda against Muslim immigrants in America started, American troops were dropping in Afghanistan and Changez was in fear that Pakistan would also be invaded in the same way as it is its neighboring Muslim country. It caused him to "tremble with fury" (Hamid, *Fundamentalist* 100). Changez had trouble with sleeping that night, "I had to sit down to calm myself" (100). These instances lead to Changez's alienation and estrangement from America. The seed for an identity crisis starts growing. He did take it for granted initially as he believed it would not disturb his personal life "But I remained aware of the embers glowing within me, and that day I found it difficult to concentrate on the pursuit- at which I was normally so capable- of fundamentals" (100). Changez indulged himself in the work as he wanted to ignore his surroundings and do his work, "I immersed myself in my project at the cable company, hoping, in this way, to leave behind the many worries that preyed upon me when I was free to ruminate" (116).

Jim, his boss in Underwood Samson, notices Changez's behavior, he says him "you haven't been yourself lately…You're preoccupied. Something's eating at you. If I had to guess, I'd say it's your Pakistani side. You're worried about what's going on in the world" (120). Jim tells him "I know what it's like to be an outsider" as he doesn't belong there. The hatred towards Muslim Immigrants grew in the US as Changez notices that "I had heard tales of the discrimination Muslims were beginning to experience in the business world-stories of rescinded job offers and groundless dismissals-and I did not wish to have my position at

Underwood Samson compromised" (120). Changez was aware of the hatred and disregard of the Muslims in America but he was not ready to accept it. The discriminatory attitude is highlighted in Erica's father's attitude towards him, frequent allusions to political instability in Pakistan, fundamentalism, and obsession with religion. After he arrives in the Philippines also, he is respected by Filipinos only when he hides his 'Pakistaninesss' under the cloak of American culture (82). His beard makes him more suspicious as if he has some link with Al Qaeda, again making his identity doubtful in the eyes of American society. He felt himself pushed from center to periphery as a terrorist in a situation when "…FBI was raiding mosques, shops and even people's houses…" (107).

After Changez visits Pakistan, he realizes that his notions about his birth country are different. For the time being, he was influenced by the discursive view of America about Pakistan. It represented the strange image that they had constructed about Pakistan. The image of Pakistan as being as terrorists, religious Fundamentals. This is the image created by the discourse which is considered as the reality but which is not so. He looks towards it through the gaze of an American which he doesn't like. Foucault insists that our knowledge of the world does not necessarily reflect the world as it is, but as it is understood within the frames set by discourse. There he realizes he is from a different nation and America is a different nation. When he visited Pakistan, he looked at it through the gaze of America as to how America portrayed the image of Pakistan to its people and Changez was also part of that discourse, "If one comes here from America; a different way of observing is required. I recall the Americanness of my gaze when I returned to Lahore" (124). He noticed that he had changed and was looking at it through the foreigner's eyes. He noticed that "I was a man lacking in substance and hence easily influenced by even a short sojourn in the company of others" (125). He lifted the veil and looked at it with his own eyes. His mindset changes, and he keeps his beard, "It was, perhaps, a form of protest on my part, a symbol of my identity…

I was deeply angry" (130). It is just the physical appearance and how it constructs the image of a person, "I was subjected to verbal abuse by strangers, and at Underwood Samson, I seemed to become overnight a subject of whispers and stares" (130). He notices the power of the discourse of America in world affairs "I wondered how it was that America was able to wreak such havoc in the world" (131). There comes a change in his behavior. He messaged Erica writing to her "the turmoil through which I was passing" (132). Even his colleagues noticed a change in him, he was going through a troublesome situation. Now Changez was not comfortable with the luxuries of the first class when he travelled to Chile for work. He regretted coming there because he was not concentrating towards his work, I found myself unable to concentrate on our work" (143). Saeed-ur-Rahman's article 'Success of Understatement', published in *The News* on April 29, 2007, declares the text to be free of any religious motif or intention.

Changez does not withdraw from his Western life because he has found religion as a zone of ultimate comfort but because he is not happy serving a civilization that does not respect his culture of origin and because the USA is a shallow country. So his return to Pakistan is a decision concerned with the sense of identity instead of religious fundamentalism. He lacks any sense of belonging with American society, "my blinders were coming off, and I was dazzled and rendered immobile by the sudden broadening of my arc of vision" (145). At last, he became aware of his position in America. The feeling of alienation is so strong as to push him back to Pakistan. Americans looked at him as an outcast and a lackey of attackers.

In the novel there is the mention of India proposing an attack on Pakistan and Changez expected that America would help Pakistan in its miserable times but instead America was helping India for the same, despite Pakistan allied with it for the support in the

Afghanistan war. Changez was troubled with these thoughts "these thoughts preoccupied me" (143). He was going through the turmoil inside about which no one was aware. He was going through an identity crisis, "You appear somewhat lost" (146); he was becoming aware and realizing his position and value in America "I lacked a stable core. I was not certain where I belonged- in New York, in Lahore, in both, in neither" (148). He had himself thought to be American but because of its atrocities towards Muslim Immigrants, he left Underwood Samson without considering what he would do next. The hearts of his colleagues were full of the discourse of Islamophobia even though they didn't come to say goodbye to him except Wainwright. His colleagues might have thought that Changez was plotting to kill them because of Islamophobia or the hatred towards Muslims after 9/11 "I felt as though a world had ended-which, indeed, it had" (160). Muddasar Nazar in his article "Identity Crisis in Pakistan" talks about post 9 -11 situation. The post-colonial state of Pakistan is faced with identity-related challenges and is struggling to define its identity, particularly from the onset of the 9/11 attacks on the United States.

Apart from the physical displacement of refugees, *Exit West* shows the process of change that migrants undergo during and after the displacements. Migration, in itself, transforms an individual into a different person but the xenophobic attitude towards the refugees leaves them mentally disturbed and they never feel themselves at home. The discourse of xenophobia is very harmful to refugees and should not be propagated among people against refugees by the powerful and governing bodies of western countries. The Government, natives, and police should adopt peaceful reconciliations with refugees. When people migrate, displacement does not occur only physically but also psychologically resulting in change. With each step that Hamid's refugees take, there is a clear shift in the dynamics of their relationship. Passing through different locations, there is a subtler shift in their identities resulting from the change in the surrounding circumstances and their

responses to them. The physical migration cycle may be similar for both Saeed and Nadia, but psychological responses to the migration are different. Saeed and Nadia's migration begins when they are forced to leave their unidentified city. While their initial flight is motivated by a desire to find safety, Saeed and Nadia eventually have trouble locating their respective home spaces. As they become unanchored from their native place, their identities alter—and diverge resulting in a change in their relationship with each other and with their native city. Through Saeed and Nadia, who leave their country for Mykonos, London, and San Francisco, Hamid asserts how migration results from and causes change. However, Hamid does not represent the change only due to physical displacement, he asserts that everyone will eventually encounter changes in their surroundings, whether or not one travels physically because "we are all migrants through time" (Hamid, *Exit* 209). He views migration as a state of being in the world rather than a period between departure and arrival. This is not to imply that everyone migrates through time in the same manner. Rather, it is to state that everyone will experience changes in their surroundings and identity because of their migration through time and the xenophobic attitudes towards these migrants, "Saeed wanted to feel for Nadia what he had always felt for Nadia, and the potential loss of this feeling left him unmoored, adrift in a world where one could go anywhere but still find nothing" (188).

Hamid investigates how Saeed and Nadia's identities shift in response to their surroundings. He focuses on the individual responses of the migrants to the displacement. As the couple travels from their native country to Mykonos, London, and eventually San Francisco, their responses to each migration are markedly different. Perfect states that: "*Exit West* seeks to shift focus away from the notion of a single, identifiable geopolitical crisis and insists, instead, on acknowledging the countless individual human crises experienced by displaced people in the contemporary moment" (194). This is portrayed by two different

characters whose responses are individual and different as they go from city to city. They crave for their stability and gradually depend less on one another.

In London, Saeed and Nadia find a freedom that does not need continuous companionship and validation from one another. Their perspectives of one another continue to shift in their new setting, impacted by their physical surroundings as well as other migrants they meet. The changes are evident when Saeed is abruptly reminded that Nadia is not religious. They begin to disagree on little matters like the duration of Nadia's shower: "It's been forever," he said. "This isn't our house," (125). She responds, "Don't tell me what I can do," (126). These conflicts do not only mirror the change in their ties but also their home space. Saeed does not consider the community house to be his home, "Saeed was more melancholic than he had been before, understandably, and also more quiet and devout" (193), and he is offended when Nadia uses it as such. Nadia, on the other hand, is irritated when Saeed orders her around. It reminds her of the limitations imposed on her in their native city. She would rather make her own decisions.

Saeed and Nadia finally separate when they arrive in San Francisco. They individually create a sense of home in different ways. Pequena speculates that a recreation of home might aid migrants: "the notion of nostalgia can actually enable or empower…it likewise results for the migrant to acquire a new sense of home which is not reliant on a place but more of a feeling or as an affective construct" (50). When Saeed and Nadia split up, it is because they have grown apart from the versions of themselves they were when they first met. Although Saeed and Nadia are aware of their incompatibility, they continue to remain together even as they develop feelings for others. They finally separate only after they have found new partners. This is because they have "…a sense that what they might break was special and likely irreplaceable. But while fear was part of what kept them together for those first few months in Marin, more powerful than fear was the desire that each see the other find

firmer footing before they let go" (204). The anxiety of being apart stems from the fact that

they remind each other of home. They experienced migration differently, but they did it

together, and they are one another's final tangible tie to their city. The following passage

beautifully depicts Saeed and Nadia's relationship:

> In the city of their birth they had smoked joints together with pleasure, but a year
>
> had passed since then, and he had changed since then, and perhaps she had changed
>
> too, and the distance that had opened between them was such that things once taken
>
> for granted could be taken for granted no longer. (Hamid, *Exit* 193)

The Last White Man, is a new intervention in the arena of literature by Mohsin Hamid. It

deals with the issues of the identity of modern man, specifically, the black man. The very

issue of identity is explored in this novel through the character of Andres and, later on,

through the character of Oona and her mother. Andres experiences a horrible

transformation just like the protagonist of Kakfa's *The Metamorphosis* (1915) as "Gregor

Samsa woke one morning from uneasy dreams, he found himself transformed into some

kind of monstrous vermin." (Crick, *Metamorphosis* 29). Andres finds himself in the same

situation not as a horrible vermin but as a black version of a white man, which is a more

dangerous, painful, and disgusting transformation in contrast to Gregor Samsa. This is

because the black color is associated with sophistication in terms of style and fashion but

when it comes to a man having black color then it becomes hard to accept him, even their

existence is denied. He has less worth than a shadow that chases the real one and vanishes

in the darkness, even in the existence of light. These complicated instances lead to the

quest for an individual identity which is one of the complicated issues in contemporary

society for the people associated with and recognized as black entities. Every person,

other than whites, is living in allusion, in search of his identity, in search of self, and

desires to be recognized as a white. It is because whiteness is discursively presented as

the dominant race and standardized with superiority, intellect, sophistication, civilization, mannerisms, and the center of attention everywhere. It is in the Foucauldian sense a discourse, a constructed knowledge about whites as superiors and blacks as inferior. This is what people believed to be the truth in the societies and all this knowledge about the blacks is propagated by the whites to have the racial authority over dark people. When it comes to black population, it becomes more complicated. Dark colour is associated with evilness, inferiority, rudeness, brutality, and unsophisticated behaviour. Every man, having black identity, always finds him standing in the labyrinth of illusions where he is unable to move and act because he does not know where to move and what to do. He always finds himself trapped. This is not just because of the social standards but the psychology of these people is also deeply influenced due to these discursive practices based on differences and interests of the white community. *The Last White Man* is abundant with multiple interventions on the part of the mind of the characters as they feel alienated from society and self as well.

As the novel progresses we come to understand that the psychology of the coloured man is deeper and darker than the white man just like his color and same in this way more disturbed and complex. They remain in doubt about their existence and just the same way Anders referred himself to as a "sea creature that should not exist" (Hamid, *White Man* 3). Fanon's clinical approach to the psychology of the black man reveals that "for the black man there is only one destiny. And it is white." (Fanon 4). The black man wants to exist as a white and if it is not possible then life is not worth living, especially, when someone is living in or around the white people. The same is the case of Andres and it is merely not a fictional phenomenon but multiple things are associated with white identity. These are the people invited in parties, ceremonies, celebrations, and public gatherings where the majority of the black people serve these white people at such kinds of occasions.

Whenever coloured Anders meets white Oona's eye he always feels "an unfamiliar weight burdening" him. (Fanon 83). Whenever Anders goes outside he keeps his hands in his pockets and tries to be hidden. He slips his hands out of his pockets while opening a door or sliding across a payment. He has become just like "a fish darting up to the surface and down again, aware of the hazards of being seen." (10). Every time he goes outside of his home he is filled with fear and disgust. Whenever some dark man looks at him and their eyes meet Anders always quickly looks away because he never feels comfortable in this way. In the contention of Foucault, Sara Mills argues, "objects exist and events occur in the real world but we apprehend these events within discursive structures and we are not always aware of the way that discourse structures our understanding" (*Discourse* 56). Discourse does construct our understanding and our knowledge about the world is produced through discursive practices and it is through white superiority in the case of racism. Anders becomes very sensitive after his sudden transformation as a black man. He becomes aware of his surroundings due to fear of stabbing, grabbing, knifed, or shooting although no such kind of thing happened to him. He was "not sure where his sense of threat was coming from, but it was there." (10). Fanon terms this kind of situation as 'supposed inferiority' as Anders' body "surrounded by an atmosphere of certain uncertainty." (Fanon, *Black Skin* 83). It happens because Anders is attached to his past as a white man and his psychology is shaped from this point of view where a black man is equivalent to sin and stands for the bad side of the character while white to virtuousness and purity. This is a mindset developed by the discourse and because of this Anders feels an identity crisis. White superiority is so ingrained and internalized in the minds of people that they want only to be white and not dark. As such there is no existence of dark people in the society.

The discourse about the dark people as being inferior was so much internalized in the minds of the people that after seeing Anders change to a dark person, Anders' boss says "I

would have killed myself" (Hamid, *White Man* 35). He would kill himself if he were changed. This was what the mental setup of people was like; the people were so indifferent to the dark people. "Anders told himself the stares were natural," (38), he was seen differently afterward, and he was not treated well by the white people. He stopped talking much and worked silently as a gym instructor. Discourse is that specific and organized statement that has some influence, force, and authority. When there were reports that more men were changing Anders became confident that he was not the only one who had to suffer an identity crisis, inferiority complex, and the gaze of the white people. One of the white guys who had undergone metamorphosis had committed suicide rather than becoming a person of color. Anders left his home and went to live with his father in his house for his safety because militants were searching for the dark men and were killed. The dark people were found dead on the roads and were killed by the whites. There were riots and violence all around but after the majority of people changed the riots subsided a bit.

The situation changes and almost everyone goes through a process of transformation as a colored due to an unidentified and unknown phenomenon. This situation becomes unbearable for the white people and most of the people commit suicide. Anders's boss says to Anders that "he would killed himself and the following week a man in town did just that." (21). It is due to this inferiority complex that people start committing suicide because it is unbearable for them to live a life as a colored man. It is better to embrace death than even thinking about being a black in society because a white man in the society "never felt inferior in any respect." (68). It is the reason people react strangely after this transformation and it leads to destructive consequences for both black and white people. It would be more appropriate to say that people of white color and people of all colors other than white because colored people are equated with ugliness, sin, darkness, and immortality.

As in other novels analyzed above, identity crisis is an important part of Mohsin Hamid's works, including *Moth Smoke*. The character of Daru embodies the struggle of individuals torn between their cultural heritage and the desire for acceptance by a discursive dominant Western culture which is considered as the superior one. Daru's aspiration to be accepted by the West and his attempts to adapt their lifestyle illustrate his longing for social integration and recognition. In *Moth Smoke*, Daru's quest for acceptance leads him to adopt Western mannerisms and behaviors, attempting to bridge the cultural gap between himself and the Western community, which he thinks is the only reality for him. However, despite his efforts, he faces rejection, which becomes a pivotal moment triggering his identity crisis. This rejection represents a betrayal of his hopes for assimilation and recognition within the Western culture. The identity crisis experienced by Daru stems from the clash between his own culture and the culture he aspires to be a part of. His struggle reflects the complexities of cultural assimilation and the tension between individual agency and societal expectations. Daru's experience echoes the broader challenges faced by individuals navigating between different cultures, grappling with questions of belonging and self-acceptance. Moreover, Daru's identity crisis in *Moth Smoke* also points to the power dynamics at play in the context of colonialism and postcolonial societies. The desire to be accepted by the Western culture, a product of colonial history, demonstrates the lingering influence of colonial legacies and the impact they have on individuals' sense of self-worth and validation. It is the effect of Western superiority which is ingrained in the minds of Eastern people that they have no existence of their own. All knowledge is discursively produced which is not the truth. Overall, Daru's character in *Moth Smoke* serves as an embodiment of the identity crisis faced by individuals caught between conflicting cultural influences. Hamid explores the emotional turmoil and sense of betrayal that arise when one's efforts to assimilate into a dominant culture are met

with rejection. Through Daru's narrative, Hamid sheds light on the complexities and challenges inherent in navigating multiple cultural identities in a postcolonial context.

Hamid insinuates that the identity of the protagonist remains baffling as he is marginalized from the privileges of the global capital and adamantly the 'otherness' is forced upon him. The only common confrontation is that he is influenced by the changing economics of the globalizing policies. The novel unusually tends to collapse the identity of the global readership with his unnamed protagonist. Hamid craftily underlines the similarities and differences between the reader and his characters so that he/she may not evade the influence of the protagonist. He goes through an identity crisis as he does not know to which class he belongs after losing his wealth in his debt. He had earned his position among the elites growing from the poor class of society by following the path that every elite follows but who are corrupted and use illegal ways to become rich. The protagonist does not feel happy, he loses his wife, and his son goes to study abroad. He is lonely now and lives in a rented hotel room with his less belongings. The protagonist suffers terribly as he yearns to increase his income in his venture of manufacturing the bottled water business. The protagonist encounters the problem of cultural recognition and suffers from the split self. He also confronts the problem of impoverishment and the fact that he does not belong to the category of the global elite. By following the footsteps of the bourgeoise class his life leads him to nowhere.

In this chapter, the third objective of the study has been accomplished, that is, to evaluate the function of power structures in formulating a general conscience. In this chapter relationship between discourse and identity is analyzed which leads to the following outcomes. This chapter highlights the transformation of the conscience of the characters because of the powerful discourses prevalent in particular societies, by changing into alienated beings. They get affected by the discourse produced by the dominant and the

powerful structures in the society and they go through the identity crisis. People behave and think in the manner of the dominant discourses propagated by the powerful. In the novel *The Reluctant Fundamentalist,* because of the discourse of Islamophobia wherein Changez, as a Muslim Immigrant, is not treated well after 9/11. People believe the powerful discourse and act in the same manner wherein the person upon which discourse is produced is affected badly. The Muslims become the victims of Islamophobia which is the discursive ideology constructed by the West against the Muslims. In the novel *Exit West,* the discourse of Xenophobia is propounded against the refugees across the European continent. In the novel, Saeed and Nadia go through xenophobic hatred by the natives of the country where they come to live. *The Last White Man,* is about the discourse of Racism. In it, Hamid has given an account of the racist ideology of blacks and whites. Anders and Oona come to know about being black in a society of whites.

The knowledge produced by the discourse is not true knowledge, it is an illusionary knowledge that is not based upon the truth. It only serves the powerful group of the society as in the novel *The Reluctant Fundamentalist*, Changez was not the terrorist but he in turn was happy being a part of America, but still he was discriminated by the discourse against him which was not the truth. Anders, in the novel *The Last White Man,* was not comfortable in his black color as he knew the inferiority attached to the dark color and the treatment that black people get by the whites which is just the discursive knowledge based not on the truth; as blacks and whites are equal in their capacities.

Also, the powerful through the discourse creates power in a particular sect of the society. Discourse and power are connected, where there is discourse, there is power. Discourse produces knowledge, which is considered the ultimate truth and which in turn creates power in society. In the novel *The Reluctant Fundamentalist*, the hegemonic power that is the American Government after 9/11, by establishing the discourse that Muslims

should be hated. The common people follow this discourse of the dominant and the particular sect is controlled accordingly as is Changez in the novel. Similarly, Saeed and Nadia go through the xenophobic hatred of the nativists. Anders and Oona become the victims of the racist ideology. The power of the superior race that is white over the black is expressed.

Moreover, certain groups of society are alienated and they go through an identity crisis. The constructed discourse and the power produced by it is used against certain sects in society, they get disillusioned and dissuaded from the things they were doing. The impact of power structures through the discourses on the psychology of the characters is outlined in this chapter. In *The Reluctant Fundamentalist*, Changez leaves his prestigious job in America as he feels he doesn't belong there because of the treatment he gets after the discourse of Islamophobia was propagated in America. In *Exit West,* Saeed and Nadia keep moving from place to place as refugees as they do not feel any place is their home because of the nativist hatred they go through in these places. Finally, they go back to their homeland, so that they can feel that they also exist in the world. Anders, in the novel *The Last White Man,* because of the discourse of racism and racial difference, comes to know what it is to be black in a white society. He doesn't want to be black, he feels that he doesn't exist in society. In the beginning, he is not ready to accept his change of color.

To conclude, this chapter has laid stress on the establishment of different discourses in the various settings of the societies. These discourses help the dominant classes to establish and maintain the dominance and the power in the society as is evident in the works of Mohsin Hamid. In different social settings, the power structures through the discourses try to dominate and marginalize the different sects of society for their beneficial means. These discourses produce a universal image of the object that is not the real image of that object, as it is discursively produced which is beneficial for the few only. The common people follow these dominant discourses and try to behave similarly. People cannot think beyond the set

discourses and whoever does that, is termed as an outcast. The people affected by these

discourses become alienated and they lose their identity. This can also be concluded that

Mohsin Hamid, while writing about these discourses in his novels, is expressing the

marginalized and alienated sects of the world. These narratives provide ample instances in

which they were controlled and regularized, by making them accepting and corroborating a

social structure with deep schisms as a natural order of the society. These narratives are a

testimony of how these marginalized communities were easily confined to the social

peripheries and fringe spaces of society. These narratives help us to critically look into the

dynamics of the respective social structures that kept them as alienated bodies.

Chapter 5

Technologies of the Self

By the time Foucault wrote the third volume of *History of Sexuality: The Care of the Self,* Foucault had taken a paradigm shift in the conceptualizations regarding the subject. The first volume of the *History of Sexuality: An Introduction* delineates the theoretical concepts regarding the positioning of the subject in the power structures and power relations and, Foucault reconfigures the way individuals are made into an object of the mechanisms of power and discipline. Foucault had widely been criticized for his theoretical postulations regarding the subject who is presented as a docile and disciplined individual in his socio-political milieu. But in the third volume of *History of Sexuality: The Care of the Self,* Foucault makes a radical theoretical shift regarding the notion of the subject by liberating the subject from the surveillance mechanism of power and disciplinary apparatuses of society and presenting him as a growing and assertive subject, who takes care of his self by employing various technologies of the self and achieves freedom and emancipation. Foucault's argument states that the technologies of self can act as practices of freedom from disciplinary, discursive body practices. The growth of the subject from a disciplined, regularized, and docile body to an assertive subject corresponds to the trajectory of Foucault's theoretical postulations regarding the idea of the subject. It can be understood to counter the technologies of power. By this point, Foucault saw individuals 'as self determining agents capable of challenging and resisting the structures of domination in modern society' (McNay, *Foucault* 4). Rather than needing the expertise of the priest or therapist to ethically constitute the self, individuals can do it for themselves.

Foucault's ideas on the subject have changed throughout his career and most of his theoretical postulations are intended for making sense of the relation between individuals and the societies in which they live. Foucault states:

The goal of my work during the last twenty years has not been to analyze the

phenomenon of power, nor to elaborate the foundations of such analysis. My

objective, instead, has been to create a history of the different modes by which in

our culture, human beings are made subjects. (Rabinow, *Foucault Reader* 7)

Geoff Danaher et al in *Understanding Foucault* state:

His early works, which largely depends on notions taken from Nietzche, begins with

the idea that the subject is 'dead' because rather than being the source of meaning, it

is produced by discourses, institutions and relations of power...in his later works,

however Foucault considers the ways in which people-what the class subject are

active in 'crafting' or negotiating their identity. (117)

Thus it is evident that Foucault has switched over from an earlier position of the subject or an

agent whose thoughts and activities are scripted by social forces and institutions of power, to

a later position that subjects are rather free in 'crafting' or negotiating their identity. When

Foucault, examines and analyses the phenomenon of power and its dynamics in society and

social relations, he has critically looked into how subjects are made by these power relations.

This latter Foucault perceives the subject as a free agent constructing or asserting his

subjectivity. Hence, it can be argued that Foucault had sustained his interest in the idea of the

subject throughout his career. Danaher et al state that "from early works such as *The Order of

Things*...where he examines how, in particular historical moments, people became objects of

knowledge, to his last series, *The History of Sexuality,* where he examines how people

constitute themselves" (Danaher et al, *Foucault* 118).

Foucault has always been involved in the activity of knowing the "specific techniques

that human beings use to understand themselves" (18). The objective of his works has been to

study the history of humans and to develop shows that the subject is not natural, but takes on

different forms in different historical periods knowledge from different perspectives. Foucault

identifies four major technologies which, in another way, cover the different realms of the intellectual enterprises of Foucault:

I.   Technologies of production which permits us to produce, transform or manipulate things;

II.   Technology of sign systems which permit us to use signs, meanings, symbols or signification;

III.   Technologies of power which determine the conduct of individuals and submit them to certain ends or domination, an objectivising of the subject;

IV.   Technology of the self, which permits individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct and way of being, so as to transform themselves in order to attain a certain state of happiness, purity , wisdom, perfection or immortality. (Foucault, *Self* 18)

The last two technologies of power, and technology of self, have always been the areas of Foucault's intellectual inquiry. Technologies of power and technologies of self constitute the two distinctive phases of the self, as the subject under the effect of power and the subject as free, both of which Foucault has analyzed in detail. Foucault has extensively studied the "organisation of knowledge with respect to both domination and the self" (18). Citing the Greek and Roman texts, Foucault states that "occupy themselves with themselves" or "concern with the self" is "occupy themselves with the city" (20). Thus, taking care of oneself constituted "not only a principle but also a constant practice" (21). Taking care of the self has been identified by Foucault as an important technology of the self. Foucault states that the first philosophical elaboration of the concern with taking care of oneself can be found in Plato's *Alcibiades I*. Citing *Alcibiades I*, Foucault states:

It involves various things: taking pain with one's holdings and one's health. It's always a real activity and not just an attitude. It is used for the activity of a farmer

tending his fields, his cattle, and his house or to the job of the king in taking care of

his city and citizens or to the worship of ancestors or gods or as a medical term to

signify the fact of caring. (Foucault, *Self* 25)

Foucault further defines the 'self':

The self is not clothing, tools or possessions. It is to be found in the principle which

uses these tools, a principle not of the body but of the soul. You have to worry

about your soul that is the principal activity of caring for yourself. The care of the

self is the care of the activity and not the care of the soul-as-substance. (Foucault,

Self 25)

The narratives by Mohsin Hamid are the records of individual characters' experiences of pain

and other brutalities that they have suffered in their respective societies from the dominant

communities. They are in that sense individual testimonies of the oppressions and injustices

they have suffered. The first half of these narratives thus depicts the passive sufferings of

those people at the hands of the dominant communities. The narrative then progresses to the

recording and documenting of the stages of life where the characters are satisfied and know

themselves and know what they are doing is good for them. The purpose of Hamid's novels

is to bring a positive influence in society, as he says, "What my novels often try to do is to

win through to a kind of optimism, not a naive optimism that everything will be fine, but an

optimism that if we imagine differently, different things could happen. So, an optimism of

action, not an optimism of just passivity. That is very important to me" (Hamid). By the

technologies of the self, the characters can bring the change from negativity to the positive,

from oppression to freedom. Hamid has a hope for a better society and a better life.

The characters become more active agents and employ the various technologies of the

self to take care of the self. The story thus, takes a linear movement from the oppressive

experiences of the characters as mere passive victims to that of the depiction of a self

assertion and active action. The various technologies of the self they employed for building strong selfhood and for their subsequent self-assertion. Each character thus constructs his technologies which are society-specific and culture-specific and they are also different according to the differences of individual factors. These technologies of the self are the methods and strategies which they employed according to their individual and collective life in the respective societies and they helped them to mount the oppressive and discriminating experiences of disciplinary and discursive practices. So, in these novels, Mohsin Hamid portrays the characters who apply the technologies of the self so that they can be free of the regimes of power and to some extent live a liberated and free life. Also, Mohsin Hamid through his writings accounts for his own experiences, so he is also taking care of himself through the technology of self by writing.

Foucault in his *The History of Sexuality, Vol III, The Care of the Self,* suggests that individuals have the potential to attain freedom to be "active agents capable of working on the self" (128). These methods of working on the self and taking care of the self are called by Foucault 'technologies of the self'. Danaher et al define it: "Technologies of the self are a series of techniques that allow individuals to work on themselves by regulating their bodies, their thoughts and their conduct" (*Foucault* 128). Foucault believes that technologies of the self are "ways of attempting to live the truth, tell the truth and be changed by the truth" (Foucault, *Self* 129).

One important technology of the self, according to Foucault, is "knowing the self" (129). Foucault suggests three main technologies of the self or techniques for achieving selfhood in the context of Western cultural history, which are Senecan, early Christian hermeneutics, and the Cartesian mode. In all these three ways, telling the truth about the self to a respected friend or keeping a journal for the same were emphasized. Renouncing the self is the norm in Christianity, but the technology of verbalizing in prayer and confession

remained important (129). The idea behind this is that by examining our conscience and confessing our thoughts and deeds, we can find "the truth about ourselves" (129). Foucault views that 'caring of the self' was seen as ethical, not selfish and its goal was to "achieve a complete and full life for the individual and in the process for the community" (130).

Foucault states that sexuality is connected with 'deciphering who one is'. Foucault connects the reading of the self with the idea of confession as confession makes the person who confesses "tell the truth about oneself" or tell everything in the mind. This is an important procedure of "knowing the self" (Luther et al, *Technologies* 17). Foucault observes that "hermeneutics of the self has been diffused across Western culture through numerous channels and integrated with various types of attitudes and experience so that it is difficult to isolate and separate it from our own spontaneous experience" (17). Foucault arrived at the hermeneutics of the technologies of the self to know more about the truth of the self in the context of confession.

Foucault examines the activity of knowing the self in Hellenistic-Roman, Christian, and philosophical traditions of stoicism and makes a comparison of these traditions. Foucault points out three stoic techniques of the self, which are letters to friends and disclosure of self, examination of self and conscience including a review of what was done, of what should have been done and comparison of the two and, the third one is *askesis* or "remembering" (Foucault, *Self* 35). In the philosophical tradition of stoicism, *askesis* means, "not renunciation but the progressive consideration of self or mastery over oneself, obtained not through the renunciation of reality but through the acquisition of and assimilation of truth" (35). Examining the notion of 'knowing the self' in the tradition of Christianity, Foucault states that Confession is there at the heart of Christian religious practices. Foucault views:

Each person has the duty to know who he is, that is, to try to know what is

happening inside him, to acknowledge faults, to recognise temptations to locate

desires, and everyone is obliged to disclose these things either to God or to others in

the community and hence to bear public or private witness against oneself. (Foucault,

Self 40)

In the novel *The Reluctant Fundamentalist*, the protagonist Changez is influenced by the

American ideology after 9/11. He goes through an identity crisis and is disillusioned. He

describes his last days in America were spent like he was a madman wandering here and

there. After going through the tumultuous events of power and dominance in America

because of which he becomes alienated he wants to do something which will give peace to

his soul. To achieve the state's happiness or peace one has to change his situation for that he

has to go to any limits. His threatening presence is signaled at the outset by the signification

of the beard as embodying Muslim deviance, as he immediately attempts to assuage the

American, "Do not be frightened by my beard….?" (Hamid, *Reluctant* 1). He comes to be

interpellated as Muslim through the symbolic violence that the beard enacts post-9/11 on the

Americans he encounters; he confides grudgingly to the American that he was instantly

transformed from an 'exotic acquaintance' (17) blending effortlessly "to someone who was

subjected to verbal abuse by complete strangers" (130). The obsessive reference to the beard

recapitulates 'Muslimness' in terms of an intrusive visibility which Changez re-claims as a

'form of protest' and 'a symbol of his identity' (130). It is cast as a means of 'writing back',

enabling glimmers of agency attached to the 'materiality of culture' (Gole), as evidenced by

his "walking the streets, flaunting his beard as a provocation, craving conflict with anyone

foolhardy enough to antagonize me" (Hamid, *Reluctant* 167). His deliberate re-configuration

as a Muslim cannot be dissociated from his pedigree as a member of the Pakistani

bourgeoisie and is inextricably woven into the narrative of his American success story,

compelling the American interlocutor/reader to confront the face of the Muslim (Levinas). Changez's epiphany in Chile about human precariousness eventuates only when he becomes willing to jeopardize his own comfort and certainties, opening himself to a degree of 'self-knowledge' (Butler, *Gender* 19).

In the morning, with the demeanor of a man facing a firing squad-no, that is perhaps too dramatic, and a dangerous comparison on this all evenings, but you understand my intent told the vice president that I refused to work any further. He was baffled. "What do you mean, refuse?" he said. "I am done here," I replied. "I intend to return to New York." Panic ensued; a conference call with Jim was hastily arranged. "Look, kid," an uncharacteristically tense Jim said over the speakerphone, I know you have stuff on your mind. But if you walk out on this now you undermine our firm. You hurt your team. In wartime, soldiers don't fight for their flags, Changez. They fight for their friends, their buddies. Their team. Well, right now your team is asking you to stay. Afterward, if you need a break, it's yours" (Hamid, *Reluctant* 152, 153).

Jim, who is not happy with his decision, makes him understand that this is not the way you should deal with the situation right now. He tries to tell him to continue your work there in Valparaiso and decide afterward what he has to do. Despite Jim's friendship and his bond with him, he resigns and leaves for Pakistan. He gives his self-more importance as he no longer feels himself to be part of the American people.

> Jim had sent me as an act of faith and generosity; my repayment would be a slap in
>
> the face and all the more impudent for coming at a time of financial weakness for
>
> the firm. Besides, without my job- which I was certain to lose- my visa would expire,
>
> and I would be compelled to leave the United States. But I resolved not to consider
>
> such things at that moment; I did not want to wonder whether I was abandoning any
>
> hope of being with Erica. All I knew was that my days of focusing on fundamentals

were done. And so, the following evening, two weeks ahead of schedule, I boarded a

flight bound for New York. (Hamid, *Reluctant* 153, 154)

Changez, at the beginning, was unable to understand the whole idea of America being like

this, but with time he comes to know about the real face of America, "Moreover I knew from

my experience as a Pakistani of altering periods of American aid and sanctions-that finance

was a primary means by which the American empire exercised its power. It was right for me

to refuse to participate any longer in facilitating this project of domination; the only surprise

was that I had required so much time to arrive at my decision" (156). Because of his

awareness of America's contribution to economic fundamentalism, Changez makes his

decision to stop working for his American company believing that by doing so he refrains

from supporting the American colonial project and its repercussions on many countries.

Although at the beginning he was so fond of working there in America now he doesn't want

to participate to show American superiority by doing so he dives deep inside his self to know

about himself and his doings and to make everything right according to himself. In the novel

The Reluctant Fundamentalist, Changez's last instance where he feels he doesn't belong to

America is his meeting with Juan Bautista, the chief of the publishing company, who tells

him that you are just a modern-day janissary a servant of America's economic empire and

Changez thanks him for that, "Thank you, Jaun-Bautista, I thought as I lay myself down in

my bed, for helping me to push back the veil behind which all this had been concealed! (157)

Finally, Changez recognizes that his job, his apartment, and his expense account are

the manacles that bind him in service to America. The recognition completes a process of

inward transformation that began when he realized he was half-gladdened by the World

Trade Center attacks, and it now prompts him to give up his high-flying career and the

pursuit of the beautiful, troubled American girlfriend, Erica. America is insensitive to the

sufferings of other nations as it lacks their experience of impoverishment and powerlessness.

After 9/11, Muslim immigrants were marginalized and kept under suspicion. The American people can never feel the estrangement that Muslim Immigrants have gone through. They don't feel the pain of the sufferers. When Changez came to know about the American policy towards Pakistan despite being its ally they didn't support them in their hard times. Changez says, "It seemed to me then-and to be honest, sir, seems to me still-that America was engaged only in posturing. As a society, you were unwilling to reflect upon the shared pain that united you with those who attacked you. You retreated into myths of your difference, assumptions of your superiority. And you acted out these beliefs on the stage of the world so that the entire planet was rocked by the repercussions of your tantrums, not least my family, now facing war thousands of miles away. Such an America had to be stopped in the interests not only of the rest of humanity, but also in your own" (167, 168). Changez, in defence of himself and to come out of this dominant hegemonic influence, has to do something so that he can live a kind life in which he has no regrets.

Similarly, in the novel *Exit West,* the characters Saeed and Nadia, go through the circumstances where they have examined their life and give a new start to their life to know themselves. They become refugees, moving from one place to another after they leave their birthplace because of the civil war. They move to places like Mykonos, Greece; London; Marina, San Francisco. While being in the places before Marina, their relationship had already deteriorated because of the atrocities of the natives and the surveillance of the disciplinary power. Although Marina was a bit peaceful place to stay as compared to other places, their relationship was already on the verge of dying. They were so much affected by what happened to them that they wanted to know themselves and their inner selves and what they wanted to do next. They came to know that they were not happy with each other. Being together doesn't give them the peace of the soul. So they try to find new places and people who can give them self-assertion and happiness.

The novel *How to Get Filthy Rich* is a self-help book, that gives the steps following which the protagonist realizes what is good for him and what is bad. In the first chapters, he does what all the rich people do to become rich but at the last stage of his struggle, he does what seems good to him. He realizes that what he has been doing till now is not the right way to take care of himself as he has not been at peace throughout this. He comes to know the reality of the power and corruption present in world affairs. He is tired of leading his life according to the rules and principles of the society.

After achieving success, he does not live an anticipated life of comfort and respite but becomes susceptible to numerous difficulties both in his personal and formal business life. His business collapses, his wife abandons him and remarries another man of her age, his son leaves him for America and he suffers a heart attack. Paradoxically, his downfall creates channels of success for the other characters as his wife gets a better husband, his son pursues higher education in America and his brother-in-law because of his craftiness and trickery embezzles his money and absconds. Further, his loss eventually assembles all his relations again when he suffers from a massive stroke and opens his eyes in the hospital, he watches, ". . . your nephews . . . your ex-wife. . . . [and] the muscles of your heart have been damaged and the fraction of blood it is pumping per beat is dangerously low." (Hamid, *Filthy Rich* 186). Even the collapse in the business offers him immense consolation as the narrator avers:

> But what do you sense, what is unmistakable, is a rising tide of frustration and anger and violence, born partly of the greater familiarity the poor today have with the rich . . . you are nearly relieved to have been already separated from your fortune.
> (Hamid, *Filthy Rich* 205-06)

In the book *Discontent and its Civilizations: Dispatches from Lahore, New York, and London*, a collection of essays Mohsin Hamid writes about his personal life and gives views on public affairs in these essays which he has dealt with in his novels as well, "And yet, as I review the

writings in this book, I recognize that I have always felt myself a half-outsider. The pieces here take different forms… But all of them, I think, are the dispatches of a correspondent who cannot help but be foreign, at least in part" (Hamid, *Discontents* Xiii). After living in many countries for a longer period, he still does not belong to those places, as he is a Muslim immigrant coming from a country that is not so popular in the present world that is Pakistan. He realizes it with time. Also, Hamid asserts that people should not be discriminated against based on their civilization where one belongs and from where he has come, from which class he is, or what profession. Everybody has a right to live keeping aside his ethnicity or identity.

He writes:

> Yet what are these civilizations, these notions of Muslim-ness, Western-ness, European-ness, American-ness that attempt to describe where, and with whom, we belong? They are illusions: arbitrarily drawn constructs with porous, brittle and overlapping borders. To what civilization does a Syrian atheist belong? A Muslim soldier in the US army? A Chinese professor in Germany? A lesbian fashion designer in Nigeria? After how many decades of US citizenship does a Spanish speaking Honduran-born couple, with two generations of American children and grandchildren descended from them, cease to belong to a Latin American civilization and take their place in an American one? (Hamid, *Discontents* Xvi)

In the novel *The Last White Man,* Anders, Oona, and her mother after changing the color from white to black, realize that this is their only reality now and they get over the bias of the color as white being the superior color. They get to know how it feels to live while being a black-colored being and how whites treat black people. They are discriminated against and looked down upon. Even they had the same opinions about the blacks. Then they become aware of what is it to be a black in a white-dominated society and they come to terms with it.

Foucault observes that it was not a strengthening of the public authority that accounted for the development of that rigorous ethics, but rather a weakening of the political and social framework within which the lives of the individuals used to unfold or, a minimal intervention of the public authority always provided a better conducive atmosphere for the individual self to flourish and develop towards the expected selfhood. In the Hellenic and the Roman world, Foucault states that a kind of "individualism" emerged; which means that people began to accord more importance to the 'private' aspects of existence. The individualistic attitude and the acts like the positive valuation of life and the intensity of the relation to the self-played a pivotal role in this 'individualization' of the subjects. Thus Foucault states that "one is called upon to take oneself as an object of knowledge and a field of action, to transform, correct and purify oneself and find salvation"(Foucault, *Self* 42).

The self became an object of scrutiny and introspection became the practice of the people. Foucault further observes that in the cultivation of the self, the relation of one to the self was intensified and valorised:

> This cultivation of the self can be briefly characterized by the fact that in this case, the art of existence...is dominated by the principle that says one must 'take care of oneself'. It is this principle of the care of the self that establishes its necessity, presides over its development and organizes its practice. (Foucault, *Self* 43)

Foucault defines the 'care of the self' as: "an attitude, a mode of behaviour; it became instilled in ways of living; it evolved into procedures, practices and formulas that people reflected on, developed, perfected and thought"(45). Foucault makes extensive references to different philosophical texts of ancient Greece and Rome which propagated the idea of the care of the self. The highest philosophical development of this theme is found in Epictus, for whom, "The Care of the Self was a 'privilege-duty, a gift obligation that ensures our freedom while forcing us to take ourselves as the object of all our diligence" (47). Foucault views that

in ancient days, when people became more anxious about the care of the self, they pursued philosophy and did the act of care of the self deliberately. He states:

> They enable one to commune with oneself, to recollect one's bygone days, to place the whole of one's past life before one's eyes, to get to through reading, through the precepts and examples that will provide inspiration, and by contemplating a life reduced to its essentials, to rediscover the basic principles of a rational conduct. (Foucault, *Self* 50-51)

The whole act of the care of the self was thus, an act of 'possession of oneself'. Here the subject is coming to a commanding position and his time is filled with exercises and acts including talking or writing to one confidante, rereading the state of his soul and his experiences of the day. This activity, Foucault says, is a social practice. Foucault views that the care of the self or the attention one devotes to the care that others should take care of themselves appears them as an act of the intensification of social relations.

The care of the self appears, therefore as intrinsically linked to a "soul service" which includes the possibility of a round of exchanges with the other and a system of reciprocal obligation (54). Hence, the care of the self is simultaneously a deeply individualizing exercise and a social exercise. Here in this exercise, the individual is deeply linked with his society which augments the social relations.

Foucault views that educating oneself and taking care of oneself are interconnected activities. He cites Epictus and states that "the school should be thought of as a dispensary of the soul" (54). The medical involvement in the cultivation of the self appears to have perpetuated intensive attention given to the body because of the notion that "the ills of the body and those of the soul can communicate with one another and exchange their distresses" (56).

> The body the adults has to take care for, when he is concerned about himself, is no longer the young body that needed shaping by gymnastics; it is fragile, threatened body, undermined by petty miseries- a body that in turn threatens the soul, less by its too vigorous requirements than by its own weaknesses. (Foucault, *Self* 57)

In the practice of taking care of the self, thus, "self-knowledge occupies a considerable place" (58). In ancient Greece, out of this conviction, "a whole art of self-knowledge developed, with precise recipes, specific forms of examination and codified exercises" (58) and refraining from ostentations and riches, be satisfied with the minimum and eat the food of the slaves, etc. were practiced as strategies for knowing the self. In conjunction with these practical tests, Foucault views that it was also considered important to subject oneself to self-examination (60). The constant exercise that one is taking care of oneself is evident in the intense meditation on which one is putting oneself as the object of thought. Foucault states:

> To keep constant watch over one's representation, or to verify their marks the way one authenticates a currency, is not to inquire...concerning the deep origin of the idea that presents itself; it is not to try and decipher a meaning hidden beneath the visible representation; it is to assess the relationship between oneself and that which is represented, so as to accept in the relation to the self only that which can depend on the subject's free and rational choice. (*Self* 64)

In the novel *The Reluctant Fundamentalist*, Mohsin Hamid has let Changez resist the American ideology towards Muslim Immigrants after 9/11. Changez starts his new life and verbalizes about his experiences in America to the students of the University. Changez, after coming back to Pakistan joined the university as a lecturer where he taught finance and also educated students about Pakistan's situation in international affairs. There he works as an academician who challenges America's foreign policies and its capitalist fundamentalism in Pakistan and other postcolonial countries. He organizes students to participate in

demonstrations for the greater independence of Pakistan. This is the way through which he

takes care of himself because he is not happy with what happened to him in America. So,

resisting the hegemonic notions of American policies is the only path through which he takes

care of himself and feels liberated from the clutches of the dominant power.

Foucault's later work is a clear enunciation of 'the ways of living in this world' and

suggestions for resisting the practices of power. In his later writings, he broke with this

relationship to emphasize games of truth not as a coercive practice, but rather as an ascetic

practice of self-formation. 'Ascetic' in this context means an "exercise of self upon the self

by which one attempts to develop and transform oneself, and to attain a certain mode of

being" (Hamid, *Self* 282). 'Work' completed by the self upon itself is an ascetic practice that

is to be understood not in terms of more traditional left-wing models of liberation, but rather

as (Kantian) practices of freedom. This is an essential distinction for Foucault because the

notion of liberation suggests that there is a hidden self or inner nature or essence that has

been "concealed, alienated, or imprisoned in and by mechanisms of repression" (282). The

process of liberation, in this model, liberates the 'true' self from its bondage or repression.

Foucault believed, as Danaher et al stated:

> We are capable of a moral or an ethical dimension. Though we may be the effects of
>
> power relations, we are not helpless objects formed and moved by power, but
>
> individuals constituted as subjects by governmental practices of power and
>
> normalization and we can choose to respond to, or resist, these practices. (Danaher
>
> et al, *Foucault* 128)

Hence it can be viewed that in his later works, Foucault also suggests ways to resist the

relations of power reconstituting the desired subjectivity and crafting a selfhood. Foucault

clearly states that to be subject to power relations does not necessarily entail domination

because resistance is always in conjunction with power. In his perspective, power does not

mean total domination and it does not eliminate subjects' freedom of action. He asserts that it seems to me that power is 'always already there,' that one is never 'outside' it. But this does not entail the necessity of accepting an inescapable form of domination or an absolute privilege on the side of the law. To say that one can never be 'outside' power does not mean that one is trapped and condemned to defeat no matter what (141-142).

Foucault maintains that "where there is power there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (95). Resistance also exists in our relations where power exists. He considers resistance as a practical possibility within power and freedom as an aspect of power relations (Simons). It means that it is not possible to escape power in itself because resistance to any particular strategy is a necessary condition of power relations. Resistance is "written in" to the exercise of power (Mills, *Discourse* 42). So resistance to power is considered as the technology of the self so that an individual can be free from power. So, Changez indulges in the activities of resistance to power so that he can take care of himself.

> I had in the meanwhile gotten a job as a university lecturer, and I made it my mission on campus to advocate a disengagement from your country by mine. I was popular among my students because I was young, or perhaps because they could see the practical value of my janissary's skills, which I imparted to them in my courses of finance-and it was not difficult to persuade them of the merits of participating in demonstrations for greater independence in Pakistan's domestic and international affairs, demonstrations that the foreign press would later when our gatherings grew to newsworthy size, come to label anti- American. (Hamid, *Reluctant* 179)

Their protests are labelled anti-American, although they use the Empire's ideological strategy "The first of our protests to receive much attention took place not far from where we are now. Your country's ambassador was in town, and we surrounded the building in which he was

speaking, chanting, and holding placards. There were thousands of us, of all possible affiliations-communists, capitalists, feminists, religious literalists-and things began to get out of hand" (179).

With time, Changez became so much more engaged in his academic affairs, teaching his students about his experiences while he was in America and the attitude of the American government and the American people towards him. His mission was to raise the national consciousness of young Pakistani students. "My office hours were soon overrun by meetings with politically minded youths, so much so that I was often forced to stay on until after dinner to ensure that I had dealt satisfactorily with the curricular and extracurricular demands of all those who sought me out" (180). This became his reality and his job and he wanted to do it because he wanted to make his voice to be heard by the larger audience or more and more people should be aware of the American power and come to know about the condition of Muslim Immigrants. His appeal to nationhood and the dignity of his people and culture serves as an ideological weapon to repel the dominant discourse. Drawing on the modalities of non-sovereignty, mutual dependency, and vulnerability, Changez begins to enact the ethics-political change he wishes to see. His calls for compassion and allusions to reproduction culminate in his creation of a community of care. While working as a University lecturer, he provides a form of parental nourishment for his students. He became a mentor to his students and calls them his comrades whom he considers as 'like-minded' individuals. "I should point out that the students I tend to attract are bright, idealistic scholars possessed of both civility and ambition. We call each other comrades-as, indeed, we do all those we consider like-minded-but I would not hesitate to use the term well-wishers instead" (181).

He organizes students to participate in demonstrations for the greater independence of Pakistan. Changez's provision of counsel and care is not confined to the walls of his office. It extends into the public sphere, operating as a form of political activism. Their protests are

labeled anti-American, although they use the Empire's ideological strategy. When they were demonstrating, one of the students was arrested. While he is delivering his story to the American, he says that I am a peace lover and I have no intention of killing anyone. Whatever I do is just for my self-defence, "I must say, sir, you have adopted a decidedly unfriendly and accusatory tone. What precisely is it that you are trying to imply? I can assure you that I am a believer in non-violence; the spilling of blood is abhorrent to me, save in selfdefence. And how broadly do I define self-defence, you ask? Not broadly at all! I am no ally of killers; I am simply a university lecturer, nothing more or less" (181). He is just giving his account to the world about his sufferings.

Having confronted the oppressive phantoms of colonialism and the reality of his precarious homeland, he protests against the systematic oppression and exploitation of populations. If the protests are perceived as anti-American it is because, "When the International television news networks came to our campus, I stated to them among other things that no country inflicts death so readily upon the inhabitants of other countries, frightens so many people so far away, as America. I was perhaps more forceful on this topic than I intended" (182). They stand in opposition to asymmetrical power relations and the logic of prevarication and oppression. "But my brief interview appeared to resonate: it was replayed for days, and even now an excerpt of it can be seen in the occasional war-on-terror montage. Such was its impact that I was warned by my comrades that America might react to my admittedly intemperate remarks by sending an emissary to intimidate me or worse (182,183).

The protests are, like the novel itself, 'anti-precarity', as Darda notes (Darda 2014: 115). The novel reflects that the protestors are critical of America, a nation that has inflicted violence and precarity on Pakistan in the fight against terrorism. Recalling a protest against the American Ambassador's visit, Changez states: 'We were charged at by large numbers of

uniformed and plain-clothed police. Scuffles broke out, I intervened in one, and as a result I spent the night in prison, nursing a bloody lip and bruised knuckles' (179). Changez and his comrades' collective presence in the public sphere constitutes an embodied resistance to the smooth functioning of disciplinary systems that threaten their existence. Their demonstrations are not theatrical performances of sovereignty, but demonstrations of vulnerability and precarity. They exercise a form of non-sovereign agency that is both potent and vulnerable, powerful and destitute of its sovereign status as they depend on the presence of others to appear and be recognized as political beings in the public sphere. Although Changez has been arrested and exposed to the police force, he and his 'comrades' are persistent. Demonstrations that oppose precarity are, according to Butler, 'documenting the failures of justice, and they are part of our political freedom and even our political hope' (quoted in Berbec 2017). The persistence of Changez's 'politically minded youths' offers hope for a changed future in which the vulnerable can live and flourish.

Changez's resistive behavior after he came back to Pakistan is not only for the sake of himself or his taking care of himself but he is dealing here with a community, it's about the precarity of the Muslim community after 9/11. He says, "I must meet my fate when it confronts me, and in the meantime, I must conduct myself without panic" (183). This is Changez's resolution and motivation for life, and by doing this he will take care of his mind and soul.

In the same vein, Saeed and Nadia also adapted new ways to get away from their precarious situation. Saeed and Nadia create their sense of home through their memories but in different ways. In Marina, they are accepted at both social and political levels. Saeed and Nadia begin to participate in social interactions. They find "things to do and ways to be and people to be with and a plausible desirable future began to emerge, unimaginable previously…" (Hamid, *Exit* 216). Saeed becomes involved with a preacher's daughter and

Nadia becomes aware of her sexual orientation and feels pulled towards a woman who works with her as her head cook. Saeed was getting closer to the preacher's daughter, whom he met at the preacher's house. Saeed got attached with her as her mother was from the place of Saeed's acquaintance. Preacher knew Saeed's language, and his approach to religion was partly familiar to Saeed," (197). Saeed joined his organization where many young men and women worked together, "whom that Saeed now laboured alongside was one woman in particular that Saeed avoided speaking to, because whenever he looked at her he felt his breath tighten within him, and he thought guiltily of Nadia, and he thought further that here, for him, lay something best not explored at all" (198). Nadia, noticed a change in him after his being with preacher's daughter, "she felt bits of the old Saeed returning" (198). After staying in many places, Saeed was mentally not feeling well and when he met with the preacher and his daughter, he felt at home with them which he had left behind. "Nadia perceived the presence of this woman not in the form of a distancing by Saeed, as might have expected, but rather as a warming up and reaching out. Saeed seemed happier, and keen to smoke joints with Nadia at the end of the day," (198). Kunz argues that under such circumstances, one refugees feel affinity towards another "who had chosen to escape from similar situation". ("The Refugee" 138). In addition to this, they also tend to assimilate through "similar type of educational, social or religious background" (138). Saeed felt a great connection with the preacher's daughter, and he was changing from a melancholic person to a happier one, so his self was becoming more joyful and his soul was becoming his older self.

Foucault says that in Christian religion, confession is one of the ways to know the self. Foucault states:

> Each person has the duty to know who he is, that is, to try to know what is
>
> happening inside him, to acknowledge faults, to recognize temptations to locate

desires, and everyone is obliged to disclose these things either to God or to others in the community and hence to bear public or private witness against oneself. (*Self* 40)

When Saeed was living with his parents, he didn't pray five times a day, but now he prayed continuously, "Until the end of his days, prayer sometimes reminded Saeed of his mother, and his parents' bedroom with its slight smell of perfume, and the ceiling fan churning in the heat" (200). By praying, he was reminded of his parents, with whom he was very much attached and he had lived with them in his country. It was soothing to his soul Saeed creates happiness in the present by recreating memories:

> Now, though, in Marin, Saeed prayed even more, several times a day, and he prayed fundamentally as a gesture of love for what had gone and would go and could be loved in no other way. When he prayed he touched his parents, who could not otherwise be touched, and he touched a feeling that we are all children who lose our parents, . . . the heartache we carry and yet too often refuse to acknowledge in one another, and out of this Saeed felt it might be possible, in the face of death, to believe in humanity's potential for building a better world, and so he prayed as a lament, as a consolation, and as a hope. (Hamid, *Exit* 202)

By praying, he connects with his own people, which in turn consoles him and he feels a better world could be established where there is a positive hope for the humanity. He recalls his home on purpose in order to develop a feeling of belonging. He prays throughout his journey not because he is religious, but it reminds him of home. Saeed's background is what enables him to find peace in his new home. The past is not a barrier, but rather a link between Saeed's old and new identities. In contrast to Nadia, Saeed seeks to rebuild his feeling of home in London with the people from his homeland. Saeed's attraction to those from his nation, as well as his dread of those who are not, has an impact on his relationship with

Nadia. In Mykonos, he liked the migrant camps' edges, and he had become used to a degree of freedom from their fellow refugees. He was skeptical, particularly of the other guys surrounding him, and he found it uncomfortable to be crammed in with individuals who talked in languages he didn't understand (132). Saeed refuses to associate with anybody who is not from his nation.

But this, he cannot discuss with Nadia with whom he felt disconnected but he felt an urge to discuss it with someone, "this mystery that prayer linked him to" (202). He shared it with preacher's daughter as he felt attached with her. Preacher's daughter wanted to know about her mother's country and Saeed told her about his own mother, "and he spoke for a long time, and when they finished speaking it was already late at night" (203). Saeed and preacher's daughter get closer to each other as they spend more time with each other. It is a positive change for Saeed for his self after going through xenophobic hatred. He and Nadia, who were together for a long time now, their relation started breaking down as they didn't felt the same bond as was between them before they became influenced by the disciplinary mechanisms and discursive practices. "Jealousy did rear itself in their shanty from time to time, and the couple that was uncoupling did argue, but mostly they granted each other more space, a process that had been ongoing for quite a while, and if there was sorrow and alarm in this, there was relief too, and the relief was stronger" (204). By distancing from each other, it was a bit sorrowful, but relief which they felt was more than the sorrow and it was a welcome change for both of them as it gave happiness to their souls.

Rather than indulging in home-place nostalgia, Nadia builds a sense of belonging through a divergence of it. Pequena notes, "The migrant woman's sense of home is achieved when she is able to secure a place in a community where she feels that she belongs" (11). Nadia's feeling of belonging is created in the location that symbolizes safety and validates her originality. In London, Nadia attends meetings for Nigerians, and although she is the only

"non-Nigerian who attended" (147), she finds solace in the group. The group members speak different languages and come from different regions in Nigeria, however Nadia is accepted into the group by an old woman. Nadia participates by providing help to them "on more than one occasion to ascend the stairs" (147). She feels comforted in this group and she thinks that:

> They represented something new in her mind, the birth of something new, and she found these people who were both like and unlike those she had known in her city, familiar and unfamiliar, she found them interesting, and she found their seeming acceptance of her, or at least tolerance of her, rewarding, an achievement in a way.
>
> (148)

Nadia is empowered by the others' recognition of her, as recognition in her home country often resulted in threat: "there was a burly man at the red light of a deserted latenight intersection who turned to Nadia and greeted her, and when she ignored him, began to swear at her, saying only a whore would drive a motorcycle" (42). Because of incidents like these, Nadia values the positive recognition given to her by the Nigerians and feels comfortable around them. This is also the first time in the novel that Nadia can interact with a group of women, giving her a sense of freedom that she did not have in her home country. The concept of home for Nadia is therefore not defined by geographical location but by a sense of community and belonging.

Saeed and Nadia lived together in a shanty till now. But now, they decided to live separately. "It was Nadia who first brought up the topic of her moving out of the shanty, said in passing as he sipped on a joint," (211). Nadia left Saeed and went to live at the food cooperative where she worked. Nadia always was trying to accept the new challenges at every place while Saeed was very reluctant to change. With the passage of time of living together, Nadia decided to leave Saeed as it was good for both of them, "while the first night

she slept not at all, and the second only fitfully, as the days passed she slept better and better, and this room came to feel to her like home" (215). Her new living place, felt home to her, these were her attempts to take care of herself and come out of her bad experiences of life. Nadia met with a head cook, a woman at her workplace, "Nadia felt a thrill being seen by her, and seeing her in turn" (217). Nadia and the cook started seeing each other and a kind of affinity started between them. Nadia was now into a new acquaintance and she felt comfortable and happy, in it. As was Saeed with the preacher's daughter, "there was the fact that preacher had married a woman from Saeed's country, and also that the preacher's daughter was born of a woman from Saeed's country, and pair's closeness," (218). After separation, they met for some time, but with time they didn't meet, "less worried that one other would need them to be happy, and eventually a month went by without any contact, and then a year, and then a lifetime" (222). They gave time to each other to be happy with their selves.

In the novel *How to Get Filthy Rich in Rising Asia,* the rise and fall of an unnamed narrator in an unnamed country is evident, he tries to rise from his vulnerable condition. To some extent, he manages to do so but not completely, He becomes filthy rich and at the end of his life, he is in debt, mineral water bottled business is in a vulnerable condition. His brother-in-law betrays him. He clears his debt by selling his business rents a room in a hotel and lives there. He leaves his luxurious life which he knows is not long-lasting and is not appropriate, it is filthy as it is full of corruption and power of the higher/elite classes of the society.

But what remains constant in his life is his love for the pretty girl. Even after his marriage, he does not feel the way he should feel with his wife. He is not happy with his wife. She leaves him and marries another person. The unnamed narrator still longs for the pretty girl. Mahjabeen Sami in her article "Ambivalence in "*How to get filthy rich in rising Asia*"-

A novel by Mohsin Hamid" says, that all of his works have elements of love, and emotional contact, and are "love stories" in a sense as Hamid likes to point out, they are of a unique kind. Whatever love exists in the novels is never realized, and is always undermined by economic difficulties and ambitions. In his earlier years of life, he cannot get the love of his life and could not live with the pretty girl because of the forces under which he was working and also he wanted to be successful in his life.

The protagonist's loss brings many achievements in his life when he regains his senses after a heart attack; he finds all his scattered relations such as your nephews are here… your ex-wife. He also feels relaxed at losing his business because of the rising tide of frustration among the poor against the rich. The biggest achievement is the company of a pretty girl whom he finds after losing all his wealth and relationships "You reencounter each other at a pharmacy" (Hamid, *Filthy Rich* 208). You both start meeting each other "You call her the next day, and in the weeks that follow you spend time together, going to a restaurant for dinner one evening, on another converging in a park for a slow-moving stroll". This is the life he always wanted, this gives him peace and this is the way through which he takes care of himself. The protagonist and the pretty spend a great time with each other "you unexpectedly start to chuckle, and she joins you, and it is the best and warmest laugh either of you has had in some time" (215). Both remain with each other till the end of their lives. Pretty Girl also has stopped working. She shut down her boutique and lives alone in her townhouse with an employee for the home chores. She has rented two rooms for the tenants, one is a singer and another is an actress. After some time pretty girl moves in and starts living with the protagonist. "You do not share a bedroom, the pretty girl never having done so before and being of the view that it is a bit late to start, but you do share much of your days, by turns cheerfully, grumpily, quietly, or comfortably, and when the mood strikes you both, your nights," (221). This contains some positive image of human intimacy. The protagonist and

the pretty girl develop a great bond between each other which the protagonist always wanted throughout his life.

While living with her, he also receives the love and care of his son, after his return, "you are surprised to hear the bell ring and find yourself in the presence of your son. You had forgotten he was coming. You stand to greet him and are swept up in a ferocious yet protective hug. He kisses the pretty girl's cheek, she too perceives time ripple as she sees a reflection of your younger self, … you can sense she is taking a liking to the boy, which makes you happy" (222). The unnamed narrator feels happy in the company of his son and the pretty girl. The protagonist can only love his son so much as was also once upon a time a young boy like him, love transfers through the generations. He is very much attached to his son. "You feel a love you know will never be able to adequately explain or express to him, a love that flows one way, down the generations, not in reverse, and is understood and reciprocated only when time has made of a younger generation an older one" (222). The unnamed narrator and the pretty girl enjoy his cooking and movies which he brings at home and they also go outside for entertainment. Together, the three eventually come to enjoy the vivacity of life, and even his son's cooking and the movies he keeps are adored feverishly by his father and the pretty girl. Here the loss of all the privileges does not mean actual loss as it also brings infinite happiness and affection for the protagonist. His gratification becomes enormous in the company of the pretty girl with whom he starts living after the absolute loss of his relations and possessions. They enjoy their life together till the end of their lives and this time It can be said here that his loss of wealth and health does not prove as a loss but in reality at proves an achievement for him as he feels happy and his soul is at peace. He is now not interested in the happenings in the city instead what he cares about is his domestic life with a pretty girl.

> Mostly, however, you do not think of the city and focus instead on events transpiring
>
> nearby, in your living room and kitchen, or on reality-warping phantasms and
>
> reveries, transported by your brain as powerfully as by any manufactured
>
> technology, though with far less design, or on the pretty girl, with whom you settle
>
> for hours, alternating observation with argument or laughter. Together you and she
>
> have discovered a passion for cards. (Hamid, *Filthy Rich* 224)

They both find life after their death. It is only their death, which liberates them from all the shackles of life and leads them towards their desired life. Death is the only way by which they cannot separate from each other. While dying he sees his beloved near him when in reality she is dead. This is a dreamy-like situation and after that, he dies. Pretty girl dies before him and now he is on the verge of death in the hospital, "but then pretty girl enters … she is here. And she comes to you, and she does not speak, and the others do not notice her, and she takes your hand, and you ready yourself to die, eyes open, aware this is all an illusion, . . . and you are ready, ready to die well, ready to die like a man, . . . and you have loved the pretty girl, you have been beyond yourself, and so you have courage, and you have dignity, and you have calmness in the face of terror, and awe, and the pretty girl holds your hand, and you contain her, and this book, and me writing it, and I too contain you, who may not yet even be born, you inside me inside you . . . so may all of us confront the end" (228).

Here, the protagonist's willingness to die is his desire to live with his beloved. While living they cannot be together as they were struggling throughout their life. His all worldly relations are present around him in the hospital but he is only thinking of a pretty girl and ready to enter the kingdom of life, in the disguise of death. During his death, he sees Pretty girl in an illusionary way and he is even ready to die with her as his soul is connected with her and it gives him peace to be with her. In this moment, there is no fear of death in the eyes of the protagonist. He seems to celebrate his death, believing it to be an opportunity to meet

his beloved and give meaning to his life. He is willing to sacrifice everything. In this episode, his death happens to render him more gratification than his life has ever endowed him.

In his novel *Moth Smoke,* Hamid has given counter-narratives and one of them is Mumtaz Kashmiri, the U.S-educated wife of Aurangzeb or Ozi as he is known to his friends. The character of Mumtaz is complex and intricately drawn and in the chapter where she reveals her concealed feelings, she candidly expresses her revulsion of being a wife and a mother against the generally accepted stereotypes of a wife and a mother. Her failure as she comprehends owes to her desire for emancipation and assertion of her values and aspirations. On the one hand, she desires to overthrow and undermine Ozi's authority over her, but ironically she is unable to completely isolate herself from the shackles of the societal regulations. She is unable to undo the inalienable influence of her husband over her. Ozi's tendency toward corruption and crime is not hidden from Mumtaz as she is aware of his fraudulent and devious ways. Later as she confesses that her affection and sentiment for her son, Muazzam gradually also vanishes. She feels guilty of her callous and wicked behaviour and she is reprehensibly unable to form a stable relationship either with her husband or her toddler son. She struggles to overcome her dilemma and tries to render meaning to her own life, but as her exasperation begins to aggravate, she eventually commences an affair with Daru and commits fornication. Her deviance from the social norms is further elaborated in her undercover job of an investigative reporter. Her averment truly emerges when she adopts the male pseudonym of Zulfikar Manto as she travels furtively around the locales of Pakistan to cover cases for her stories. She investigates the maltreated victims, prostitutes, killings, lawyers in abusive marriages, and other people who have been made vulnerable by society connected directly or indirectly to her story. She admits that her incongruity results from her thirst for adopting a resilient attitude and emancipation from bondage and enslavement which she asserts, "I wanted to create a life that he knew nothing about" (Hamid, *Moth* 157).

Subsequently, she becomes alienated and asserts her freedom and identity by refusing to succumb to the set roles of a mother, wife, or mistress. She finds solace in her creative work. He offers a glimpse of the changing face of Pakistani women illuminating and refuting at the same time the myth surrounding Pakistani women as victims of religious fundamentalism and patriarchy.

In the novel, *The Last White Man,* Hamid portrays the characters who go through the racist discourse and the discrimination by whites but in the end, they are made to realize the differences are there in the world and black people are the same except the color is different. Hamid does not only present these realities but also gives a way out of these things, as the technologies of the self, he suggests that to overcome these things one must be conscious of his unconscious to overcome hallucinations and psychological crises. Secondly, the fact of acceptance is key to avoiding conflicts and overcoming crises. One must accept his reality to live a peaceful life and the same happens with Anders at the end of the novel. He embraces his colored identity and abandons his associations with whiteness and it does not trouble him more. Everything is all right when one acts as a man who questions and thinks logically. This leads Anders to the emancipation of these sufferings at the end of the novel.

Free of racism, as it seems, with the burial of the last white man, Hamid closes the narrative text on who is accustomed to being its most racist character, Oona's mum, appreciating Anders and Oona's marriage and telling the couple's teenage daughter about how the family used to be white. She tries "to impart a sense of how it had been, of what they had really come from, of the whiteness that could no longer be seen but was still a part of them" (Hamid, *White Man* 87). Finally, the agitations fade because the white race no longer remains. Anders, who was so frightened at the beginning of the narration, now enjoys his life with his family. He accepts his "brown hand…brown face…brown daughter" (88). It has a very strong message for the modern world as "the possibility of overcoming racial

differences and relishing our shared humanity" is in our hands and we can make it possible (Whitehead).

Towards the end of the novel, we come to know that both the parents of the central characters, the mother of Oona and the father of Anders, have been moved away from this world. Anders accepts his colored identity, Oona also turns black and they decide to live together. They accept this reality as all the people turn black and there remains no man of white color. The Last White Man is forcing us to examine the way that race conditions our reaction to others, and our conception of ourselves. (Preston). So, Hamid does not only present the dark side of the racial traumas, disturbed psychic structure, repressed desires, and conflicts but also gives a way out of these crises in the form of acceptance in a way of becoming conscious of the unconscious which is important to live a comfortable life.

In the book essays *Discontent and its Civilizations: Dispatches from Lahore, New York, and London,* in one of the essays namely "Introduction: My Foreign Correspondence", Mohsin Hamid has expressed many solutions to the issues with which the contemporary world is dealing. These are in a ways the technologies of the self that can be applied so that the world can be a better place to live in. Hamid points out:

> Globalization is a brutal phenomenon. It brings us mass displacement, wars, terrorism, unchecked financial capitalism, inequality, xenophobia, climate change. But if globalization is capable of holding out any fundamental promise to us, any temptation to go along with its havoc, then surely that promise ought to be this: we will be more free to invent ourselves. In that country, this city, in Lahore, in New York, in London. That factory, this office, in those clothes, that occupation, in wherever it is we long for, we will be liberated to be what we choose to be. (Hamid, *Discontents* xi-xii)

With these issues in the modern contemporary world, Hamid gives the solution to these as being a hybrid is the way the world issues will be diminished to some extent. If the world will accept the hybrids as natural beings to deal with who belong to any sect, class, group, etc. This is the way through which world issues will be solved whether that is immigration, class conflict, racism, economic disparity, inequality, etc.

> Mongrel. Miscegenator. Half-breed. Outcast. Deviant. Heretic. Our words for hybridity are so often epithets. They shouldn't be. Hybridity need not be the problem. It could be the solution. Hybrids do more than embody mixtures between groups. Hybrids reveal the boundaries between groups to be false. And this is vital, for creativity comes from intermingling, from rejecting the lifelessness of purity. If there were only one human left, our species would die. (Hamid, *Discontents* xvii)

Hamid aspounds, that co-creation is the central to his writing as well as central to his politics. People should co-create spaces with other groups and should be free to invent new ways of interaction and being. Similar is the case with his writing, Hamid brings his imagined world to the world so that the readers also can think and experiment with what the writer is trying to bring about in a novel, "to invent a world that is post-civilization, and hence infinitely more civilized" (xvii).

Foucault states that taking care of oneself is "not abstract advice but a widespread activity, a network of obligations and services to the soul" (*Self* 27). Thus it is a deliberate and willing act of taking care of the soul in every aspect. He also states that 'writing' is an important activity for taking care of the self. It involves: "taking notes on oneself to be reread, writing treatises and letters to friends to help them and keeping notebooks to reactivate for oneself the truths one needed" (27). Foucault stresses the importance of writing in 'taking care of the self' as "the self is something to write about, a theme or object or subject of writing activity" (27). Through the activity of writing, attention is paid "to the nuances of life,

mood, and reading, and the experience of oneself was intensified and widened by this act of writing" (28). Through writing, especially the letter writing practiced in the ancient Greco-Roman times, the examination of conscience was practiced.

Likewise, Mohsin Hamid's novels are the ways through which he applies Foucault's technologies of the self and takes care of himself. Mohsin Hamid's work is autobiographical in the sense that "the tensions in the novels are tensions in my own life… I've seen these worlds, I've felt these pressures, but I've taken a different path," he says. He and his wife, a classical Pakistani singer, have deep connections to the country, and both sets of their parents live there. "It certainly fuels writing," he says. "Tension fuels writing, and if I didn't feel these tensions and concerns, I wouldn't be a writer." Writing has helped him make sense of his life, he says, comparing it to a love affair. "There are times when it's easy, and times when it's a disaster, and you have to work through it." When he doesn't write for more than a few months, he says, he becomes very unhappy (Cutolo). By writing his novels, he takes care his himself, and through it, he lets the world know what is happening in the world and the world must know it. While writing his novels he feels at ease.

Mohsin Hamid follows the unique structure of the novels. His narratives are told in a different fashion which enables him as well as his characters to come out of the hegemonic domination be liberated from the power structures and take care of themselves. Mohsin Hamid's personal history and finally move on to interpret how Hamid can escape his suffering using magic throughout his two narratives. He tries to take care of himself by writing his novels in a different kind of narratives to escape his suffering. The structure of his novels are unique in its way. He hasn't followed any conventional format of the novel writing. It gives him a certain kind of freedom to tell a story as he wants to express it. Fantasy presents new methods of understanding our real world. It offers an alternative to real life.

Hamid says, "I write novels because I need to. I think I would be very sad if I was not creating a universe in my head" (Hamish). He states, "Writing a novel is sort of self-help for me, being more comfortable with my life and the world" ("In Sly Self-Help"). He further says, "Stories have the power to liberate us from the tyranny of what was and is" ("Mohsin Hamid"). He also declares that, in "literary fiction," "you are trying to help yourself" (Ali). Hamid speaks to us, readers, who are drawn into the literary text that tells us something about our present human condition, with feelings and situations that are already familiar to us.

He uses magic realism in *Exit West* and *The Last White Man*. In *Exit West*, Hamid used magical doors through which the characters Saeed and Nadia escape the war-torn country to different countries of the West. He wanted borderless countries so that there would be no restrictions on the migration of people from different countries. In The *Last White Man*, he used magic realism where the characters Anders and Oona change color from white to black which he represents not as black but as dark color. He wants to make people accept the other people with the color other than the white. It is not a crime to be black. Black people should not be considered as inferior. They should be accepted and treated equally in the society. Hamid imagines that the old rules of race discrimination vanish forever. Powerlessly and unable to change real life, Hamid chooses to escape through his daydreams in his fictional characters to have a utopian world free from racial conflicts or, in other words, completely free from whites. Therefore, the gothic style of imagining inanities has achieved its goal. Race discrimination starts to vanish. They care no more for colors but for souls, for what is within. He uses dramatic monologue in *The Reluctant Fundamentalist* so that Changez describes his account of the story after 9/11. What happened to Muslims and the crisis which they went through? He tells his story to the world from the Muslim perspective. In the dramatic monologue technique, only he talks in the narrative, he is not interrupted by anyone. In the novel *Moth Smoke*, Mohsin Hamid allows every character to talk about their

experience and to give their account of the story so that Daru's punishment for the murder of

a child which he has not committed could be validated. By telling their stories the reader has

an empathy with Daru. He is being innocent. Hamid tries to explain the whole story which

led to Daru's fall. He makes the reader aware of the class division, the difference between the

elite and the lower class of the society in which Pakistan or any other country indulges. He

wants to make people aware of the powerful and powerless in the society. In the novel *How

to Get Filthy Rich in Rising Asia*, Hamid portrays the character as unnamed, to universalize

him as he could be from any part of the Asian continent. Many readers and interpreters

relocalized this unnamed city, which he keeps a secret, as Mosul or Aleppo. Others

relocalized the anonymous city as "certainly a non-Western city," or a "West Asian city (you

can insert any name)", or that it might be a city in Pakistan, Syria, or Libya (Bilal). Others

relocalized it somewhere in the Muslim world. Each reader interprets and understands

according to his history and culture. He wants readers to know about the suffering of the

downtrodden people and the power structures under which they are. *How to Get Filthy Rich

in Rising Asia* develops in an unnamed country that mirrors Hamid's home country, Pakistan,

or could be any other country in Asia which is portrayed as facing various socioeconomic

problems that have profoundly destroyed the social constitution and the reliability of several

institutions. Unjust diffusion of wealth, inappropriate usage of the country's resources, and

unrestrained rise in population have aroused several problems concerning living standards,

education, and health. Poverty forcefully destroys the already misused and crushed lot that

successively causes various social ills in Pakistan. Most of the population is portrayed as

living below the poverty line and deprived of economic and social benefits.

From the above description, it is shown that In Mohsin Hamid's novels, the characters

in the beginning chapters are shown facing oppression and subjugation because of the

disciplinary mechanisms and discursive practices, the concepts propounded by Foucault, who

are being surveillance by the panoptic structures. They become alienated go through the identity crisis and become disillusioned with their life. The characters like Changez in *The Reluctant Fundamentalist*, Saeed and Nadia in *Exit West,* the unnamed narrator in *How to Get Filthy Rich in Rising Asia, and* Daru in *Moth Smoke* all are influenced by the power structures like that of the state, the government, the rich dominant class, etc. Because of the disciplinary mechanisms, the characters don't feel to be themselves. In this chapter, Foucault's theoretical concept the Technologies of the Self is being applied to the characters of the novels by Mohsin Hamid. The Technologies of the Self are the ways or steps to be taken to know the self or to take care of the self. Because of the effects put by the power structures on the mind, body, and soul of the characters, they want to be free of these mechanisms so that they can live a liberated life. They take care of themselves through the technologies of the self which Foucault propounded as taking care of the self, knowing the self, and taking care of the soul. Taking care of the self can also be described as the resistance against the powerful and dominant authority.

Also, Foucault specifically mentions that power cannot be seen as merely repressive, negative, prohibitive, or causing the imposition of false forms of consciousness. Instead of arguing that power is good or bad and that power relations can only be repressive, Foucault suggests that we conceive of power as productive. As he states in *Discipline and Punish:* We must cease once and for all to describe the effects of power in negative terms; it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces, it produces reality, it produces domain of objects and rituals of truth… (Foucault, *Discipline* 194). Foucault means to say that power should not be understood in negative terms so that it only censors, represses, or oppresses, rather power is very productive because the individual gets the knowledge through the power structures which is its positive aspect. So the concept

of power should be acknowledged in broader terms rather than in narrow and negative terms as the hypothesis of power has a very wide-ranging significance. Clare O'Farrell further contends: It is through power relations techniques through which knowledge can be accumulated, mechanisms for observation and control, behavior, modes of action, cultural relations, and even identities are produced, and they are not the result of power's repressive tendencies. Knowledge is also a production of power relations (O'Farrell 100). When we talk about power, the first thought that comes to our mind is someone or some group who/which owns something named 'power' and which is exercised over others, then we immediately picture a structure of hierarchy in which the stronger who holds power stands over the weaker who does not have the thing called 'power'. As a result, the representation of power is considered to be if not repression, nor domination, then definitely, submission. Power is nothing more or nothing less than the multiplicity of force relations accompanied by resistance. With this contention that power produces knowledge and is positive, it in a way creates the conscience of the people towards their selves and they try to take care of themselves, as is done by the characters in the novels of Mohsin Hamid.

In this chapter, the third objective of the thesis, to evaluate the function of power structures in formulating general conscience has been achieved. After oppressing and subjugating the individuals, they then become aware of their situation and want to change their precarious condition. They want to become free and live a liberated life, for that purpose, they have to know their selves and take care of themselves. Foucault focuses his attention on how the care of the self became a prevalent practice in the West and thus how the self became an object of scrutiny and introspection. Foucault believes that all such practices of taking care of the self and cultivation of the self can be termed as the technologies of the self. Retelling the bygone days, refraining from ostentations and riches, and transforming nostalgia into one's strength, and acceptance, all are the technologies of the self employed by the characters

in the novels of Mohsin Hamid. These technologies of the self are applied to comprehend the self and take action for the soul. Changez in *The Reluctant Fundamental,* Changez becomes aware of his precarious condition in the US after 9/11, he comes to know himself and does not feel to stay there anymore. He leaves for Pakistan and it is his first step towards taking care of his self. There in Pakistan, he teaches his students about the discrimination and the crisis which he went through. He with his students comes out on the roads for demonstrations against the foreign policies. He takes care of himself in that way. In the novel *Exit West,* Saeed and Nadia get to know about their breaking relationship between them. They no longer feel the love between them. Saeed starts living with the Pakistani family in Marin. He feels acquainted with the preacher's family, with them he feels as he is at home. Also, he starts getting attached to the preacher's daughter who is from his own hometown. These are the ways through which Saeed wants to keep his soul at peace and takes care of his self as he always longs for his home and is nostalgic about his home while living as refugees in different countries. In *How to Get Filthy Rich in Rising Asia,* the unnamed narrator while following the set standards to become rich knows inside his heart that it's the good way to become rich. He leaves all his wealth to pay his debt and he has no regret about it. He starts living with his girlfriend the pretty girl with whom he has always wanted to live but could not because he was in chase of gaining wealth and becoming rich. This is the step that he takes to take care of himself. The pretty girl dies before him and he is even ready to die happily so that he can live with her peacefully after his death. In the novel *Moth Smoke,* Daru is devastated at the hands of powerful people throughout his life. He is imprisoned for a crime which he has not committed. It is Ozi his friend who puts the crime on his head which in reality is committed by him. He is proven guilty by the judiciary of the country which is corrupted by the elite people and can't do anything about it. He has no way to come out of this subjugation. While, Ozi's wife Mumtaz, who feels trapped under her husband's

patriarchy takes her first step to take care of herself by writing under the pseudonym Zulfikar Matto. She even hides it from her husband. She writes about topics that are usually not talked about like prostitution, and crimes. She becomes a rebel in her writing which she can't do in her real life. These are the ways through which she takes care of herself. Also, she has an illicit relationship with Daru who is her husband's friend. In the novel *The Last White Man,* after changing the color of their skin Anders and Oona accept their reality. Hamid has expressed the notion that all blacks and whites are equal. There is no place for racism in the society. They take care of their selves in the way to accept their black color as their only identity. Oona's mother who was very much reluctant at the beginning to
accept the color change also accepts it and lives peacefully.

Moreover, being a global novelist Mohsin Hamid in his novels writes about the problems which he sees with his naked eyes. There are some instances in his life when he felt as he was being suspected or not given the equal rights. Through his works, he gives went to his inner feelings as what he feels and goes through. The process of writing a novel is described by him a step towards taking care of him-self, to talk about different topics in his novels so that reader considers them. Also, the narrative techniques he has applied as in magic realism, the dramatic monologue, the presentation of an anonymous cities gives him the freedom to talk about the global as well as his inner troublesome thoughts and is the way he takes care of himself.

To sum up, thus, the third volume of *The History of Sexuality: The Care of the Self* makes a radical reconceptualization of Foucault's notions regarding subjectivity and presents an assertive and individual self who becomes active agents in crafting their identities. Here, it can be perceived that the trajectory of Foucault's conceptual position regarding subjectivity moves from the state of the subject as a docile and disciplined body to an active and assertive body which becomes analogous with the growth of the self of the characters in the novels,

who have moved on from a state of marginalization and subjugation to a state of asserting their selfhood and reclaiming and crafting their self by employing various technologies of the self and the care of the self. In Mohsin Hamid's novels, the technologies of the self-employed by the characters in the novels correspond to their individual, socio-political, and cultural specifications. They, while living through the oppressive and painful experiences, devised their mechanisms of survival and their means of happiness for transforming themselves to attain "a certain state of happiness, purity, wisdom, perfection or immortality" (Luther et al 17) which ultimately led them to mime their freedom and emancipation. It is also universally applicable that individuals try to come out of power structures, oppression, and subjectivity so that they can live a liberated and free life and can be mentally free, and take care of themselves.

Conclusion

In the present thesis, an attempt to analyze Mohsin Hamid's literary fiction through various dimensions has been made. One of the prominent Pakistani writers, Mohsin Hamid is a critically acclaimed author whose novels showcase the contemporary fictional world. The study of Hamid's novels underscores the modern stratagem and evinces the plight of people during war, migration, terrorism, and other forms of socio-political and economic disruptions. The study avows veracious accounts of discrete processes governing the contemporary world. It attests to the search for certainty, order, or any kind of progress in the modernist canon. In his novels, Hamid's abnegation for modernists' lament becomes apparent as he blatantly portrays the chaos and contention prevailing in the present world and celebrates the disruption and uncertainties.

The thesis highlights the Foucauldian concepts of disciplinary mechanisms and power structures in Hamid's world of fiction. It takes up the concerns around disciplinary mechanisms and power structures to reveal how characters in these novels first become the victims of these dominant forces and then suggest ways to deal with the crisis posed by a precarious world. The thesis relies on the importance of making experiences visible, to shift understandings of who the characters are in the beginning and after their confrontation with a series of unprecedented events in a complex world what they eventually become. He manifests how the questions of disciplinary mechanisms and power structures are inextricably interwoven into the narratives. The study is an analysis and critical reading of the fiction of Mohsin Hamid by using the Foucauldian concepts of discourse, discipline, power, and Foucault's ideas regarding self and analyzing the various socio-political factors that kept the characters as marginalized, controlled, disciplined, and docile bodies and thus analyzing the structure and dynamics of the respective hierarchical societies and comprehending the various technologies of the self-employed by the individual characters as a part of taking care

of the self and the cultivation of the self to craft and negotiate their identities which paved the way for their political assertion and assertion of their self-hood and subsequent freedom and emancipation. As a prolific writer, Hamid has dealt with several diverse issues. Despite the panoramic scope of his fiction, both in terms of issues and setting, he has been persistently exploring the socio-economic, political, and psychological issues as well as their formation in his works. Hamid champions modern contemporary life through his literary works and presents how his characters grapple against baleful situations.

Furthermore, in his novels, Hamid portrays characters who affront subjugation, vulnerabilities, disorientations, psychological turbulence, paranoid anxieties and crisis of identity, xenophobia, marginalization, and schizophrenia amidst socio-political upheavals like wars, morbid exploitation, and undaunted hegemony of ruthless oppressors. The individual and collective trauma crumbles characters' sense of individuality and cognition leading to their cultural dislocation, fragmentation, and social isolation. In the tumult of the contemporary world, they suffer invariably from cultural displacement, language barriers, disenfranchisement, identity loss, nostalgia, tyranny, and marginalization. The study also exhibits different grounds that determine the people's level of vulnerability and their perseverance in confronting, desisting, and redeeming themselves from man-made apocalypses.

Also, Hamid tries to give an account of the control and repression over people by the powerful. Mohsin Hamid in his works depicted the power relations between different characters and the institutions which tried to repress them for their gains. Also, fundamental human behavior is depicted while they are under the control of the dominant group. The psychology of the sufferer is depicted as how he transforms into an assertive person from a subjected and docile one, and also, how he comes out of the power structures.

The research work has attempted to accomplish four objectives which have been laid out in the introductory part of the thesis. One of the objectives of the study is to trace the genesis of selected literary concepts, which has been accomplished in the second chapter namely "Michel Foucault: Life and Works" of the thesis. The different theoretical concepts of Michel Foucault have been selected and discussed in the chapter, which are related to the research work. The different concepts like 'Disciplinary Mechanisms', 'Subject', 'Discourse', 'Identity', and 'Technologies of the self'. These concepts are differentiated from Foucault's ideas and seen how they are different from Foucault's theoretical concepts. The previous theories on power have been physical and top-down but Foucault's idea about power is present in every relationship of the society between family members and organizations. Also, Foucault's notion about power is that it is productive and not repressive and there is a scope of resistance in it. It is a subtle way of controlling people, there is no physical coercion but people are subjugated psychologically. The other objective of the research work is to apply selected concepts of Michel Foucault to Mohsin Hamid's works, which is accomplished in the last three chapters of the thesis namely "Disciplinary Mechanisms and Social Subjects", "Discourse and Identity Crisis" and "Technologies of the Self". In these chapters, Foucauldian theoretical concepts are applied to the works of Mohsin Hamid and these works are analyzed through these concepts.

The second objective of the present work, that is, to study the role of disciplinary mechanisms in personality formation concerning Mohsin Hamid's works has been achieved in the research work. The objective has been accomplished in the third chapter titled "Disciplinary Mechanisms and Social Subjects," wherein the relationship between the disciplinary mechanisms and how the characters are transformed into social subjects in the works of Mohsin Hamid has been analyzed. Foucault has studied in detail the whole system developed by the dominant power structures in each society to put the segregated and

marginalized body in a political field, power relations, and a system of perpetual subjugation and Foucault further explains in detail how such societies construct a calculated, organized and technically thought out plan or a whole system of the political anatomy of the body and the technology of the body for this purpose. Foucault has found that in the West, how the carceral system was thus shifted from the grand public spectacle of punishment to a technology of the body and microphysics of power. Analysing the history of the present, Foucault has uncovered the political technology of the body which resulted in strategizing the political anatomy of the body for binding people without chains. Mohsin Hamid's fiction in this study makes a clear analysis of such practices of the technology of the body and the microphysics of power meticulously planned and implemented in the different discriminated societies by the dominant people. The different disciplinary mechanisms of power have been described like panoptic gaze, surveillance, normalizing judgment, and hierarchical observation. These disciplinary mechanisms are the different modern tools for creating power and subjugation in societies. Different social subjects are formed in society. The issue raised about the nature of a subject as to how subjects are contrived resulting in their subjection has been examined, concerning the effectiveness and interaction of the disciplinary mechanisms.

The issue raised about the nature of a subject as to how subjects are made resulting in their subjection has been examined, concerning the effectiveness and interaction of disciplinary mechanisms. The characters are being analyzed through panoptic surveillance which is metaphorically used here. Changez in the novel *The Reluctant Fundamentalist,* after 9/11, is being surveilled in America and is looked down upon with suspicious eyes by the people there. He being the lover of America loses interest in it and leaves is job. Saeed and Nadia in *Exit West*, being the refugees are being surveilled by the drones, wherever they stay whether in London or another place in the West. Moreover, normalizing judgment is another disciplinary mechanism where in the dominant group normalizes things for their benefit. In

Moth Smoke, Daru is fired from his job because of his no fault but still, he is punished for not behaving the way he is asked by some elite class man. His boss and the landlord make his life miserable after he loses his job. Also, hierarchical observation is a surveillance which powerfully exerts on the minds of the people. The mind of the unnamed narrator in the novel *How to Get Filthy Rich in Rising Asia,* is preoccupied with the superiority of the West, he wants to change the infrastructure in his business like the global one.

Moreover, because of the disciplinary mechanisms, characters feel the terror and fear which further leads them to become the social subjects who are controlled by the dominant groups of the society. Saeed and Nadia in the novel *Exit West*, are under continuous rage of the natives, they live under their terror and Saeed becomes anxious about it. Also, in the essay book, Hamid gives an account of how living under the drones is so fearful. Daru doesn't leave his house after he loses his job in fear of what his life will unfold for him.

Also, these narratives provide ample instances in which the characters were controlled and regularized without force by making them accept and corroborate a social structure with deep schisms as a natural order of society. These narratives are a testimony of how these marginalized people were easily confined to the social peripheries and fringe spaces of society. These narratives help us to critically look into the dynamics of the respective social structures that kept these characters as disciplined and docile bodies. Changez, while living his best life in America is suddenly discriminated for being a Muslim Immigrant although he has done nothing wrong. He is turned into a subjugated and docile body who is not sure of what is going to happen to him. He is not the same person as he was when he first came there. Saeed and Nadia have changed a lot after living a surveilled and refugee life. They separate from each other.

Thus, disciplinary mechanisms become the central idea of modern societies.

Controlling and regulating the population with the least effort by making them docile bodies and subjected to power relations is the basic idea of disciplinary mechanisms introduced in modern societies. Foucault enquires, by his theoretical postulation regarding discipline and power, about how individuals and societies are structured and organized by the dominant power structures. He further traces the trajectory of how individuals are made as docile, practiced, and regularized bodies or how individuals are made into an 'object' of the mechanisms of dominant power structures of society.

One more objective of the thesis is to evaluate the function of power structures in formulating a general conscience. This objective has been achieved in the third, fourth, and fifth chapters whose name is mentioned in the preceding discussion. The power structures affect the conscience of the individuals in many ways. In the third chapter, the characters are analyzed becoming docile and subjugated bodies through the disciplinary mechanisms. In the chapter titled "Discourse and Identity Crisis", the relationship between discourse and identity crisis is analyzed. Mohsin Hamid gives an account of the different discourses like the discourse of Islamophobia, the discourse of Xenophobia, and the discourse of racism. These discourses act as the general domain of all various socio-political and cultural events and incidents which are the statements or the regulated practices that account for the construction and maintenance of these discourses. Hamid's works provide a better comprehension of the various statements, events, and commentaries that produced these discourses and helped in the functioning of these discourses. The present study has analyzed the incidents and events that acted as the various statements and events towards the construction of these discourses and later which contributed towards formulating the internal organizing principles of these discourses. Through these discourses he is trying to express the terrible situation of the Muslims in other countries who live as immigrants in different countries, Refugees who leave their homeland, Blacks who are under the siege of the whites. Hamid tries to portray the

miserable condition of the characters who get entangled in these dominant discourses. These discourses which are prevalent in the particular societies try to put the ideological power on the minds of the people. The dominant discourses change the thinking of the people through its hegemonic control and people think in accordance with the dominant discourses. The people on whom these discourses are put, they become alienated and disillusioned. The power created by the discursive practices is analyzed because of which the characters go through an identity crisis. Knowledge and power created by the discourse lead to the identity crisis of the characters. They become alienated, marginalized, discriminated, lose identity, become disillusioned, etc.

People behave and think in the manner of the dominant discourse prevailing in society and to think beyond that discourse is not allowed. The discourse of Islamophobia after 9/11, propagated by the dominant America leads to interrogation of the Muslim Immigrants. The hatred towards Muslims increases among the common people. The discourse of Islamophobia present in the novel *The Reluctant Fundamentalist*, leads to the identity crisis of Changez. He is being exposed to hatred because of the hegemonic discursive ideology. Anders in the novel *The Last White Man* is affected by the discourse of white superiority which is so ingrained in the minds of people that he does not imagine himself to be black and he knows how black people are treated in the white dominant society.

The discourses produced in the society are not the true discourses as they are illusionary and meant only for the creation of power relations by the dominant people. Muslim Immigrants are being hated because of Islamophobia which is just a discursive ideology that works for the dominant few while others are being others by it which is not the truth. In *Exit West,* Saeed and Nadia become victims of Xenophobia, which is exposed by the Government. The refugees do not become refugees by their will, they are forced to leave their home country by force. They are not bad for society. In the novel, *The Last White Man,* white

superiority is a discursive knowledge that is not the truth. The mind of Anders is internalized by the white superiority so he is not ready to accept his black color. Moreover, Discourse and power are interrelated, discourse is to analyze the creation of power in the society. The discourses produce the oppressive power which leads to the marginalization of the powerless people.

Also, certain groups of society are alienated and they go through an identity crisis. Changez, after being exposed to the hatred of the American people feels he does not belong there. Saeed and Nadia in the novel *Exit West,* living a life of a refugee come back to their native place after a long time as they feel they do not belong to other places as they were not accepted anywhere. Daru in the novel *Moth Smoke,* while living a life to be recognized by the elite class and to be counted among the elite class, leads himself exposed to drugs, and crimes and at last does not belong anywhere. Poor people could not be the part of rich people.

The objective to evaluate the function of power structures in formulating general conscience is also achieved in the fifth chapter titled "Technologies of the Self". The conscience of the characters gets aroused as they want to change their present situation of subjugation and live a free life. One of the remarkable changes that happened in the case of the characters in the novels is that they have moved from a position of victims of subjugation and oppression to a domain of active assertion and to a people who voice their concerns. This significant change and progress happened at the level of their psyche, in their conscience, in the conception of their subjectivity and construction of identity and at the level of social and political mobilization and material progress. The power structures through the disciplinary mechanisms and discourse affect the minds of the characters/individuals in the works of Mohsin Hamid which is deeply examined in these chapters. These narratives are the records of individual experiences of pain and other brutalities that they have suffered in their respective societies from the dominant communities. They are in that sense individual

testimonies of the oppressions and injustices they have suffered. The first part of these narratives thus depicts the passive sufferings of those people at the hands of the dominant people and the narrative then progresses to the recording and documenting of the success stories of the characters by employing various technologies of the self or taking care of the self. The second part of these narratives thus presents the success stories of the individual characters, the various technologies of the self they employed for constructing a strong selfhood, and their subsequent self-assertion. Each character, thus constructed his technologies which are society-specific and culture-specific and they are also different according to the differences of individual factors. These technologies of the self are the methods and strategies that they employed according to their individual life in their respective societies and that helped them to mount the oppressive and humiliating experiences they faced. This in turn leads them to change their stance, which is examined in the fifth chapter namely, "Technologies of the Self" of the thesis. Power makes them subjugated and even the realization to be free and resist the power structures also comes because of the power itself. Foucault sees power, resistance, and freedom alongside each other. Regarding freedom, he states that "in the relations of power, there is necessarily the possibility of resistance, for if there were no possibility of resistance, there would be no relations of power"; "there cannot be relations of power unless the subjects are free . . . [I]f there are relations of power throughout every social field it is because there is freedom everywhere" (as cited in Lynch, 24-25). Freedom is not only the opposite of being under a dominant power or being in a power relation, but also it should be understood as a characteristic of a human subject who can deploy a strategy for or against others. Thus, Foucault not only formulates power and resistance in conjunction with each other, but he also places freedom as a necessary element of power relations.

One of the features of the technologies of the self is to know yourself which is shown in the novel *The Reluctant Fundamentalist.* Changez after going through an identity crisis and surveillance, realizes that he doesn't belong in America and he leaves there and moves back to Pakistan. The conscience of Saeed and Nadia gets aroused and they leave Marin and come back to their native place. An unnamed narrator in the novel *How to Get Filthy Rich in Rising Asia*, becomes aware that wealth is not everything to be happy. He clears his debt with his money, leaves his luxurious life, and starts living in a rented hotel room.

Moreover, technologies of the self are the ways to take care of the self so that one can live a happy and free life sans subjugation and power. Changez after going back to Pakistan joins the University and takes a job as a teacher and teaches about his experiences to the students. He is suspected of the demonstrations where youth have been arrested. These demonstrations are against America's foreign policies. These are the ways he takes care of himself. Anders in the novel *The Last White Man,* accepts his black color at last and lives with it happily. Acceptance is the way to take care of the self. In *How to Get Filthy Rich in Rising Asia,* the protagonist after leaving his wealthy life starts living with the pretty girl whom he admires the most and always wanted to live with. This is the way through which he takes care of himself. Also, resistance is part of Foucault's conception of power, Mohsin Hamid has dealt with the idea of resistance in his novels very well and it is also a step towards taking care of the self. Changez in the novel *The Reluctant Fundamentalist,* resists American power and its policies on other countries, works against them, and teaches the same to the students.

Again, Mohsin Hamid's writing the novels is also a way to apply the technologies of the self and take care of himself. He gets away from the tensions of his life by writing. By writing he becomes happy. So writing is therapy for him and is a way to take care of himself and come out of the worldly restrictions on certain things. Also, the way Mohsin Hamid

writes his novels to give vent to his emotions. In this way he takes care of his soul. Magic realism in the novel *Exit West*, through which the characters Saeed and Nadia escape the war torn country to different countries of the west. He wanted the borderless countries so that there is no restriction for the migration of people from to and from different countries. In the dramatic monologue technique, only he talks in the narrative, he is not interrupted by anyone. He uses dramatic monologue in *The Reluctant Fundamentalist* so that Changez describes his account of the story after 9/11. In *The Last White Man*, he used magic realism where the characters Anders and Oona change color from white to black which he represents not as black but as a dark color. He wants to make people to accept the other people with a color other than the white. It is not a crime to be black. Black people should not be considered as inferior.

In the present study, the works of Mohsin Hamid have been analyzed through the Foucauldian perspective. Hamid has written his works containing different topics like migration, the condition of Muslims after 9/11, the lower classes of the societies, and the condition of the other race. Among all these worldly issues, the power imbalance is present. One group is more powerful than the other and the more powerful try to oppress the less powerful through any means whether that is disciplinary mechanisms, or discursive practices, as Foucault has described in all his works. In this schema, certain groups of society are subjugated and changed into docile bodies, alienated, disillusioned, and marginalized bodies. These are all the modern man's problems. He depicted the contemporary problems which he has identified. His works are examples of the power relations present in every society of the world, as is encapsulated in the present study. Foucault has also a similar contention that power relations are present everywhere in society.

Also, no doubt the power relations affect the conscience of the people, but they still can come out of the hegemonic dominance that is through the Foucauldian technologies of

the self. From subjugated, docile bodies they can change to assertive and free bodies. They can become the liberated individuals and take care of themselves. They can resist and challenge the power structures and come out of the subjectivity and suppression of disciplinary mechanisms and discursive practices and ideologies. This is the only way through which the oppressed can live freely in the world of surveillance and power.

To sum up, the study has analyzed that power is associated with the authority, control, domination, and subjugation of the powerless people which is produced by different powerful and hegemonic heads and institutions of the society. These concepts and their application lead directly to the establishment of power relations. Power has always been there in history and it is present in contemporary society as well. In the present world, power is not in the form of physical coercion but it is invisible and subtle. It is present in disciplinary and ideological forms. The concept of power is also to describe the realm of hegemonic domination and the effect on the psyche of the powerless groups. The systems of knowledge and power around learning difficulty can now be questioned. It becomes possible to question how power positions people as subjects around whom a series of observations, judgments, decisions, imperatives, prohibitions, and relationships with others become possible; how they become amenable to particular institutional interventions; how certain forms of behaviour become appropriate or proscribed and their conduct directed and acted upon in line with particular ideals. It leads us to question how the forms of knowledge that are brought into being about people — observing them and gaining of knowledge of their characteristics and abilities — are linked to particular ways that they are thought about, and led to think about themselves. It influences us to examine the forms of social apparatus— institutions, regulations, laws, administrative measures, moral propositions, etc. — by which decisions about people are made, to which they relate in particular ways, and in the context of which they have particular relationships.

In the modern world, the dynamics of power have political and social gains in global, national, or local societies. It has also an influence on groups and institutions including families, workplaces, and business establishments, as it is diffused in the various groups of society. The amount of power possessed by certain groups of social classes, racial or ethnic groupings is relatively less as compared to other powerful groups. Therefore, it depends on the tactics of one group over the other to create power interactions. To further their establishment of power, they try to form the discourses according to their whims so that they cannot lose their grip of power.

To conclude, the mechanisms of power in the ideological, economic, political, and societal relationships that create economic differences, class conflicts, marginalization, and alienation all are present in the societies. There should be a balance in the power relations in all societal, personal, and political contexts. Moreover, what is needed is that there should be a continuous re-examination of the thinking of individuals. The individuals should find ways that despite the power present in society they should be able to come out of the power relations to some extent and they can have a kind of relief. There should be empathy and ongoing communication of the issues and problems, there should be a sincere effort to maintain peace within oneself and with everyone around. This will lead to the transformation of the world around us.

By contending upon the topics of the power in his works, Hamid tries to produce the sense of equality and bias less society. Hamid writes about the marginalized and oppressed sects of the society. Through his writing, he tries to express the characters always suffering but also enduring. Like Foucault's conception that in spite of the power, characters still try to live a free life, in turn there is always the hope for the betterment in life. Also, Hamid has touched the different global and national issues which are contemporary and universal worldwide. Through his works he has established the notion that people in the modern world

are under the siege of the disciplinary and discursive power, wherein the dominant tries to make the people submissive and docile, so that they can run according to their whims and rules. At the same time, in spite of this, he lets the characters to live the life of their own and try to come out of the hegemonic power structures like in the Foucault's contention. It is applicable to the modern world also wherein the people continue and live their life in spite of the power relations.

In addition to this, the power structures in modern society are always there, but what people need to do is to choose the ways by which they can live a free life. The people have been dehumanized by different social and political power dynamics, but what needs to be done is to re-humanize the society. The motive of literature is to re-humanize the people. Mohsin Hamid also has tried to do so in his novels as he has given the account of the global as well as local issues like problems of refugees, the Muslims, the blacks, and the lower class people, which need to be countered systematically. There is a need for empathy in society. In considering certain people as the other which is not the right way to describe them, the powerful should recognize themselves as similar to those other people. Then, only can the society work in a peaceful and better way.

Furthermore, the present world is caught up in discursive ideological differences and conflicts, in terms of nationality, religion, class, ethnicity, gender, region, etc. The proper understanding of the issues of the contemporary world is the basis for the resolution of the same. The study is an attempt to delve deep into the dynamics and genesis of these problems and to look for solutions for the same. It is worth mentioning here that the literary works do not provide the solutions to the problems directly; they instead represent and mirror the issues in an objective and artistic manner, so that these issues can be dealt with in a more official and regulated way. In this regard, the present work is merely a humble attempt at understanding the contemporary global issues that might pave the way for an amicable

resolution of the same. Also, there is much scope left through which Mohsin Hamid's works

can be explored for instance his works can be explored by the theoretical concepts of

Existentialism, Feminism, Post colonialism, Absurdism, Psychoanalysis, so on.

Bibliography

Primary Sources:

Mohsin Hamid. *Discontent and its Civilization: Dispatches from Lahore, New York, and London*. Penguin Random House, 2014.

---. *Exit West*. Penguin Random House, 2017.

---. *How to Get Filthy Rich in Rising Asia*. Penguin Random House, 2013.

---. *Moth Smoke*. Penguin Random House, 2000.

---. *The Last White Man.* Penguin Random House, 2022.

---. *The Reluctant Fundamentalist*. Penguin Random House, 2007.

Secondary Sources:

Ahmed, R, et al. *Culture Diaspora and Modernity in Muslim Writing*. London and New York: Routledge, 2012.

Akbar, Arifa. "How to Get Filthy Rich in Rising Asia, By Mohsin Hamid." *Independent.co.uk*, March 22, 2013. Accessed 4 March, 2020.

Akers, Terrie. *You Are Here: Mapping the World System of Mohsin Hamid's Fiction*. The Graduate Center, City University of New York, Master thesis, 2019academicworks.cuny.edu/cgi/viewcontent.cgi?article=4046&context=gc etds.

Ali, W. "A Fake Self-Help Book on 'Getting Filthy Rich' in Asia." 2013.' "https://www.theatlantic.com/international/archive/2013/03/a-fake-self-help book-on-getting-filthy-rich-in-asia/273743/.

Althusser, Louis, and Etienne Balibar. "Reading Capital." Translated by Ben Brewster, New Left Books, 1970.

Althusser, Louis. *Essays on Ideology*. London: Verso. 1984.

---. *For Marx*. London; New York, Verso, 2005.

---. "Ideology and Ideological State Apparatuses (Notes towards an Investigation).

The Anthropology of the State: A Reader, edited by Aradhana Sharma and

Akhil Gupta, Blackwell Publishing, 2006, pp. 86-98.

---. *Lenin and Philosophy and other essays*. New York: New Left Books. 1971.

---. *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*.

Verso, 2014.

Appadurai, A. *Fear of small numbers: An essay on the geography of anger. Duke

University Press*. 2006.

Aumeerally, Naseem L. "Re-imagining Muslim women through the Prism of

Minor National and Diasporic Literatures. *Interventions: International

Journal of Postcolonial Studies*. 19(1), 36-55, 2016.

---. "Rethinking recognition in Muslim diasporic writing. From an "ethics of

responsibility" in The Reluctant Fundamentalist to an ethics of dispersion" in

The Silent Minaret." *Cogent Arts and Humanities,* 4:1, 2017.

Awan, Muhammad Safeer. "Unwilled Choices": The Exilic Perspectives on Home

and Location in the Works of Zulfikar Ghose and Mohsin Hamid."

Pakistaniaat: A Journal of Pakistan Studies. Vol. 5. No. 2, 2013.

Balfour, Lindsay Anne. "Risky Cosmopolitanism: Intimacy and Autoimmunity in

Mohsin Hamid's *The Reluctant Fundamentalist*." *Critique: Studies in

Contemporary Fiction*. 2016.

Balibar, Etienne. "Citizen Subject." *Who Comes After the Subject?* edited by

Eduardo Cadava, Peter Connor, and Jean-Luc Nancy, Routledge, 1991.

---. *"Subjection and Subjectivation." Supposing the Subject*, edited by

Joan Copjec, Verso, 1994.

Ball, Stephen J. "Intellectuals or Technicians: The urgent role of theory in educational studies." *British Journal of Educational Studies*, 43:3, pp. 255–27, 1995.

Bates, Thomas R. "Gramsci and the Theory of Hegemony." *Journal of the History of Ideas*, vol. 36, no. 2, 1975, pp. 351–66. *JSTOR*, https://doi.org/10.2307/2708933. Accessed 24 Dec. 2022.

Berbec, S. "'We Are Worldless Without One Another': an Interview with Judith Butler." *The Other Journal.* 2017.

Berggren, Aalia. "Surveillance in nineteen eighty-four: The dismantling of privacy in Oceania." *Karlstads Universitet,* 2016.

Berry, John W. "Immigration, Acculturation, and Adaptation." *Applied Psychology: An International Review*, vol. 46, no.1, pp. 5-68, 1997.

Bilal, Mushtaq. "Reading Mohsin Hamid's Exit West as a World Novel." *Journal of World Literature*. https://brill.com/view/journals/jwl/5/3/article-p410_6.xml, 2020. Accessed 24 Dec. 2022.

---. "Self-Censorship Seems to Be the Most Pernicious Form of Censorship." *Herald* 17 Jan. 2018. Accessed 14 Jan 2023. https://herald.dawn.com/news/1153982.

Brown, Jeffrey. "'Exit West' author Mohsin Hamid answers your questions." *PBS News Hour*, www.pbs.org/newshour/show/exit-west-author-mohsin-hamidanswers-your-questions. Accessed 25 July 2020.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity.* Routledge, New York, 1990.

---. *Giving an Account of Oneself*. New York: Fordham University Press. Cambridge: Polity, 2005.

Butt, W Y. *A World of Vulnerabilities and Disorientation: A Postmodern Study of Mohsin Hamid's Fiction.* University of Jammu, Ph.D. Dissertation, 2022.

Callison, William. "Subjectivity and Power: Marxist Lineages." *A Companion to Critical and Cultural Theory*, 2017, pp. 173- 89.

Cavallaro et al. *Living Under Drones: Death, Injury and Trauma to Civilians from US Drone Practices in Pakistan*. Stratford Law School, New York. 2012.

Chaman Abbas, et al. "Colors Clash: A Fanian Perspective of Hamid's the Last White Man." *Palarch's Journal of Archaeology of Egypt/Egyptology*, 19 (4) 1352-1362, 2022.

Chambers, Claire. *British Muslim Fictions: Interviews with Contemporary Writers.* Palgrave Macmillan London, 09 March 2012.

---. "The heart, stomach and backbone of Pakistan: Lahore in novels by Bapsi Sidhwa and Mohsin Hamid." *South Asian Diaspora*, 6 May 2014.

Chandler, Caitlin L. "We are All Refugees: A Conversation with Mohsin Hamid." *The Nation*. 30 October 2017. www.thenation.com/article/we-are-allrefugees-a-conversation-with-mohsin hamid/. Accessed 27 September 2021.

Charles, R. "What if White people woke up with dark skin? Mohsin Hamid novel winders." Washington: Washington Post. Retrieved from:

https://www.washingtonpost.com/books/2022/08/02/last-white-man-mohsinhamid/, August 02, 2022.

Cooper, Glenda, et al. "Beyond the 'Refugee Crisis': How the UK News Media Represent Asylum Seekers across National Boundaries." *International Communication Gazette*, vol. 83, no. 3, Apr. 2021, pp. 195–216. *SAGE Journals*, https://doi.org/10.1177/1748048520913230. Accessed 2 Oct. 2021.

Cousins, Mark, and Athar Hussain. *Michel Foucault*. Basingstoke: Macmillan, 1984.

Crick, J. *The Metamorphosis and Other Stories: A New Translation*. New York:

    Oxford University Press, 2009.

Cutolo, Ruby. "The Meeting of East and West". *Publishers Weekley.* Com,https://

    www.publishersweekly.com/pw/bytopic/authors/profile s/articles/54863-the-

    meeting-of-east-and-west-mohsin-hamid.html. Accessed 23 Oct. 2023.

Dagamsheh, M and David Downing. "Neoliberal Economy: Violence of Economic

    Deregulation in Mohsin Hamid's Moth Smoke". *Dirasat, Human and Social*

    Sciences. Volume **43**, No. 2, 2016.

Danaher, Geoff, et al., editors. *Understanding Foucault*. Sage. 2000.

Dangar, Krishna. "The portrayal of east and west in the selected novels of Nadeem

    Aslam and Mohsin Hamid a comparative study." Surashtra University, Ph.D

    Dissertation. Shodhganga.inflibnet.ac.in. 2016.

Darda, Joseph. "Precarious World: Rethinking Global Fiction in Mohsin Hamid's

    "The Reluctant Fundamentalist". *Mosaic: An interdisciplinary Critical*

    Journal, Vol. 47, No.3 (September 2014), pp.107-122.

Dasgupta, Arnab, and Rupayan Mukherjee. "Violently Yours: Nation and its Other

    in Mohsin Hamid's *The Reluctant Fundamentalist"*. *Rupkatha Journal on*

    Interdisciplinary Studies in Humanities. ISSN 0975-2935, Vol. 10, No. 1,

    2018.

Deleuze, G. *Foucault.* Minneapolis: University of Minnesota Press, 1988.

Donnelly, K. "Tarrying with Grief' in Mohsin Hamid's The Reluctant

    Fundamentalist." *C21   Literature: Journal of 21st-century Writings,* 7(1): 11,

    pp. 1-23, 11, June 2019.

Dreyfus, H. L. & Rabinow, P. *Michel Foucault: Beyond Structuralism and Hermeneutics*. (Eds) London, Harvester Wheatsheaf, 1982.

During, Simon. *Towards a genealogy of writing Foucault and literature*. Routledge, 2005.

Eagleton, Terry. *Ideology: An Introduction*. Verso, 2000.

Elia, Adriano. "'My split self and my split world': Troping Identity in Mohsin

Hamid's Fiction". In: Sell, J.P.A. (Eds) Metaphor and Diaspora in Contemporary Writing. Palgrave Macmillan, London. 2012. https://doi.org/10.1057/9780230358454_4.

Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, 2008.

---. *Black Skin, White Masks*. London: Pluto Press, 1986.

Fatima, Noreen. "*Mind is the Workshop of Man's Destiny. Being for itself in Mohsin Hamid's Moth Smoke."* Govt. P.G. College Gujranwala, Dissertation. 2014 www.academia.edu/15046913/Mind_is_the_Workshopf_Mans_Destiny_Being_for_itself_in_Mohsin_Hamids_Moth_Smoke.

Felluga, D. F. *Critical theory: The key concepts*. Routledge, 2015.

Foucault, Michel. "'Critical theory/intellectual theory', interview with Gerard Raulet," in L. Kritzman (ed.), *Michel Foucault: Politics, Philosophy, Culture: Interviews and Other Writings*, *1977–1984*. Translated by Alan Sheridan and others. London: Routledge, pp. 20–47, 1988.

---. *Discipline and Punish: The Birth of Prison*. Translated by Alan Sheridan. Vintage Books, 1995.

---. *Power/Knowledge: Selected Interviews and Other Writings*. Translated by Colin Gordon et al. New York: Pantheon, 1980.

---. *The Archaeology of Knowledge.* Translated by A.M. Sheridan Smith. New York:

Pantheon Books. 1969.

---. *The Archaeology of Knowledge* Translated by A.M. Sheridan Smith, Trans. New

York: Pantheon Books, 1972.

---. "The ethics of the concern for self as a practice of freedom". Translated by

Robert Hurley and others. Paul Rabinow (Ed). *Michel Foucault: Ethics,*

Subjectivity and Truth: the essential works of Michel Foucault 1954–1984,

volume London: Penguin Press, pp 281–301, 1997.

---. The *History of Sexuality: The Will to Knowledge*. Translated by Robert Hurley.

London, Penguin. 1976.

---. *The History of Sexuality: Vol 3, The Care of the Self*. Translated by Robert

Hurley. Pantheon Books, 1984.

---. "The Subject and Power," *Critical Inquiry*. Vol. 8, No. 4, 1982, pp. 777-795.

---. *The Use of Pleasure: The History of Sexuality, vol 2*. New York: Vintage, 198

---"Writing the Self", *Foucault and His Interlocutors*, edited by Arnold J Davidson.

Chicago Press, 1997.

Gasztold, Brygida. "Of Promises Delivered and Failed: Post-9/11 America through

the Eyes of The Reluctant Fundamentalist by Mohsin Hamid." *Journal of*

American Studies, 117-28, 16, 2016.

Gaventa, John. *Power after Lukes: An overview of theories of power since Lukes and*

their Application to Development. Brighton: Institute of Development

Studies, 2003.

Ghafoor Awan, et al. "Psychoanalysis and Transformation of Heroes in Mohsin

Hamid's Novels "Moth Smoke" and "The Reluctant Fundamentalist".

Journal of Education and Practice. ISSN 2222-288X (Online) Vol.7, No.1, 2016.

Ghilzai, Shazia Akbar, and Ambreen Shahnaz. "Contesting Hegemonic Order: Navigating Cultural Hegemony and Identity Crises in Mohsin Hamid's Moth Smoke and The Reluctant Fundamentalist". *Human Nature Journal of Social Sciences.* Vol.4, No.2 June, 2023, Pp.289-306.

Ghosh, Avirup. "I was not certain where I belonged": Integration and Alienation in Mohsin Hamid's The Reluctant Fundamentalist." *An Online Open Access Journal,* Vol. V, No. 1, 2013.

Gordon, Colin. "Introduction." *Michel Foucault: Power*. Ed. James Fabian. New York: The New Press, 2002.

Gross, Terry. "Mohsin Hamid and The Reluctant Fundamentalist: An Interview." *npr.org.* 3 April 2007. Accessed 22 July, 2020.

Gui, Weihsin. "Creative Destruction and Narrative Renovation: Neoliberalism and the Aesthetic Dimension in the Fiction of Aravind Adiga and Mohsin Hamid". *The Global South,* Vol. 7, No. 2, (2013), pp 173-19.

Haider, Nishant. "Globalization, US Imperialism and Fundamentalism: A Study of Mohsin Hamid's The Reluctant Fundamentalist*". South Asian Review*, 33:2, 203-238, 2012.

Hall, Stuart. "Introduction: Who Needs 'Identity?'" *Questions of Cultural Identity*, edited by Stuart Hall and Paul Du Gay. Sage, 1996, pp.1-17.

---. *Representation: cultural representations and signifying practices*. London: Sage, 1997.

Hamid, Mohsin. "Mohsin Hamid: Writers need to create 'optimistic visions' of the future," 2017 www.*DW.com*. Retrieved May 9, 2021, from

https://www.dw.com/en/mohsin-hamid-writers-need-to-create-optimisticvisions-of-the-future/a-40451675.

---. "In the 21st century, we are all migrants. National Geographic magazine," 2019 Retrieved July 13, 2021, from

https://www.nationalgeographic.com/magazine/article/we-all-are-migrantsin-the-21st-century.

---. "In Sly Self-Help Novel, Selling Clean Water Gets You „Filthy Rich.'" *NPR Books.* 6 Mar. 2013. http://www.npr.org/2013/03/06/173532406/in-sly-self-help-novel-sellingcleanwater-gets-you-filthy-rich. Accessed 20 Feb. 2023.

---. "'I write more with My Ears than My Eyes,' Says Mohsin Hamid." *Open The Magazine, 19 Aug. 2022,* https://openthemagazine.com/lounge/books/i-write-more-with-my-ears-thanmy-eyes-says-mohsin-hamid/.

Hamilton, Hamish. "What makes a Man Booker novel? Six shortlisted authors share their secrets," 2017 *www.theguardian.com.* Retrieved May 24, 2022, from: What makes a Man Booker novel? Six shortlisted authors share their secrets | Man Booker prize 2017 | The Guardian.

Hartnell, Anna. "Moving through America: Race, place and resistance in Mohsin Hamid's The Reluctant Fundamentalist." *Journal of Postcolonial Writing,* 46:3-4, 336-348, 2010.

Herbert, Marilyn and Adina Herbert. *Book Club in a Box The Complete Package for Readers and Leaders Discusses Mohsin Hamid's Novel The Reluctant Fundamentalist.* Anchor Canada, 2011.

Honneth, A. *The Struggle for Recognition: The Grammar of Social Conflicts.* Cambridge: Polity, 1995.

Howarth, David. Discourse: Concepts in the Social Sciences. New Delhi: Viva
    Books Private Ltd., 2002.

Hubert L. Dreyfus and Paul Rabinow. *Michel Foucault: Beyond Structuralism and
    Hermeneutics.* University of Chicago Press 1982, 1983.

Humes, W. & Bryce, T. "Post-structuralism and Policy Research in Education.
    Journal of Education Policy, 18:2, pp. 175–187, 2003.

Ilott, Sarah. "Generic frameworks and active readership in The Reluctant
    Fundamentalist." *Journal of Postcolonial Writing,* 50:5, 571-583, 19 Nov
    2013.

Iqbal, Mudasir, et al. "Socio-Economic Crises in Moth Smoke by Mohsin Hamid
    Depicting Pakistan's Society". *PalArch's Journal of Archaeology of
    Egypt/Egyptology*. PJAEE, 17(2), 2020.

Ivan-Zadeh, Larushka. "Identity Crisis as American Dreams Explode." *Metro*, 10
    May 2013, https://metro.co.uk/2013/05/10/the-reluctant-fundamentalist-
    seesa-flawed-american-dream-lead-to-an-identity-crisis-3747725/.

Jay, Paul. "The Post-Post-Colonial Condition: Globalization and Historical Allegory
    in Mohsin Hamid's *Moth Smoke*." *ARIEL: A Review of International English
    Literature* vol.36, no. 2, 2005, pp. 51-70.

Joseph, Sarah. *Political Theory and Power*. Foundation Books, 2004

Kakutani, Michiko. "Hamid Mizes Global Trouble with a Bit of Magic." *The New
    York Times.* Feb. 27, 2017. https://www.review-exit-west-mohsin-
    hamid.html.

Kanwal, A. "Rethinking Identities in Contemporary Pakistani Fiction." *London:
    Palgrave Macmilan*, 2015.

Khan, Saba Karim. "Interview with Mohsin Hamid." *Excursions.* Vol. 12, Issue 1,

    2022. www.excursions-journal.org.co.uk

Khan, Sobia. "Alienated Muslim Identity in the Post-9/11 American: A

    Transnational Study of The Reluctant Fundamentalist." *South Asian Review,*

    36:3, 141-160, 2015.

Khatoon, Salma and Nosheen Fatima. "Spiral of Fear and Silence in Mohsin

    Hamid's Moth Smoke and The Reluctant Fundamentalist*". Journal of*

    Research (Humanities). University of Punjab Lahore. January 2019.

Kiran, Sobia. "Identity Crises as Reflected in Selected Works: The Reluctant

    Fundamentalist by Mohsin Hamid and the Black Album by Hanif Kureishi."

    International Journal of Linguistics and Communication, Vol.1 No. 2,

    December 2013.

Koopman, Colin. *Geneology as Critique: Foucault and the problems of Modernity*.

    Indiana University Press, 2013.

Kumar, Amitava. "The Chronicle of the Air Conditioned Class." *University of*

    California Press. https://frontline.thehindu.com/other/article30254641.ece.

    July 22 2000

Kumar, Munish. *Hierarchy of power in the nation-state-a study of the selected*

    novels of Amitav Ghosh Aravind Adiga shashi Tharoor and Kamala

    Markandaya. 2014. Himachal Pradesh University, Ph.D Dissertation

Kumar, Rakesh. "A Study of Refugee Crisis in Mohsin Hamid's *Exit West* in the

    Backdrop of Current Afghanistan Refugee Crisis". *The Criterion: An*

    International Journal in English. Vol. 12, Issue-V, October 2021 ISSN:

    0976-8165.

Kunz, E. F. "The Refugee in Flight: Kinetic Models and Forms of Displacement."

    International Migration Review, vol. 7, no. 2, June 1973, pp. 125–46. *SAGE*

    Journals, https://doi.org/10.1177/019791837300700201. Accessed 4 Jun.

    2019

K. V, Lison. *Conceptualizing Power Relations: A critical study of William Golding*

    and Aravind Adiga. 2013. Sree Sankaracharya University of Sanskrit, Ph.D

    Dissertation.

Laila, Rubab and Iqra Rasheed. "Unmasking Certainties: A Deconstructive Analysis

    of Mohsin Hamid's How to Get Filthy Rich in Rising Asia." *International*

    Journal of Scientific & Engineering Research Volume 9, Issue 8,

    Augsut2018 754 ISSN 2229-5518.

Lagji, Amanda. "Waiting in motion: mapping postcolonial fiction, new mobilities,

    and migration through Mohsin Hamid's Exit West". *Mobilities*, 2018.

Lahiri, Jhumpa. "Money Talks in Pakistan". *The New York Times*. 12 March, 2000.

Lau, Lisa, and Christina Mendes. "Post-9/11 Re-Orientalism: Confrontation and

    Conciliation in Mohsin Hamid's and Mira Nair's The Reluctant

    Fundamentalist." *The Journal of Commonwealth Literature.* 2016.

Levinas, E. *Totality and Infinity: An Essay on Exteriority*. (Lingis, A. Trans.)

    National and Diasporic Literatures. *Interventions. International Journal of*

    Pittsburgh, PA: Duquesne Univ. Press. (Original work published in 1961),

    1969.

Leyshon, Cressida. "This Week in Fiction: Mohsin Hamid on the Migrants in All of

    Us." *The New Yorker*, www.newyorker.com/books/page-turner/this-week-

    infiction-mohsin-hamid-2016-11-14. Accessed 25 July, 2020.

Macdonnel, Lionel. *Theories of Discourse*. Blackwell, 1986.

Mahmutovic, Adnan. "Global Citizenship in Mohsin Hamid's The Reluctant

Fundamentalist." *Transnational Literature,* Vol. 8, No. 2, May 2016.

Mahmutovic, Adnan. "Move to the City": Infrastructure and Globalization in How

to Get Filthy Rich in Rising Asia". *Mosaic*, ISSN 0027-1276, E-ISSN 1925-

5683, Vol. 50, no 4, p. 69-84.

Malik, Tajamul Islam. *The novels of Mohsin Hamid a study in the light of*

postcolonial theory. Jiwaji University, Ph.D Dessertation. Shodhganga.

Inflibnet.ac.in.2017.

Martin, Bronwen, and Felizitas Ringham. *Dictionary of Semiotics*. New York:

Cassell, 2000.

Martin, Luther H et al., editors. "Technologies of the Self: A Seminar with Michel

Foucault." *University of Massachusetts Press,* pp 16-49, 1988.

May, Todd. *Between genealogy and epistemology: Psychology, politics, and*

knowledge in the thought of Michel Foucault. *Penn State Press,* 1993.

McHoul, Alec and Wendy Grace. *A Foucault Primer: Discourse, Power and the*

Subject. Routledge, 1993.

McNay, Lois. *Foucault: A Critical Introduction*. New York: Continuum, 1994.

---. *Foucault and feminism: power, gender and self.* Boston: Northeastern University

Press, 1992.

Mehri, Sharmeen. "The idea of self in the land of self-help": Globalization and a

structure of feeling in Mohsin Hamid's How to Get Filthy Rich in Rising

Asia". *The City University of New York*, Masters Dissertation, 2018.

Mian, Zain R. "Mohsin Hamid Represents Pakistani Literature to Many, but Gives

No Real Sense of Muslim Existence." *Scroll.In*, https://scroll.in, 30 Jan. 2019,

https://scroll.in/article/910865/mohsin-hamid-represents-pakistaniliterature-to-many-but-gives-no-real-sense-of-muslim-existence.

Mian, Zain R. "Willing Representatives: Mohsin Hamid and Pakistani Literature Abroad." Herald Magazine, 15:38:20+05:00,https://herald. dawn. com/news/ 1398781.

Mills, Sara. *Discourse.* London and New York: Routledge (Taylor and Francis Group), 2004.

---. *Michel Foucault*. London: Routledge, 2003.

Moin, Afshan, and Khamsa Qasim. "Discerning Hyper Reality in Mohsin Hamid's Moth Smoke: A Postmodernist Reading." *Journal of Humanities and Social Sciences,* JHSS XXIII, No. 2, (August) 2015.

Morey, Peter. "The rules of the game have changed": Mohsin Hamid's The Reluctant Fundamentalist and post-9/11 fiction." *Journal of Postcolonial Writing*, 47:2,135-146, 2011.

Morris, M. and Patton, P. *Michel Foucault: Power/Truth/Strategy*. Sydney: Feral Publications, 1979.

Muhammad, et al. "Exploring Suppression and Conflict in the Discourses of Mohsin Hamid's *Moth Smoke". Humanities & Social Sciences Reviews*. ISSN: 2395-6518, Vol 9, No 3, 2021, pp 1347-1354.

Munos, Delphine. "Possessed by whiteness: Interracial affiliations and racial melancholia in Mohsin Hamid's The Reluctant Fundamentalist." *Journal of Postcolonial Writing*, 48:4, 396-405, 2012.

Mushtaq Bilal, PhD. "Review of Writing Pakistan." Hindustan Times, Jan. 2017. www.academia.edu,

https://www.academia.edu/43399468/ReviewofWritingPakistanHindustanTi
mes.

Nakayama, T. K. & Krizek, R. L. "Whiteness: A strategic rhetoric." *Quarterly
Journal of Speech, 81*, pp. 291–309, 1995.

---. "Writing Pakistan: Conversations on Identity, Nationhood and Fiction
(Introduction)." *Noida: Harper Collins*, 2016, 153-73.

Nayan, Liliana. "Beyond economic globalization in Mohsin Hamid's How to Get
Filthy Rich in Rising Asia: The false promise of self-help and possibilities
through reading with a creative mind". *The Journal of Common Wealth
Literature* 1-17, 2016.

---. "Digital Screens and National Divides in Mohsin Hamid's Exit West." *Studies in
the Novel*. Volume 51, Number 3, Fall 2019, pp. 433-451.

Nazar, Mudassar. "Identity Crisis in Pakistan." *The Daily Times.* 19 April 2013.

Olson, Elizabeth. "Geography and Ethics I: Waiting and Urgency." P*rogress in
Human Geography,* vol. 39, no. 4 (2015), pp. 517-526.

Patton, Paul, and M. Morris. *Michel Foucault: Power/Truth/Strategy.* Sydney: Feral
Publications, pp. 109-146, 1979.

Pequena, April Joy. "Representations of Home and Identity for the Migrant Woman
in Mohsin Hamid's Exit West". May 2019. *uis.brage.unit.no*,
https://uis.brage.unit.no/uis-xmlui/handle/11250/2603064. Accessed 4 Jun.
2019.

Perfect, Michael. "Black holes in the fabric of the nation': refugees in Mohsin
Hamid's Exit West." *Journal for Cultural Research,* 2019.

Perner, Claudia. "Tracing the Fundamentalist in Mohsin Hamid's *Moth Smoke* and *The Reluctant Fundamentalist". Ariel: a Review of International English literature*. ISSN 0004-1327 Vol. 41 No. 3-4. Pages 23-31. 2011.

Perveen, Shahida and Prof Abdul Ghafoor Awan**.** "The Effects of Marxism on the Characters in Mohsin Hamid's Novel: "Moth Smoke" and Zulfiqar Ghous's Novel: "Murder of Aziz Khan". *Global Journal of Management, Social Sciences and Humanities*. Vol 3 (4) Oct-Dec, 2017 pp.749-772. ISSN 25207113.

Poon, Angelia. Helping the novel: "Neoliberalism, self-help, and the self in Mohsin Hamid's How to Get Filthy Rich in Rising Asia." *The Journal of Commonwealth Literature,* Vol. 52 issue: 1, pages: 139-150, May 11, 2015.

Popescu, Maria-Irina, and Asma Jahamah. "London is a City Built on the Wreckage of Itself: State Terrorism and Resistance in Chris Cleave's Incendiary and Mohsin Hamid's Exit West." *The London Journal,* 21 Nov 2019.

Prado, C.G. *Starting with Foucault: An introduction to geneology*. Routledge, 2018.

Preston, Alex. "Mohsin Hamid: 'It's Important Not to Live One's Life Gazing towards the Future.'" The Observer, 11 Aug. The Guardian, https://www.theguardian.com/books/2018/aug/11/mohsin-hamid-exit-westinterview.

---. "The Last White Man by Mohsin Hamid review−a transformative tale." August 08, 2022. Retrieved from: https://amp.theguardian.com/books/2022/aug/08/the-last-white-man-bymohsin-hamid-review-a-transformative-tale.

Pucherova, D. "Re-Imagining the Other: The Politics of Friendship in Three

    Twenty-First Technology." *Baltimore & London: The Johns*

    Hopkins University Press, 2009.

Rabinow, Paul. *The Foucault Reader: An introduction to Foucault's thought.*

    London, Penguin, 1991.

---. *The Foucault Reader*. Penguin, 1984.

Raja, Masood Ashraf. "The Pakistani English Novel: The Burden of Representation

    and the Horizon of Expectations." *Pakistaniaat: A Journal of Pakistan*

    Studies, vol. 6. 2018.

Rangani, Devang. *A Literary exploration of Urban Pakistani society with special*

    reference to fiction by Mohsin Hamid and Kamila Shamsie. Pandit

Deendayal Petroleum University, Ph.D Dessertation. Shodhganga.inflibnet.ac.in.

    2016.

Reese, Jennifer. "Reluctant Success." *Entertainment Weekly*, www.ew.com/ew.

    article/0, 20042152,00.html. Accessed 17 Nov. 2020

Saad, Alyaa Mustafa. "Is there any way out? A Phenomenological Hermeneutic

    Reading of Escapism in Mohsin Hamid's Exit West (2017) and The Last

    White Man (2022)." *Journal of the Faculty of Arts, Fayoum University*,

    volume 51, Issue 2, 2023.

Safa Mir et al. "Assimilation and Healing of War Trauma: A Study of Exit West by

    Mohsin Hamid." *Oeconomia Copernicana.* Volume 12 issue 4 2021.

Sami, Mahjabeen. "Ambivalence in "*How to get filthy rich in rising Asia"*- A novel

    by Mohsin Hamid". *Competitive Social Science Research Journal*, 1 (1), 29-

    37 ISSN (Online): 2708-9037.

Scott, Bryant. "Mohsin Hamid and the Novel of Globalization". *East Carolina University,* 2014.

Shakir P.M, Abdul. *Discourse power and the self a study of select dalit selfnarratives and slave narratives from a Foucauldian perspective.* Pondicherry University, Ph.D Dessertation. Shodhganga. Inflibnet.ac.in.2017.

Shamsie, Muneeza. *And The World Changed: Contemporary Stories By Pakistani Women*. Feminist Press, 2008.

Sharma Kumar, Sandeep. *Power Knowledge discourse in five novels a Foucauldian interpretation.* Punjabi University, Ph.D Dissertation, 2016.

Shirazi, Quratulain. "Ambivalent identities and luminal spaces: reconfiguration of national and diasporic identity in Mohsin Hamid's The Reluctant Fundamentalist." *South Asian Diaspora,* 10:1, 15-29, 2018.

Showkat Ali, et al. "Diaspora and Transnational Identities in Exit West by Mohsin Hamid". *PalArch's Journal of Archaelogy of Egypt/Egyptology*. 19(2), 275283. ISSN 1567-214x.

Shymchyshy, Mariya. "The Confession of the Other: Mohsin Hamid's The Reluctant Fundamentalist". *Journal of Language, Literature and Culture Studies*. Litera 2022; 32(1): 121-138.

Singh, Harleen. "Insurgent Metaphors: Decentering 9/11 in Mohsin Hamid's The Reluctant Fundamentalist and Kamila Shamsie's Burnt Shadows." *Ariel: a review of international English literature,* Vol. 43 No. 1, pages 23-44, 2012.

Smart, B. *Michel Foucault*, London: Tavistock, 1985.

Srivastava, N. "Reading after Terror: The Reluctant Fundamentalist and First-World Allegory." *In Postcolonial Audiences. Readers, Viewers and Reception* (pp.171-183) London and NewYork: Routledge, 2012.

Taylor, S. "Researching Educational Policy and Change in 'New Times': Using

    critical discourse analysis." *Journal of Education Policy*, 19:4, pp. 433–451,

    2004.

Thiong'o, N. *Decolonizing the Mind: The Politics of Language in African Literature.*

    Harare: Zimbabwe Publishing House, 1994.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York and London:

    Garland Publishing, 1999.

Van Dijk, Teun A. *Discourse and manipulation: Discourse & Society*. London,

    Thousand Oaks, CA and New Delhi: SAGE Publications, 2006.

---. *Elite Discourse and Racism*. Newbury Park, CA: Sage, 1993.

Whitehead, A. Mohsin Hamid new book "The Last White Man' is just a touch

    insipid." August 29, 2022, Retrieved from:

    https://www.thehindu.com/books/books-reviews/review-mohsin-hamid-

    newbook-the-last-white-man-black-lives-matter-white-privilege-

    andrewwhitehead-/article65825347.ece/amp/

Wilson, Janet. "Mohsin Hamid: Transnational Novel of Globalization." *The*

    Contemporary British novel since 2000, edited by James Acheson,

    University of Canterbury. *Edinburg University Press,* 2017, pp 177-187.

Wodak, R. and Van Dijk, T.A. *Racism at the Top: Parliamentary Discourses on*

    Ethnic Issues in Six European States. Klagenfurt: Drava Verlag, 2000.

Yaqoob, Munazza. "Human Perversion and Environmental Space: An Ecocritical

    reading of Mohsin Hamid's Moth Smoke." *International Research Journal*

    of Arts and Humanities, Vol. 38, 2000.

Zahoor Hussain, et al. "Discontents of Globalization and Post Traumatic Stress in

Hamid's Exit West." *Research Journal of Social Sciences & Economics*

Review. Vol. 1, Issue 4, 2020 October – December.

List of Publications:

Sno.	Title of Paper with Author names	Name of Journal/ Conference	Publish ed date	Issn no/ vol no, Issue no	Indexing In Scopus/ web of science/UG C Care list
1.	Hegemony and Alienation in Mohsin Hamid's novel Moth Smoke	International Journal of New Innovations in Engineering and Technology	July 2021	Volume 17 Issue 2	UGC Approved
2.	Subalternity And Metanarrative In The Novel The Reluctant Fundamentalist By Mohsin Hamid	Journal of Positive School Psychology	2022	Vol 6, No. 7, 2610-2614	Scopus

List of Conferences:

Sno.	Title of the Paper	Name of the Author(s)	Title of the Conference	Date of Conference
1.	Subalternity And Metanarrative In The Novel The Reluctant Fundamentalist By Mohsin Hamid	Somy Manzoor	International Conference on Equality, Diversity and Inclusivity: Issues and Concerns	25th September, 2021
2.	Hegemony and Identity Crisis in the novel The Reluctant Fundamentalist by Mohsin Hamid	Somy Manzoor	Three Day Virtual Conference on "Belonging and Homelessness"	17-19 December
3.	Discourse of Racism and Identity Crisis in the novel The Last White Man by Mohsin Hamid	Somy Manzoor	Ist International Conference on English Language, Literature and Culture	10$_{th}$ -11$_{th}$ December 2022