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### AMERICAN IMPERIALISM, THIRD WORLD, AND THE POLITICS OF VIOLENCE AND DECOLONIZATION: A FANONIAN READING OF THE COLONIAL WORLD OF RED BIRDS

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#### ABSTRACT

In his seminal essay *On Violence in The Wretched of the Earth*, Frantz Fanon explicates the colonial sector not only a compartmentalized, dehumanized but also an evil place in Manichaeic terms for being swarming with the colonized subject whose dreams are overflowing with an aggressive vitality to counter the colonist's agenda. In this article about *Red Birds*, I argue that Muhammad Hanif's portrayal of Momo and Bro Ali's quest of peace and freedom in a colonial world of the Camp exerts the view of their preoccupation to subvert the colonist's authority. Critical to understanding this novel is Fanon's notion that the colonizer's violence not only helps maintain his power but also precipitates the process of decolonization – in tandem exacerbates aggressive vitality of the incarcerated subject in much greater strength and force than that of the colonizer to counter the violence of oppression.

#### INTRODUCTION

In his seminal essay *On Violence in The Wretched of the Earth*,<sup>1</sup> Frantz Fanon explicates the colonial sector as not only a compartmentalized, dehumanized but also an evil place in Manichaeic terms for being swarming with the colonized *subject* whose dreams are overflowing with an *aggressive vitality* to counter the colonist's agenda. In this article about *Red Birds*,<sup>2</sup> I argue that Muhammad Hanif's portrayal of Momo and Bro Ali's quest of peace and freedom in a colonial world of the Camp exerts the view of their preoccupation

<sup>1</sup> Frantz Fanon, *The Wretched of the Earth* (1961), trans. Richard Philcox (New York: Grove Press, 2004).

<sup>2</sup> Muhammad Hanif, *Red Birds* (London: Bloomsbury, 2018).

to subvert the colonist's authority. Critical to understanding this novel is Fanon's notion that the colonizer's violence not only helps maintain his power but also precipitates the process of decolonization – in tandem exacerbates *aggressive vitality* of the incarcerated subject in much greater strength and force than that of the colonizer to counter the violence of oppression. This analysis reveals how intimately *Red Birds* emulates the violence of colonization in terms of dehumanization and compartmentalization of the Camp dwellers as described by Fanon. Momo experiences this freedom from the colonizer through the dreams of radical exchange of colonizer/colonized roles whereby he creates an imaginative possibility to reorganize the colonial world in which he takes the colonizer's position by invading the Hanger. Hanif's processing of Momo, Ali, Mutt, and the Mother dear's trivial ways of resisting Ellie and Lady Flower body's tyrannical maneuvers though, depict strategic employment of counter violence to transcend their oppression, yet both (Momo, Ali, Mutt, and the Mother dear vs Ellie and Lady Flower body) become terrorizing realities for each other like Fanonian *Zombies* and *ghosts* ultimately dismantling the entire system of the colonized and the colonist respectively.

I view Momo, Bro Ali, Mutt and the Mother Dear's position as marginals – who lack power and are easily exploited – as what makes them weak targets of ideological exercise from American imperialism. The American colonists, to use Fanon's terms either argue or fully rebuff their identity as human beings and subject them to varied violence. In tandem, the colonist needs these deprived and vulnerable families at the Camp to exploit their privation and adversity for the implementation of their colonial agenda through cultivating the rhetoric of civilizing the *Young Muslim Minds*. Hence, this description of the Camp and the Hanger not only portend the demarcated regions of the colonizer and the colonized but also portrays Momo's struggle to invade the Hanger as a retaliation against Bro Ali's abduction and as a natural corollary his endeavor substantiates Fanon's argument that only a counter strategy of higher force and extent of violence and exploitation than that of the colonizers' can ratify decolonization probable. Hence, *Red Birds* exemplifies that the colonization and decolonization are poised toward violence – ultimately collapsing the whole system whereby both the colonizer and colonized move from corporal compartment to abstract entities of Fanonian *Zombies*, *ghosts* and *djins* to each other.

### LITERATURE REVIEW

Discussing the view of violence as a reaction against sufferings, Hala Syed states that “War is upheaval, loss, destruction and we experience all of this as we navigate Momo's family life in a refugee camp”. Observing the whole novel from the perspective of refugee camp and its sufferings for his “brother is missing, his mother is distraught with grief and hopelessness, and his father has become a cog in the machine because he knows no other way”. Describing Momo a reactionary young man, Syed argues that he “conspires to beat the Americans at their own game”.<sup>3</sup>

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<sup>3</sup> Hala Syed, “Red Birds: A Novel by Muhammad Hanif,” Book Review, 13.12.18. <https://www.youlinmagazine.com/article/red-birds-a-novel-by-mohammed-hanif/MTMxNw>

On the contrary, for Mark Athitakis, the idea of violence in the Red Bird is “a feverishly cynical rationalization of war”.<sup>4</sup> Arguing that Red Bird is about the America’s military meddling; Athitakis claims it to be a critique of America’s military interventions to include satire, ghost stories and absurdist touches — up to and including a canine narrator that’s usually smarter than any human in the room.<sup>5</sup>

Highlighting Red Bird, a story of relentless violence whereby this violence becomes to operate in humans’ lack of humanity:

The more valuable point for Hanif is how many people miss the birds. The humans in this conflict all seem to be incapable of seeing each other plainly; each is shaped by greed, poverty, loss, military orders, in ways that blinker them to the human suffering around them.<sup>6</sup>

Discussing the novel as a dark comedy by adding the milieu the surrealistic, haunting feel of a ghost tale, Athitakis argues that this satire provides a universal content to comprehend the violence inflicted on the refugees in the context of American war culture:

There’s no question that the central target of Hanif’s satire is the American military and its various missteps in the Middle East. But because the location of “Red Birds” is unnamed, his satire is more powerfully universal, pulling in a whole complex of refugees, aid workers and more who’ve been forced to live with the absurd consequences of war culture. In time, Momo gets a little smarter about what’s going to make him money.<sup>7</sup>

Hence, Athitakis’s concept of violence is not limited to American military and Middle East rather it superimposes an objective worldview to observe the violence and sufferings as a natural corollary of warfare culture and refugees regardless to their territorial, ethnic and national perspective.

## METHODOLOGY

However, obliging these critical studies of Hanif’s ideas of the violence, in the context of colonizer-colonized dichotomy of first and third world, their interrelations, they are not completely satisfactory because they overlook Hanif’s debt to Fanon’s *Violence in The Wretched of the Earth* which I will take practically as my investigative guide to explicate the dynamics of war and violence in the colonial world of *Red Birds*. Following this, I will interpret Ellie, Lady Flowerbody and Father Dear’s characters from the perspective of American imperialism, in tandem I will construe Ali, Momo, Mutt, and Mother Dear’s characters in terms of the views of American imperialism and competition against it for political and individual sovereignty through a radical

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<sup>4</sup> Mark Athitakis, “‘Red Birds’ is a blistering — and funny — critique of America’s military meddling,” Book Review, 31.5. 2019, [https://www.washingtonpost.com/entertainment/books/red-birds-is-a-blistering--and-funny--critique-of-americas-military-meddling/2019/05/30/a01d1524-6c20-11e9-a66d-a82d3f3d96d5\\_story.html?outputType=amp](https://www.washingtonpost.com/entertainment/books/red-birds-is-a-blistering--and-funny--critique-of-americas-military-meddling/2019/05/30/a01d1524-6c20-11e9-a66d-a82d3f3d96d5_story.html?outputType=amp)

<sup>5</sup> Athitakis, Red Birds

<sup>6</sup> Athitakis, Red Birds

<sup>7</sup> Athitakis, Red Birds

reconceptualization of their endeavor as a decolonizing of not only their individual self but also for the *Young Muslim Mind* – as two petrifying realities. Explaining the dialectics of the colonizer’s violence and colonized experience of decolonization, Fanon states that “decolonization is always a violent event”. Fanon creates parallelism between colonization and decolonization by arguing that the “decolonization is quite simply the substitution of one “species” of mankind by another” (F,1). He perceives the rationality of colonist’s conceited dichotomies ingrained in the “History” (F,2) of power struggle. He argues that the colonial world is a “compartmentalized world” (F,3) where “colonist’s sector is a white folks’ sector, a sector of foreigners” (F,4) detached, clandestine and mysterious in contrast to the faceless and disgraceful “colonized’s sector, or...the “native” quarters, the shanty town, the Medina, the reservation, is a disreputable place inhabited by disreputable people” (F,4). Halford H. Fairchild maintains.

Fanon impresses with his scope and mastery of history and international politics...[and] identifies the link between the superpowers’ expenditures and the quality of life in the Third World.<sup>8</sup>

Fanon’s dichotomy of the colonizer and the colonized corresponds to Edward Said’s ideological construction of the binaries of the Orient and Occident transformed from the textual and academic to the economic, political, geographical, etc, realities to dignify the occupation as a relationship “between geography on the one hand and civilized or uncivilized peoples on the other”.<sup>9</sup> As such the native and the colonist derive their identities from shared exclusion and their respective geographies become a site of dynamic contestation for racial ascendancy, political hegemony and colonial violence. As Ratna Kapur identifies that,

The effect of shame and inferiority as well as zoning are all techniques deployed to modulate the ways in which racism constructs colonial black subjectivity and reifies a particular racialized experience of this subject.<sup>10</sup>

Similarly, Nigel Gibson perceives an inevitability of white’s superiority for being dogmatic about *other’s* recognition for “Whiteness is still the measure by which to judge the mastery of *correctness*”.<sup>11</sup> According to Fanon being physically impotent, mentally incapacitated, economically deprived, and aesthetically decadent in the binary world of the white so, the “gaze the colonized subject casts at the colonist’s sector is a look of lust, a look of envy. Dreams of possession” (F,5) thus is acquisitive, hostile and depraved intrinsically.

Dismissing the argument of the colonized subject’s incapacities on the basis of race and colour, Sartre presents the paradox of the colonizer’s supremacy and

<sup>8</sup> Halford H. Fairchild, “Frantz Fanon’s *The Wretched of the Earth* in Contemporary Perspective,” *Journal of Black Studies* 25.2 (1994): 194.

<sup>9</sup> Edward Said, *Orientalism* (London: Penguin, 1977),216.

<sup>10</sup> Ratna Kapur, “On Violence, Revolution and the Self,” *Postcolonial Studies* (2020):9.

<sup>11</sup> Nigel Gibson, “Dialectical Impasses: Turning the Table on Hegel and the Black,” *Parallax* 8.2 (2002):30.

debunks him by arguing that for the colonizer the ““natives” are false “natives”. He has to make them suffer, he claims, in order to destroy or repress the evil they have inside them”.<sup>12</sup> In tandem, proposing the view that the dual economies aggravate the racial, cultural, and political differences, Bhabha underscores that in the colonial world it generates “racial injustice, the hidden injuries of class, the exploitation...and the victimization of minorities and refugees”.<sup>13</sup> As such the colonizer’s consciousness of the colonized subject’s acquisitive intentions thereby engenders the portrait of the “others” as one of the swindlers who “want to take...[the colonizer’s] place” (F,5). Describing the social construction of the *Other* as one of the strategies to impose colonial domination Peter Hudis argues,

Colonial domination...creates over time a certain way of “seeing,” in which skin color is presumed to have determinative importance. The individual becomes fixated on the supposed “fact” of the person’s blackness. This defines not only the colonizer’s view of the colonized, but also the colonized view of themselves; they are “fixed” and defined by the “gaze” of the Other. Their “being” is defined by the Other – not by themselves.<sup>14</sup>

According to Fanon, for the colonizer, the colonized’s struggle to challenge his authority fundamentally is to take “history into their own hands” (F,6) to rewrite and akin to dismantle his proprietorship thus, the colonized is essentially disruptive and treasonable. Drawing upon Sartre’s concept of *you* and *we* Judith Butler explains its inevitable actuality by arguing that “decolonization is a historical necessity nonetheless, precisely because the effort to annihilate the other is never fully successful”.<sup>15</sup>

Taking into account the immediacies of colonial perspective, Fanon asserts that the topoi of race and economic power reify the notion of colonizer’s hegemony, for, “You are rich because you are white, you are white because you are rich” (F,5). Substantiating a close relation between colonial order and capitalism as they pertain to Fanon’s view of European’s colonial agenda, Paul Nursey-Bray, on the contrary, argues that Fanon’s emphasis on the oppression of peasantry is mythic for he problematizes his “change over from the use of racial to economic categories as the basic contradictions”.<sup>16</sup> However, I argue that Fanon perceives an inherent link between race and economic as he maintains that in the “colonies the economic infrastructure is also a superstructure” (F,5).

However, to Fanon, to illustrate and justify his superiority, the colonizer has to create a “Manichaeic world” (F,6) that is premised on the view that native sector is a “society without values” (F,6). Expounding the racial and economic partition as a rationale of this Manichaeic division of the Fanon’s colonial world, Bhabha argues that,

<sup>12</sup> Jean-Paul Sartre, Preface to *Wretched*, li.

<sup>13</sup> Homi K. Bhabha, Foreword to *Wretched*, xii.

<sup>14</sup> Peter Hudis, *Frantz Fanon: Philosopher of the Barricades* (London: Pluto Press, 2015),31.

<sup>15</sup> Judith Butler, *Senses of the Subject* (New York: Fordham University Press, 2015),178.

<sup>16</sup> Paul Nursey-Bray, “Marxism and Existentialism in the Thought of Frantz Fanon,” *Political Studies* XX.2 (1972),158.

It is the Manichaeian mentality that goes with such racial cultural discriminations, and the economic divisions set up to accommodate and authorize them,...[that] create the violen[ce].<sup>17</sup>

The colonist's *raison d'être* of this Manichaeianism has its allegiance in the idea of the irrationality of the "customs of the colonized, their traditions, their myths, especially their myths, are the very mark of this indigence and innate depravity" (F,7) as Hudis argues that "since white society tends to associate "blackness" with every negative trait imaginable".<sup>18</sup> As such, Fanon's conception of colonial violence has its genesis in the economic, administrative and traditional colonial machinery, which is employed along racial, material, cultural site to implement power strategies that not only transcribe their inadequacies as human being but also reduce them to "bestiary" (F,7) figures that could be understood in zoological terms. In this regard, Sartre's view that "Colonial violence not only aims at keeping these enslaved men at a respected distance, it also seeks to dehumanize them"<sup>19</sup> in turn corroborates Fanon's rationale of the "aggressiveness" (F,8) of the colonized subject for being subjugated to white man's racial and economic domination.

Revealing the anatomy of the colonizer-colonized world further, Fanon states that this colonial sphere is run by colonial agents. The colonialist "bourgeoisie" and "academics" (F,11) exploit the colonized's intellectual "elite" (F,9) to attain their preconceived capitalist interests. In this regard, Sartre affirms that the "powerless bourgeoisie of racketeers and compradors"<sup>20</sup> mediate between them. Stressing the underpinning logic of the compartmentalized world upon race further, Fanon proposes that the colonizer exploits the poverty and needs of the colonized for the production of the "opportunist[s]" (F,13) in the colonized sector to attenuate his entrepreneurial gains, that leads to antagonism and aggression upon the colonized that finally materializes in his dreams of infringement and transgression of boundaries. According to Halford H. Fairchild for Fanon

Because the colonized states were created and are maintained by the use of violence or the threat of violence, it is necessity that it will take violence to reverse these power relationships.<sup>21</sup>

Hence the "dreams of the colonial subject are muscular dreams, dreams of action, dreams of aggressive vitality" (F,15) which is why, to Fanon being constantly on his guard for being confront by the colonizer the "colonized subject is always presumed guilty" (F,16). In this perspective, Stefan Bird-Pollan's assertion that for Fanon "Violence constitutes the self-consciousness

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<sup>17</sup> Bhabha, Foreword to *Wretched*, xx.

<sup>18</sup> Hudis, *Frantz Fanon*, 31.

<sup>19</sup> Sartre, Preface to *Wretched*, l.

<sup>20</sup> Sartre, Preface to *Wretched*, xlvi.

<sup>21</sup> Fairchild, "Frantz Fanon," 192.

of the colonized subject because it is the assertion of the colonial subject's will and body together against the colonizer".<sup>22</sup>

The Fanonian colonizer becomes a supernatural being—ubiquitous and almighty like a mythical figure who always remains enigmatic, impenetrable and inscrutable like “Zombies” in colonized subject's “hallucinatory dreams” (F,19) and appears like “corpses woken from the dead, and djinns” (F,20). However, on a logical plane, these preoccupations aggravate the colonized's anguish that the “Manichaeism of the colonist produces a Manichaeism of the colonized (F,50). Thus, the colonist and the colonized become terrorizing realities for each other. In this perspective, Bhabha perceives Fanon's phenomenology of violence as a relentless struggle for...survival and a search for human agency in the midst of the agony of oppression. It does not offer a clear choice between life and death or slavery and freedom, because it confronts the colonial condition of life-in death.<sup>23</sup>

Therefore, the result of this spatial, racial, social and moral division establishes that colonial world is poised towards inexorable violence. On the other hand, Allen Douglas's view that to subvert colonizer's violence, colonized has to exert violence to attain humanism and escape inferiority, he reduces colonized's resistance to the “principal function of terrorism and similarly theatricalized violence: to make compromise impossible”.<sup>24</sup> In tandem, to Fanon the only possibility to disrupt colonizer's systems of violence lies in the decolonization that is only possible “after a murderous and decisive confrontation between the two protagonists” (F,3) that ultimately foreshadows the “collapse of an entire moral and material universe” (F,9). Referring to the colonial society, Charif Quéllel describes that,

partition of the human race into rich and poor, white and colored, into young and old, and to a tacit agreement that those who wield power will choose either to refuse their humanity to those without power or destroy them physically, that society creates within its own structure conditions that will inevitably lead to its death.<sup>25</sup>

Fanon's colonized man can exonerate himself from the colonial violence only through the violence as Edmund Burke also recognizes that Fanon's colonial world is “established and perpetuated through violence, it must be destroyed through violence”.<sup>26</sup>

### ***Ellie: In the Desert***

Ellie's crash landing substantiates a colonist's foray in the colonially alienated worlds of the Hanger and the Camp in the Desert. As Fanon argues that “the

<sup>22</sup> Stefan Bird-Pollan, “Fanon: Colonialism and the Critical Ideals of German Idealism,” *Critical Horizons*, 13.3(2012): 396.

<sup>23</sup> Bhabha, Foreword to *Wretched*, xxxvi.

<sup>24</sup> Allen Douglas, “Frantz Fanon: A Portrait. Translated by Nadia Benabid by Alice Cherki,” *American Historical Review*, 111.5 (2006):1639.

<sup>25</sup> Charif Quéllel, “Franz Fanon and Colonized Man,” *Africa Today* 17.1 (1970),11.

<sup>26</sup> Edmund Burke, “Frantz Fanon's ‘The Wretched of the Earth’” *Daedalus* 105.1 (1976):132.

colonist always remains a foreigner...the “ruling class”...the outsider from elsewhere, different from the indigenous population, “the others”” (F,5). As Fanon argues that a “colonist is an exhibitionist” having a “65-million-dollar machine to fly, with the smartest bomb” fully furnished like a “three star hotel” he makes a “perfect landing” (3, 4, 5) in the desert of camel and goatherds, and reminds the colonized out loud “Here I am the master” (F,17). Such an approach is a logical extension of Said’s point of view that “imperialism is after all an act of geographical violence through which virtually every space in the world is explored, charted, and finally brought under control”.<sup>27</sup> Eulogizing American history of war technology as “museum pieces” and her supremacy of “one-handed [drone] war” Ellie believes “what is a war if not an opportunity” to map the “enemy’s existence” (5, 6, 7) similar to Spivak’s view of mapping as the “worlding of the world on uninscribed earth” by providing an analogy of a British soldier’s expedition in Indian suburb:

He is actually engaged in consolidating the self of Europe by obliging the native to cathect the space of the Other on his home ground...He is worlding *their own world*, which is far from mere uninscribed earth.<sup>28</sup>

Ellie’s description of Colonel Slatter’s appearance as one of the “accountants in uniform” who never “resisted a good war” explains his cartographic “mission” (7, 8) as an offshoot of the American consciousness of righteousness that in Wilber W. Caldwell’s observation informs American “superiority complex”.<sup>29</sup> Referring to the American rhetoric of war on terror in post 9/11 scenario, Sehgal maintains that Hanif “explores the entanglement of aid agencies and the war machine”<sup>30</sup> in the poor countries.

For Ellie, the Hanger is a compartmentalized world of “us” and it develops a geographical division of the “police stations and barracks the police officer or the soldier” (F,3) as the place of colonizer different from the Camp a “hideout for some of the human nature scum” to be chastised by “salvation army” (8) under the command of Major Ellie. This place “used to be a refugee camp but they downgraded it. Basically a real bad place full of bad bad people. You can smell the evil from the skies” (8). For Colonel Slatter, the Hanger provides space to put his “boots on the ground” and determines Ellie’s “route” to annihilate the coloured “enemies” by imposing American “Path of Oneness” in the light of the despoiled “transported...and translated [Sufi texts to attain] nirvana” (8, 9, 10). **Arguing that If instead we concentrated on documenting and theorizing the itinerary of the consolidation of Europe as sovereign subject would produce an alternative historic narrative of the third world:** To think of the Third World as distant cultures, exploited but with rich intact heritages waiting to be recovered, interpreted, and curricularized in English

<sup>27</sup> Edward Said, *Culture and Imperialism* (New York: Vintage, 1993),225.

<sup>28</sup> Gayatri Chakravorty Spivak, “The Rani of Sirmur: An Essay in Reading the Archives,” *History and Theory* 24.3 (1985),253.

<sup>29</sup> Wilber W. Caldwell, *American Narcissism: The Myth of National Superiority* (New York: Algora Publishing, 2006), 40.

<sup>30</sup> Parul Sehgal, “A New Novel Stars the Dupes, Villains and Victims of America’s Forever War,” 14.5.2019, *The New York Times*, <https://www.nytimes.com/2019/05/14/books/review-red-birds-mohammed-hanif.html>



translation helps the emergence of “the Third World” as a signifier that allows us to forget that “worlding,” even as it expands the empire of the discipline”.<sup>31</sup> Viswanathan corroborates that Empire exploits the conduit of English literature in peripheries to maintain imperial authority.

The strategy of locating authority in these texts all but effaced the sordid history of colonialist expropriation, material exploitation, and class and race oppression behind European world dominance...the English literary text functioned as a surrogate Englishman in his highest and most perfect state.<sup>32</sup>

Said also underlines the “distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological texts”<sup>33</sup> as one of the colonizer’s exploits. Lost in the desert, Ellie’s obsession with “Moral Enigma, [of] Modern Wars” (10), prefigures that the “militarization becomes the organizational means through which the ideology of militarism as a principle of coherence is constructed”<sup>34</sup> as Neloufer De Mel avows. Paradoxically, Ellie’s consciousness of the right “direction” and “ethical” glory behind this invading mission, unravels him “locked out in...[his] own house”(11,12) of American superciliousness for being “intolerant, self-aggrandizing, militant, overconfident, dogmatic, racial, blind. Nationalism is not unique to the United States”.<sup>35</sup>

Similarly, his training of “guerrilla gardening module” to cultivate the deserts of the third world countries instead of learning “oriental calligraphy...Arabic or Persian or modern Pashto” (32) divulges his imperial designs. Leigh Anne Duck argues that “U.S. nationalism describes the southern plantation as an archaic colonial form”.<sup>36</sup> The logical extension of the idea of plantation as a colonial tool can be superimposed on Ellie’s description of American past that we “used to have art for art’s sake; now we have war for the sake of war” (32) and now we operate through commercial plan whereby poorer nations’ poverty and needs are exploited by providing with them to “live in UN tents, eat exotic food donated by USAID and burp after drinking fizzy drinks” (33). Benjamin Barber’s claim that the modern world is caught between Jihad, a “bloody politics of identity,” and “McWorld”<sup>37</sup> embodies the politics of capitalism. Ellie justifies American “interventions” (33) in the life of these philistine desert dwellers, and coloured savages in the following words:

You can’t give them drip irrigation and tent school and hope for them to become civilized ...give these men on camelbacks rocket launchers and see them arrive in the new millennium... They don’t even need an ideology (33).

<sup>31</sup> Spivak, “Rani of Sirmur,” 247.

<sup>32</sup> G. Viswanathan, “The beginnings of English literary study in India,” *Oxford Literary Review* 9.1&2 (1987):23.

<sup>33</sup> Said, *Orientalism*,12.

<sup>34</sup> Neloufer De Mel, *Militarizing Sri Lanka: Popular Culture, Memory and Narrative in the Armed Conflict* (California: Sage, 2007),12.

<sup>35</sup> Wilber W. Caldwell, *American Narcissism: The Myth of National Superiority* (New York: Algora Publishing, 2006),11.

<sup>36</sup> Leigh Anne Duck, “Plantation/Empire,” *New Centennial Review* 10.1 (2010):78.

<sup>37</sup> Benjamin R. Barber, *Jihad vs. McWorld* (New York: Times Books, 1995),8.

Ironically, the desert becomes a “Mirage” of Ellie’s “great nation’s honour” where surrounded by dead soldiers he himself becomes a wandering “white zombie” (36) for the natives. The past of his imperial “pay[ments]” haunts him in “muted sounds of ...rockets exploding in Mosul, Kabul, and [other] cities” (57, 58). Pointing to a connection between payment and imperialism in American literature, Stuart Burrows argues that the metaphor of “payment”<sup>38</sup> negotiates the procedures of colonialism and writings. His deliberate effort to “mispronounce” (58) name of the places exerts the idea to undermine their identity. In this regard Peter Hulme argues that, primitive and civilized, non-literate and literate. It has functioned to divide the world into two, one part (ours) that can be taken at its word, the other (not ours) that needs the interpreting voice of the anthropologist to make it comprehensible (to US).<sup>39</sup>

The “mad bloody Arabs” (59) are like some exotic objects for Ellie, as Renate Wassermann perceives these differences in the metropolises were a significant part of imperial displays of power and the plenitude of empires.

Indians in books, like turkeys and parrots in cages (or even Indians paraded before royal courts), could be seen as innocent signifiers of an otherness which was simply exotic, that is, non-systematic, carrying no meaning other than that imposed by the culture to which they were exhibited. They had an amusing strangeness that could be controlled and... subdued.<sup>40</sup>

Ironically, for Cultural Sensitivity Towards Tribals Module qualified Ellie, this desert where “civilization was born” turns him a *foreign “monster”* (60) for Mutt. Ellie makes his way to the Camp as a colonial “warrior” and perceives Mutt and Momo as “native” (61) and “a third-world militia...enemy” (76) respectively. Comparing Milo, the protagonist of *Catch-22* with Momo Nayeri claims that.

Momo complicates our picture of helpless children in refugee camps; he understands the business of politics and war, accuses the US directly, questions its easy lies, and asks to be paid for his ideas.<sup>41</sup>

If extrapolated Momo becomes “the “Evil Arab” trope” as in American films representing “‘US relations with’ the nations of the Middle East, and that the film also demonstrates that ‘the origin of evil is located in the Arab world’”.<sup>42</sup> On the contrary, for Momo, Ellie’s appearance creates the consciousness of a “thief” a “scavenger in uniform” a “greedy” (76, 77, 87) and an unwanted “hitchhiker” on “desert safari” (89). Thus, this Fanonian compartmentalization not only reifies in native-intruder dichotomy but also in American “values” of

<sup>38</sup> Stuart Burrows, “The Golden Fruit: Innocence and Imperialism in *The Golden Bowl*.” *Henry James Review* 21.2 (2000): 96.

<sup>39</sup> Peter Hulme, *Colonial Encounter: Europe and the Native Caribbean: 1492-1797* (London: Methuen, 1986), 56.

<sup>40</sup> Renata R. Mautner Wasserman, “Re-Inventing the New World: Cooper and Alencar,” *Comparative Literature* 36.2 (1984): 132.

<sup>41</sup> Dina Nayeri, “*Red Birds* by Mohammed Hanif Review: A Thrilling Satire of US Foreign Policy.” *The Guardian*, 10.10.2018. <https://www.theguardian.com/books/2018/oct/10/redbirds-by-mohammed-hanif-review>

<sup>42</sup> Kevin J. Wetmore Jr, “Colonial Possessions,” *Social Research* 81.4 Horrors (2014); 883,

a superpower together with contiguous weak, exotic, traditional, and mythical “Arab culture” (90).

### *Ellie/In the Camp*

Ellie’s arrival in the Camp yields the view of a stranger’s foray into the dissolute and debauched segment of the colonized subjects. Approaching a “massive structure that rises out of the sand like a concrete mirage”, Ellie perceives the Camp as a “horror” (91) enclosed in the miles of barbed wires, sandbag bunkers and relentless dirt tracks like a grand old city with no walls and no fence written on it “USAID FUGEE CAMP” (92). Karim and Eid perceive this negotiation of the place with identity in colonial perspective whereby the “nation is a major entity in which the Self is conceptualized”.<sup>43</sup> It displays the view of a colonial “settlement” (92) with endless trash heaps, and junk substantiates the view of depraved indigene and aggravate the concept of native evil. Philip Dwyer and Amanda Nettelbeck’s proposition that “practices of violence as a tool of empire within clearly defined geo-political spaces”<sup>44</sup> supplements Fanon’s idea of the colonized sector as a marginalized segment. Extending the spatial dialectics to identity politics, Said draws our attention to its ramification for the denizen of these places:

A group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and the territory beyond, which they call “the land of the barbarians.” In other words, this universal practice of designating in one's mind a familiar space which is “ours” and an unfamiliar space beyond “ours” which is “theirs” is a way of making geographical distinctions.<sup>45</sup>

Said’s poetics of place if extended to racial and ethical distinctions, creates an imaginative possibility to comprehend the differences between the Camp and the Hanger in Manichean terms.

The Camp is a sea of corrugated blue plastic roofs, stretching like a low, filthy sky, broken by piles of grey plastic poles and overflowing blue plastic rubbish bins. This is the kind of place where evil festers (92).

The Camp superimposes the view of an “existential threat” to Ellie’s “great nation” (93). To Ellie, though “one-sided wars would have become boring by now. But they still keep at it” for Americans derive their “ethical objections” to espionage the subject nations as a “duty” to observe whether colonized are discussing “a cut of lamb or planning to bring down western civilization” (93) in their privacies. As Fanon argues that the “colonist is aware of this as he catches the furtive glance, and constantly on his guard, realizes bitterly that:

<sup>43</sup> Karim H. Karim and Mahmoud Eid, “Imagining the Other,” in *Re-Imagining the Other Culture, Media, and Western-Muslim Intersections*. eds. Mahmoud Eid and Karim H. Karim (USA: Palgrave Macmillan, 2014), 3.

<sup>44</sup> Philip Dwyer and Amanda Nettelbeck, “‘Savage Wars of Peace’: Violence, Colonialism and Empire in the Modern World,” in *Violence, Colonialism and Empire in the Modern World* eds. Philip Dwyer & Amanda Nettelbeck, (Switzerland: Palgrave Macmillan, 2018), 3.

<sup>45</sup> Said *Orientalism*, 54.

“They want to take our place” (F.5). On the colonizer’s map these compartmentalized *others* are seen as “enemy combatant” instead of “innocent civilians” (93). In this regard Michael R. Ebner asserts, The military conflict featured the atrocities of a classic guerilla war, conditioned somewhat by the semi-nomadic existence of the Bedouin<sup>46</sup>

Ellie’s description of the Father Dear and his “files...paperwork” (104) and “record” of USAID transactions not only corroborate him a “local logistic officer for USAID” but highlights the Fanonian view of a “privileged urban proletariat and the lumpenproletariat of the shanty towns”<sup>47</sup> who negotiates with the “visitor” his “*career prospects*” (107) in the Camp. Ellie’s explanation about Father Dear’s position illuminates him a *foreigner*—colonial agent

He seems like the kind of man who is always getting caught without ever committing a crime. Waits for the police to knock on his door because he has been fantasizing about his neighbour’s wife’ (107).

Ellie’s monologue substantiates him as one of the colonial “auditors” of this “annoying...sleepy town...[and a] shithole”. Father Dear is assigned to be the “storekeeper” (108, 109) of this town where the life of its denizens is altered with USAID, not only these natives even the goats and camels “behave like fugees. They eat USAID grains, get USAID injections” and approve of “Disneyland ... Foreign...Culture” (110). Describing the American power in the context of international profit-making business and war on terror, Clara Burke upholds that it operates in the “legacies of violence...[extended in] global capitalism in its Neoliberal form.”<sup>48</sup> Agreeing to Fanon’s views that the establishment of the global empire is premised on the possession of wealth and fortunes of the third world countries, Bhabha asserts that “New global empires rise to enforce their own civilizing missions in the name of democracy and free markets”.<sup>49</sup> Jeremy Tunstall define the “cultural imperialism thesis” as a view that “authentic, traditional and local culture in many parts of the world is being battered out of existence by the indiscriminate dumping of large quantities of slick commercial and media products, mainly from the United States”.<sup>50</sup>

Ellie’s “charting...[of new] connection” and “mapping his route” to antediluvian “tribals” (110, 112) in the Camp corresponds to what Graham Huggan argues,

The exemplary role of cartography in the demonstration of colonial discursive practices can be identified in a series of key rhetorical strategies implemented in the production of the map, such as the reinscription, enclosure and

<sup>46</sup> Michael R. Ebner, “Fascist Violence and the ‘Ethnic Reconstruction’ of Cyrenaica (Libya), 1922–1934” in *Violence, Colonialism and Empire in the Modern World*, eds. Philip Dwyer & Amanda Nettelbeck, (Switzerland: Palgrave Macmillan, 2018),199.

<sup>47</sup> Sartre, Preface to *Wretched*, xlvi.

<sup>48</sup> Clara Burke, “Blowback: The Rewriting of American Imperialism After the Cold War,” (PhD Diss, University of Wisconsin-Madison, 2013):1.

<sup>49</sup> Bhabha, Foreword to *Wretched*, xi.

<sup>50</sup> Jeremy Tunstall, *Media Are American* (New York: Columbia University Press, 1977), 57.

hierarchization of space, which provide an analogue for the acquisition, management and reinforcement of colonial power.<sup>51</sup>

Ellie's endeavor to survive in this desert in Fanonian words is that "colonist makes history. His life is an epic, an odyssey. He is invested with the very beginning" (F,14). Ellie's stratagem to masquerade his combatant position produces a plausible reconstruction of a "hungry stranger" "con artist" and an "impotent" to placate his "appetite" (123, 124, 125) to rule the Camp. According to Sehgal it is the mournful and bleakest book about the hypocrisies and horrors of war and argues that it depicts a universe populated exclusively by the dupes, villains and victims of America's forever war, along with a few charlatans, people driven mad by grief.<sup>52</sup>

Recounting imperial past of incessant invasions of making natives "refugees in their own land" (141), Ellie wishes to "turn this desert into a vast herb garden" (139) like an imperial planter as Leigh Anne Duck argues that "the plantation comprises...a principal site in the development of global capitalism"<sup>53</sup>. Ellie aspirations unravel how modern "nations operate" in "enemy territory" (159, 160) not only through "industrial" (160) ingress but also with a methodical promulgation of the idea of the western cultural freedom in gender parity and feminist politics of neoliberalism to prove them "virile" (161) and superior by typecasting the third world, Arab and Muslim culture conservative, conventional and orthodox as Said validates that the "web of racism, cultural stereotypes, political imperialism, dehumanizing ideology holding in the Arab or the Muslim is very strong indeed"<sup>54</sup> to prove them intellectually emaciated, aesthetically boorish and racially inferior, as Ellie's says,

We're fighting this war and the previous war and the ones budgeted for next year in order to bring some of these freedoms to the other parts of the world (161).

This "place is an open prison" (177) for an American officer as this "place reeks of neglect. An outpost in a war that the war itself is not interested in... There is nothing to destroy, nothing to be saved" (177). Ellie's observation of this vast wilderness as the abode of "the most dangerous people in this most dangerous place" is drawn from Lady Flowerbody's research work on the "global plight of the young Muslim" (181). This grants him an imaginative position of a colonial "surveyor" who has "forced these people out of their homes" into a "hellhole" (182). Ellie's "stroll" of this barrenness portends this "white man [as the] boss" (183, 190) of the Camp. Discussing whiteness as a systematic strategy to rule black, Alison Howell and Melanie Richter-Montpetit proclaim:

<sup>51</sup> Graham Huggan, "Decolonizing the Map: Post-Colonialism, Post-Structuralism and the Cartographic Connection," *Ariel* 20.4 (1989):115.

<sup>52</sup> Dina Nayeri, 2018. "Red Birds by Mohammed Hanif Review: A Thrilling Satire of US Foreign Policy," *The Guardian*, October 10. <https://www.theguardian.com/books/2018/oct/10/redbirds-by-mohammed-hanif-review>

<sup>53</sup> Duck, "Plantation/Empire." 78.

<sup>54</sup> Said, *Orientalism*, 27.

We demonstrate that classic securitization theory is fundamentally and inextricably structured not only by Eurocentrism but also by civilizationism, methodological whiteness, and antiblack racism.<sup>55</sup>

Talking to Momo about Bro Ali and Father Dear, Ellie shows his clear stance as the imperialist that “I m invading army...my mission isn’t complete yet” (190) and he is working on a “road map” to set right “the world’s most evil places” of “barbarians” (197, 199) as his duty following the historical imperial legacy of his Anglo-Saxon ancestors and hierarchy in the Camp.

Half the refugee kids wear discarded uniforms from European police forces and paramilitaries. Anyone venturing in here for the first time could easily mistake it for a grand reunion of forgotten armies. There are teenagers who strut around in NATO generals’ uniforms, grandfathers puff on huqqas wearing overalls from the British infantry, a bunch of teenage girls have taken a shine to the French Foreign Legion’s beret (200).

This description recalls Hobson’s perception that the history of the strategies of the precursors of imperialism was intertwined with the civilization mission “[f]irst the missionary, then the Consul, and at last the invading army”.<sup>56</sup>

Ellie’s description of the Camp children describes the history of the interminable invasions of the Camp. The dismal and miserable condition of the Camp corroborates this proclamation. In Stephen Graham’s words the colonial world is “fuelled by dichotomized, Manichean constructions of ‘us’ and an othered ‘them’ – the target, the enemy, the hated”<sup>57</sup>. Agreeing to Lady Flowerbody’s “anthropological” (199) findings Ellie remains an “alien” among the “brown people” (200). Ellie says that “in this lost world she was my traffic controller, my direction finder, my navigation map...we complete each other” (200). Referring to Lady Flowerbody’s academic endeavor as a collaborator of his civilization mission, Ellie rationalizes their mutual agenda as duty in the ideology of empire.

If I didn’t bomb some place, how would she save that place? If I didn’t rain fire from the skies, who would need her to douse that fire on the ground? Why would you need somebody to throw blankets on burning babies if there were no burning babies? If I didn’t take out homes who would need shelter? If I didn’t obliterate cities, how would you get to set up refugee camps? Where would all the world’s empathy go? Who would host exhibitions in the picture galleries of Berlin, who would have fundraising balls in London? (201).

Mark Rice argues “‘Intimately bound up in ideas of savagery, desire, and imperialism was the Progressivist theme that “American had moral responsibility to bring progress, self-government, and material prosperity to the so called weaker races of earth””.<sup>58</sup> Although the brown “clowns in the camp”

<sup>55</sup> Alison Howell and Melanie Richter-Montpetit, “Is Securitization Theory Racist? Civilizationism, Methodological Whiteness, and Antiblack Thought in the Copenhagen School” *Security Dialogue* 2020, 51.1 (2019):4.

<sup>56</sup> J. A. Hobson, *Imperialism*, (Ann Arbor: University of Michigan Press, 1902), 204.

<sup>57</sup> Stephen Graham, *Cities Under Siege: The New Military Urbanism* (New York: Verso, 2010), 36.

<sup>58</sup> Mark Rice, “His Name Was Don Francisco Muro: Reconstructing an Image of American Imperialism,” *American Quarterly* 62.1 (2010): 50.; Nerrisa S. Balce, “The Filipina’s Breast: Savagery, Docility, and the Erotics of the American Empire,” *Social Texts* 87 24.2 (2006):92.

(203) perceive Ellie as one of the “ghosts” roaming the desert trying to find their way back home” yet he retains his masculine tone of “the authority of a veteran commander” (205).

### *Momo /In the Desert*

The Desert is a deprived, destitute and dispossessed *other* of Fanon’s compartmentalized orb as Momo says:

You can have a camp without water taps, a camp with road tax, a camp without a road, a camp with electric poles, a camp without electricity, but surely you can’t have a camp without a boundary wall. (13)

Discussing Fanon’s idea of spatial consciousness, Chuan-Rong Yeh argues that it is through the “control and deprivation of land...[in addition to] the material elements and ideology that colonialists were good at making use of”<sup>59</sup> ruling *others*. For Momo, the “place is full of thieves” (13). For him “do gooders...obviously were the biggest thieves of them all. But they did their paperwork...for every wad of cash being pocketed” (13-14). The place points to an “alma mater” of duplicitous pack of native and white “smuggler[s]...hoarder[s] and...black marketer[s]” selling stolen goods in the open market. Referring to the irreconcilable duality of the colonizer and colonized positions, Jan Mohammed concurs it in terms of the Manichean polarity of moral and immoral “colonialist text...instead of seeing the native as a bridge toward syncretic possibility, it uses him as a mirror that reflects the colonialist’s self image”.<sup>60</sup>

In the imagination of empire the world at the margins of civilization is alleged unruly, uncontainable, uncivilized, disordered, unachievable and evil. Teenage school boys like Bro Ali are “sold” (15) and Momo struggle for an endless “business opportunity” for “thievery” in this perspective, the Camp exemplifies itself as a “morass of moral corruption” (16). Momo unlike mutt’s “controlled greed” (16) portends “the innovative dynamism of colonial mercantilism” (F,15) like any colonized “evil entrepreneur, a post war profiteer, a petty black marketer” (17) he buys and sells, provides services, makes deals and charges percentage. This substantiates him a local facilitator in international “business...[and] merchandise” (18) in Fanonian terms. Keeping in view the history of relation between his Father and the colonizer with him, Momo claims that his business education has trained him to turn bits of past for profitable good as he believes “past is very costly merchandise” (18). Fanon argues that the colonized’s struggle to decolonize himself begins by his labors to take the “history” (F,6) into his own hands. Momo longs for “Bigger risks, [for] bigger returns” (19) as his business deals are the ramification of the history of political and economic insecurity of conflicted zones of wars. It creates an imaginative plausibility to observe it as a Fanonian native place whereby the international

<sup>59</sup> Chuan-Rong Yeh, “Existential Thoughts in Fanon’s Post-colonialism Discourse,” *Policy Futures in Education* 11.2 (2013): 208.

<sup>60</sup> A. R Jan Mohammed, “The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature,” *Critical Inquiry* 12.1(1985), 19.

“nice smelling do-gooders” operate as ‘bandits’, ‘pirates’, ‘deserters’<sup>61</sup> with their surreptitious “prying” procedures in the “international-aid types” programmes for greater capitalist gains as R. Lehning observes it in the context of colonial world.

Despite of dealing in “Supplies and logistics” (19) for American employer, Father Dear’s focus to make provisions for microwave, and TV in Adam Smith’s terms describes him uncivilized and barbarian living at the level of “mere want”<sup>62</sup> unlike the civilized who lives on the abundance of commodities and possessions. Examining the process of colonization, the colonizer in Fanon’s words “[r]uthless in their scheming and legal pilfering they use the poverty” (F,8) of the colonized to take advantage. Momo’s description of his Father as a needy, “greedy...[and] Incompetent thief” (21) substantiates him a native peddle.

Father Dear is also chronically depressed. He is going through a phase of unrequited love for his American employers. This is the problem we suffer from. Not only are we thieves, we are chronic lovers too. Thieves can give up. Lovers can’t (21).

To initiate Bro Ali salvage, Momo’s “game” to possess “ammu and a map” (22, 20) personifies decolonization in Fanonian terms and by default creates the image of a “teenage fanatic” (39) and “ambiti[ous]”, “corporate slave” (40) who is ready to become the part of “supply chain” (40) to establish a bargain with the colonizer. As Fanon writes “during decolonization, certain colonized intellectuals have established a dialogue with the bourgeoisie of the colonizing country” (F,8) Georgio Shani recognizes, it as a natural corollary of “compounding the sense of insecurity unleashed by the inequalities of neo-liberal globalization and the ‘war on Terror’”.<sup>63</sup>

In Momo’s view Mother Dear’s observation of the Coordinating Officer Families Rehabilitation Programme, USAID consultant Lady Flowerbody’s activities reveal the nature of covert relations with his father at the Camp. her proof is that Father Dear presents her as a co-worker of sorts. That’s the kind of father Father Dear is, he has no work but he claims to have co-workers (41).

Momo’s description of Lady Flowerbody “dubious character” (41) creates a plausible understanding of the Father Dear as one of the “sly, shrewd intellectuals whose behavior and ways of thinking, picked up from their rubbing shoulders with the colonialist bourgeoisie, have remained intact” (F,12) which they exploit to upgrade their “business portfolio” (41). For Momo, Lady Flowerbody’s representation of natives’ primitivism in her “survey” for they believe in “God” and “local histories and folklore” (43) as a post-conflict

<sup>61</sup>James R. Lehning, “Categories of Conquest and Colonial Control: The French in Tonkin, 1884–1914,” in *Violence, Colonialism and Empire in the Modern World* eds. Philip Dwyer & Amanda Nettelbeck, (Switzerland: Palgrave Macmillan, 2018), 74.

<sup>62</sup> A. Smith, “*An Inquiry into the Nature and Causes of the Wealth of Nations*, (1776), ed. by Edwin Cannan (New York: Modern Library, 1994). lx.

<sup>63</sup> Georgio Shani, “Globalization, the ‘War on Terror’ and Human In/Security in South Asia,” *Protecting Human Security in a Post 9/11 World*, eds. Georgio Shani, Makoto Sato et al (Hampshire: Palgrave Macmillan, 2007), 126.



conflict resolution strategy serves as a metaphorical strategy of the imperialist rather than the presentation of the objective realities of the natives' sufferings. In this context, Momo's observation that the "Camp was the tourist destination for foreign people" (44) not only because Muslims are "framed as emblematic of exotic cultures"<sup>64</sup> as Mahmoud Eid argues, on top of this as E. Mjelde views that colonial intellectuals observe them in the perspective of picturesque as they "explored subjects as disparate as nature and property, art and imagination, and politics and violence – all factors of colonial wartime representation".<sup>65</sup>

The Camp dwellers are considered illiterate, orthodox, superstitious thus, instinctive, irrational and non-methodical to Lady Flowerbody as through her gape the Camp gains an identity of an inferior *other*. In regard to this, Marianna

Torgovnik notes, primitive, savage, pre-Colombian, tribal, third world, undeveloped, developing, archaic, traditional, exotic, "the anthropological record," non-Western and Other. . . all take the West as norm and define the rest as inferior, different, deviant, subordinate, and sub-ordinateable.<sup>66</sup>

To study the "Teenage Muslim Mind...[and] to use this community as a laboratory" (44) puts forth the image of Momo as a political subject of Lady Flowerbody. To Momo, Lady Flowerbody's exploration of their "collective memories...[which actually is their] cultural capital" is not to devise a "rehabilitation plan" (44, 45) for tormented refugees rather to obliterate their recollections and previous inscription to a point of amnesia though an "intensive surveillance and coercive control [and] punitive containment"<sup>67</sup>. As memories itself, in the experience of the colonized subject, is a palimpsest of cultural accounts, communal history and language process thus of his identity. Lady Flowerbody's argument that the "process of rehabilitation can't start till we recognize our losses" helps Momo recognize it as a "honey trap" (47, 46) of empire as Elisabete Mendes Silva correspondingly argues that modern states transposed the concepts of camaraderie and exploited it as an interventionist policy for "civilizing mission"<sup>68</sup>, or in the name of "progress" (F, 17) as Fanon asserts.

The colonized's *aggressive vitality* finds its expression not only in Momo's business aspirations but also in Mother Dear's ambition to find her lost son. Lady Flowerbody's advice to Mother Dear to "managing expectations" provokes the Mother Dear's anger, "If you don't give my son back, you'll learn the meaning of the word loss. Your do-gooder families will burn. Your fragrant

<sup>64</sup> Mahmoud Eid, "Perceptions about Muslims in Western Societies," in *Re-Imagining the Other Culture, Media, and Western-Muslim Intersections*. eds. Mahmoud Eid and Karim H. Karim (USA: Palgrave Macmillan, 2014), 104.

<sup>65</sup> E. Mjelde, "Colonial Violence and the Picturesque," in *Violence, Colonialism and Empire in the Modern World* eds. Philip Dwyer & Amanda Nettelbeck (Switzerland: Palgrave Macmillan, 2018), 60.

<sup>66</sup> M. Torgovnik, *Gone Primitive: Savage Intellectuals, Modern Lives*, (Chicago: Chicago University Press, 1990), 21.

<sup>67</sup> Haley Duschinski, "Destiny effects: Militarization, State Power, and Punitive Containment in Kashmir Valley." *Anthropological Quarterly* 82.3 (2009): 711.

<sup>68</sup> Elisabete Mendes Silva, Isaiah Berlin and the Anglo-American Predicament," in *Empire Building and Modernity* ed. Adelaide Meira Serras (Lisboa: University of Libon Centre for English Studies, 2011): 152.

world will rot” (47). Aditi Padiyar recognizes this burst of anger as an expression of her “excruciating form of suffering at the hands of war”.<sup>69</sup> You mean to say that there is one department that picks up and then another department that is sent out to make us forget them? Are you here to make us feel heroic for losing our son?” (47)

Mother Dear’s understanding of Lady Flowerbody’s rehabilitation plan blatantly demonstrates her recognition of being dehumanized, “First they bomb our house, then take away my son and now you are here to make us feel alright” considering us “half human” (48, 63). Fanon’s view that the “colonist keeps the colonized in a state of rage, which he prevents from boiling over” (*F*,17) finds its manifestation in Momo’s observation of his mother’s anguish but also in Bro Ali’s mission to disrupt the colonial violence through violence as their loyalty and hard work would not change the colonial fact of being evil.

He was on a mission to clear our area of evil guys. You can’t mix business with politics. ...And then decided to clear the area of the bad guys who were taking out the bad guys (64).

Pertain to the fact of Muslims being understood as pure evil, Mahmood Mamdani analyzes “unless proved to be ‘good’ every Muslim was presumed to be ‘bad’”.<sup>70</sup>

Momo perceives Lady Flowerbody’s Camp “safari” as a tour of an imperial agent. For her the Camp provides an opportunity to work closely with her subject as an academic project for as “this place may look poorer than Afghanistan and more violent than Sudan but thank God there is no ideology at stake. Not for them, not for us” (65). Nigel Gibson distinguishes this “absence of ideology” with “an absence of a social vision, or a liberatory ideology”<sup>71</sup> and states the colonizer’s view of the desert dwellers. Hence, Lady Flowerbody haunts Momo as a representative “colonialist bourgeoisie” (*F*,28) who knows how to fabricate the colonized from a subject position to an agentive object. According to Momo, “armoured” convoy of cars and soldiers is not just to get “three thousand liters of contaminated water...[or]conquering some big castle” but to “bomb us because they assume we are related to bad Arabs” (65). Judith Butler also reminds us the binarism that Bush proposes:

returns us to an anachronistic division between ‘East’ and ‘West’ and which, in its sloshy metonymy, returns us to the invidious distinction between civilization (our own) and barbarism (now coded as ‘Islam’ itself)”.<sup>72</sup>

Discussing the dichotomy of East and West quite the contrary, Michael C. Frank and Pavan Kumar Malreddy argue, Today, Redfield would have to extend his

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<sup>69</sup> Aditi Padiyar

<sup>70</sup> Mahmood Mamdani, *Good Muslim, Bad Muslim*, (New York: Pantheon, 2004), 15.

<sup>71</sup> Nigel Gibson, “Beyond Manicheism: Dialectics in the Thought of Frantz Fanon,” *Journal of Political Ideologies* 4.3 (1999):339.

<sup>72</sup> Judith Butler, *Prekarious Life: The Powers of Mourning and Violence* (London: Verso, 2004), 2.

list of ‘sickening images and narratives’ to the ‘horrors’ associated with the rise of the Islamic State of Iraq and Syria (ISIS) and the cycle of violence and counter-violence that has been set in motion by the military interventions in Afghanistan and Iraq...leading to further destruction and death across the Middle East and South Asia as well as to continuing terrorist incidents in the West. In the process, the ‘War on Terror’ has gradually superseded the memory of 9/11 as an isolated, almost monolithic event, and this is especially true if we abandon Redfeld’s US-based perspective on the ‘sickening images and narratives’ of *others* and look at 9/11 and its aftermath from the *others’* points of view.<sup>73</sup>

Comparing the cinematic tradition of inscribing black zombies in the colonial world, Kyle Bishop reverses the position of the native with the imperialist and argues that in the postcolonial world “the white protagonists...become zombies themselves”.<sup>74</sup>

To Momo, the white man’s one sided war provides a stated position of his “ideology” (66).

To Momo, Lady Flowerbody is the “collector” of the cultural memories of her bombed “subject” (66, 67). She is a “surveyor” (68) of the young “troubled Muslim Mind” their “medieval...history of wars” and ancient glorified “civilization” to pry into a broader spectrum of “socio-political insights” (69) and to police their existence, dreams and desires. Momo’s struggle for life at the Camp provides the demography of the conflicting aggression of a Fanonian “native” (70) who believes that at the Camp the white men (and women, but mostly men) who flew halfway around the world to bomb us because they believe even if we are not bad Arabs we must be up to something (70).

Shazia Sadaf states the textual, political and cultural complexity “[h]ow to square the obvious and blatant violations of the rights of Afghans, Iraqis, and Palestinians...with the official rhetoric of the United Nations, nongovernmental organizations, and the White House?”<sup>75</sup> without using the idiom of Western hegemonic tendencies. Discussing the term of third world, Tyler Cowen upholds, Commentators invest this term with many meanings, including the growth of world trade and investment, world government, international terrorism, imperialist conquest, IMF technocracy, the global arms trade, and the worldwide spread of infectious diseases...I focus on the trade in cultural products across geographic space.<sup>76</sup>

Describing the “transactional nature” of the civilization agenda of the “white men” (72) Momo highlights the pain of the native to disregard his history in the

<sup>73</sup>Michael C. Frank and Pavan Kumar Malreddy, “Global responses to the ‘War on Terror’,” *European Journal of English Studies*, 22. 2(2018): 92.

<sup>74</sup> Kyle Bishop, “The Sub-Subaltern Monster: Imperialist Hegemony and the Cinematic Voodoo Zombie,” *Journal of American Culture*, 31:2 (2008):141.

<sup>75</sup>Shazia Sadaf “Terrorism, Islamization, and Human Rights: How Post 9/11 Pakistani English Literature Speaks to the World,” (PhD Diss, University of Western Ontario, 2017): 2.

<sup>76</sup> Tyler Cowen, *Creative Destruction: How Globalization Is Changing the World’s Cultures* (Princeton and Oxford: Princeton University Press, 2002), 4.

glorious empire “when the world history shifts, when the tectonic plates of history readjust, some people fall through the cracks’...[and] go missing” (73). Regarding missing people, Lady Flowerbody explains to Momo that “these are military matters... They have categories for the disappeared, there are those who are jet black, there are grays and there are white” (73) Michael Hardt, and Antonio Negri argue that American Empire put no geographical, spatial and historical constraints on the native rather it “suspends history”.<sup>77</sup>

### *Momo/ In the Camp*

To Momo Lady Flowerbody emphasizes that her study is premised on the idea of the effects of war upon the “primitive” (127) Young Muslim Minds. Discussing primitivism as one of the rhetorical tropes of imperialism, Torgovnik argues that it is “fundamental to the Western sense of the self and other”.<sup>78</sup> In this regard Padiyar notes, Momo, the prototype of a spirited Young Muslim Mind, never stops to mock the Western researchers that collect grief in war-torn countries as badges of honour, a sentimental version of the ‘White Man’s Burden’.<sup>79</sup>

The white’s conception of the native as an alien, imperceptive and obtuse to justify his oppression is close to Jialin Christina Wu’s proposition of native as an amok:

colonial attempts to understand amok...upon an inherently occidental framework of analysis...as an affirmation of the primitive character of native men silently churning beneath their self-effacing and timid veneers. This interpretation of amok provided colonials with a moral high ground based upon European mores, in which amok could readily be woven into a totalizing narrative that justified the ‘civilizing mission.’<sup>80</sup>

For, these “capitalists” visitors consider the Camp dwellers as “history’s burden” (127, 131). Like ancient cave folks they are “reduced to the state of an animal”. Considering Lady Flowerbody’s interview session as a colonial ruse of “collecting” the feelings of the people at “margins” (145, 146), Momo perceives it as her “trickery” (131) for “scribbling her own thought” on their “blank” (146) young minds to shelve their identity as imperialism is not just confined to the “deterritorialization” and “reterritorialization”<sup>81</sup> of land rather in Turner’s words it is also concerned with “the discipline of the soul, and the creation of truth”<sup>82</sup> thus the formation of their derivative identity.

<sup>77</sup> Michael Hardt, and Antonio Negri, Preface to *Empire*, (Cambridge, Masss, London: Harvard University Press, 2000), xiv.

<sup>78</sup> Torgovnick, *Gone Primitive*, 8.

<sup>79</sup> Padiyar,

<sup>80</sup> Jialin Christina WU, “Disciplining Native Masculinities: Colonial Violence in Malaya, ‘Land of the Pirate and the Amok,” in *Violence, Colonialism and Empire in the Modern World* eds. Philip Dwyer & Amanda Nettelbeck, (Switzerland: Palgrave Macmillan, 2018), 176.

<sup>81</sup> Michael Hardt & Antonio Negri, *Empire*, 43.

<sup>82</sup> B. S. Turner, *Theories of Modernity and Postmodernity* (London: SAGE, 1990), 4.

Momo is a Fanonian dreamer. While waiting in Lady Flowerbody's office in her absence for his interview, taking opium dose from her drawer Momo imagines that [c]entries pass, our Camp turns into a lush valley, this very shack becomes a tourist attraction, Mutt is driving my brand-new Range Rover Vogue and I am running after the vehicle, my heart is a frantic criminal trying to get away from the crime scene (147).

To surmount this racial, social, cultural and economic crisis and subvert the colonist's economic ascendancy he remains in an undying state of confrontation with this antagonistic world of the colonist.

The colonist's world is a hostile world,...incites envy...the colonized always dream of taking the colonist's place. Not of becoming a colonist, but of replacing him (*F*,16).

Thus, the colonized subject remains culpable of ambivalence for colonist—though contained in his territory yet ready to disrupt the colonist's authority as Momo is ready to make money:

I have seen people on Nat Geo Late Night who make so much money through drugs that they are called narcobaron. (150).

Momo sounds a seditious native when he apprises Doctor and Lady Flowerbody's dubious role as to "what side of the battle...[are they] gonna be on" (151) to reach to a rational "closure" (153) to the colonizer/colonized's dichotomy.

For Momo, Ellie's arrival in the Camp becomes the intervention of a "stranger" (166). He perceives him a "spy" and a "prisoner" of warfare system to keep "surveillance" as "information is the new oil" (167). Considering "dollarized profit margins" crucial for free market trade, Momo takes Ellie's arrival in the camp as his "ticket to Bro Ali and...get-out-of-here pass" (168) for this is what he believes as to how "global alliances are formed" Teams are built and supply chains are made "operational" (169). Momo believes that Ellie is of the "right colour" (169) to exchange Bro Ali and to work in the "real estate" through "mercenary" (170) forces. In this background of war on terror and its inevitable connection with the political and economic ascendancy of the empires, Kanwal argues that "war on terror" discourse is also born out of political encounters and economic Manicheanism. Therefore, whilst contextualizing Muslim identities in the wake of rise of Islamic extremism, I also consider the Iranian Revolution, the Gulf Wars, the Afghan  *jihad* , US oil interests in the Gulf region and Afghanistan...as other significant markers that not only contributed to changed perceptions of Muslims in the diaspora after 9/11 but also brought to light the alliance of the US with  *jihadists*  during the Cold War period.<sup>83</sup>

The Hanger follows Fanonian topos of the white compartment and "American base" (194). It is "protected [with] an electrical mechanism, which monitors the potential intruders, petty ...ambitious thieves" (194) living at the Camp. For

<sup>83</sup>Aroosa Kanwal, *Rethinking Identities in Contemporary Pakistani Fiction Beyond 9/11* (UK: Palgrave Macmillan, 2015), 6.

Momo the Camp people are judged “suspicious by nature” which is why the compartment of the whites is forfeited by “miles and miles of razor wire...saying IT’S NOT A THOROUGHFARE, INTRUDERS WILL BE SHOT, THIS PROPERTY IS PROTECTED BY GUARD DOGS” (195). Any effort from the Camp to trespass this barrier is considered as “an act of treason” (195) to use Fanonian terms.

The colonist’s sector is a sector built to last, all stone and steel. It’s a sector of lights and paved roads, where the trash cans constantly overflow with strange and wonderful garbage, undreamed-of leftovers (F,4).

Father Dear told Momo that “place is haunted, that there is nothing in there except ghosts” (211). Momo’s foray into the Hanger becomes an invasion into the world of Fanonian zombies.

### *Mutt/In the Desert*

Mutt’s “miserable existence” (24) is comparable to Fanonian *native*. Highlighting the ecocritical dimensions of violence through the “colonial systemization of environmental objectification, the propagation of eco-conquest by ethno-nationalist movements, the reductive conceptualization or Othering of nature during war, and the ecological precarity generated by militaristic legacies”,<sup>84</sup> Saba Pirzada emphasizes that the environment is subjected to the organizational, ideological and experiential aspects of violence. Mutt’s association with Bro Ali and Momo in Ratna Kapur’s words has its close connection with self and identity explains how oppressed is “[r]educed to a state of a sub-human, a phobogenic thing and repository of utter disorder, the native must be contained and regulated”.<sup>85</sup> Objecting to the intrusion of the foreign visitors that “[b]ig, rich nations get a bloody nose in far-off countries and start slashing the milk honey for poor babies at home” (25) Mutt perceives them “lust[y]” colonial “dealers” to exploit the poor nations for their economic growth, Mutt presents himself as one of the suffering “sons of the soil” (26) along with Bro Ali whose family needs were exploited to be used to “spotting targets” for white cabbages in uniform even “Father Dear became Mr. Fix It for the people at the Hangar their logistics man, their local guy” (27, 28) Father dear’s role portrays the vision of a *comprador* for being “paid in dollars” for selling his own son. Mutt’s memory of the Camp is comparable to the Fanonian colonized sector.

I miss the time when those white cabbages in uniform from the Hangar used to drive through the Camp and we used to have falling bombs. Those whistles, those sirens, those blasts, all that whoosh, whoosh, whoosh used to scare the Mont-shit out of me. It was terrifying. ... There was terror but after that there was life to be sniffed out and saved or funerals to hang out at, where you could smell rose water over the freshly dug Earth and feel sad. The smell of rose water is the smell of sudden death after a well-lived life. (28)

<sup>84</sup> Saba Pirzadeh, “Violence, Militarism and the Environment in Contemporary South Asian Literature”(PhD Diss, Purdue University, 2016),1.

<sup>85</sup> Kapur, “On Violence,” 7.

Tripathi, writes that the “novel’s redeeming feature is the assured humanity of the nameless, forgotten victims of the war, caught beneath the bombardment”.<sup>86</sup> Mutt’s memories of Bro Ali’s departure from the Camp, “bombing ...[and] rotten human flesh” (30) attest to the brutalities of the colonial world in poor nations. M. Gordon’s description of colonial strategies materializes relevance to understand the Camp’s history of oppression:

Those methods included collective reprisals, scorched earth policies, punitive expeditions, looting, a disregard for international standards of warfare, and the neglect and massacring of the enemy wounded. These military tactics were justified as necessary based on the ‘uncivilized’ nature of the ‘natives’. Racial prejudice and the fundamental imbalance between the ‘colonizer’ and the ‘colonised’ created inherently violent situations.<sup>87</sup>

Going down the memory lane in the blazing sun of the desert, Mutt recalls Momo’s business plan as “natives” counterviolence stratagem to rummage the invaders’ wealth to avenge his social, political and economic oppression as he believes “This is not how distribution of wealth works in post-war economies” (53) is contested. For, despite of his loyalty and hard work he is blamed as a “fraud” and “state traitor” (54, 55) in Manichean terms. This refraction is a literal manifestation of one of the methods of the hegemonic control.

Mutt’s observation of the appearance of “ghosts” (80) in the desert is linked with the presence of the red bird at the roof top when mother dear went on a cooking strike on Bro Ali’s missing. This performed her “stated position, just like that of any professional agitator” asking to bring her son back and depicted her “subtle form of resistance” (81) against the Hanger. Although she never wears her depression like a badge of honors yet one can smell her “despair wafting through the washing line. She pours tears in her curry, so sad is that woman” (81). As Philip Dwyer and Amanda Nettelbeck argue that Colonial violence was diffuse, multi-layered and enormously variable...embedded in the social, legal, economic and gendered foundations.<sup>88</sup>

Pointing to ghosts as “recourse to the paranormal”<sup>89</sup> Nair contends that though Hanif “erases the difference between militants and civilians, or rebels and occupiers” he fails to connect the anguish and pain of people during war in the perspective of universal humanity.

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<sup>86</sup> Salil Tripathi, “Mohammed Hanif’s Red Birds brims with anger at the absurdity, ugliness and human cost of war,” Post Magazine / Books, 1.11. 2018, <https://www.scmp.com/magazines/post-magazine/books/article/2170837/mohammed-hanifs-red-birds-brims-anger-absurdity>

<sup>87</sup> M. Gordon, “The Dynamics of British Colonial Violence,” in *Violence, Colonialism and Empire in the Modern World* eds. Philip Dwyer & Amanda Nettelbeck, (Switzerland: Palgrave Macmillan, 2018), 154.

<sup>88</sup> Philip Dwyer and Amanda Nettelbeck, “‘Savage Wars of Peace’: Violence, Colonialism and Empire in the Modern World,” in *Violence, Colonialism and Empire in the Modern World* eds. Philip Dwyer & Amanda Nettelbeck, (Switzerland: Palgrave Macmillan, 2018), 2.

<sup>89</sup> Supra Nair, “‘Red Birds’: Mohammed Hanif’s most sorrowful novel is swallowed up by its grief,” Book Review, 06.10. 2018, <https://amp.scroll.in/article/897036/red-birds-mohammed-hanifs-most-sorrowful-novel-is-swallowed-up-by-its-grief>

According to Mutt, Father Dear is a businessman who is always working to become filthy rich like a colonizer in post war reconstruction phase and no less than Fanonian “mimic man” (F,3). Defining mimicry, Bhabha explains that it as a process by means of which colonized subject is recreated and reformulated in the image of the colonizer hence, he appears “almost the same but not white”.<sup>90</sup> Discussing the loyalties of the middle-man for his cost-benefit ratio, Mutt views his work as American sponsored activist:

You spend enough time with American sponsored researchers and you start liking mustard, which smells like unrequited love. And you learn to say ‘buck’ and ‘pop’ you begin to think you can make money out of sand and beautiful birds. Imagine selling the souls of your loved ones so that some horny sheikh can devour them to get a stiffy. You sell the memories of your dearest ones as part of the backdrop décor at some fancy wedding reception... Imagine your most private grief as a party decoration (86).

Explaining the concept of global culture, Stuart Hall argues that “This new kind of globalization is not English, it is American. In cultural terms, the new kind of globalization has to do with a new form of global mass culture”<sup>91</sup> and it operates through a nexus of political bourgeoisie and economic elite. Richard Saull extends the idea of American imperialism from geopolitics to the use of economic violence:

American power—its most obvious “imperialist” aspects based on the use of force and violence—within the broader context of capitalist socioeconomic development.<sup>92</sup>

Hence, Mutt’s description portrays that the colonial world is perpetually violent and purposefully insurgent.

### ***Mutt: In the Camp***

recalling the day when bombs created a “complete annihilation of the family’s only abode” (98), Mutt’s monologue expresses his disgust on Father Dear’s greed to procure “compensation” and “pay[ment]” (99) for this loss. Mutt bereaves that even Father Dear “sold” (101) his son for his job security at the Hanger like in Fanon’s words to “assimilate the culture of the oppressor and venture into his fold, the colonized subject has had to pawn some of his own intellectual possessions” (F,13) to conduct gainful “series of transactions” (101). Conceiving Bro Ali’s desire to change the world and his anger against *foreigners*’ “indifference” and brutalities of war, Mutt perceives that “[m]aybe this is the price that Bro Ali had to pay, he had to become one of them to convince them to stop bombing” (100, 101).

<sup>90</sup> H. K. Bhabha, *The Location of Culture* (London: Routledge, 1994),89.

<sup>91</sup> S. Hall, “The Local and the Global: Globalization and Ethnicity” in *Culture Globalization and the World System* Ed A. King (London: Macmillan, 1991), 27.

<sup>92</sup>Richard Saull, “Empire, Imperialism, and Contemporary American Global Power,” *International Studies Perspectives* 9.3 (2008): 310.



For Mutt, Ellie's presence in the Camp's "ugly life" intensifies a reality of a world "infested with ghosts, in this purgatory where the living wait upon the dead" (114, 115). His world at the Camp is not just full of "suppressed violent fantasies" (116) to become a free denizen of a free world as Fanon argues that the "need for this change exists in a raw, repressed, and reckless state in the lives and consciousness of colonized men and women (*F*,1) but also to transcend the "suffering" and a relentless "delirium" of the "sinners and salvation" (117) in this immoral and unethical colonized world of the young Muslim mind. In this regard Aroosa Kanwal writes,

"War on terror" rhetoric has accelerated a shift from Orientalist epistemology to terrorist ontology, a phrase that I use to refer to a post-9/11 climate in which "Muslimness" has become synonymous with terror(ism) and violence and in which every Muslim can easily be labelled as a terrorist (through the conflationary rhetoric of Arab/Muslim identities as well as of Islamic fundamentalism/ extremism).<sup>93</sup>

Ellie's arrival in the Camp "stir[s] up subversive feelings" (*F*,29) in Momo and unravel his "anxieties" of "treacherous.... scheming and plotting" (133) to extort Lady Flowerbody to subvert colonization.

He is consumed by Lady Flowerbody. He thinks he can seduce her...[or] he'll allow her to seduce him..., looking for sex and salvation in the same person (134).

His dreams in Fanonian description of the colonized are "hallucinatory dreams" (*F*,19). As Fanon describes that the colonized "dreams of possession. Every type of possession: of sitting at the colonist's table and sleeping in his bed, preferably with his wife. The colonized man is an envious man (*F*,5). According to Mutt, to undermine the colonist's "tricks...[and] deceits" to attain freedom Momo's mission to infringe the Hanger is not a matter of "out-of-control urges" (134, 135) but to dismantle his colonization. Describing Momo's aggressive "teenage fantasies" of a free man to launch new "expedition" against his oppressors, Mutt explains Momo's talent of pain management by saying "can you have tears in your eyes and fire in your loins simultaneously" (135) to find missing brother.

As a colonizer, Lady Flowerbody thinks he is her "lab rat" to update her CV and on the contrary, Momo believes she has "designs" on him so this way their confrontation "smells of lust on the verge of self-combustion" (135). In this regard his dream to possess lady Flowerbody divulges his desire to "take apart the master's house with the master's own tools".<sup>94</sup> The "native" Mutt is a "victim" of "collateral damage" (136). Describing the colonized and the colonizer as "mad djinns" unable to rise above "bestly urges and...appetite" (158), Mutt's idea of their mutual lack of morality can be understood in Stefan Bird-Pollan view of Fanonian violence:

<sup>93</sup> Kanwal, *Rethinking Identities*, 3.

<sup>94</sup> Ranu Samantrai, "The Erotic of Imperialism: V. S. Naipaul, J. M. Coetzee, Lewis Nkosi" (PhD Diss, University of Michigan, 1990), 17.

violence is not a matter of choice. In the colonial context, agency manifests itself as violence because in the colonial context, the colonized subject's life is so restricted that all agency just appears as violence.<sup>95</sup>

Mutt's daily "inspection tour" of the Camp reveals Doctor's incapability to diagnose problems the "young Muslim mind is subjected to" (171) at the Camp. Spencer pinpoints the reason for the rise of religious fundamentalism as a response "albeit a misguided and profoundly destructive one, to the inequality, purposelessness and nihilism of late capitalism".<sup>96</sup> Mutt's observation of the Doctor's appearance presents him a capitalist bourgeoisie ready to embark upon a "world tour" (171) for new wealth and fortunes.

He wears the blue overalls of a US Army infantry sergeant complete with stripes and standard-issue Ray-Bans, held together with Scotch tape and a USAF helmet with WE DARE emblazoned on it (172).

It is pertinent what Samuel Weber argues:

There is a necessary relationship between war, terrorism, and spectacle...as I would prefer to call it, *theatricalization*.<sup>97</sup>

Doctor and the Camp dwellers' "greed" and "scavenging" create Mutt's consciousness of an "apocalypse" (172). Their "demonstration of buying power" for selling "damaged" (173) food adumbrates a "collapse of an entire moral and material universe" (F,9). Seeing "hoarding" as colonized and colonizer's "treacherous terrains" of relentless mutual "greed" under the umbrella of World Food Programme and USAID he foreshadows that one has to "pay the price" (173). Comparing the supremacy of the 'First World' over 'Third World' Ferguson perceives it a monolithic global capital system and defines that it is a teleological doctrine which provides, explains and justifies an interlocking system of world trade...[it bears] ideological overtones of historical inevitability...[as well as] its attendant myths function as a gospel of the global market<sup>98</sup>

Doctor comes into view as an "imposture....A born liar....A born thief" for being a cog in the machinery of the colonial hierarchy of the "ghosts" (174) army and "currency...cheque book" to run the "military operations from the Hanger" (175, 176). Designating a new name to post 9/11 literature as "Postglobal" literature, Lopez suggests that since the rise of globalization in the 1980s and 90s, "its forces and proponents have suffered a series of such setbacks that have postponed, if not entirely derailed, the neoliberal dream of an integrated world regulated only by the global market and global capital".<sup>99</sup> Relaying on the presence of the "ghosts" in the Hanger, Mutt's conjecture about

<sup>95</sup> Bird-Pollan, "Critical Ideals," 396.

<sup>96</sup> Robert Spencer, "Salman Rushdie and the 'War on Terror'" *Journal of Postcolonial Writing* 46.3-4 (2010):252, 253.

<sup>97</sup> Samuel Weber, "War, Terrorism, and Spectacle, Or: On Towers and Caves." *Grey Room* 7 (2002): 15.

<sup>98</sup> M. Ferguson, "The Myth about Globalization," *European Journal of Communication* 7 (1993): 87.

<sup>99</sup> Alfred J. Lopez, "'Everybody Else Just Living Their Lives': 9/11, Race and the New Postglobal Literature," *Patterns of Prejudice* 42.4-5 (2008): 511.

Bro Ali's disappearance as a strategy to "root out evil" (175, 207) at Hanger, and Doctor and Lady Flowerbody's dubious academic positions establish that both lack "humanity" and observes their incursion at the Hanger as "ghost army...reunion" (206, 208) to deal with this "big, bad world" on "strange lands" (213, 227) and demonstrates that colonized and colonizer's are standing on equal footing in Pratt's words:

While the imperial metropolis tends to understand itself as determining the periphery (in the emanating glow of the civilizing mission or the cash flow of development), it habitually blinds itself to the ways in which the periphery determines the metropolis, beginning, perhaps with the latter's obsessive need to present and represent its peripheries and its others continually to itself.<sup>100</sup>

### *To the Hanger*

#### *Ellie*

Fighting "good wars" for "picnic" (238) and to "take out the remotest, the last remaining scum on the earth" (250) substantiates Ellie's colonial craving to extend this American "oneness" (250) across all lands, languages, cultures and religions. William V. Spanos explains it the colonial gaze that refuses to let anything remain occluded from its view, since it approaches "the 'unimproved' space of the 'wilderness'...as a potentially knowable and usable unknown".<sup>101</sup> This unilateralism becomes implausible and improbable as he finds himself and Ali stranded in a "pair" (250) of Fanonian compartmentalized world.

#### *Momo*

Momo's decision to invade the Hanger becomes a confrontation between the "brown [and] white" (236) as Dwyer argues of these multi ethnic "asymmetrical and repressive power structures, governed by authoritarian powers that could be linked together by common (racial) ideologies".<sup>102</sup> Amid artillery pieces and M16s, the Hanger presents the view of a "rogue unit" (236) to "collect debts" (241) and cultural memories as the "liberator" of the "third-world countries" (272). Momo's foray in the Hanger is comparable to Fanonian argument that Decolonization,...is clearly an agenda for total disorder...Decolonization is the encounter between two congenitally antagonistic forces (*F*,2).

As Hagar Ranabir Samaddar argues that the political subject arises in modern history as the 'other, the counter figure of sovereignty'...the mutinous soldier, the terrorist-revolutionary, the figure that tries to cut the bonds of memory to rise in action.<sup>103</sup>

To "exit" white man's "greed...perversion...[and] treacherous" "war" (280) economy Momo promises to obliterate it by saying "I am gonna take Bro Ali

<sup>100</sup> M. L. Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992), 6.

<sup>101</sup> William V. Spanos, *America's Shadow: An Anatomy of Empire*. (Minneapolis: University of Minnesota Press, 2000). 43.

<sup>102</sup> Dwyer and Nettelbeck, "'Savage Wars,'" 1.

<sup>103</sup> Hagar Ranabir Samaddar, *Emergence of the Political Subject*, (New Delhi: SAGE, 2010),162.

home but before that they are all gonna fry ”(237) as the “colonized man liberates himself in and through violence (F, 44).

### *Mutt*

Although colonized and colonizer are seen as “two different species, who subsist in a relationship of *mutual manichean exclusivity*”<sup>104</sup> however, Mutt observe them united. Mother Dear’s sharpening of the “crystal dagger” and armed Momo becomes a metaphor of violence as for Mutt “Guns smell of idle lust” (220). Concurrently, Doctor and lady Flowerbody’s appear as “two reluctant saviour” and “traitor[s]” (220) to the Camp dwellers. Establishing the unity of the duality of the *native* and *foreigners* in their pursuit of violence Mutt wonders:

All myths. All lies. Folk wisdom is nothing more than the accumulation of centuries of prejudices and fear. Global security is nothing but social engineering through job creation. First build a facility, then man that facility, then hire more people to protect that facility, then hire some dogs to protect those guards, then hire more men to destroy it, then start dreaming up reconstruction contracts (231).

Mutt, Momo foray in the Hanger becomes a confrontation with Murmurs, echoes of murmurs, people in shadows, shadows within shadows...they don’t smell like the inside of the coffins.... They smell like nothing...They are dead (231).

Momo’s incursion at the Hanger unravels the presence of a pageant of “fashionable ghosts” (232) eating American pancakes with maple syrup contrary to “starving...children on the other side of the planet” (245) to Mutt. However, for Mutt on one hand these powerful fire breathing “[g]hosts” and on the other weaponed Momo and Mother Dear obfuscate his comprehension of peace and freedom as he says “I can’t decide who is more dangerous” (259). The theory of the “absolute evil of the colonist” is in response to the theory of the “absolute evil of the native” (F,50). Gibson explains it as the problem of the absence of ideology can be considered in acquiescence to master’s agenda.

The ‘natives’ anti-colonial action turns colonial manicheanism upside down. In doing so the whole manichean system of thought begins to implode.<sup>105</sup> For “ghosts are forever, you can’t shoot them with bullets” (273). To celebrate his “victory” for invading the Hanger to negotiate Bro Ali’s abductors in terms of “dollarized profit margins” (274) and property rights of the Hanger ironically Momo finds Bro Ali as another ghost. J. R. Lehning argues that “Violence, then, can serve as ‘an interpretive concept as well as a method for understanding colonial worlds’”.<sup>106</sup>

<sup>104</sup> Gibson, “Beyond Manicheanism,” 340.

<sup>105</sup> Gibson, “Beyond Manicheanism,” 339.

<sup>106</sup> Lehning, “Categories of Conquest,” 74.

### *Lady Flowerbody*

Lady Flowerbody is the representative of the “First-world army of ghosts” while giving a piece of advice to Mother Dear she unfolds her position of *us*.

But this is a horror show. Will you get all your family killed to save your son? ...Destroy yourself before it destroys you. You become the enemy. In the process of trying to eliminate the other you become the other (253).

Describing the rules of business Lady Flowerbody says whether you are local or foreigner you have to respect the individual space of the worker no matter they are ghosts “We are equals” (266). Lady Flowerbody’s idea in new kind of equality between the Camp and the Hanger refers to Fanon that “substitution is unconditional, absolute, total, and seamless” (*F*,1) thereby revealing her art of fabrication. Lady Flowerbody’s argument that she is though a foreigner but she knows the indigenous culture of Desert Dwellers opposite to these soldiers who are “completely oblivious to local culture and traditions and absolutely no insight into the young Muslim mind” (266) exposes her dubious role in deeper colours. Her admittance that “I did try to make Ellie a man out of a ghost, but it turns out he is a ghost missing another ghost” (267) portrays complete explanation of Fanon’s idea of the absence of ideology.

### *Mother Dear*

The Mother Dear becomes a visceral signifier of the failure of neoliberalism, capitalist globalization and colonial-dichotomies. Her regret to agreeing to allow Bro Ali to join the Hanger portrays not only her pain and sense of loss but it accompanies her *aggressive vitality* of an oppressed subject:

There was a machete...I sharpened it and kept it ready after Ali went. Just in case they tried something with Momo... Even when you have no appetite for weapons, you need one because you don’t know who might come after your child (222).

Mother Dear’s concerns and security preparations for Momo’s safety after Bro Ali’s abduction against foreigner’s violence of bombing and kidnapping validates that “decolonization reeks of red-hot cannonballs and bloody knives” (*F*,3).

I could smell his rancid anger, milk at the boiling-point rage...Humans are different...when they want to fight evil they become evil (100).

Hardt and Negri describe the site of the liberation forces as opposite but integral to empire The de-territorializing power of the multitude is the productive force that sustains Empire and at the same time the force that calls for and makes necessary its destruction”.<sup>107</sup>

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<sup>107</sup> Michael Hardt and Negri Antonio, *Empire*, 61.

Lady Flowerbody's suggestion for pain management exacerbates Mother Dear anger "Will you give him away for his own security" (227). She is ready to fight this war with her rolling pin and dagger. Every passing day of Bro Ali's absence aggrandizes her torment and every day she promises to resist this relentless pain through her small ways.

There can be no victory if I don't take my first born home. My son's safety is my victory. That's my entire war plan. That's my ideology. That's my tactics. That's my strategy (243)

According to Fanon as decolonization urges to rebuff the colonial situation it is the "eventuality of such a change...experienced as a terrifying future in the consciousness of another "species" of men and women: the colons, the colonists" (F,1). As mother Dear's thought portrays when she asserts that Bro Ali is not a ghost:

You can come here and you can build a Hanger and you can drop a bomb on my house and you can bring your aeroplanes and your dead girlfriends but you touch my son and you see what happens....plunge the dagger into his heart (271).

Nursey-Bray argues in this regard that:

"Violence has a moral force within this context, humanizing the wretched native by giving him back his dignity; in the act of violence he sublimates his misery and achieves realization. Fanon's idea of violence as an end in itself, as a pure act of self-realization for the colonized, has some similarity to Georges Sorel's concept of violent action as a moral end".<sup>108</sup>

Invoking Allah by His hundred names, Mother Dear embraces the reality of Bro Ali's departure, when they find him dead hung at the Hanger ceiling. In *Black Skin, White Masks* Fanon metaphorically states the agency of the colonized subject and unravels the conundrum of the newly formed specie of the colonized and colonizer in the following words:

I am my own foundation. And it is by going beyond the historical, instrumental hypothesis that I will initiate the cycle of my freedom. The disaster of the man of color lies in the fact that he was enslaved. The disaster and the inhumanity of the white man lie in the fact that somewhere he has killed man.<sup>109</sup>

In conclusion, I argue that the colonizer and the colonized both meet the same fate—death and/or end. What Fanon argues in the "séances of possession and dispossession: vampirism, possession by djinns, by zombies" (F,20). Amid gun shots, running ghosts, dead bodies and flying red birds Mother Dear keep reciting the name of Allah "the first the last" (283).

*Bas naam rahei ga Allah ka*

<sup>108</sup> Nursey-Bray, "Marxism and Existentialism," 159.

<sup>109</sup> Franz Fanon, *Black Skin, White Masks* (1952), trans. Charles Lam Markmann, (London: Pluto Press, 1968), 231.

*Ju Ghaib bhi hai Hazir bhi*  
*Ju Manzar bhi hai Nazir bhi*  
*Ju Awal bhi hai Akhir bhi*  
Faiz Ahmad Faiz

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