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Terrorism and Hybridity: Analysis of Terrorist by John Updike

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Abstract:

This paper examines the concept of hybridity as portrayed in Terrorist. As seen from a postcolonial paradigm, the paper seeks to determine the nature of relationship that characterizes the contact between the perceived superior and inferior cultures, that is, the colonizer and the colonized. The paper argues that the colonizer, or the Occident, typically resist and challenge hybridity. The perception among the colonizers is that cultural fusion both dilutes and degrades their assertions of cultural superiority. A quest for cultural preservation and purity defines the main objective of the colonizers. The study contends that, terrorism violence as interpreted within this study represents an extreme measure adopted by the colonizers as a means of cultural preservation. As for the colonized, hybridity constitutes an effective anti-colonial strategy which entails undermining the notions of imperial cultural superiority. The paper concurs with HomiBhabha's postulation that cultural intermixing as a centerpiece of hybridity, is an antithesis to the designs of the colonizer.

Keywords:Hybridity, culture, violence, occident, orient

1. Introduction

Terrorist narrates a complex relationship (between Shaikh Rashid and Ahmad Mulloy) which nearly leads to a terrorist tragedy. The story centers on a young religiously dedicated student, Ahmad, who struggles to fit in his society after his father, OmaryAshmawy, abandons the family. A product of a mixed union between an Islamic father of Egyptian ancestry and a mother, Teresa Mulloy, an American Christian of Irish lineage, Ahmad finds comfort in the care of a Yemen emigrant, Shaikh Rashid. A formal and charismatic speaker, the Shaikh quickly becomes the centre of Ahmad's life thereby exploiting the absence of a father and the indifference of a disengaged mother to propagate a radical theology designed to propel the young student towards an act of terrorism. The mixed status of Ahmad constitutes an instance of hybridity which appears to complicate the terrorist mission hatched and nurtured by the Shaikh whose status as a surrogate father and religious teacher significantly elevates his standing in the eyes of Ahmad. As he grapples with different forces that act on his will, Ahmad increasingly becomes vulnerable to the mentorship of his extremist religious teacher. Its only through the late and desperate intervention of his other teacher, the guidance counsellor, Jack Levy, that a catastrophic terrorist act is averted. But as Ahmad's multiple relationships demonstrate, hybridity which may entail a harmonization of antagonistic cultural strands performs a subversive role in undermining the quest of the dominant in society. It therefore develops as a relevant concept in the analysis of the relationship between the colonizer and the colonized or the West and the East. An analysis of *Terrorist* reveals that the relationship between the West and the East is underwritten by binaries and polarities expressed in the self-other dichotomy (Ashcroft *et al.*, 2004; Azani, 2014).

2. Hybridity in Brief

Hybridity as a critical concept in cultural studies (Mizutani, 2009), can be defined as an idea that 'designate the transcultural forms that resulted from linguistic, political or ethnic intermixing and challenge the existing hierarchies, polarities, binaries and symmetries such as West/East, Orient/Occident, Self/other...' (Guinery, 2010, p.3). Whereas there is an important distinction between 'hybridity' and 'hybridization' (the former refers to a static position or the end result while the latter refers to an ongoing process (Guinery, 2010), this study will adopt the two concepts interchangeably. Just like Young (2005), Guinery declares hybridity as itself a 'hybrid concept', though Young elaborates further that, the notion encompasses a doubleness. For young, hybridity is paradoxically, both fusion and separation of cultural modes. This evokes a notion of simultaneous singularity and plurality in expression of cultural modes at the site of multicultural interactions.

Both Guignery (2010) and Huddart (2006) note that hybridity has shifting meanings. This suggests that, at the contact zones of interacting cultures, different degrees or levels of hybridity can be discerned. The contact between the cultures of the West and that of the colonized societies represent a clash of opposed ideologies. Thus, while the West in these interactions always attempts to safeguard their cultural identities, the colonized societies on the other hand promote the intermixing of these cultures. Hybridity is therefore an anticolonial and anti-western ideology which seeks to subvert the assumptions of Western cultural purity.

Cultural interactions facilitate emergence of new identities at the contact zones which Bhabha describe as liminal or third space (Mushtaq, 2010). The new identities, are an amalgamation of the former original cultures so that the end result is unrecognizable to the original cultural identities. Mushtaq identifies the two intermixing cultures as that of the colonizer and the colonized.

While the concept of hybridity is contested and debated, its meaning continuously evolving and therefore cannot be essentialized (Mwangi, 2007); the idea still functions as a subversive discourse which undermines the Orientalist practice of colonial imperialism. Finding hybridity as Bhabha's central postulation of anticolonialism, Huddart (2006) thinks the notion 'simply refers to the mixed-ness, or even impurity of cultures' (p.4). This implies, the most critical anti-colonial element inherent in hybridity, relates to its radical oppositionality to cultural purity, which was central to the imperialist ideology of superiority.

Orientalism resists hybridity because its realization subverts the theory of imperial cultural superiority promoted by the colonialists. Citing the Indian experience as an example, Mizutani (2009) explains that the British colonialists resisted acclimatization and miscegenation so as not to contaminate their cultural purity. According to Merriam-Webster Online Dictionary (2020), miscegenation means a 'formal sexual relations or marital union between people of two different races' while acclimatization refers to the 'the act or process of changing something to fit a new use or situation.' From the Indian reference, Mizutani (2009) declares 'hybridity is necessary in upsetting the discourse of imperialism that would otherwise remain unmixed, uninfluenced by anything rather than itself'

3. Analyzing Hybridity in *Terrorist*

In *Terrorist*, hybridity is analyzed in the context of the motif of impurities and uncleanness. This is the case because the nature of hybridity given the fact of cultural intermixing presupposes the formation of impure entities. Huddart (2006) notes that hybridity 'simply refers to the mixed-ness, or even impurity of cultures' (p.4).

Noting that a motif is ambiguous and contradictory in its connotations, Daemmrich (1985) still defines it as 'a subject, a central idea, a recurrent thematic element in the development of an artistic or literary work' (p.568). Daemmrich notes that a motif together with a theme, forms the basic components of literary works which 'clarifies and supports themes...consequently, it can express a basic idea and simultaneously develop a broader thought in a series of images that are interwoven into the text' (p.569). For Abrams (1999), a motif constitutes '...a conspicuous element, such as a type of incident, device, reference or formula, which occurs frequently in works of literature' (p.169). Talmon (2013) argues that in the interpretation and analysis of a motif, focus should be beyond the situation since, 'a motif represents the essential meaning of a situation, not the situation itself' (p.4). A motif can be perceived not just in terms of its permanence, recurrence, and persistence, but also how it interweaves with structure, organization, the themes and the entirety of the text in the uncovering of literary meanings and interpretations (Daemmrich, 1985). As a style, a motif is therefore central in the analysis and interpretation of a text in its entirety.

In the text under study, hostility and a variety of other forms of animosity of characters towards different fashions of unclean and impurities represent the efforts of the West to defeat hybridity. As shown in the foregoing, hybridity is an anti-colonist ideology. As such, it is an ant-thesis to colonial designs. Elmo Raj (2014) asserts, hybridity destabilizes imperialists in the way it 'raptures the binarial oppositional dissertations fashioned by the dominant authority' (p.126). As for Easthope (1998), hybridity is a 'mechanism that threatens colonial domination.' The reason the West detest hybridity, is because it undercuts their dominant narrative regarding the cultural superiority and the need for its purity. Mizutani (2009) explains that hybridity contests the 'imperialists ideology of racial purity' (p.2). This is because, 'the fundamental tenet is that he (the colonizer) was not influenced by the object he colonized' (p.5).

Because hybridity is textually represented as the impure and unclean; then the terroristic violence plotted by Ahmad Mulloy on the premise of fight against unclean is interpreted as Western fight against hybridity. This is so because, some scholars think hybridity is synonymous with impure and uncleanness, the very concepts that underpins the intended violence in the text. Huddart (2006) sums up hybridity as simply 'the impurity of cultures' (p.2) While Elmo Raj (2014) finds it as 'the anti-thesis to essentialism and purity' (p.126). More elaborately, Mizutani (2009) affirms, 'Hybridity stands in opposition to the myth of purity and racial and cultural authenticity of fixed and essentialized identity. It embraces blending combining syncretism and encourages the composite, the impure, the heterogenous and the eclectic' (p.3). Hence, if hybridity could be interpreted as being symmetrical with the impure, then within this context, a fight against impure and uncleanness is a fight against hybridity. This is the case with Ahmad Mulloy in the text.

As a child of an American mother and an Egyptian father, Ahmad is a child of two worlds. He is a result of two antagonistic cultures, Islam and Christian, which as Huntington (1992) observes are mutually hostile to each other. In this manner, he is in a state of ambivalence, for he both repels and embraces his double heritage. Ambivalence according to Mambrol (2017) is a term that was 'Adapted into colonial discourse theory by Homi K Bhabha, (and) it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized' (Mambrol, 2017, par. 1) The mix of attraction and repulsion is what Lee (2016) describes as 'splittings/doublings' as relates the relationship between the colonizer and the colonized. In Lee's exegesis, an ambivalent individual in a postcolonial condition is divided between competing loyalties. Young (1995) see ambivalence as a perpetual state of attraction and repulsion between objects or persons. As it can be gleaned from these scholars' observations, ambivalence denotes an unstable state of constant flux.

In his plot to perpetuate a terrorist plot, Ahmad manifests an aggressive desire to defeat hybridity. This aligns him with the Western vision of protecting their cultural identities. It's an inclination that reflects the Western view point which understands hybridity as tantamount to contamination and therefore dissolution of their perceived superior cultural

identities. Guignery (2010) captures this Western perception when she comments, 'In a biological sense, hybridity is likely to lead to degeneration' (p.7). This view explains why Ahmad is absolute in his desire to maintain purity to the extent that he is willing to commit violence for the attainment of his wish. In this manner, he becomes the Western self, bent on preserving a perceived purity. The preservation of this state requires the othering of those opposed to it so that they become the target for his violence. Through othering, Ahmad is able to rationalize and justify his intended terrorist violence against those he perceives to be enemies of cultural purity.

Othering as a practise of the dominant entails excluding and marginalizing different groups which are considered inferior and peripheral (Ning,1997; Massad, 2020). Othering seeks to reaffirm the superiority and inferiority of the West (Occident) and the East (Orient) respectively. Ning (1997) asserts, 'If the Occident is both geographically and culturally speaking at the very centre of the world, then the Orient is undoubtedly at its periphery, subject to the power of the Centre' (Ning, 1997, p.58). Azani (2014) proposes the Europeans or the Occident perceived themselves as the negation of the undesirable identity of the Orient. Further, he finds that if 'qualities such as laziness, irrational, uncivilized and crudeness were related to the Orientals, then automatically the Europeans become active, rational, civilized, sophisticated' (Azani, 2014, p.429). From these observations, it is apparent that othering entails exclusionary practices which rely on contrast to amplify the difference of the colonized from the West.

As noted in the previous paragraphs, Ahmad sought Islam because he thought he could find a trace of 'a father who vanished before his memory could take a picture of him...' (p.290). His mother, Teresa Mulloy complains that 'He (Ahmad) thinks he's a Muslim because his deadbeat father was, at same time ignoring this hardworking Irish Catholic mother he lives with.' (p. 131). Thus, Ahmad became a Muslim because '...He thought he might find in this religion a trace of the handsome father who had receded at the moment his memories were beginning.' (p.99). He flatly asserts to his classmate Joryleen Grant, 'I am a good Muslim, in a world that mocks faith' (p.69). In all these instances, Ahmad professes his fidelity to the Islamic religion. He believes this religion constitutes a true belief system that speaks to his quest for purity and eternal redemption. Ahmad's mother tells his guidance and counselling teacher, Mr. Jack Levy, "My son is above it all," she states. 'He believes in the Islamic God, and in what the Koran tells him. I can't of course, but I've never tried to undermine his faith.' (p.85).

Despite this declared avowal to Islamic doctrine, Ahmad is still receptive to Joryleen when she invites him 'to come to church this Sunday to hear me sing a solo in the choir.' (p.10). He does not agonize over this invitation, for at the aforementioned day, Ahmad turns up at the church:

...just as the ten-o'clock bells were ringing, he is tenaciously greeted by a plump descendant of slaves in a peach-colored suit with wide lapels and a sprig of lily-of-the-valley pinned to one of them. The black man hands Ahmad a folded sheet of tinted paper and leads him forward, up to the center aisle... (p.50)

In this extract, by his own volition, Ahmad attends church upon the invitation of Joryleen. His presence in a church despite his Islamic loyalty points to his ambivalence. In a narrow sense, Ahmad's presence at the church represents an attempt at reconciliation of two mutually antagonistic doctrines which can otherwise be termed as hybridity. Paradoxically, it is a concept which he stands opposed to. From a broader interpretation of *Terrorist*, the Christian and Islam split represented in Ahmad's presence at the church points to the futility of hybridity between the two. In a sense, a third space cannot emerge in the cultural intermixing of the two cultural identities, based on the overall hostile commentaries Ahmad makes about Christianity. But his going to the church suggests, contact between two mutually opposed cultures (the cultures of the colonizer and the colonized) is unavoidable though the creation of a liminal space in which a third identity emerges, as a consequent of the intermixing of the two, is unlikely, at least in the context of this discussion. Ahmad's presence in the church then, is a subtle critique of hybridity and the West's quest to formulate a basis to destroy it.

In *Terrorist*, Ahmad is portrayed as one possessed of an unbridled desire to attain constructive purity through destruction. This constitutes part of his resistance against hybridity which is symbolic of the western abhorrence of cultural fusion. He adopts othering as a rationale for his intended terrorist violence against his perceived enemies. By othering the targets of his violence, Ahmad as a Westerner, is demanding an unblemished purity. He dismisses those he intends to attack as impure and unclean hence justified victims of his proposed attack. Of his teachers, he thinks, 'their shift eyes and hollow voices betray their lack of belief. They lack true faith; they are not on the Straight Path; they are unclean' (p.3). In a job interview to be a truck driver, he informs his future employers, 'I seek to walk the Straight Path...In this country, it is not easy. There are too many paths...' (p.148). The conviction to persist on the 'straight path' is irresistible to the extent that he sacrifices the need to pursue further education, instead, reasoning, 'The Straight Path was taking him in another, purer direction' (p.216). He informs Joryleen Grant, his former class mate at Central High, 'I still hold to the Straight Path...Islam is still my comfort and guide.' (p.225).

In seeking to eliminate uncleanness and impurity, Ahmad assigns his mission a divinely cloak. It becomes a Godly mission and him the servant to carry out the duty. Violence then becomes a means to this end. In this manner, Ahmad embraces terrorist violence and targets those he considers non-believers or the unclean. He is told, 'You want to destroy them. They are vexing you with their uncleanness...They are manifestations of Satan, and God will destroy them without mercy on the day of final reckoning. God will rejoice at their suffering. Do thou likewise, Ahmad' (p.77).

In this manner, Ahmad epitomizes a committed Westerner, committed to safeguarding identity. Violence becomes a tool to actualize his vision for pure, clean and uninfluenced culture. Overall, violence played a central role in the larger colonial enterprise of expansionism and governorship of conquered territories. (Dushatsika, 2019; Falola, 2009). Given the centrality of violence in the colonial discourse, Ahmad's intention to perpetuate it against those he supposes to be in dissonance with his world view aligns with the Western methodology of doing whatever it takes to further their goals and

objectives. Ndlov-Gatshen (2011) notes, 'the colonized were defined as inferior. Colonial violence often operates on the logic of exclusion, marginalization and dehumanization' (p.553).

The impurity and uncleanness render the potential victims of Ahmad's violence as the Other. Othering as shown from the foregoing, is critical to the colonial ideology that promotes its superiority. As a metaphor for uncleanness and impurity, hybridity is a target for Ahmad because it nullifies the binaries upon which Western superiority is founded. His violence mission then would achieve dual symbolic effects; first, in destroying what he perceives as unclean, he shall have also decimated hybridity and therefore restored the binaries which feed the dichotomies of the self vs the other or the colonizer as superior vs the colonized as inferior. And secondly, the violence would also render punishment to the enemies of western superiority or those who oppose colonial imperialism and its mission.

Ahmad's plot to commit violence would involve a truck. An analysis of this mission reveals two-sided nature of the scheme. In the entire textual life of this character, two trucks are involved, both of which carry opposed symbolic signification. Each truck is an anti-thesis of the other.

When Ahmad declines further formal education, he resolves to become a truck driver. As he studies for the Commercial Driving License (CDL), he discovers two opposed truths about trucks. First, he finds out the impure and the unclean side of trucks. In the CDL manual, he encounters detailed explanations and winding references to poisons and hazardous materials, all of which point to the unclean and impure motif:

Sitting at the table, Ahmad studies the Commercial Drivers' License Home Study Course booklets...There are flammable gases like hydrogen and poisonous/ toxic gases like compressed fluorine; there are flammable solids like wetted ammonium picrate and spontaneously combustible ones like white phosphorus and ones spontaneously combustible when wet like sodium. Then there are real poisons like potassium cyanide and infectious substances like the anthrax virus and radioactive substances like uranium and corrosives like battery fluid...All this has to be trucked... (p.73-74)

As shown above, the first side of trucks is concerned with uncleanness and impurities. The poisons and hazardous materials alluded to, point to broad dimensions of pollutions and desecrations. The material poison and spiritual uncleanness is evident in this description. Ahmad feels, '...hazardous materials are hurtling, spilling, burning, eating roadways and truck beds-a chemical deviltry making manifest materialism's spiritual poison' (p.75). But secondly, trucking has also a second side which is opposed to the first one. This second side is concerned with safety and adherence to protocols that guide the entire transportation process. In this regard, Ahmad is '...pleased to find in the trucking regulations a concern with purity almost religious in quality' (p. 71). Hence, while the first focus of trucks is on impurities and uncleanness, the second is on purity and safety.

The two trucks which Ahmad will drive, aligns with the two perspectives, which represent the two sides of hybridity. First, he is employed by the 'Chehab family' (p.142), who in fact, were looking for a '... young truck driver, with no unclean habits and firmly of our faith' (p.142). His duty here will entail driving a truck named, 'Excellency HOME FURNISHINGS' (p.153) for the delivery of used merchandise. He adores this truck and his job. He associates it with purity and righteousness for, he 'feels clean in the truck, cut off from the base world, its streets full of dog filth and blowing shreds of paper; he feels clean and free, flying his orange box kite behind him' (p.155).

In his first employment, Ahmad drives a truck which aligns with the perspective of purity and cleanness. In this truck he feels elevated from the base of filth and uncleanness. This first truck represents the Western superiority and their perceived cultural purity. As explained earlier, the West perceives its superiority in the cultural purity. This truck has a homely feel, hence named 'Home' and 'Excellence.' The idea is to insinuate that home is pure and excellent. The 'pure home' is a reference to the uncontaminated cultural identities of the West. The 'excellent home' in its purity is an object that demands protection. This vindicates the West's opposition to hybridity which in this context, would mean to contaminate the already 'excellent home.'

In expressing his affection towards the perceived purity of this truck, Ahmad is in effect advancing a case against hybridity and the impurity that it entails. The homeliness of the truck and what it represents is also assigned a level of humanity. It is a testament to a common practise in which the colonialists humanized themselves while at the same time dehumanized the colonized (Karari,2018; Ndlov-Gatshen, 2011). As for the truck:

Ahmad can grieve, if not for himself, for the truck— its cheerful pumpkin orange, its ornate script lettering, the vantage from its driver's seat that puts the world of obstacles and dangers, of pedestrians and other vehicles, just on the other side of the tall windshield (p.236).

Described as a cheerful, Ahmad finds joy in this truck. This joy speaks of the desire by the West to maintain their identities. It is a desire that is steeped in the West's perception of superiority.

Ahmad also drives another truck. This is the vehicle that he intends its usage for the commission of violence, for it will be loaded with explosives '...to deliver Hutama, the Crushing Fire' (p.287). This truck however, presents a different scenario, as, '...Ahmad dislikes the truck at first sight; the vehicle has a furtive anonymity, a generic blankness. It has a hard-used, slummy look' (p.247). The conspicuity of the first truck in its golden lettered fashion highlights the in conspicuity of the second in its dullness and unremarkability. In its ugliness and the fact that it would be laden with fertilizer for Ahmad to explode it at the Lincoln Tunnel, the second truck aligns with the perspective of unclean and impurity. This truck then assumes a double representation, that is, as noted earlier, it signifies both the colonized other and hybridity. The intention to destroy the truck in an act of violence corresponds with the campaign of violence enacted by the West in furtherance of their cause. Shadle (2012) states, 'warfare (was) excused in the furtherance of imperial goals, to ensure compliance with colonial demands. Violence in the cause of imperialism could not be avoided' (p.61).

It is instructive to note that the violence of the colonialists was aimed at both the cultural identities of the colonized and the colonized persons themselves (Shadle, 2012). The dual nature of the colonialist's violence points to the double signification of unclean and impure as represented in the second truck. It has been shown that hybridity is synonymous with impure and unclean in terms of the cultural intermixedness that the concept entails. But in the analysis of the second truck, it is apparent that uncleanness also stands for the colonized other. This especially relates to the aspects of humanization and dehumanization which are central in the West's attempt to marginalize and peripherize the East. The point is illustrated by the fact that, the first truck in its association with purity and homeliness, is assigned humanity through its description of liveliness or 'liveness.'

However, in the second truck, its dullness and blankness deprive it of any liveliness or 'liveness.' In a way then, the second truck is dehumanized as was the case with the West against the colonized (Fanon, 1963: Said, 1978). The desire to destroy this truck dovetails with the perceived colonialists' mission of destruction against the colonized. Unsurprisingly, the intention for the second truck, is for it to '...be obliterated-sunk, as the great Shakespeare put it, full fathom five' (p.236).

In seeking to commit violence, Ahmad furthers the mission of perceived Western imperialism. He seeks to simultaneously destroy both the colonized subject who is opposed to the colonial rule, and hybridity which represents the inevitable cultural intermixing between the colonizer and the colonized. While he embraces the truck associated with purity, which represents the West, he rejects the truck associated with impurity which exemplifies the colonized. In this sense, he then represents the West who insist on their cultural purity despite the unavoidable blend that transpires in the interaction between the cultures of the colonized and of the colonizer. His intention to destroy a truck that stands for impurity and unclean is synonymous with the Westerner's mission to reject the perceived impurities of hybridity and therefore maintain a cultural purity that presupposes their superiority.

However, this mission fails. At the eleventh hour, just before he instigates the attack, Ahmad is hit with a revelatory moment. He discovers that his God '...does not want us to desecrate His creation by willing death. He wills life' (p.306). This new understanding paves way for a change of course for would be suicide terrorist. It is a state that is arrived at through the egging of Ahmad's guidance and counselling teacher, Mr. Jack Levy. He sows doubt in Ahmad's mission by commenting on what he thinks constitutes his good nature. The guidance and counselling teacher says to Ahmad:

I am betting you won't set it (the bomb) off. You're too good a kid. Your mother used to tell me how you could not bear to step on a bug. You'd try to get it onto a piece of paper and throw it out the window (p.296).

But in this narrative of changing minds, a symbolic preservation of hybridity is attained. It is a state that is achieved through the urging of Mr. Jack Levy, who also epitomizes the concept of hybridity. More specifically, the failure to destroy a truck that represents both the Orient and hybridity bespeaks of the durability of the two. It suggests that, the Occident may not succeed in their mission to destroy Orient or the colonized.

The study argues that, Jack Levy, by virtue of his position as the guidance and counselling teacher to Ahmad, is symbolically a postulation of Western superiority. In this analysis, Levy's aspect of hybridity can be established through the examination of Biblical allusion. Here, reference is made to a biblical character, Jacob, whose transformations parallels that of Jack Levy. In the Bible, an important event in the life of Biblical Jacob finds reference to the textual Jacob which comments on the notion of hybridity in the context of impurities and contamination.

In Genesis chapter 32:27-28, the Bible records, 'And he said unto him, what is thy name? and he said, Jacob. And he said, thy name shall be called no more Jacob, but Israel.' In this scene, God compels a change in the name of his servant Jacob. The previous biblical account of this character bristled with trickery, deception and deceit among many other transgressions. This change of name could therefore be interpreted as God's way of aligning this character with grand duty of being the patriarch and rendition of the Jewish nation. Change of his name is designed to reflect the Biblical Jacob's new role as a fulfilment of God covenant and a departure from the deceitful Jacob of the past. In *Terrorist*, Jack Levy is also involved in the practise of changing of names. He says, 'My mother called me Jacob, but people call me Jack' (p.80). In fact, Jack himself 'had encouraged the world to make 'Jack' of 'Jacob' (p.24). The change of names has relevancy in the analysis of hybridity.

Changing of names is a pervasive practice among the Christians and it normally performs a transformative function. Baptism is a good example of name changing occasion among the Christians. Commenting on the transformative nature of baptism, Seaman (2017) explains the transformative nature of baptism, noting 'The baptismal waters are sometimes referred to as waters of regeneration. The waters not only drown our old selves, but regenerate, or recreate, us into disciples of Christ' (p.21). Ephesians chapter 5:26 sums up as follows regarding baptism: 'That he might sanctify and cleanse it with the washing of water by the word, that he might present it to himself glorious church, not having a spot, or a wrinkle, or any such thing; but that it should be holy and without blemish'

As above illustrations demonstrate, name changing Christian doctrine signals change. It is relevant to interpret the Biblical Jacob's change of names within the transformative framework which guides the Christian creed. As the book of Ephesians affirms, baptism and other instances of name changing always describe a symbolic transition normally from a state of evil and sin to a state of good and salvation. The idea of cleansing and purity therefore becomes necessary in the analysis of name changing in Bible. As the example of Saul elsewhere in the Bible and others disclose, name change heralds an unequivocal end to one state and therefore never encompass aspects of hybridity. This is the case since hybridity-which could mean a mix between the former and the current self- would undercut the central rationale of the very act of name changing. It would represent a failure of faith. However, it is significant that Jacob's case involving change of name does not align with common tradition that guides the practice among the Christians. Yachin (2012) notes that 'Jacob is the only instance of a person (in the bible) being given a new name that does not cancel all use of the former...' (p.1).

In Jacob's case, the change of name notwithstanding, references are still made to the old name. This shows that unlike other cases, Jacob's scenario is immanent with elements of hybridity where the former and the new are still in a partial state of existence. His change of name from Jacob to Israel, unlike other cases of similar nature, does not indicate a complete break of the past. Cast in this light, it appears as if Jacob is negotiating a truce between his past and the present, a moment designated as hybridity of the Biblical Jacob. But in this form of hybridity, the character retains his former name. Despite acquiring a new name, Israel, Jacob is still referred by his former name. This then is the context within which Jacob Levy of *Terrorist* finds his allusion and relationship to the biblical Jacob. The tendency to be referred by the old name 'Jacob' reflects the desire to safeguard the old identity against the expediencies of the present to acquire the new. Seen from this perspective, Jack Levy in the text, represents a character in the Bible who retains his old references despite the new reality. As a representative of the Western power, Jack Levy then reflects the Western desire to preserve their cultural purity despite the inevitable intermixing with the cultures of the colonized. Since hybridity implies some form of cultural dissolution in the face of interaction between the cultures of the colonizer and the colonized, it is the interest of the perceived superior cultural entity of the West to resist this occurrence.

It is significant that Updike constructs Jack Levy to align with the unorthodoxical Biblical character. As Anderson (2010) describes the biblical Jacob being in a 'conflictual state' regarding his past and present (old evil past and the new good God inspired present) so does the textual Jack Levy come across. The biblical Jacob is described as 'a good example of two conflicting natures in the heart of a believer' (JACOB, n.d.). The conflicting natures in postcolonial analysis, represents the conflicting cultures of the West and that of the East or the colonized. While the West instinctively protects what it perceives as cultural superiority, the reality turns out that the contact between the cultures of the West and the colonized societies invariably result in some form of hybridity. This explains why both for Jacob in the Bible and Jack Levy in

Terrorist, despite changes, there are still few references to the new identities. This means, the old cultural identities are not preserved in absolute and complete purity after contact with the cultures of the colonized societies.

Since from a Western perspective, hybridity is built on the interaction between the pure (Western) and the impure (the colonized) cultures, all textual manifestations of hybridity, mirrors the interaction of pure vs impure or clean vs unclean.

The expressions also take the form of good vs evil, acceptable vs unacceptable among other binaries that articulate the Orient vs the Occident divide. Thus, when in the text Jacob changes to Jack, the former self is supposed to indicate the evil, unclean or undesirable in contrast to the new self that embodies the good, clean and pure. But as the biblical example demonstrate, Jack Levy's transition is not complete nor clear. As it will be evident later, the complications of this transition prove, despite the best efforts, the West cannot attain a cultural purity in the face of cultural interactions. This is the basic premise that undergirds hybridity discourse. Elmo Raj (2014) proclaims hybridity a 'stride of remonstrate and resistance in opposition to a domineering ideological and cultural colonial hegemony' (p.125).

Jack Levy's hybridity is also discerned in his sexual relationships. On one hand, he is wedded to Beth who 'had gone along with their City Hall marriage even though, she had admitted to him that it would break her parents' hearts' (p.30). Beth's parents opposed this union because of their misgiving regarding the race of Jack. For Beth, 'the most extreme thing that ever happened to her was her parents refusing to show up at her civil wedding to a Jew' (p.125). Her parents had 'ridiculous Lutheran anti-Semitic prejudices' (p.262) which inevitably counted against her proposed marriage to a Jew. Jack's marriage to Beth therefore becomes an early experiment at hybridity. Even though this union is devoid of exuberance and excitement, Beth nevertheless feels it to be a 'happy though not quite conventional marriage' (p.126).

On his part, Jack is disengaged and unmotivated in his marriage. He is unhappy for 'his wife, Beth, a whale of a woman giving off too much heat through her blubber' (p.20) does not satisfy him. Jack's melancholy and distaste in marriage mainly stems from having a wife who is overweight and therefore unattractive. Beth is so fat that, 'A scent rises to her nostrils from deep creases between rolls of fat, where dark pellets of sweat accumulate; in the bathtub her flesh floats around her like of giant bubbles' (p.135). At night, Beth's odor '...fills up the bed, a caustic exhalation from her deep creases' (p.159). Beth's weight is also an obstacle to sex positions that Jack would have preferred. He 'can't imagine her (Beth's) weight on his pelvis, or her legs spread far enough apart; they have run out of positions, except for the spoon, and even there her huge ass pushes him away like a jealous child in their bed' (p.159).

It is important to emphasize that despite his attitude, Jack is still committed to this marriage. He fulfils his responsibilities as a husband and a father. Beth herself 'knows he will never leave her' (p.122). Even in his clandestine interactions with Teresa he is never quite free. Even Teresa always feels as if 'A guilty Jewish gloom weighs him (Jack Levy) down' (p.204). And she understands too, that he will never abandon his wife. This leads to the assessment that, as a representative of the West, Jack recognizes that their culture and identities are not perfect. He is aware of the flaws and shortcomings. Thus, when he looks at Beth, he confronts the problematics of Western identities. Yet in spite of this, he will always be committed to her. His fidelity and loyalty to Beth, her flaws notwithstanding, will never waiver. Similarly, the Westerners are steadfast in the faith that even if their own ideologies are deficient, their trust in it remains. Their belief of superiority and dominance persists. Elizabeth therefore, represents the purity of the Western cultures and worldview. Her husband is committed to this cultural milieu in the face of its imperfections.

On other hand, Jack has also a sexual relationship with Teresa Mulloy. This relationship is the opposite of the one he has with his wife. The entire premise of this liaison rests on sexual exploitation. If his engagement with Beth is based on respect and detachment, then for Teresa it is recklessness, carelessness and sexual adventurism. Teresa Mulloy is an important element in the theme and motif of uncleanness and impurity. Thus, while Beth represents Jack's home, the purity of his culture, Teresa stands for the impurity, the negation and contamination. Teresa Mulloy is a 40-year-old single mother to Ahmad. Her conduct and character testify to physical, moral and spiritual debasement. She is an embodiment of the unclean and impure. As a mother, '...Her ideas of health behaviour include appearing before her son in her underwear

or summer nightie that allows shadows of her private parts to show through' (p.169). She is considered 'trashy and immoral' (p.35) by her son, Ahmad, whom she single-handedly raised after Omar Ashmawy, 'Ahmad's father failed to crack America's riddle and fled' (p.163). Ahmad speculates that Omary's desertion '...left her very angry' (p.36). She (Teresa) thinks her husband was '...a pompous, chauvinistic horse's ass' (p.85) and therefore claims, Ahmad 'has no illusions about his father. I've made it very clear to him what a loser his father was. An opportunistic, clueless loser...' (p.89).

While she represents the impure side of Jack Levy, Teresa has also two sides. At home, she is a symbol of the Western dominance and imperialism. Personally, Teresa perceives herself as 'a liberated modern person' (p.301). Her liberalism while reflects the portrait of the Western freedom, is a subtle critique of the perceived sexism of Islam and East. Kumar (2011) posits that, in the West, 'The dominant narrative that emerged was one that presented Muslim women as severely subjugated, oppressed, and little more than slaves. Just as the Muslim despots tyrannized their subjects, it was argued, they also tyrannized their wives and daughters' (p.44).

As a carefree single woman, deferring to no one, Teresa represents a critique of the perceived sexism of the East. Her character is tailored to highlight the assumed oppression of the Eastern women whom Kumar elaborates, the West always points to them as oppressed and enslaved to the powerful patriarchy of Eastern society. This contrast is brought to the fore when Ahmad reflects:

'...in the countries of the Mediterranean and the middle East, women withdrew into wrinkles and a proud shapelessness; an indecent confusion between a mother and a mate was not possible. Praise Allah, Ahmad never dreamed of sleeping with his mother never undressed her in those spaces of his brain...' (p.170)

Evidently, the construction of Teresa counteracts the imagery of a passive, silenced and oppressed Muslim women. She is a personification of the deemed Western freedom in contrast to the Easterner's tyranny of women. Her wild freedom is also supposed to highlight that colonized societies (the East) in their slavery of women are primitive and backward. Teresa epitomizes the superiority of the Western attitudes towards its treatment and empowerment of the women. This is regardless how such liberalism affects the women. As stated, whereas Teresa completes a split portion of Jack Levy's hybridity, she too is in a state of hybridity as relates her two sides. She is both a symbol of western domination and an object of western exploitation. Ultimately, she demonstrates the inevitability of contact between the colonizer's and the colonized's culture.

4. Conclusion

This study reveals that in *Terrorist*, hybridity is both a state of fusion and fission. The concept of hybridity which entails cultural intermixing, can be conceived as achieving contradictory ends. For the colonized, hybridity is a means to undercut the perception of superiority created by the colonizer. Bhabha argues that hybridity undermines the assertions of invincibility promoted by the colonizer. As such, the concept performs a decolonizing function within the colonial condition. Hence, whereas the colonized may undertake to promote hybridity as a way of fighting imperialism, the colonizer or the Occident seeks to undercut hybridity in all its forms. They undermine the possibility of cultural fusion since such a state complicates the quest of domination and exploitation. In *Terrorist*, the intended terrorist act of Ahmad Mulloy is analyzed as an endeavor to use violence as a way of undermining hybridity. But in a narrative of changing mind, Ahmad retracts from this action thereby avoiding a bloodbath. Analytically, Ahmad failure to go through with his intended terrorist action suggest that hybridity is inevitable in the face of contact between the cultures of the colonizer and the colonized.

5. References

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