

Deconstructing the Metanarrative of Jihadism: A Postmodern Study of Fatima Bhutto's Novel *The Runaways*

*Qasim Ali Kharal*¹
*Sobia Naseem*²
*Huzaifa Muhammad*³

¹*Superior Group of Colleges - Pindi Bhattian, Pakistan*

²*University of Lahore - Lahore*

³*Punjab College Raiwind - Lahore*

Abstract

*The present research article aimed to deconstruct the metanarrative of Jihadism by analyzing the novel *The Runaways* (2018) by Fatima Bhutto through the lens of postmodern theory. Fatima Bhutto in her novel tried to present that Jihadism is a false accusation against Muslims by West media to target a particular religious group for political gains. Present research applied the postmodern concept of 'illegitimacy of totalizing narratives' by Jean-Francois Lyotard and Baudrillard's concept of 'Hyper-reality' to inquire how it was not Islamic extremism that provoked characters to join the jihad movement but rather alienation, rejection, and social injustice which turned them against the world. Moreover, Freud's concept of 'displacement' was also taken to understand the motives behind joining the jihad movement. This research article tried to conclude that jihad was a biased metanarrative which is constructed through different postmodern strategies which had no bending to mainstream Islam and was a stigma to Muslims identity in general.*

Keywords: *Deconstruction, Islam, Jihad, Metanarrative, Postmodernism*

Author's email: qasimalikharal1@gmail.com

Introduction

The modern definition of Jihad particularly the definition coined by mainstream media of giant nations of the West and top heads became much more popular after the 9/11 attacks on Twin Towers. Jihad which in the

Muslim context was considered (and is) as the most conscientious spirit against worldly yearns, was (is) now referred to as "Extremism" as a hellish force against non-Muslims for supremacy of Islam all around. Mainstream media declared every Muslim a terrorist including delicate

children. The United States went ahead and promised its public to take revenge and their news agencies shared agenda by filling the hearts of people with hatred against Muslims and waging war against terrorism which led 21st century's biggest migration of Muslims from their respective countries to Muslim countries. With the passage of time different meanings of jihad, a different standard to judge Muslims based on speculations, and powerful media agencies took the shape of metanarrative. Before describing the outcome of this tampering meaning of jihad it is necessary to see what Islam says about Jihad?

In his essay entitled *Jihad: Holy or Unholy War?* (2002), John L. Esposito posits the importance of jihad is established within the Quran's command to battle (the dictionary meaning of the phrase jihad) within the way of God and inside the purpose of the Prophet Muhammad and his partners. In its most large significance, jihad alludes to the dedication occupant on all Muslims, humans, and the neighborhood vicinity, to observe and understand God's will: to have an upright existence and to expand the Islamic people group through lecturing, training, model, composing, and so forth Jihad likewise incorporates the right, without a doubt the commitment, to protect Islam and the local area from animosity [1].

Since the beginning, the call to jihad has energized Muslims to safeguard Islam. Quranic preaching and teachings have been of fundamental importance to Muslim self-understanding, devotion, assembly, development, and safeguard against ill plots. Jihad as a conflict and fight pertains to the problem and intricacy of sporting on with respectable lifestyles: war towards the evil in oneself – to be idealistic and moral, placing forth an actual attempt to do acts of kindness and assist to exchange society. Contingent upon the situations in which one lives, it likewise can mean fighting oppression, cruelty, and injustice spreading and guarding Islam, and making the best society via lecturing, teaching, and, if vital, weaponry fight or blessed holy war.

It's undeniably true that jihad is an Islamic teaching that is unequivocally referenced in Quran, Hadith, ijma' as well as unique fiqh writing from traditional classical to the contemporary time. Jihad time is frequently applied for matters that are disastrous by the western researchers and society. For their functions, jihad is inseparable from terrorism [2]. The similarization of the phrase Jihad with the word terrorism in the Western perception is firmly supported by using a progression of fear submitted with the aid of Muslims for the sake of jihad. Those demonstrations had been

gradually influencing the interpretation of the word jihad contrarily albeit definitely, which isn't always genuine in a modern-day placing. Jihad in the present-day view isn't always handiest a conflict in opposition to visible adversaries but additionally a conflict in opposition to the devil and sensuality.

After the fall of the World Trade Center terrorist assaults on 9/11, the American public required a method for fully articulating this unspeakable outrage: to verbalize and contextualize it, to transform disorder into order, to reclassify the unfamiliar as the new familiar. They went to the President, government authorities, and other political and social nonentities as guides, bewildered concerning how to respond to these assaults [3]. Cooler heads called for judiciousness and persistence. Nonetheless, these voices of reason were discounted, and their requests were abrogated by the authority publication of unending and motivated individuals and associations assumed liable for the assaults. Noxious militarists demanded the tops of those involved in this crime, even before the residue from the assaults had settled. In his article, *Narratives, Meaning Making, and Dominance in Analogies: 9/11 as a New Pearl Harbor*, Brian Connor examines how mainstream media pundits press, and US authorities often looked at 9/11 as Pearl Harbor in an underlying endeavour to figure out the occasions

and how this similarity, in the end, assumed a significant part in detailing the 9/11 metanarrative. Connor sets that the 9/11 - Pearl Harbor relationship verifiably replied, "Inquiries concerning whether the attacks were demonstrations of war, how individuals should adapt to the assaults, and what the country ought to do straight away, and much else". The 9/11 - Pearl Harbor similarity was answerable for developing another American metanarrative that "[stresses] the strength of the US and its inevitable victory over its 'shrewd' foes", giving Arabs and Muslims a role as the accursed villains rather than the Japanese [4]. This metanarrative led to the "War on Terror", and the continuous military missions in both Afghanistan and Iraq. It advocated and surprisingly supported broad xenophobia against Arabs and Muslims in the US. Portrayed as the reprobates in this story worldview, Arabs and Muslims have been consigned to the malevolent and substandard components in the binary system of terrorist context. Under the power of this metanarrative, they have been falsely portrayed as a rebellious community, which went against innovation, and indiscriminately dedicated to a philosophy tormented with vicious penchants. Since the terrorist attacks of 9/11, numerous counter-narratives have been made. These counter-narratives question the authenticity of the prevalent 9/11

metanarrative, and the 9/11 Truth Movement - a free assemblage of private associations and people, who openly voice incredulity of the authority 9/11 metanarrative - is one model [5]. Nonetheless, these counter-narratives stay disagreeable inside the American public area and are objects of disparagement in mainstream media. Further compounding the circumstance, no American writer of dependable scholarly standing has prevailed with regards to delivering a piece of fiction that presents a genuine test to the predominant 9/11 metanarrative. This disappointment asks the accompanying inquiry: Does the impact of this story superstructure crafted by American artistic goliaths predict another horrifying period, where fiction doesn't try to dislodge its crowd past the limits of the prevailing 9/11 metanarrative? Or on the other hand, even signal at rethinking it?

A metanarrative is "a worldwide or totalizing social or culture narrative composition, which explains knowledge and experience" [6]. All religions, philosophies, and scientific theories are fundamentally metanarratives, unquestioningly embraced by their followers and overbearingly sustained inside their social space. Accordingly, a metanarrative can be characterized as a far-reaching and widely inclusive fabulous story that clarifies and gives context-oriented profundity to sub-

narratives that are recognized with it. A metanarrative is the building established of culture, forming and characterizing its cutoff points, and the different mediums through which said culture is addressed and disseminated to the general population. The idea of metanarrative was brought by Francois Lyotard in *The Postmodern Condition: A Report on Knowledge* (1979). He characterizes postmodernism as an "incredulity towards metanarratives", and requires an undeniably suspicious mentality to stand up to "the totalizing nature of metanarratives" [7]. Metanarratives unavoidably saturate the subliminal of the individuals who maintain or are ceaselessly exposed to them.

Postmodernism, on the other hand, is a philosophical movement that spread in the late 1950s. Postmodernism is a movement of disbelief and rejection of totalizing narratives, where the centre is nowhere and movement also marks the end of totalizing narratives. Some of the theorists of this age challenged the authenticity of reality such as Baudrillard in his famous work *Simulacra and Simulation* (1981) states that reality is blended with fiction at a far level that there is no reality any longer, there is only hyper-reality, a simulated reality (3).

Literature Review

There are several research works conducted on the postmodern study of metanarratives and only a few were conducted on the chosen text of Fatima Bhutto, *The Runaways* (2018). Some of the most suitable and relevant research works to present the article are cited here.

In an article entitled *Postcolonial Subjects and Their Responses to Metanarratives* (2015) by using Drishti Suri, wherein he expresses that postcolonialism is fascinated approximately 'the manner of the coloration of your pores and skin or your area and states of start painting the form of lifestyles, desired and pleasant, or mistreated and exploited, that you will have in this international' [8]. It keeps discovering the outcomes of imperialism in postcolonial times and causes to see the expansion of hierarchies and overtaking plans from colonial generation to the present. This article specializes in the responses to postcolonial subjects to metanarratives. The thing explores that whilst most of the postcolonial composing has targeted the hard of metanarratives through postcolonial subjects, the metanarratives have moreover been used by the postcolonial topics as a technique of talking to repel their focuses. To expose something essentially the same, the paper has been remoted into

4 segments. The underlying fragment inspects what a metanarrative is and how its miles assembled and stepped forward, with attention to Edward Said's *Orientalism* and Michel Foucault's work on knowledge and power [9]. The subsequent element draws on made through the diffusion of postcolonial researchers to discuss the factor of convergence of postcolonial composing on hard metanarratives. The 1/3 part appears at how postcolonial topics may additionally use metanarratives as a method of writing to legitimize their position or develop their goals in the worldwide framework and could allude to current conditions to expose something essentially the identical. The final area views the Algerian normal battle as applied research to contextualize the disputes made within the underlying 3 areas. The case of the Algerian ordinary clash will be used to show how the Algerian government used the metanarratives approximately Islamist administrative troubles to get its key, the role of authority within the Algerian nation, to keep away from global research, and to criticize its combatants its political foe, The Islamic Salvation the front (FIS) [10].

Progress and development of metanarratives can be seen by using searching how the postcolonial discourse that Said examined is shaped. Postcolonial discourse, at its real start, is an advancement of the real world, a fiction made by way of the

Occident to explain the Orient in a manner that makes and develops the dominance of the Occident over the Orient. Those considerations, made with a 'wonderful will' (in a similar spot), are propounded using composing and media to set up management by using the dominance of statistics and via fostering the system of fact [11]. For that reason, it is going to be seen that a metanarrative, as an instance, a colonial discourse is grown to such an extent that projects it as a conclusive fact, it is converted from a plan to records through its multiplication and coming out naturalization, and that such information transforms right into a metanarrative and licenses the solidification and upkeep of power.

The improvement of such a metanarrative is doubtlessly obvious inside the West's long-established origination of Islam and the high degree of affiliation among Islam and illegal terrorizing within the traditionally reductionist discourse on it, mainly when you consider that 9-11. The orders between the West and the non-West that said directed toward Orientalism hold toward being imparted through 'narrative accentuating the primitivism of Arab and Muslim social orders'. Close by such an emphasis, the media has been used to unfold an affiliation between Islam and unlawful intimidation, clean from the extended references to the

two together in information reviews considering that September 11. It may furthermore be located within the route of the photo of a Muslim terrorist in movies, as an example, *The Siege* and the portrayal of the Arab international as pitiless suggest like Disney's *Aladdin* explicitly insinuates the Arab world as clumsy. Such metanarratives, as clean from those concerning Islam and Muslims, are spread through discourse in media, affiliations, and formal foundations, and except transnational types of talk like that by way of social and digital media.

In another article, *The Concept of Jihad In Islam* (2016) by Ramlan and Tengku Erwinsyahbana states that there is nothing wrong with the meaning of Islam in its real sense but over the years, in seeking the power over 'others' it has been decontextualized. Jihad is a peaceful and balanced methodology to welcome individuals to the religion. This has been practiced by past prophets like Abraham, Moses, and Jesus. Besides, all religions by and large and successfully spread calmly among people with freedom and its due right of every religion. However, when a small bunch of individuals are not happy with the dismissal of harmony and will quite often attempt to battle the new religion, then, at that point, it implies they harm the privileges and freedom rights of

others. Jihad in the wide sense requires subsidizing the psyche and energy. Therefore, many verses in the Quran mention jihad of treasures show up with jihad of power. Jihad of treasures is fundamentally important, the reality of the gift of property to assist people is trailed by the actual jihad. Both physical and wealth jihad is expected to work towards the benefit of everyone, as a definitive objective of Islamic law. Jihad of assets or actual jihad, not to mention the jihad of life (war) isn't the chief motivation behind sharia. All of that is only the way that is in some cases taken to fabricate a more prosperous life and pride. Accordingly, it is very off-base on the off chance that individuals flip rationale to the detriment of the spirit and for making battle an impulse and fundamental goal.

There are numerous general qualities contained in jihad. Jihad in the feeling of sincere exertion establishes the benefit of the social environment, nature, and the world in general. Subsequently, in this unique circumstance, jihad implies an endeavor to construct success for humankind, uphold public discipline, fabricate a more fair nation, and more equity are the upsides of general jihad, that could be applied to anybody, Muslims and non-Muslims. Instructive exercises can likewise be incorporated as a jihad.

Jihad in teaching and instructing implied hereby Hilmy Bakar Almascaty is the struggle to maintain the expression of God through education and all its hardware. Education is characterized as the course of change of information totally and completely, including the ethical illustration of the instructors. Accordingly, it isn't just the provision of science alone, yet it likewise includes all angles needed to build up submitted Muslims to the teachings of Islam, canny, and have particular helpful knowledge, both officially in instructive foundations with an educational program created itemized, and casually in science gatherings held to address the issues of the Muslims. There is something completely wrong with jihad which means both etymologically and terminally. The concept of jihad has nothing to be tested about. It is just a human understanding of a text that can be mixed with a horrible dread, and then done with an unacceptable structure. Jihad as Islamic teaching may give very good results if it is thought to be performed through Islamic acts. The conflict accepted by Westerners as the true nature of the soul of jihad, only a few parts of the value of jihad, is sadly seen by Westerners as one of the most important. The result of this is that innocent Muslims are the victims of translation errors based on the Islamic text about jihad over the strict understanding of the West at any given

time. However, as a general rule, Islam through the Qur'an and the Hadith of the Prophet Muhammad, always shows harmony, compassion, and love, as in the form of *Rahmatanlil-'alamin* (a blessing for the entire world).

Another breathtaking research article worthy to be mentioned here regarding the present research article is *Trouble with Radicalisation: A Critical Study of Fatima Bhutto's The Runaways* (2020) by Junaid Raza. Junaid tries to exhibit different other factors behind taking a gun and leaving a claim life, and sometimes life in the slums of Karachi.

The thinking structure of our general public has been molded by friendly, social, religious, moral values, virtues, etc. These qualities assume a critical part in people's upbringing. The world which has now turned into a worldwide town, where a man approaches everything, at a similar, has gone through some extreme and revolutionary changes. These progressions influence people's lives and upset the social climate. On the planet, harmony, and struggle go inseparably. It has been seen commonly that people engage in fierce exercises frequently determined by racial, religious, political, and social philosophies that deny essential human rights.

Different key elements welcome catastrophe to the world based on radicalization. The most widely recognized variables are identity crises, political convictions, social convictions, injustice, etc. People partake in savage action and wage war against the general public since they feel that they are unprivileged, estranged, uncertain, and priceless. These elements lead man to turn into a fanatic. Peter R. Neumann expresses that becoming fanatic or radicalized is frequently connected with the circumstance or setting by which individuals partake in psychological oppressor works out [12]. No one turns into a fanatic or includes in vicious movement with practically no component or reason. The setting contrasts as per what is viewed as standard at a particular time. For instance, it has been typically seen that Western Muslims are energetic about joining Jihadist heavenly bodies all over Syria, Chechnya, Somalia, and Iraq. They imagine that they have been distanced and smothered philosophically by westerners.

The novel, *The Runaways* (2018) has been composed by Fatima Bhutto, and it front lands the possibility of radicalization and especially being radicalized. In this cutting-edge world, it very well may be seen that people from various foundations partake in fanatic exercises and pass on their homes to

battle in Afghanistan, Syria, and Iraq. There can be many elements that lead people to the pathway of radicalization, for example, distance, imbalance, character emergencies, poverty, marginalization, etc.

In Pakistani and England societies, people experiencing character crisis, the state of affairs, neediness, distance, Jihadist temptations, and so on, are easy prey for radicalized people and turn them against the world. Also, Bhutto needs to spread the message, through her work, that balance should be guaranteed in various life circles to break the ideology of radicalization [13].

The novel, *The Runaways* (2018) deals with the real picture of Pakistani and English society in which people change and turn their backs on one another in the pursuit of extremism. In the novel, Fatima Bhutto outlines a path that leads people to achieve radicalization and the various forms that cause people to become radicalized. She is of the assessment that people don't become rough or radical all alone; rather there are the underlying drivers that make them so. She has depicted in her original that people from various regions of the planet come to one spot and compensation a conflict against the world that has given them no spot, and their outrage, void, and sufferings turn out savagely.

By developing the plot of the story Fatima Bhutto has presented three main characters in the novel, *The Runaways* (2018). Anita Rose, lives in the little yet messy ghetto of Machar Colony, in Karachi. Sunny, has a place in Portsmouth, England, and he is a British-conceived Indian. The last principal character of the novel is Monty, who is from an exclusive class. The three primary characters address the precise image of Pakistani and England society where people make their way towards radicalisation. Anita Rose's mom Zenobia massages the rich women of the city to make money. Anita, for her entire life till arriving in Syria, endures a ton. She gets harassed and prodded in the school, she turns into the piece doll for the pleasure of physically baffled blue-bloods in Dubai, she has carried on with a modern and choked out life, and even she needs to acquire the essential food things from his neighbour, Osama Shah. Her life gets turned when her neighbour, Osama Shah, encourages her to fight, perusing her through the poetry of Faiz and Jalib, and raising the revolutionary emotions in her.

Research Methodology

This section of the examination is about the illustration of the methods which the researcher has used to examine *The Runaways* by Fatima Bhutto. Present research is descriptive and qualitative in the plan. This study has been done through the

events and the characters' activities in the picked work related to the theory of Postmodernism and its related components. This research study of the chosen work *The Runaways* has been analyzed through the theoretical framework of postmodernism, a wide-ranging theory introduced by one of the most compelling scholars of the twentieth century, Jean-Francois Lyotard, and his concept of 'illegitimacy of totalizing metanarrative'.

Francis defines that a narrative is a story that capacities to legitimize power, authority, and social traditions. A metanarrative is one that professes to describe different events of history, gives importance by interfacing scattered events and peculiarities by making some universal knowledge. The term metanarrative can be applied to a wide scope of contemplations that incorporates Marxism, religious movements, faith in the works, universal ideology, and others. In postmodernism is a movement against all these totalizing narratives and rejects their authenticity.

Furthermore, Freud's idea of 'Displacement' is also anticipated to strengthen the main argument of exploration. Defining 'Displacement', Displacement in Freudian psychology is a psychological defense mechanism where an individual diverts a pessimistic or anguish feeling from its

main source to a less compromising recipient. The best example of such mechanism can be exemplified that a worker after being insulted from boss yells at children or at wife at home because he cannot yell at boss in the fear of losing job. This defense mechanism is used at several places in the novel. This particular assessment is objective in nature and based on the close reading of Bhutto's *The Runaways*. Many research journals and articles have been taken in as assistant sources.

Discussion and Analysis

Postmodern philosophy alludes that the illegitimacy of totalizing metanarrative and accordingly Jean Baudrillard in his book asserts that there is no reality any longer because its place is taken by hyper-reality; a reality which is mostly constructed through media sources and which ultimately shapes the thinking and perception pattern of the public. Such a hyper-reality was created which led to huge migration and hatred towards Muslims after 9/11. Mainstream media declared Muslims responsible for the violence around the globe. Different illegitimate and tampered definitions of Jihad are associated Islamic-extremism. Jihad is considered an ill use of power against humanity in the name of Islamic supremacy and so on.

Fatima Bhutto in her novel *The Runaway* (2018) challenges the metanarrative of Jihadism which is generally associated with holy war, destruction, and killing of innocents based on religious fatalism. In her novel, she tries to present that it is not religion that reinforces to wage war against others but they are many factors involved such as alienation, rejection, social injustice, etc. In an interview published on NPR, entitled ***It's Not Religion': In 'The Runaways,' Bhutto Examines The Lure Of Extremism*** by Steve Inskeep:

Any time something happened in the world, the media, politicians, and people in coffee shops at airports would just say, 'Oh, well, yes, that's Islamic radicalism,' and that would be the end of the conversation. If you happen to be a Muslim — and, of course, there are more than a billion of us — you know that there's nothing inherently radical about Islam [14].

Anita lives with a very unfortunate family. Her mom is a supplier of bread who kneads the rich ladies to bring in cash. Anita has always been drawn closer to getting culinary things from his neighbour, Osama Shah. She has continued with an especially deterred and sad life; she was not given thought when she went to school, she was tortured by her mates, she expected to crease her legs while sitting along the edge of the seat, and so on. She has reliably yearned for

a wonderful life, yet what she has in certify is the little disgusting room and a senior sibling who scarcely acquires money to run his family in the ghetto of Machar Colony, Karachi. In the novel, Bhutto presents that the dejection-stricken family manages various issues and is considered 'others' by the rich neighbours. The grave reason behind joining the Jihad movement in Mousal is poverty and never being equal in rights to neighbours and their consistent rejection. In the novel *Paradise* (1997) Toni Morrison reflects a similar understanding where Ruby Community even getting freedom fails to live convincingly due to the rejection of Convents. The rejection of the upper class is beautifully depicted in the novel when Anita enters the room of Rahim, the son of a landlady who lives in Clifton (a symbol of the upper class). Rahim responds in the following words:

"That poor girl is here again. Can you make her go away? (p.309)

Although Anita worked for them and provided them services she is always treated as an 'other' creature.

Anita keeps on going to Osama Shah's home, since it is the simple place where she, somehow, feels renewed. Shah presents her the sections of Faiz Ahmed Faiz, Habib Jalib, Ghalib, and Jhalindri. He shows her how they have passed on the message of change, opportunity, certifiable closeness, and

setback. He keeps on calling her 'lion', a lion who might battle against the shamefulness, a lion who could bring insurrection, and a lion who could administer alone. He brings a fire up in the center of Anita. Anita expected to realize all that she required, and Osama is her super certifiable companion, who could guide her, shows her the authentic way, propels her directly to accomplishment, and makes her gallant. Anita has gotten through a ton in her life, and by and by she wants to change her life no holds barred. Bhutto uncovers that Anita is prompted by her compatriot, Osama Shah to fight against the world, which has reliably smothered the more powerless, and later she joins ISIS in Syria. The portrayal of Anita shows that disguise in the general public is a remarkable castigate.

In psychoanalytic theory, displacement is viewed as a defense mechanism where the individual releases pressures associated with, for instance, aggression and dread by taking them out on a less threatening objective. During her visit and due to her unending suffering Layla finds displacement in Syria. She is rejected among her people and she can do nothing against this social oppression and finds displacement in Syria. During his last conversation with Osama, she tells him,

“I want to leave. I want to go away from here; I don’t want to spend another day in this life. I don’t want to remember all this.” (p.310)

Secondly, Jihad as it is considered by most Western mainstream media is Islamic religious radicalization against non-Muslims; therefore this movement must be led by Muslims. Anita Rose is Christian by religion she only changes her name to show herself as a Muslim. The question over here arises why would a non-Muslim do Jihad for the protection of Sharia. In his essay, *Simulacra and Simulation* (1981), Jean Baudrillard discusses how hyper reality becomes reality and is undone-able. He uses the word 'feign' in which one hides what he/she is and presents what he/she isn't. In the novel, Anita Rose hides her real identity by changing her name and covering her head like a Muslim.

She further uses different tactics to make her identity unrecognizable through the 'language game', a concept of Ludwig Wittgenstein. He uses this term to convey that in the modern world language game has become a feature in which everything could be stated explicitly and can be shown (12). Anita uses the game to conceal her real identity by delivering different lectures on Youtube and other available sources to spread the

tampered concept of jihad and to provoke Muslims to wage war against non-Muslims.

Sunny belongs to Portsmouth, England. He has a place with an average relocated family. He is a British considered Indian since his father has migrated from Lucknow, India. Sunny, in Portsmouth, spends an incredibly flirtatious and truly confused life. He has laid down with various white young girls and women whether Brown or white. Regardless, resulting in turning nineteen, he has become fixated on all of these. He has felt the sensation of void, touchy, character in a world on fire, etc. At school he was not given importance, got nudged and tortured because of his twofold personality, all things considered, he felt that he never had a spot with Portsmouth. His cousin Oz (Ozair), who has been from Syria, illuminates him concerning the world, phenomenally the West, that they won't ever recognize the Muslims, they would never recognize them as individuals, they consider Muslims as radicals, they have a particularly converse culture, they don't know how Muslims fight to battle against the foul play, misstatement, darkened character, and so forth. Once again in the novel, Oz uses the game of language and takes advantage of his rejection in Western society. What changes Sunny most was the reaction of Whites when seeing a brown face. While traveling on a bus, a white

woman spits on Sunny considering him a terrorist. There is no fault of that woman because she listens to BBC, CNN, Bhutto narrates.

On another occasion, in St Thomas's School when Sunny was treated as 'other' for 'smashing Ben's jaw', Headmistress ordered Sunny to pack his bag and go to Pakistan-where Sunny even doesn't belong. Sunny protests:

I was born here. I am not a migrant. (p.268)

Sunny was already furious and on edge of violence over this experience and was looking for displacement to throw his anger out. Here comes Oz, who wants Sunny to follow what Islam says, do Jihad. He highlights Sunny and tells him how the West has squashed them, their personality, their place, and the most effective way to squeeze them back is to Jihad. The given lines of the novel, *The Runaways* show the attitude of the west towards Muslims who are exploited and are rarely recognized by the west. Additionally, the idea presented by Bhutto shows the possibility of character crisis, and at the same time Oz tendencies Sunny that the restrictive class in England has moreover done injustice to them which addresses social shamefulness. It will in general be seen later on that Sunny gets radicalized by his cousin, Oz, and goes to Syria to take part in Jihad.

Monty has a place with a nobility family in Karachi. He is the primary offspring of his folks. In the American School of Karachi, he goes frantic for a youngster, Layla, who looks very beguiling, alluring, and superb. Monty's life has been so fundamental preceding gathering Layla, he has never seen a world stacked up with tears, sufferings, destitution, violence, camouflage, and so forth. He has recently lived in his universe he had without exception needed; going in Audi, having snacks at McDonald's, spending summers in London, and everything considered he had all that an ordinary individual had any time wanted. Whenever he met Layla interestingly, she had requested that he had some mindfulness from the world, and Monty stayed as calm as a log. His relationship with Layla grew so further that he was unable to live without her. His life began and got done with Layla. Regardless, later the surprising departure of Layla, he felt so void that he never took a groan of help then. Exactly when he got to understand that Layla has branched out to Syria to fight against the world and to do Jihad, Monty sets himself up and starts wanting to find Layla there [15]. He shows up in Mosul and with Sunny, he strolls to Nineveh through a desert. His all endeavours and fight were simply to meet his Layla, and it was Layla for who he came to Syria

and left every one of his comforts back in Karachi.

"His mother was the one in particular who upheld his getting around here". (p.337)

It has been months since Monty was in Syria. He has come here to meet his belle of the ball, Layla. In any case, besides that, his mom was, too, merry and satisfied that her kid has gone where he would notice his authentic explanation, where he would see reality, where he would know how the world capacities and how it smothers the more helpless. Eventually, when Monty's mother, Zahra Ahmed, took Monty to Abdullah Shah Ghazi's Shrine, which is arranged near the seaside in Karachi, Zahra illuminated her youngster concerning the courage of Abdullah Shah Ghazi that how he fought wars, how he saved his religion, and how he got martyred. His mother, by holding his hand solidly, said that man obtains considerably more respect when he fights against the terrible structure, mistreatment, dejection, and everything considered against the universe of mercilessness.

Interestingly, later the takeoff of Layla, Monty experienced wound up in harmony an express that makes him liberated from all distresses. Furthermore, when, at long last, he has come here, to Syria, to battle equivalent to what his mom had

expected, he has felt happy and loose in some way. In the given passage from the novel, the character of Zahra gives different cases of strength to his kid to show that religion is the direction of life and guarantees concordance and quietness. Additionally, she in like manner uncovers understanding into the social and severe division where more delicate are used by more powerful.

It is Jihad that sets Monty to move Syria to wage war against non-Muslims but the love for Layla. On several occasions on his route towards Mousal, he expresses his reason for coming over here. In the last section of the novel, Bhutto writes:

“He always knew he would find Layla, love of his life, beautiful Layla.” (p.168)

Conclusions

In the end, the novel, *The Runaways* (2018) addresses an authentic picture of Pakistani and English society where individuals get radicalized and effectively turn their method for tolerating obsession. In the novel, Fatima Bhutto has depicted the pathway that leads individuals towards radicalization and the various makes that influence individuals to become radicalized [16]. She is of the assessment that individuals don't become fanatic or that Islam provokes people to join the Jihad movement all alone, rather there

are the underlying drivers that make them so. Fatima Bhutto's novel *The Runaways* is postmodern in approach because she rattles down the metanarrative of Islamic Extremism. She has depicted in her novel that people from various pieces of the world come to one spot and wage a war against the world that has given them no spot, and their displeasure, void, and sufferings turn out savagely. By developing the plot of the story Fatima Bhutto has presented three main characters in the novel, *The Runaways* (2018). Anita Rose, has a place with the little yet grimy ghetto of Machar Colony, in Karachi. Sunny, lives in Portsmouth, England, and he is a British-migrant Indian. The last main character of the novel is Monty, who is from the upper class. The three main characters address the precise image of Pakistani and England society where people make their way towards radicalization and find displacement in the desert of Syria being ill-treated at their homes excluding Monty, who takes the route to Syria to find the love of his life, Layla. Anita Rose's mother Zenobia massages the rich women of the city to procure a good living. Anita, for her entire life till arriving in Syria, endures a great deal. She gets harassed and rejected in the school, she turns into a piece of doll for the delight in physically disappointed blue-bloods in Dubai, she has carried on with a complex and choked out life, even she needs to acquire the essential

food items from his neighbour, Osama Shah. Her life gets turned when her neighbour, Osama Shah, encourages her to battle, perusing her the verse of Faiz and Jalib, and rising the revolutionary emotions in her. Later a long excursion of suffering, she cancels everything, leaving everything behind her, and goes to Syria and takes part in Jihad. Sunny, on the opposite side, carry on with an unhappy and discouraged life. He attempts to discover his personality among his kin.

He goes on a long stroll, investing energy in the mosque, riding Islamic videos on YouTube, and lying the entire day alone in his room. At the point when Oz, his cousin, returns from Syria, he teaches the general concept to Sunny that this world doesn't have a place with him. Oz continues giving him the talks in regards to the jihad, the genuine point of the Muslim's life, and battling against the world that has never recognized them. Sunny feels, in some way or another, complete and makes himself all set in Syria. The last significant person in the novel, *The Runaways* (2018), is Monty who has a place with a blue-blood family. His life has been typical in that he has never looked outside a long way from the everyday routine that he has been experiencing. Subsequently, when I meet Layla, his perspectives on the world, society, and individuals get

changed and when the unexpected detachments happen, when Layla leaves Monty and goes to Syria, he ends up in a condition of vacancy, burning through all the time thinking around one young lady, Layla.

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