

Post 9/11 Fiction: Questioning the real Fundamentalist Terrorist in Omer

Shahid Hamid's 'The Prisoner'

Hina Rafique¹ & Madiha Ashraf²

¹ Assistant Professor of English, Govt. Graduate College for Women, Satellite Town Gujranwala.

Email: hina.gcw@gmail.com

² HOD/ Lecturer, Department of English, Punjab College Kotli Loharan Campus, Sialkot, Punjab, Pakistan.

Email: madihaashraf76@gmail.com

ARTICLE INFO	ABSTRACT
<p>Keywords:</p> <p><i>Fundamentalism, criminal narrative, Karachi-based literature, religious discourse</i></p> <hr/> <p>Corresponding Author: Hina Rafique Email: hina.gcw@gmail.com</p>	<p><i>The present study aims to investigate the concept of Fundamentalist i.e. terrorists (jihadis) in the contemporary criminal narrative The Prisoner by Omer Shahid Hamid. This text is ultimately a criminal discourse reeked with the world of crime, violence, murder, sex and pragmatism of Karachi police and political parties. This study focuses on the violent doings of terrorists (jihadis) through the course of the text, while proving themselves the real Muslim fundamentalists in the name of Islam. It also intends to scaffold through strategic violent doings that how violence is administered on the pillars of religious ideology. It is an attempt to present the dual sides of the terrorists' world (Jihadis) and their extremist ideology particularly through the character of Qari Saif. Besides, it also analyzes that how the protagonist, Akbar proves himself the real worldly Jihadi, not a fundamentalist one, by his confrontation with the criminals in the streets of Karachi and launching a worldly war against Karachi Mafia. Contextually, this study answers the basic question the text postulates that who is the real jihadi after all. Hence, the researchers, through textual arguments and arguments based on theoretical insights about fundamentalism, intend to present two types of jihadi: the fundamentalist and the worldly. This research is qualitative in design and is based on the conceptual framework build upon the textual clues. It will contribute to the body of Pakistani Literature on one hand and literature on Fundamentalism on the other hand.</i></p>



Introduction

Omar Shahid Hamid is the promising and an emerging Pakistani writer in English who got a master's degree in Criminal Justice Policy from the London School of Economics and a master's degree in Law from University College London. Being the son of KESC chairman, Malik Shahid Hamid, murdered allegedly by MQM in the late 90's. Omar Shahid has served in Karachi Police Department for more than 17 years and is recently serving as a Senior Superintendent of Police (SSP) in Karachi after taking 5 years leave. He has written three novels grounded on the themes of terrorism, violence, crime and Karachi Mafia, Police Force in Karachi and its strategies ultimately to present cultural and crime hub of Karachi city. His novels are autobiographical in flavor as they are result of his personal experiences as he was targeted by various terrorist groups and wounded during his Police duty. The publication of his first novel *The Prisoner* is the outcome of his experience as a senior superintendent in the Police Force in Karachi: a text based on the Daniel pearl case of 2002.

The present research aims to discern the role and doings of terrorists or Jihadis in promoting violence in Karachi as has been portrayed by Omer Shahid in the main action of his new contemporary novel. Pakistani Literature has been booming up with narratives from Karachi since the last decade. Different writers have taken different perspectives of Karachi to talk about in their texts, among them the most famous are Kamila Shamsie's *Kartography*, Bilal Tanveer's *The Scatter Here is too Great* and Saba Imtiaz's *Karachi You're Killing Me* Bilal Tanveer in his collection of short stories *The Scatter Here is too Great* describes the scenario of violence, bloodshed and suicide bombs as everyday occurrences in Karachi. He also presents the impact of visual violence and atrocities on psyche of people as he states:

Living in this city, you developed a certain relationship with violence and news of violence: you expected it, dreaded it, and then when it happened, you worked hard to look away from it, because there was nothing you could do about it-- not even grieve, because you knew that it would happen again and maybe in a way that was worse than before. Grieving is possible only when you know you have come to an end, where there is nothing more to follow. This city was full of bottled-up grief (178).

Saba Imtiaz in her text *Karachi You're Killing Me* has also described exploitation, bribery, murder, and crime as the demons of that city by presenting a graphic picture of the city, Karachi. The same has also been dealt in by Omer Shahid Hamid. Having the first-hand knowledge of being served in the police, the text *The Prisoner* has authentic groundings to hold and present to its readers. It is full of suspense, thrill and mystery as the action of the text unearths itself. Furthermore, the text demonstrates a world full of crime, violence, kidnappings, political trappings, insecurity, thrill, action, prison houses, power ideology, police strategies, sexual intrigues, prostitutes, terrorism and land mafia in Karachi, through the prospective of policemen. The researcher intends to present two types of terrorists: fundamentalist and worldly *jihadis* by focusing on the mayhem created by terrorists and *jihadi* groups in the city of Karachi.

Research Questions

This research entails the following research questions. It intends;

1. To present two types of terrorists: fundamentalist and worldly jihadis analyzing the text as a fundamentalist discourse.
2. To analyze the protagonist Akber as a true worldly *jihadi* through his war against criminals.

Literature Review

Fundamentalism as a basic term while associating with terrorism has its own long history as far as its definition and its scope as a theme in post 9/11 literature is concerned. In post 9/11 Literature, thread around plot and characters in majority of narratives is woven through theme of Fundamentalist terrorists' image of the leading characters. It has not just appeared as a mode of religious philosophy but now a separate body of literature has been classified as Fundamentalist Literature. Fundamentalism is characterized by strict compliance with established principles and laws, frequently as a response to contemporary secular influences. Historically, it began to flourish in the 20th century as a reaction to colonialism, and Western philosophies. It has transformed into a varied movement that includes radical extremism (Maraulang 29-40).

Michel Berkun has talked about fundamentalism in his article *Religious Violence and the Myth of Fundamentalism*. He has defined fundamentalism by stating that: "The main cause of fundamentalists is the purification of religious doctrines and institutes and the reshaping of social, public behavior in accordance with religious tenets" (59). He has also talked about two religious groups who execute religious violence, one is "new group that operates outside communities and second is fundamentalist's group who claimsto represent historic religious traditions" (55).

Furthermore, Berkun has linked the history of Fundamentalism to American Protestants (two groups; traditionalists and conservatives) in nineteenth and twentieth century. He further states: "Fundamentalists is a catch phrase for anti-modernism and by 1920s they termed themselves as fundamentalists" (57). According to him a stigmatizing factor has been the identification of fundamentalist religion with terrorism, which was established before 9/11 terrorism (56). He has mentioned Walter Laqueur, a writer, who in his article has pointed to "the violence potential of religious fundamentalist and apocalyptic millenarianism" and according to him "reference to Islamic fundamentalism has become so common place in discussion of violence" (56). Berkun further states: "Fundamentalism itself is a construct whose relationship to violence is problematic" (56) and "it led directly to the political orientation of those who came to be called fundamentalist" (56). To strengthen this fundamentalism term, he has also mentioned Huntington who himself refers repeatedly to Muslim fundamentalism and other religious traditions (59). Since then, the Muslim fundamentalism and American fundamentalism have been the subject of much controversy and minutely dealt in literature (56).

In *Fundamentalism as a Social Phenomenon*, Marty describes fundamentalism as a movement or mindset that stresses strict and literal compliance with a core set of principles, frequently in response to modernity and secularism. This viewpoint underscores fundamentalism as a reaction to perceived dangers to traditional values and beliefs, resulting in a stringent interpretation and implementation of basic doctrines (Marty 15–29).

Furthermore, Fundamentalist movements have been described as responding to contemporary changes, fundamentally modern in their frameworks and tactics, and rooted in a significant historical account. These movements are portrayed as resisting liberal principles, scientific inquiry, or technological exploitation while endorsing literalism, certainty, and infallibility, actively employing media and technology, and making universal assertions. They frequently organize their narratives around concepts of paradise, fall, and redemption or cosmic dualism (Peels 729–747).

In the *Handbook of the Psychology of Religion and Spirituality*, edited by Raymond F. Paloutzian and Crystal L. Park, fundamentalism is examined as a psychological phenomenon within religious settings. The book investigates how fundamentalist beliefs—defined by strict conformity to

particular theological tenets—impact individual and group behaviors, coping strategies, and general psychological health. It explores the cognitive and emotional mechanisms that drive individuals to embrace fundamentalist perspectives and the consequences of such beliefs on mental health and social interactions. The editors and contributors evaluate fundamentalism through diverse psychological viewpoints, including personality characteristics, cognitive distortions, and social factors, to offer a thorough understanding of its significance in religious and spiritual contexts (Paloutzian n.p).

Hence, Fundamentalism is described as a contemporary occurrence that surfaced after the 1880s alongside the growth of mass awareness and mass communication. It signifies a rigid commitment to perceived conventional religious values, marked by the dismissal of differing viewpoints and intolerance of diversity. Karen Armstrong characterizes fundamentalism as a counteractive uprising against the removal of spirituality from public existence, frequently driven by fear and hopelessness. Initially non-violent, fundamentalism has become linked with radical views that encourage extremism and xenophobia. It takes advantage of religious and political channels to impose ideologies, frequently cultivating societal splits and extremist conduct (Mustansar 54–66).

The text *The Prisoner* is also one of the literary pieces which comes under the heading of post-9/11 narratives embedding fundamentalism in its scope. The research study "Analyzing State Failure and its Consequences in Omar Shahid Hamid's *The Prisoner*" highlights the way the novel depicts Pakistan as a state that is lawless and where the rights of the citizens are violated most of the time. The state fails to implement the rule of law and protect the rights of its citizens, thereby causing widespread suffering. Farooq et al point out the difficult times that illegal forces exert, which repeatedly challenge the might of the state, culminating in justice being denied or delayed. The study uses a qualitative content analysis approach, applied by Diamond (2015) to analyze the perception of state failure in this novel.

Furthermore, in the research study, "Spatial Manipulation in Karachi: A Postmodern Marxist Study of Hamid's *The Prisoner*," the writers analyze how globalization and capitalism have fragmented Karachi's city space, leading to spatial manipulation. They argue that social institutions contribute to spatial cleansing and injustice, which affects individuals' identities and experiences. The study will use the theories of Henri Lefebvre and Edward Soja to investigate how characters in "The Prisoner" are influenced by their social spaces and resist this manipulation (Zaidi et al 325–335).

Toqeer Ahmed in his study, "Political Violence and Necropolitics in Omer Shahid Hamid's *The Prisoner*" opines how the novel represents the use of violence and death for population control in Karachi, Pakistan. The study draws the theories of scholars like Michel Foucault, Achille Mbembe, Giorgio Agamben, and Judith Butler to analyze the states and non-state actors using domination and subjugation strategies. It argues that these actors reduce certain lives to "bare life," deeming them expendable. The article suggests that the novel reflects a "state of exception," where some individuals are considered unworthy of life and are consequently removed. This analysis gives insights into the complex political dynamics of Karachi as reflected in the novel (Ahmed 205–218). Though much research has been penned down about this narrative but still there is a gap left. There is still no research to negotiate the character of the protagonist Akber as a true worldly *jihadi* through his strategic planning to wage a war against criminals. There is no research study available to sketch out how the narrative delineates his character.

Methodology

This is a qualitative research study and is based on interpretative design. To navigate the path of fundamentalist-ideology-based doings of the characters, the researchers have followed the conceptual framework design, meaning by, no specific theory of a particular theorist has been followed. Theoretical insights from different critics about fundamentalism has been taken to build a narrative about fundamentalist doings in the text. For this, ideas have been incorporated from different research papers and articles. Besides, the criminal jargon has been specifically taken out from the text to build a case of arguments pertaining to the concept of religious and worldly *jihadis*.

Discussion

Out of many thematic concerns of the text under study, the most important is the concept of Islamic Fundamentalist terrorists as portrayed by Omer Shahid. Fundamentalism of terrorists is not a new theme to deal with in literature, but what makes it unique here is the Pakistani version of it, being dealt in Pakistani city, Karachi. The stylistic and narratological handling of plot; moving the basic action in two worlds, one-ten years ago in the past and second in the present, triggers the surrealistic images on the screen of the reader's mind. Since this text refers to countless references to terrorism like words 'madrassas', sheiks, beards, 'tableeghis', mullah, scarf around the neck, and caps and many others: it is considered and labelled a terrorist narrative. The description of one of the characters in the text portrayed as: "When he turned to the religious parties...he had sprouted a beard and taken to wearing a checked scarf around his neck and a prayer cap on his head" (113), successfully inculcates an image of a terrorist in the mind of the readers.

Hamid has given the detailed physical description of terrorists in this criminal narrative, along with description of their religious sects, their training places (*madrassas*) and their hardcore sentimentalism and the violence attached to their fundamentalist beliefs at various places in this text. He also conveys the views of different characters about terrorists in the text to strengthen the terrorists' image. For instance, while thinking about UF, reflections of Colonel Rommel at one place he has reported as: "In his mind there is no difference between them and the Jihadis. Both parties hide their criminal actions behind the veil of political ideology" (127). At another instance, views about Sheikh Noman have been given by Akbar to Constantine in this way: "Pilgrimage to where I don't know, but he brought back a madrasa certificate proving that he is religious scholar equivalent to an English Masters level" (153).

Another Police officer, Maqsood Maher gives vent to his resentment against terrorists by demonstrating his thinking pattern that "he had never bothered to catch a *jihadi* before, but when catching them became a priority for the government, Maqsood miraculously assured that everyone he arrested...would be classified as *jihadis*" (51).

The action in the novel opens with the kidnapping of an American journalist Jon Friedland from the Okra restaurant by *jihadis* or terrorists. To discover that kidnapped American, different tactics and strategies have been adapted by police inspectors in *khakhi* and grey uniforms, intelligences and *Faujies* among them are Major Rommel who "never wanted to be posted in Karachi, and he Jihadi certainly never wanted a posting in Intelligence" (125) and Colonel Tarkeen who, "had an encyclopedic knowledge of the officers of the Karachi Police and an expert understanding of who was good and who was bad" (04) to locate him from the approach of terrorists. To America, this act was in fact "a high- profile execution of one of their citizens by jihadists" (129). The onset of the novel takes us into the interior of the prison house where the tactful, the competent police officer Akbar Khan is imprisoned for murdering Nawaz Chandu, a political leader. DSP D 'Souza,

Colonial Tarkeen and Major Rommel have been assigned this duty to extract a piece of information from inspector Akbar, who has his informers all across Karachi. It is believed to be doing of *jihadis* or terrorists. Jim, an ex-cop from Brooklyn is told about this kidnapping that these men are not regular criminals but *jihadis* or terrorists.

As we turn the leaf after leaf of this criminal narrative, the action is focused on Akbar, who in several meetings reveals the possibility of whereabouts of the kidnapped American. Being a smart and competent officer, he bargains a deal with Colonel Tarkeen, in result of providence of necessary information to him. He is now needed to get that American back because of his resourcefulness and master-mind strategies. Several meetings with him show involvement of those 'hardcore terrorists' in this act of kidnapping. Akbar expresses his thoughts that "there are two groups involved. The funny thing is that in these reports everyone presumes that they marked him from the tribal areas" (221) and he is asked whether "the tableegis' network is reliable?" (222), since he himself has become a part of tableegies now, wearing shalwar kameez all the time and found to be in the company of Maulvis, whenever he is visited in prison.

At last, his connection with these *tableegis* unearths the mystery related to whereabouts of that kidnapped American which keeps Karachi police from Orangi to Mangopir on rolling. Hamid states: "Orangi always remained a hotbed of vice, crime, and terrorist activity" (273) and how it is hotbed of terrorists. The readers are told that "the number of madrassas in the area had mushroomed" (272) and it is through this liaison with maulvis, terrorist attacks are launched. The exchange of views between Tarkeen and Akbar gives us an insight into the imminent pressure the Karachi police is facing regarding those terrorists. In this regard Tarkeen comments that "the only thing which matters now is *jihadis*. The United Front has declared that they are with the President in this fight" (228).

The dramatic act finds its culmination in the tribal area (Mangopir) where that American has been kept and is about to be killed till he is rescued by Akbar himself. Sheikh Noman and Qari Saif: two religious staunch believers in Islam and the hardcore terrorists are found to be busy in religious discourse in one of the mosques when Akbar enters to rescue that American. The words of Qari Saif are perhaps the most important and strong indicator of a terrorist's cause. Qari expresses, "the American unbeliever must be executed. Thousands of our followers is exult in what we do. It is the will of God. He delivered this unbeliever into our midst, so his purpose was to die for the sake of our cause" (322). The concept of fundamentalist terrorists who are ready to demonstrate violence in name of Islam can nowhere better be perceived in the novel as through the above written dialogue. The staunch fundamentalism and rigidity of Qari Saif in killing that American on the name of Islam by inflicting violence can be sensed through this dialogue; "How dare you blaspheme like that? We are not concerned if police are on the way. We are not answerable to them and their corrupt system. We are answerable only to Allah!" (324). So, it is Akbar himself, who by killing Qari Saif has at last rescued that American, ultimately ending the terrorist violence. Qari appears as a true believer till the end - a fundamentalist at heart. Berkun is right in asserting that "fundamentalists have always been believers in the end of time, although, they did not all subscribe to the same millenarian ideas" (64).

The nurturing of sentiments like hatred, grudge, resentment, anger against America in keeping with its image as an enemy of Muslims seems to be the sole aim of these terrorists, who are ready to go to any extent to fulfill their religious obligations. Their fundamentalism is beyond any question. Every violent and illegal act is done by these *jihadis* on the name of Islam and God. So, this narration on crime is another glimpse into the world of rigid core hearted terrorists.

Shahid Omer's second novel *The Spinner's Tale*, another narrative about Karachi presents the echo theme by presenting fundamentalism and religious atrocities of a Muslim fundamentalist Sheikh Uzair as Hamid states that "money does not interest him. Power interests him and people. Having the power to get people to set the world on fire for him" (Hamid 231). Fundamentalism of Uzair is revealed through this statement as he loves two basic things; power and people not money. This rage and fire in him is to set the enemies of Islam on fire by creating chaos and violence in the world. Uzair always claims Americans not to be the basic problem rather he claims that the false preachers, prophets and saints are the real problem in preaching and following religion. His mentality and religious extremism can be observed by his following statement:

The Americans are not the problem and never have been. It is the internal enemy that has to be defeated, those corrupt peddlers and false prophets who lead the people astray. Once they are all eliminated, America and the west will automatically lose the agents of their corruption (Hamid 234).

Here, Uzair (Ausi) proves himself a true fundamentalist and radical, who is against the internal policies and agents supporting America and he is of the view that internal agencies and corrupt peddlers who distract people from their sole-purpose must be destroyed so that America could be defeated. This violence is the outset of the torture he has undergone in the Indian jails. "Of course, it is assumed that he was tortured extensively by the Indians, as all great mujahids are, but no one has gleaned the extent of his torment" (Hamid 236). He is found to be indulged in every chaotic activity like murder, suicide bombing and killing people for no apparent reason and is proud of his subservient skills and terrorist leadership authority for which he is famous among different jihadi groups because "he prides himself on his handling of suicide bombers. It is another skill for which he has become famed throughout the jihadi community" (Hamid 285). Mensur, one of the characters in *Three Daughters of Eve* by Elif Shafak has highlighted the hypocrisy and evil doings of religious people in their actions in the name of God. He states:

Not only here. Everywhere across the Muslim world - Suppressed, silenced, erased. What for? In the name of religion, they are killing God. For the sake of discipline and authority, they forget love.'

Mensur's face broke into a grin. 'You know why I'm not that keen on heaven?' 'Tell me'.

"I look at the people who'll go there, those who pray and fast and seem to do everything they're supposed to do. So many of them are full of pretension! I say to myself, if these chaps are headed for heaven, do I really want to be there? I'd rather burn peacefully in my own hell. Hot it is, but at least there's no hypocrisy" (Shafak 87-88).

After discussion of terrorists' share in demonstrating religious atrocity in the life of Karachitties in the selected text, the second version of terrorist image namely of a worldly pragmatic *jihadi* needs discussion here that fosters a strong image and impact of Akbar's personality on the minds of readers. The words of Constantine in asking Akbar: "Akbar! Have you become a *jihadi*!?" provides the readers a second thought related to his terrorist discourse. To investigate that Akbar might be a terrorist or a *jihadi* and to investigate how he might be, is the second negotiating concern of this research study. Hence, the researchers argue as the text speaks itself, that Akbar appears as a worldly not a spiritual and a fundamentalist *jihadi*.

Akbar, a shrewd pragmatic, is the protagonist of this novel with his strong political views, and professional tactics in the world of politics and police. The novel is replete with his shrewd utterances and reflections on the dirty politics, and doings of mafia leaders. He has even used a particular jargon from criminal world by using words like *Arrey Baba*, *Oyesaale*, *Bachey*, *Bhenchod*, *madarchod*, *haramkhors*, *chutiya!!!* etc providing the readers a peep into the criminal world of Karachi. The casual eloquent style of Akbar makes readers at home with his style and

personality. Akbar, the cop's cop, deals with the people who are always honest about their dishonesty. His philosophy is that "you have to show everybody that you are the biggest badmash" (42). He wants to mix little bit pragmatism in his dealings with criminals. There would be no exaggeration in saying that he is the professional policeman to the core, always agile in performing active operations.

Nevertheless, this idea that he can also be a part of that terrorist band has been formed by Constantine (the present deputy superintendent of prison), his comrade, by speculating how Akbar is able to know about each and every terrorist, the latest move of those kidnapers and how those *tableegies* are on his beck and call. So, he is also right in thinking that "What if his source is much closer to the kidnapers?" (298). These thoughts inculcate this view into the readers' minds that Akbar is part of the terrorists' group. To him, "Akbar had been pulling a new rabbit out of his hat like a magician" (298). He knows well that he has developed a religious flavor while living in prison. He is no more that lion who used to be full of love of violent life. But on order of his release for the purpose of bringing that kidnapped American back from the shackles of terrorists, the readers find him again in his transformed previous self, shedding the cloak of spirituality where he is full of action and agile demeanor as it is commented by Hamid that "gone was the wandering, spiritual man" (306). He knows that he is now 'sony ke chirya' for politicians to serve their ends because he is in demand now. He appears before the readers in his transferred previous self.

Furthermore, there are series of incidents and his own dialogues, which appear to inculcate Akbar's terrorist image and his alliance with those terrorists which is the negotiating point for the researchers here. Till the culminating moments in the text, the suspense is sustained in maintaining Akbar's image as a terrorist. The first argument to make in this regard is the authenticity of information related to that kidnapping, for instance, the involvement of *jihadis*, the servant boy, a man named kana, the utilization of SIMS of same numbers, and finally the tribal area for kidnapping place, the all-time presence of religious men in his prison...all serve to present his image as a transformed terrorist. Furthermore, his outspoken comment that "the American is as safe as the packet of cigarettes in my pocket" (308) makes one to believe he is one of them. But the very next moment, he is back in his true self with his blunt, casual but direct style, when asked by his comrade: "Akbar, are you involved in this kidnapping?" (308) his reply was "don't be stupid, Constantine. Do you think I am some kind of Chutiya?" (308).

The honest to core man, Constantine, an exact anti-thesis to Akbar, makes a direct assault at another place on Akbar by asking: "Akbar have you become a *jihadi*? Did you give lectures to the kidnapers" (310)? This type of comments makes the readers confused and doubtful about his terrorist image. The researchers argue that he is a worldly *jihadi* not a fundamentalist one and Hamid has devoted full two pages to promote Akbar's image as a worldly *jihadi*. He speaks his heart out through Akbar, making him indeed his own representative:

What jihad? What do these misguided fools know about jihad? What we did as jihad. Fighting against the terrorists and gangsters who preyed upon innocent people who couldn't fight back, rising our lives. We did it because it was our duty to do it. That was a real Jihad. Not this! Kidnapping a silly American so that you can put a picture of him on the Internet. With a gun to his head. How utterly stupid! You asked me if I gave lectures to those boys, yes, I did (311).

Nowhere can be found such a worldly *jihadi* against the crimes, violence, injustices of the world as has been presented by Omer in his text. When Qari Saif accuses him of his insincerity against God, here the utterance of Akbar approves his status of being a confirmed worldly *jihadi* as he states that "no one has questioned my faith like that. I am going to prove to you that Allah's cause

means more to me than anything else” (327). The validity of this statement in regard to Akbar’s position as a worldly *jihadi* can be argued well. He is not a violent fundamentalist but rather a believer in teachings of Islam and through his character the real, inner and throbbing life of Karachi police and of criminal world will be brought to light with authenticity.

The Reluctant Fundamentalist by Mohsin Hamid, on the other hand, presents another version of the concept of Islamic or Muslim Fundamentalism. Changez Khan, the protagonist of the novel, ultimately proves himself a reluctant fundamentalist by not being a rigid fundamentalist at heart. While studying from American Princeton University and doing job at one of multi-national company there, he finds himself attracted to American culture and especially towards Erica, who herself is the symbol of America, but later in the novel, after 9/11 scenario when he was being treated as a terrorist in America, he started realizing the worth of his culture, his country and his nation. He wears beard and shalwar kameez not to appear like a confirmed ‘fundamentalist’ at heart but to show his pride associated with his nation, culture and religion. The readers find him transformed into a professor later on, in one of universities of Lahore, patronizing young students in their anti-religious leads but the case is different in the text under discussion where fundamentalist terrorists are hardcore fanatics and extremists.

Conclusion

After discussing the pros and cons of terrorists’ ideology and doings in this criminal narrative about Karachi land mafia, it is well argued by the researchers that not only one but rather two types of terrorists can be found in the text *The Prisoner*, one of the Islamic fundamentalist terrorists and second of worldly *jihadi*. The fundamentalist jihadi is ready to execute violence on the name of Islam, however, illegal it is! but the worldly jihadi namely Akbar exploits violent tricks to meet the pragmatic demands of the world and of his professional career. He is the real terrorist in the real sense of the word but of worldly type, his concern is not to exert violence on the name of religion. Both concepts run on parallel lines, on one hand demonstrating how fundamentalism activates the interlinking of violence with religion and on the other hand, finally reversing image of Akbar Khan, from a tableegi (at the start of the novel) to worldly terrorist (at the end of the novel)- a professional competent policeman.

Recommendations

The researchers have applied the conceptual framework on the text of *The Prisoner* negotiating the image of a *worldly jihadi* to analyze the text as a fundamentalist discourse. The researchers in future can analyze the text in light of different psychological theories as the character of Qari Saif can also be analyzed in light of diverse psychological theories. Different societal and cultural theories can also be applied on the text and the major characters to resonate with the social, ideological, criminal and psychological factors responsible to create religious fanatics in societies globally. The text can also be studied in post-modern perspective while applying post-modern theories.

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