

**Quoted To Question, Reverberated to Reject:  
Intertextuality As an Evaluative Strategy by  
Aslam**

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Dr. Azka Khan<sup>1</sup>, Ramsha Khan<sup>2</sup>

<sup>1</sup> 1 Assistant Professor, Department of English,  
Rawalpindi Women University

<sup>2</sup> Ramsha Khan, Department of English, WAPDA Postgraduate College,  
Tarbela

[azka.khan@f.rwu.edu.pk](mailto:azka.khan@f.rwu.edu.pk)

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**Abstract:**

Fictional writings employ intertextual elements not only as a narrative strategy and a stylistic device but also as an interpretative and evaluative strategy. This paper unveils the use of intertextual elements for introducing new twists in the fictional text of the Pakistani Anglophone novel, *Maps for Lost Lovers* by Aslam. The instances of material intertextuality are categorized, analyzed, and discussed for subverting and transforming the meaning of the quoted texts. The research demonstrates that the writer makes intertextual uses of historical allusions and Islamic scriptures to create meaning in a complete clash with the conventional meaning. The current research highlights the role of intertextuality as a device to parody sacred scriptures. The writer subverts the meaning of the sacred scriptures by giving a subversive character to the allusion. The research also elucidates the use of corpus tools for tracing the instances of intertextual elements by using KWIC and frequency lists.

**Keywords:** *Anglophone Literature, Corpus Tools, Evaluative Strategy, Intertextuality, Sacred Texts, Sketch Engine*

**Introduction**

Religion has been ignored in postcolonial scholarship and literary studies in general for a variety of reasons. On the most fundamental level, denying religion is an extension of the conventional (liberal) default view that religion is only "an awful form of oppression and an impediment to reasonable

political order"(Bilimoria, 2012, p. 97). Nagel and Staeheli present a concise argument that the march to modernity for Western cultures has been distinguished by the delegitimization of religious authority in the political arena and, to varying degrees, the formal separation between the religious and the political. This has led to the relegation of religion to private life (2011, p. 437).

The events of 9-11 have more recently displaced conversations of religion in the contemporary public arena, particularly those that focus on Islam. By associating Islam with terrorism, the conversation has turned away from moderate religious subjectivities and toward religious fundamentalism and radicalism. The lack of religion from postcolonial studies has created a gap where misunderstandings and antagonism grow, making this essential neglect manifestly counterproductive. It is important to acknowledge religion's impact on the individual and the challenges it poses for the political order, despite and perhaps precisely because of the inherently secular policies of Western states, rather than isolating it as a taboo or dismissing it as an irrational system unworthy of critical attention.

### **Ideological underpinnings**

It seems befitting that before explaining the theoretical and methodological issues, the ideological foundations are delineated. Ideologically this research is embedded in the concerns and speculations about the revival of neo-orientalism through strategic production, circulation, and promotion of Pakistani Anglophone fiction in academia. Young-adult-focused, second-generation immigrant narratives are examples of a new type of popular fiction that has enjoyed significant economic success in Britain. Most of these novels have young writers as their narrators who come from immigrant families and live in heavily Muslim communities in the diaspora. They aim to educate the Western reader about the gender biases that are inherent in patriarchal/Islamic societies. Even though the settings of the Anglophone novels differ, they overlap in terms of genre, stylistics, and politics.

Discussing the concept of discourse as a practice of recontextualization, Van Leeuwen explains that the basic concern these days is not whether the discourse represents reality or not. The primary focus is whether it achieves its purpose or not (2008, p. 22). This article approaches the selected novel as a part of an independent genre of Anglophone literature which consists of goal-oriented social processes of writing. The researcher is seeking an answer to the basic question, *what is the purpose of producing this literary genre and how does it achieve its purpose?* Thus, the broader aim is to uncover the strategic manipulation involved in the production of this genre and its position in the

domain of neo-orientalism. The ideological foundations are strengthened by critics such as Huggan, Král, Kalmar, and Santesso. Whether these critics call it a discourse of heritage culture and diaspora studies (Král, 2009, p. 45) or title it as multicultural writings or ethnic minority writings (Huggan, 1994, p. 22), all mean the same thing - literature produced by non-native speakers of English about their motherlands or people of the motherland in English. This list also includes Santesso who uses a sarcastic tone by giving the label of "an emergent "multi-culti" literary movement" (2013, p.15). He labeled the writers as "multi-culti" novelists and "halal" writers (2013, p. 15). The sarcasm is targeted at the fact that the sole authority of these writers is their ethnic background (2013). The purpose here is not, to sum up the ideas of the critics who have expressed their speculations about the third generation of post-colonial writers' authenticity. We just want to reinforce this point by referring to a common feature identified by many but pointed out the most explicitly by Huggan (2002, p. 35). He is of the view that *thematic determinism* is the natural outcome of the profit-oriented strategic recreation of the target culture adopted in Anglophone literature. He stresses that the goal-oriented cyclic nature of critical appreciation, distribution of prizes, and the resultant academic recognition has given birth to "a new academic authoritarianism" or, as Gayatri Spivak had called it, a 'new form of orientalism" (Huggan, 2002, p. 35). The whole process legitimizes this cannon of literature and according to Huggan, the Anglophone writers are but, one agent in this process. He is also skeptical about the transparency of the role of publishers, reviewers, and booksellers in this process (Huggan, 2002). Reinforcing almost the same concept, around ten years later, Kral gave the name of *thematic ghettoization* to the resultant literary product of the same phenomenon (2014, p. 88). He opined that when the writers do not make autonomous choices of aesthetic matters and shape their literary work to fit a fixed mold the resultant determinism may be called *thematic ghettoization* (2014, p. 88). He does not see the cannon of postcolonial literature as naive western constructs and relates it to the consumer culture where 'India' functions not only as a polyvalent cultural sign but also as a highly mobile capital good"(Kral, 2014, p. 88). Some years later, the same concept is reiterated in 2013 by Santesso, who declares that the strategic construction and careful prioritizing of the ingredients of this genre helps it find commercial success.

This research has its foundation in the proposition that the plethora of intertextual elements sprinkled in the selected novels does not exist in the value-free realm. They show at least four evaluative attitudes, namely affirmation, negation, inversion, and relativity (Plett, 2010, p. 12). For the sake of brevity, only the third type i.e., *Inverted* intertextuality is focused on in this research. It <https://journalsriuf.com/index.php/IJLL/index>

is the most ludic of the four evaluative attitudes shown by intertextual elements. This type of intertextuality is chiefly used for transposing actions and motifs of 'low' topics to a 'high' style, and vice versa. It results in the reappraisal of values and hence evaluates the original texts, along with its relevant value system, negatively or positively. The author manifests his ideological position while quoting and reverberating the sources. Therefore, the repetition of intertextual elements becomes not only a stylistic means but also proposes a specific view of the referent. Closely related to the functions of intertextual elements is the purpose of preservation and/or subversion of history, particularly Islamic history. Recurrently appearing instances of intertextual elements sprinkled in the novels demonstrate perennial orientalist themes. This repetitive pattern provides the mold for Anglophone fiction as a literary genre. The details may vary from author to author, but the basic ingredients of the recipe remain the same (Santesso, 2013). Once this chronic pattern is pinned down, explained, and laid out in an arrangement, it becomes predictable in almost all the pieces of Anglophonic fiction. The current research also hypothesizes that this pattern is predetermined and is fostered by Western capitalistic interests and dominant hegemonic discourses (Huggan, 2002). Thus, literary discourse is used as a powerful and insidious hegemonic tool and subtly, lends strength to the dominant discourse against Islam. While relating to the social and historical reality most works of Anglophone fiction incorporate past sacred texts. This writing practice establishes a dialogue between the new text and the referent text Ott, et al. suggest that postmodern literary scholarship and media, use intertextuality as an interpretive stylistic strategy consciously employed by discourse producers (2000, p. 430).

We refer to the range of narrative literary writings created "in English around the globe" as "Anglophone novels" in a broad, inclusive meaning (Dharwadkar, 2016, pp. 1-9). The word "Anglophone" is used as a significant reminder of the colonial and neocolonial histories that are embedded in the English language.

### **Intertextuality as an evaluative attitude and interpretive textual evidence.**

Ben-Porat argued that the term "intertextuality" refers to any phenomena that result from the interactions between a specific text (or portion of a text, such as a title), and any prior or current corpus (Ben-Porat, 1990, p. 257). She categorized literary interpretations of intertextual phenomena. She then focused solely on purposeful intertextuality, which she dubbed "rhetorical

intertextuality," in her discussion. Ben-Porat concentrated on literary works in which the ties between earlier writings are established by the author on purpose, such as through literary allusions (1990). Such interactions cover a wide range of topics, such as translations, adaptations, rewrites, a variety of hints, pastiches, parodies, etc. The most notable example, from the point of view of the current research, is a parody, which requires that both the writer and reader are familiar with the same original text. Ben-Porat solely looked at literary works and used two criteria: 1. how much of the source text is hidden, or how clearly or subtly the text we read is connected to those that underpin it, and 2. how much new information has been added to the text since the original (1990).

Intertextual elements not only shape the reader's perception of the text is constructed but also of the quoted text. This process is termed intertextuality as a textual strategy by Hrubes (2008, p. 15). This phenomenon is often described as the relation one text develops with the other text, discourse field, or cultural domain by referring to it explicitly or implicitly. Intertextual elements may appear in a text in absentia (as is the case of allusions) or in praesentia (as is the case of quotations). Quotations, being the emblematic form of intertextuality, catch the reader's eye immediately, though only identifying them is not enough. After identification, every intertextual element requires the reader's erudition for interpretation. In recently produced fiction, the choice and implementation methods of the quoted text both play an important role in the meaning-making of the new text. Even the explicit forms of intertextuality go far beyond its traditional functions of being authoritative and ornamental. Fateeva believed that by using explicit forms of intertextuality like quotations and allusions, the authors appeal to constructive intertextuality (2006, p. 10). It creates a single semantic meaning and compositional structure by merging the borrowed items into the new text.

Postmodern fiction adds a new twist to the previous type of textual transformation achieved by the authors through intertextual elements. It ranges from playful irony to tongue-in-cheek seriousness. Sometimes intertextual elements are used for commenting in a respectful tone, at others it may tend to "oblique and even secret or quasi-secret textual reference" (Hrubes, 2008, p. 15). Owing to this postmodernist technique of narration, parody has become an important genre in contemporary literature. Elaborating on the subversive character of parodic allusion, Hutcheon suggests that a parody is always inextricably bound with the original text. She states, "parody is an intertextual, dialogic, activity in which past and present are judged in each other's light" (2003, p. 45). By Hutcheon's concept of parody, we want to refer to the "short, occasional, satiric jibes resembling those of the nineteenth century and, less to <https://journalsriuf.com/index.php/IJLL/index>

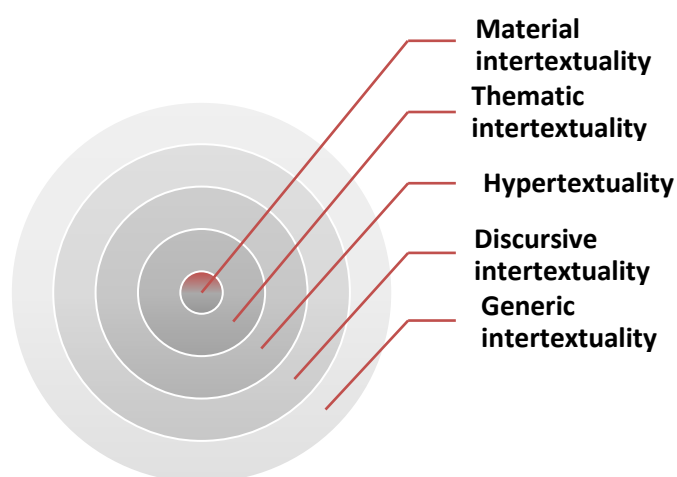
the extended ironic structures that replay and recontextualize previous works of art” (2003, p. 45).

### Theoretical foundations

Austermühl has identified five types of intertextuality in a presidential address (2014). These are arranged in figure 1 from the innermost to the outermost. This research focuses on the most easily recognizable type of intertextual element named material intertextuality by Austermühl which is positioned at the core of the graphic illustration (FIGURE 1). This is a tangible type of intertextuality and can be traced easily with the help of corpus tools because it exists in concrete linguistic forms. It includes all types of allusions, whether they are consciously exploited by the writer or are unconsciously mirrored in the discourse. It has been mentioned earlier that the postmodernist notion of intertextuality functions to destabilize the prevailing understanding of the original texts. *Maps for Lost Lovers* by Aslam - the sample for this research - is abbreviated as SCMLL and this corpus consists of 167,547 tokens, 146,987 words, and 6,612 sentences. KWIC and word frequency lists have helped in identifying the intertextual elements. The concordance lines and retrieval of paragraphs aided the analysis of the broader context. The final selection of linguistic evidence is made after analyzing the contextual use of these terms. Screenshots of the paragraphs retrieved are added for ease of understanding.

Figure 1

Austermühl’s model of Intertextuality



### Research Questions

This research answers the following two questions.

1. What is the pragmatic function served by the intertextual elements from the sacred scriptures of Islam in the selected novel?
2. What relation exists between SCMLL and the original texts quoted in it through the plethora of intertextual elements?

The next section delineates the methodological foundations of this research.

### **Why An Indigenous Reader Can Do It in A Better Way?**

Austermühl uses the term *intertextual competence or reader's allusive competence* to explain the reader's ability to understand the intertextual elements because of the existing knowledge (2014, p. 78). This makes reading an active endeavor that is highly dependent on the readers' cultural and historical awareness. All the implications and assumptions in the original text are understood through the reader's existing knowledge as well as the author's cultural and historical position. Thus, the authorial vision expressed through conscious intertextuality relies mainly on the addressee in the communication process. There are chances that the indigenous reader is better equipped with the cultural/intellectual resources to get the satirical punch that might be missed by others.

Austermühl has introduced a typology of allusions occurring inside the instances of material intertextuality. These, conflicting and sometimes, overlapping allusions have been divided into four categories - quotational allusions, titular allusions, onomastic allusions, and pseudointertextual allusions (2014). The last one lies outside the domain of this research and is thus not discussed. In this article, we have expounded only upon religious allusions of three types, i.e., quotational allusions, titular allusions, and onomastic allusions. Each one is explained here before stating the analysis for better clarity of the reader.

#### **Quotational allusions**

The corpus tools greatly assisted in tracing the quotational allusions. These allusions are the easiest to find because all of them have been peculiarly graphemically marked. Whereas the titular and onomastic allusions are capitalized as they are predominantly proper nouns, the quotational allusions consist of italicized translations of verses, *Ahadith*, and historical resources. Aslam has borrowed intertextual elements mainly from two dominant sources - the sacred scriptures of Islam and the history of Indo-Pak.



### **Titular allusions**

The titles of different books, names of chapters from the Quran, and names of paintings, films, or plays are included in this category of allusions. The group was easily identifiable because of the first letter capitalization. If any explicit marker is missing, they are recognized because of the broader context. This group of allusions requires the reader/researcher's allusive competence and is used to provide the argumentative foundation for the *thematic ghettoization* of Anglophone literature (Král, 2009).

### **Onomastic allusions**

Names of places and people used in the novel from the contemporary world, Islamic history, or South Asian history fall under the category of onomastic allusions. Among these allusions, the meaning-making process is the most efficient for those allusions which are readily accessible in the reader's public memory. Capitalization serves the purpose of identification markers as most of them consist of proper names.

### **Analysis**

The three types of religious allusions, explained above, are collected by generating the KWIC. As explained these words do not belong to the English language so mostly, these appeared in the KWIC list and were quickly identified. Wherever considered necessary, the concordance line or the paragraph was retrieved to understand the broader context.

### **Examining the material intertextuality**

The word *Allah* is chosen as the first religious allusion for analysis because it is the most frequently occurring religious allusion appearing 175 times in SCMLL. It is used to refer to one God by Arabic-speaking Christians and Jews too but mainly by Muslims. The word is specifically associated with Islam because Arabic has got a special status as the language of religion in Islam. It is the language of the Islamic Holy Scripture - the Quran. Muslims consider Quran to be the literal word of God. They believe that God himself used the name *Allah* to describe himself. Thus, the word has a special significance for Muslims, regardless of their native language. In SCMLL, most often it is used either in Kaukab's conversation with her immediate family or in her monologue as is shown in extract 01. The noteworthy text has been put in the bold font.

Extract 01

comprehensive explanation as to what the reader should look for when using the table or figure

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Kaukab can remember the evening as though she is reading it in **the Book of Fates**, the book into which, **once a year, the angels write down the destiny of every human being for the next twelve months: who'll live, who'll die, who'll lose happiness, who'll find love–Allah dictates it to them, having come down especially for one night from the seventh heaven to the first, the one closest to earth.** </s><s> Allah gave her everything, so how can Kaukab not be thankful to **Him** every minute of the day when **He** had given her everything she had, how could she have not tried to make sure that her children grew up to be **Allah's servants**, and how could she have approved of Jugnu marrying the white woman, or later, approve of him living in sin with Chanda? </s><s> For the people in the West, an offence that did no harm to another human or to the wider society was no offence at all, **but to her—to all Muslims – there was always another party involved– Allah ; He was getting hurt by Chanda and Jugnu's actions.** </s><s> She sets the mung dahl on the cooker and adds turmeric, salt, and red chilli powder, shaking her head at how that whole affair with Jugnu's white woman turned out.

The frequent referring to Quran and the word *Allah* by Aslam can be explained by Genette's use of the palimpsest metaphor<sup>1</sup>. The author explains that intertextuality may be understood as an old text written on a piece of parchment, which is subsequently wiped due to time until it is almost invisible. A new text is then written on the same paper, but some remnants of the old writing remain. These alluded references are sometimes barely recognizable, but they can also occasionally become fairly obvious. Throughout the novel Aslam uses Kaukab's character to refer to the anecdotes from Quran and Hadith (sayings of Islamic prophet Muhammad PBUH). A resonance of orientalism can clearly be heard in all these intertextual references. A text which is built from the ground up based on an earlier source text is called the hypotext by Genette and explained as refers to as "second-degree text" or hypertext. The relationship between the source text underneath the upper (new) layer, the hypertext, and it, the hypotext, may be apparent, implicit, or even purposefully hidden. This relationship can be of approval, rejection, disdain, or contempt. In case of Aslam it is obvious that the relationship between the original source texts and the newly developed texts is of rejection and disdain. Genette gives the example of James Joyce's *Ulysses* (Genette, 1997, p. 56). Understanding *Ulysses* demands a certain level of familiarity of the preceding material which in that case is Homer's *Odyssey*.

In case of Aslam, it is relatable that the understanding of Quran and Hadith is pertinent. If the *hypotext* is not known to the reader, as might be the case with the non-Muslim reader, or has been forgotten, the status of the new text, the *hypertext*, changes. The current research proposes that understanding the contempt, disdain and derision, it is essential to focus on the meaning of the religious intertextual elements. Thus SCMLL cannot be comprehended

completely by reading it as an independent composition.

Discussing the same point Extract 1 is a unique example in SCMLL where the word *Allah* occurs four times with the pronoun *He* occurring once in a single paragraph. The broader context of the novel tells that Kaukab is painted as a caricaturized representation of the entire religion called Islam. Through authorial comments Aslam makes it clear that whatever Kaukab thinks about *Allah* is not limited to her only, she is an embodiment of Aslam's view of the entire Muslim community worldwide. By showing that Kaukab is referring to the Muslim God very frequently and quoting from Quran to justify her gibberish, Aslam is not only ridiculing her, but he is mocking the whole system of Islam as well.

By selecting certain participants to act as specimen archetypes, Aslam depicts a vision of reality that uses generalized classes in SCMLL. Aslam developed the figure of Kaukab to stand in for the shared passions, routines, and outlooks of Muslims. Her character reveals to the reader Aslam's opinion of Muslims more than the Muslims themselves. She sees herself as a member of the Muslim community, which is distinct from the white people and the non-Muslims. Although this is not the main focus of this research, just to prove the claim when the pronouns like "us," "we," "them," and "you" were targeted closely in SCMLL used in the vicinity of the name Kaukab, it was discovered that fairly convincing textual evidence can be gathered (Table 01)

*Use of Deixis for Collectivisation of Kaukab and Muslim Ummah as opposed to her Family Members and Non-Muslim community. What's this? Extract or Table? Numbers will be changed accordingly.*

Comment	Textual Evidence
<b>Us, We</b> used for Western white community and <u>Kakukab's</u> family excluding her	"Come sit with <b>us</b> , <u>Kaukab</u> , and talk. Let's prove to our guest that <b>Pakistanis</b> are the most talkative people on earth. [ <u>Shamas</u> ]  She has harmed <b>every one of us</b> [ <u>Ujala</u> about <u>Kaukab</u> ]
<b>Us</b> is used for Muslim migrant community and <u>Jugnu</u> is excluded from this community	"the barber's son would say later, in the months to come, "and I was afraid <u>Jugnu</u> would grow suspicious and land <b>us</b> in trouble. He was an educated man. <b>Not like us</b> : the sons had failed their O-levels just as, in another time, another country, the fathers had failed their Matriculations.
Kiran, the Sikh woman, <b>using they</b> for Muslims	"I approached the mosque earlier—knowing there would be people there, hoping I would bring one of <b>them</b> back with me but <b>they</b> were busy with <b>their</b> own troubles.
Muslim Migrants huddled in a Group	They were in tears at the realization that Allah does not consider <b>them</b> worthy enough to have placed <b>them</b> in a position where <b>they</b> could have prevented this insult to His home.  When <b>they</b> arrived in England, some of the <b>migrants</b> had become confused by the concept of time zones, and had wondered if the months too were the same at an
<u>Kaukab</u> using <b>Them</b> for the Westerners	"But were <b>they</b> dirty unclean sinners?"
<b>Us &amp; We</b> used for <u>Kaukab</u> and Pakistani Muslims	Sister-ji, the white police are interested in <b>us Pakistanis</b> only when there is a chance to prove that <b>we</b> are savages who slaughter <b>our</b> sons and daughters, brothers and sisters.
<b>You lot</b> used for all the Muslims	And, incidentally, would these Western doctors be the same Western doctors whose advice that first cousins shouldn't marry each other, <b>you lot ignore</b> ?" (says <u>Ujala</u> )
<b>They</b> is used for the US police and <b>us</b> for the Muslims	"The matchmaker narrows her eyes: "Imagine, <b>they</b> flew all the way to Pakistan just to be able to brand <b>us</b> Pakistanis murderers, at £465 a ticket, £510 if <b>they</b> minded the overnight stop at Qatar and went direct.  The Television keeps informing <b>us</b> in the news bulletin that <b>we</b> are defeated yet again. The newspaper headlines scream. They say <b>we</b> are defeated, irrelevant, finished. And the reins are now in the hands of those who neither say their prayers nor keep the fast. On Allah's vast earth, <b>we</b> small and humble <b>Muslims</b> are everywhere in ruins. <b>Our</b> lives and <b>our</b> lands lie like a pile of rubble. <b>Our women</b> have become disobedient like Western women. <b>Our children</b> seduced by the West into being strangers.  Let's trust Him to help <b>us</b> out of this predicament.  " <b>We</b> are stranded in a foreign country where no one likes <b>us</b> "
<u>Kaukab</u> representing Muslim Women in general	No retirement age for <b>us</b> housewives though, <u>Kaukab</u> . <b>You</b> men can do anything <b>you</b> want but it's different for <b>us</b> women "Leave <b>us</b> women alone"
Whenever Shams uses <i>us</i> for Muslims, it always carries sarcasm, irony or criticism	Most of <b>us</b> don't know how to think – <b>we've</b> been taught what to think instead.  My goodness, <b>we</b> use seven syllables just to say hello: <u>Assalamaulaikum</u> ."

Reporting SA	Textual Evidence
<u>MahJabin</u> uses <u>we</u> for herself and siblings while <u>you</u> for <u>Kaukab</u> and the whole of the Muslim immigrant community	"We did what <u>you</u> asked <u>us</u> to do. Why do <u>you people</u> keep doing the same things over and over again expecting a different result? She pauses for a moment and repeats her question: "What's wrong with Pakistan? I grew up there—" "And look what happened <u>to you, you fool!</u> Here <u>we</u> have proof that Chanda was murdered by her brothers, that a family can kill one of its own. I wonder if this will stand up as evidence in court so that those two bastards can be put away for life. My god, <u>for all of you</u> she probably didn't die hard enough: <u>you would</u> like to dig her up piece by piece, put her back together, and kill her once more for going against <u>your laws</u> and codes, the so-called traditions that <u>you have dragged</u> into this country with <u>you like shit on your shoes.</u> "
<u>Ujala</u> about <u>Kaukab</u>	. " <u>If you lot had tails</u> , they would wag every time you approached a man with a beard." [use of deictic <i>you</i> for Muslim immigrants] I've read the Koran, in English, <u>unlike you who chant it in Arabic without knowing what the words mean</u> , hour after hour, day in day out, like chewing gum for the brain"
<u>Kaukab</u> is not assimilated with her own family. She is the one alienated among them.	<u>Kaukab</u> is <u>distraught</u> : "How <u>they</u> all come to the rescue of <u>their father</u> , refusing to hear a bad word against him, and yet <u>they</u> abuse me openly."
A well-to do woman from Pakistan uses <u>you lot</u> for describing the Muslim migrant community	And it's all the fault of <u>you lot, you sister-murdering, nose-blowing, mosque-going, cousin-marrying, veil-wearing inbred imbeciles.</u>

Here we can see that the author has made evaluative, judgmental comments on the Muslim world without mentioning Islam or Muslims by name. When *Mahjabin* and *Ujala* wish to hold the entire Muslim community accountable, they tend to generalize the actions and substitute a collective *you* for the Mother or Kaukab. Table 01 demonstrates that the author has portrayed Kaukab as the collective embodiment of the Muslim community and the way Kaukab's family members use of deixes indicates that they are pitched against the Muslim immigrant population and do not want to be associated with them. This makes Kaukab's use of religious allusions even more important. Analyzing the intertextual elements used by Kaukab, we need to remember that she is built as a character that is full of self-doubt, and self-pity and lacks discernment. She blames *Allah's* predicament for all her follies but the very next moment starts feeling remorseful about her thoughts. The reader can well understand what Aslam is doing by referring recurrently to the Islamic and historical allusion in the small microcosm he has made in SCMLL.

#### Extract 02

comprehensive explanation as to what the reader should look for when using the table or figure

I was reluctant to buy anything because our time here was only meant to be temporary. </s><s> But things didn't turn out the way we thought they would. </s><s> Decades have passed and we are still here. </s><s> **Hazrat Ali**, may he forever be sprinkled by **Allah's mercy**, used to say that I recognized **Allah** by the ruins that were my vain plans for my life." </s><s> **Shamas shudders**. </s><s> And then he says, "I think last night I **dreamt** I was crossing **the Chenab towards Sohni Dharti**." </s><s> "For the past three days I've dreamt that **I am travelling towards Mecca** but, even though I can see the city on the desert horizon, it never comes any closer. </s><s> I always wake up before reaching it." </s><s> **Her voice breaks in her throat**. </s><s> "Each night I've gone to bed asking Him to let me sleep until I get to the sacred city but to no avail." </s><s> "Have you given any more thought to a visit to Pakistan?" </s><s> "We'll go for a visit of course, but I refuse to settle there permanently even though there is nothing I would like better. </s><s> **There is nothing on this planet that I loathe more than this country**, but I won't go to live in Pakistan as long as my children are here. </s><s> **This accursed land** has taken my children away from me. </s><s> My **Charag**, my **Mah-Jabin**, my **Ujala**. </s><s> Each time they went out they returned with a new layer of stranger-ness on them until finally I didn't recognize them anymore. </s><s> Sons and daughters, on hearing that their mother is dying, are supposed to come to her

The author of a fiction is the creator of that world. Aslam shapes the protagonist and antagonist of the story according to his ideological stance weaved in the cultural norms. Extract 02 demonstrates that the story incorporates Hazrat Ali's historical and legendary character for creating a dialogue. The verb used for Shamas (shudders) immediately after Kaukab's comments about Hazrat Ali is noteworthy. In the space, the linear succession of thoughts, anecdotes and words create an endless mosaic of connections not only with the religious scriptures quoted but also with each other. As one reads Aslam's novel, one's previous experiences with texts brimming with Islamophobia and orientalist notions are brought to life. The texts being encountered in SCMLL are associated with the religious figures of Islamic past, making one's reading "intertextual". Hazrat Ali's sayings are put in Kaukab's mouth to prove her absurdities. Her words of respect for Hazrat Ali appear to be an affected gesture or at least the verb used to show Shamas' reaction – *shudders* – hints at it. She is full of thoughts to visit Mecca – the holiest place for Muslims. Aslam has not done this out of respect. Kaukab's character is used to caricature the pensive daydreaming of Muslims. Kaukab's contradictory statements about living in Pakistan are also noteworthy as a reflection of her muddled thinking. She detests living in the diaspora but refuses to go back to Pakistan when Shamas suggests to do so. The term *sohni dharti* is used whimsically for Pakistan and is taken from an Urdu patriotic song popular in Pakistan. Relating it to other instances where extremely negative comments about Pakistan are given by their children, the waggishness of this expression becomes transparent.

### **Surayya's inner monologue with Allah and affected repentance.**

After Kaukab, Surayya's character is focused for her use of intertextual  
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elements in her speech and thoughts. Very similar to Kaukab in her self-pity and self-doubt, she is one of the characters created by Aslam to frequently quote from the two most sacred scriptures of Islam - the Quran and Hadith - to twist the meaning of the original text and create irony. Aslam skilfully uses religious allusion to allude to a notion that is contrary to what the original text intended (Extract 03). The way the author describes Surraya's remorse through her interior dialogue with God after her intimate scene with Shamas appears to be her staged penitence in SCMLL. It not only sheds light on Surraya's character but also seems sardonic and sarcastic. While focusing on Surraya's thoughts and speech, a nine-word collocation window is not seen sufficient to comprehend the wider context. Therefore, concordance lines are sorted to generate a sub-corpus of the physical encounter between Shamas and Surraya for this purpose, which is then used to analyze lexical choices. This sub-corpus is titled as sub-corpus MLL and consists of 6,824 words. It is ironical to note that in complete contrast to the theme of the collected concordance lines - which is sexual encounter - the fourth most frequently occurring word after the proper nouns Shamas, Surraya, and Safeena, is *Allah* (extract 03). The word *Allah* appears 15 times in sub-corpus MLL. The next most frequently occurring word is *wives* which occurs five times. Surraya is shown in an attempt to get Shamas marry her and then divorce her so that she can return to her previous spouse and son in Pakistan. In an effort to convince Shamas, she frequently quotes from Islamic sources. The second context in which the word *Allah* appears in sub-corpus MLL is to show Surraya's remorse for her illicit meeting with Shamas. The third context in which the word *Allah* appears when she starts blaming *Allah* for placing her in such a humiliating situation where she has to suffer for the insanity of her husband. Thus, in SCMLL this blending of words from the sacred and sexual semantic spheres draws attention to the ongoing argument within Surraya. She is shown as being conflicted, as if she both likes and regrets the illegitimacy of her connection with Shamas (Extract 03).

Extract 3 is a prime example where Aslam is trying to prove that either the Muslim God *Allah* is forgetful, or the Muslims are stupid enough to believe in such an imperfect God. He has referred to many sayings of the prophet and the quranic verses in this extract related to the jurisprudence and the laws of divorce and remarriage. In the two neighboring sentences, Surraya suspects that Allah is forgetful but then suddenly remembers that He is supposed to be perfect. The whole novel is full of such caricaturized statements made by Surraya and Kaukab demonstrating that Islam is a religion of contradictions. Aslam seeks amusement through this juxtaposition.

Extract 03 Alluding disdainfully to the Prophet SAWW

<https://journalsriuf.com/index.php/IJLL/index>



"Marry and divorce someone there, and then come back. I'd feel humiliated if you married someone here, because I don't want to see another man touch my wife, the woman I love." She had resisted the idea because she had missed her son, but in the end she had relented. She lives in the house she inherited from her mother. Allah has decreed that a man can marry any woman who is not his close blood relation. And so under Islamic law, the punishment Suraya's husband must receive—for getting drunk and for not taking the matter of divorce seriously enough—is that he can have any woman except one. One woman is barred to him, as she is not to other men—that's his torment. But—such is Allah's compassion towards his creatures!—she is not barred to him permanently: if the woman who has been recklessly divorced can fulfill the requirement that Suraya is having to fulfill, then the original husband can possess her again. Limitless is Allah's kindness towards his creation. Allah is not being equally compassionate towards the poor woman who is having to go through another marriage through no fault of her own is a thought that has occasionally crossed Suraya's mind, along with It's as though Allah forgot there were women in the world when he made some of his laws, thinking only of men—but she has banished these thoughts as all good Muslims must. She wonders when the tulips will bloom. It was her mother's wish to have tulips on her resting place: she did tell Suraya the reason for the request, but it seems to have slipped her mind completely. She planted all but one of the bulbs in perfect rows because her mother used to say that only Allah is perfect and that we should acknowledge that fact when performing a task, that we should introduce a tiny hidden flaw into every object we make. "The Emperor Shah Jahan had made sure that there was a built-in imperfection in the Taj Mahal—the minarets lean out by three degrees," she said

An intertextual element in printed texts propose a special precedent-related relationship which functions like cognitive interconnections. The quoted text is cognitively "highlighted" in the reader's mind in a different colour. If the recipient of the text "clicks" that cognitive link, the brain receives a new mental image with the most fundamental and common details about this thought or occurrence. In SCMLL the abundance of verses from the Quran and sayings of prophet enable the readers to swiftly and easily connect the elements of other culturally significant texts or events onto the content of the novel they are reading. Aslam has drastically altered and enriched the semantic and surface-level meaning of these quotes by covertly linking them to the neo-orientalist themes (Table 01). While reading of the novel just one word or a few short phrases bring to the mind of the reader the dominant narrative against Islam and construct expanded situational conceptual metaphors. Line 02 in table 2 is an example of this practice by Aslam. Apparently he is quoting a well-known hadith from the Islamic cannon but by putting the last line, "too much freedom is not good for anyone" he has implicitly favored the criticism on being a very conservative religion. Similarly the line 03 in table 01 brings to our mind the whole tradition of misogyny/oppression on Muslim women when Charagh gives the flippant remark in the end.

Another phrase chosen for analysis in this research is *the prophet*. The term is chosen because it appears 21 times in SCMLL - 20 times followed by another phrase - *peace be upon him*. The definite article tells us that the last prophet of the religion – prophet Muhammad - Islam is being referred to. The concordance lines of *the prophet* contain both quotational allusions and



onomastic allusions. Kaukab's train of thought is shown by Aslam and she is shown absorbed in self-talking almost every time this phrase is used. Table 01 contains the wider context of the phrase *the prophet* to understand for what purpose is this onomastic cum quotational allusion used. It has been observed that Aslam establishes Kaukab as a character who has sound knowledge of Islam and she frequently quotes the sayings of the prophet. He makes her think, utter, and refer to Islamic references time and again but this is not without purpose. The intertexts are not only used to establish Aslam's authority as a knowledgeable person having sound command over Islamic scriptures and Islamic history, but it also establishes the miserable despondency in Kaukab's character as an outcome of living following the value system named Islam. The temperamental soreness of Kaukab and her behavior as a social monster is associated with Islam through the repetition of intertextual elements from the Quran and Hadith as shown in table 01. Line 3, line 5, and line 8 reinforce the dominant misogynist picture of Islam. Line 1, line 9, and line 11 make use of intertextual elements to highlight Aslam's perception of Islam's undue emphasis on trivial details. Aslam has given such last antithetical remarks at numerous places in the text. Some examples are collected in table 01 especially

- Line 03 - mocking the practice of early marriages in Islam,
- Line 04 - comparing a celebrity with Prophet Muhammad and immediately referring to the habit of drinking which is abhorred in Islam,
- Line 08 – Knowing that in the broader context of the novel, Aslam has portrayed the institution of marriage as a failed institution, the last comment appears sardonic.
- Line 09 – the first word knowledge, emphasized by a mark of explanation, is contemptuously juxtaposed with the end of the quote- names of the wives of the prophet.
- Line 11 – the reference to the anecdote of *bilquis* and the prophet Solomon is satirically related to the dream of a Muslim to capture the *throne* of US. The orientalist theme of Islam as a religion of superstitions resonate.

Table 1 The temperamental soreness of Kaukab

1.	because the Prophet had said, "If any of you wakes up at night, let him blow his nose three times. </s><s> For Satan spends the night in a man's nostrils."
2.	Parents are supposed to hit children, disciplining them. </s> <s> The Prophet , peace be upon him, said that when you send a camel out to graze, make sure one of its legs is doubled up and tied securely with a rope, so it can't wander too far. </s><s> Too much freedom isn't good for anyone or anything."
3.	And, of course, we wouldn't have to be compatible in age. </s> <s> The Prophet , peace be upon him, was nineteen when he married a woman of forty." </s><s> And he was in his sixties when he consummated his marriage with a nine-year-old, thinks Charag.
4.	Suraya says, "I remember the women listeners had brought him flowers, containers of perfume, and jars of honey, because just like the Prophet , peace be upon him, it was his favourite food. </s><s> And men presented him with bottles of whisky and gin.
5.	One day when she was a little girl, she had gone home from the mosque in tears, having just learned that the Prophet , peace be upon him, had said there would be more women in Hell than men. </s><s> The girls had been chattering during the lesson and the cleric had threatened them with that information
6.	If Allah let the dwellers of Paradise engage in trade, I should choose to trade in fabrics, for that was Abu Bakar the Sincere's profession—reads the sign nailed to the wall above that fabric counter to the left of the sister-in-law, a saying of the Prophet Muhammad, peace be upon him.
7.	he sounds like an Allah-fearing woman, and Suraya has begun to wonder whether she would eventually be able to appeal directly to her, reminding her that the Prophet , peace be upon him, had had more than one wife.
8.	The Prophet advised him to get married. </s><s> He returned sometime later, married, but still complaining of unhappiness. </s><s> Muhammad said, "Get married again." </s><s> The man was back after a while, twice married—and happy. </s><s>
9.	"Knowledge! </s><s> I was corralled up in that wretched third-rate Islamic school for most of my learning years, committing to memory the names of all the Prophet's wives.
10.	She would like to use water to wash the sphincter as prescribed by the Prophet , peace be upon him, but that is impractical, the water hurting the bruised areas, and so she has been reduced to using toilet paper. </s><s> So each time she touches him afterwards she can't go past the fact that he is unwashed and unclean
11.	s> The world's most-powerful country was not to be headed by a Muslim anytime soon! </s><s> Everyone in the neighbourhood knew the details of the dream, and some of the faithful had made plans in anticipation of the President's assenting reply. </s><s> When the prophet Suleiman (or King Solomon, as the Christians called him) had sent a letter to Bilquis (the Queen of Sheba), inviting her and her people to submit to worshipping only Allah, she had decided to pay him a personal visit; and while she was journeying towards him, Suleiman had had his djinns transport her throne to him so that she would know that he had Allah on his side.

The current research proposes that the precedent-related phenomena in the novel operate like cognitive hyperlinks especially for the readers who click it. When the readers “click” it, they are redirected to mental image of Muslim as barbaric, misogynist, imbecile and dogmatic owing to the Islam phobic propaganda already prevailing on in the dominant discourse. These intertextual elements force the readers to jump to other culturally important texts or situations where all these themes are associated to the Muslim community. They map their components onto the content of the novel they are reading quickly and effortlessly. Thus with one word or a short phrase, Aslam has created expanded situational conceptual metaphors that significantly alter and enrich the semantic, or surface-level reading of the current as well as the quoted text.

Simple Words have histories and the words associated with important personalities carry deeper historical meanings. The way words are put into other <https://journalsriuf.com/index.php/IJLL/index>

people's mouths, especially fictional characters have multifarious meanings. When the words of Prophet Muhammad are put into Kaukab and Surraya's mouths or thoughts, they no more remain a part of the original specific historical events and episodes. Although they do bring with them the potential situated meanings, they also convey and acquire altogether a new meaning. The discourse producer and the reader may likely know and understand only some of the potential situated meanings of these quotations. This is particularly true for the reader who may not be able to activate the meaning of these *Ahadith* or Quranic verses and only partially activate them. Berger comes to help in this context who suggested that quotational allusions are like viruses. They may remain inactive for a long while, but they have the potential to evoke many voices. Especially when some other discussions using these allusions are being made in the wider socio-cultural context, these quotational allusions possess the ability "to infect people, situations, social practices, and discourses with new situated meanings. It may also happen that the meanings are actually old, but previously inactivated, or only partially activated in the discourse under consideration"(2016, p. 119). Berger calls it the "bite" of "intertextuality" (2016, p. 121). In the case of Aslam, he has infected his fictional works with a range of potential topics against Islam. These topics range from Islam being a religion of misogyny, and polygamy as a misogynistic practice to Islam as a religion of superstitions (Table 1). Whenever these discursal threads become alive, Aslam's strategic weaving of Hadith/verses in his fictional works becomes **frivolous in spirit**. The Anglophone writers ventured beyond using the literary texts and embedded the canonic familiar texts (the Quran, the Hadith, and historical allusions), and in this way, the intertextual elements play a crucial role in the thematic construction of Pakistani Anglophone fiction. The intertextual elements play a hermeneutic function and have idiosyncratic ideological implications. The ideological stance of the writer is expressed through one of his characters who serve the purpose of his mouthpiece. The above mentioned example from table 01 demonstrate that whenever a final scornful comment is given by the characters such as Charag, Ujala, Jugnu, and Shamas, the topic is quickly changed and no further discussion is allowed. It is also noteworthy that all of these characters are the fictionalized self of Aslam and these comments serve the purpose of the final verdict on the topic (Extract 04).

Extract 04 (SCMLL) Rationalization of Blasphemous Remarks by  
Jugnu

...not recovered from this when Jugnu added (to Shamas, in Punjabi, proof yet again that the white woman's presence was just a catalyst for the two brothers to air their blasphemies): "And anyway, **the same procedures and the same intellectual and analytical rigour that went on to produce the car we've driven in this evening, the telephone we talk on, the planes we fly in, the electricity we use, are the ones that are being used to probe the universe. I trust what science says about the universe because I can see the result of scientific methods all around me. I cannot be expected to believe what an illiterate merchant-turned-opportunistic-preacher-for he was no systematic theologian– in the seventh-century Arabian desert** had to say about the origin of life...

All four of these characters i.e., Charagh, Shamas, Jugnu, and Ujala are portrayed as the victimized atheists in the novel. Extracts 4 and 5 establish the fact that the quotational or onomastic allusion used by Aslam become scornful when the intertextual elements are put in their mouth. Extract 5 carries even more pungent scorn and a derogatory way of referring to the last prophet of Islam. The text has been put in the bold font for the ease of understanding.

#### Extract 05 Scorn and Derogation towards Islam

'But, surely, the rational explanations of how the universe began are just as shaky. </s><s> Every day the scientists tell us that their long-held theory about this or that matter has proved to be inaccurate.' </s><s> " Yes, Kaukab had indeed made this observation when defending religion, and now she tried to follow Shamas's words as he switched to English and said to the white woman, "I am still inclined to **believe the scientists, because, unlike the prophets, they readily admit that they are working towards an answer, they don't have the final and absolute answer ."** </s><s> Kaukab had still not recovered from this when Jugnu added (to Shamas, in Punjabi, proof yet again that the white woman's presence was just a catalyst for the two brothers to air their blasphemies): "And anyway, **the same procedures and the same intellectual and analytical rigour** that went on to produce the car we've driven in this evening, the telephone we talk on, the planes we fly in, the electricity we use, are the ones that are being used to probe the universe. </s><s> I trust what science says about the universe because I can see the result of scientific methods all around me. </s><s> **I cannot be expected to believe what an illiterate merchant-turned-opportunistic-preacher-for he was no systematic theologian– in the seventh-century Arabian desert had to say about the origin of life."** </s><s> It took Kaukab several minutes to understand what she had just heard, and then she had to steady herself against a wall because **she realized that Muhammad, peace be upon him, peace be upon him, was being referred to here.** </s><s> Praising things like electricity: the very thing that's failed this evening, she had fumed inwardly, making you all sit in the darkness! </s><s> Soon her children would be further encouraged towards Godlessness.

It befits to explain here that Aslam has painted these four characters, Jugnu, Ujala, Shamas, and Charagh, in a positive light of decency and rationality and the topic demands independent scrutiny. The point to be made here is that Aslam made them utter blasphemous words about the Prophet Muhammad throughout the novel in front of Kaukab. Without making the belligerent dialogue reach some conclusion, and without giving any justification for the blames made, Aslam starts narrating the illogical reaction and emotional outburst shown by Kaukab in the novel. Without providing any justification for expressing the scornful taunts, Aslam highlights Kaukab's attitude to make her and Islam look witless.

#### Derisive mentioning of the Quran in passing.

The third oft-quoted titular allusion is the sacred book of Muslims – the Quran (21 times). Aslam prefers the anglicized spelling *Koran* instead of the Arabic spelling Quran for the sacred book of Muslims (see table 02). The concordance lines of *Koran* collected in table 02 tell us that the *miniature Quran* <https://journalsriuf.com/index.php/IJLL/index>

is not put in Surraya's locket without purpose. It highlights the contrast shown by Aslam between the claims of Muslims being on the righteous path on one side and the illegal immigration and the illegitimate relation between Shamas and Surraya on the other hand. Referring to Quran in the backdrop, now and then, links the crimes and sins of Muslim characters to the sacred scripture and demonstrates that their actions are an outcome of hypocrisy inherent to Islam in Aslam's view.

After reading the concordance lines of the word *Koran*, an ingenious reader gets the impression that *Koran* is a book highly valued by Muslims because they kiss it, wear it in lockets, learn it by heart, and claim to follow it in every field of their life but end up being corrupt, sexually perverted, and uncouth. Using the paragraph retrieval feature of sketch Engine, some of the concordance lines of the word *Koran* are focused in the broader context (Table 03).

10	Atayollah Khomeini following the Iranian Revolution to ask him to reconsider his zeal, quoting from the	Koran	and the sayings of the Prophet, peace be upon him, against his excesses. </s><s> She accused her fa
10	e the bus was crowded so she had to sit next to the white woman who had burnt her Muslim husband's	Koran	, but when a few stops later a seat next to a Gujarati woman became vacant, she had moved. </s><s>
10	counts the flowers because an arrangement must always have an odd number of blooms. </s><s> Her	Koran	is full of lilies dried flat as cutouts, the colour of tea-stains. </s><s> She thins some of the leaves where
10	e if she could find in any of them an explanation of her predicament. </s><s> The framed verses of the	Koran	hanging on the walls provide her with solace. </s><s> She places the lilies on the coffee table, and goes
10	unger days when the fingertips were nimbler, more-sensitive, just as she needs a largeprint copy of the	Koran	now because her eyes too are beginning to fumble amid words. </s><s> Even after the contact and cor
10	as can be, for the black hearts of infidel kings will be his meat. </s><s> The boy had learned the entire	Koran	by heart by the time he was three years old, and he was teaching Arabic to the djinns by the time he we
10	ks and people would joke that given enough time he would track down even a signed first-edition of the	Koran	for you. </s><s> He looks up at the sky. </s><s> Today will be one of those late English spring days tha
10	and the beatings lasted several days with the mother and father in the room directly above reading the	Koran	out loud. </s><s> She was not fed or given water for the duration and wasn't allowed to fall asleep ever
10	ut that doesn't mean there are no djinns. </s><s> Allah created them out of fire—it's stated plainly in the	Koran	." </s><s> Almost everyone in the neighbourhood believes in such things. </s><s> Only today Kaukab :
10	anyway because of that reason, because she was in an unclean state. </s><s> Forbidden to touch the	Koran	, enter a mosque, pray, even prepare food according to certain sects—that she was impure and pollute
10	es up her arm to scratch her wrist. </s><s> She's wearing one of those lockets which contain miniature	Korans	a third the size of a matchbox. </s><s> Suraya smiles politely and makes a non-committal sound. </s><s>
10	ens the locket with its hinged lid and shows it to Suraya: hollow inside, it contains—instead of the usual	Koran	—four strands of gold. </s><s> "The boy has a single gold hair amid the black ones on his head. </s><s>
10	a tealeaf. drop it into boiling water if you want to see its true colour. </s><s> She reads verses from the	Koran	when the pain looks as though it is about to increase. </s><s> By the white forenoon And the brooding
10	adn't been apprehensive at Shamas's absence from the house: she had gone to sleep after reading the	Koran	until one o'clock the previous night and she had slept through the alarm that should have awakened her
10	Kaukab, last night I couldn't sleep and so, at about three, I decided to get up to read a few pages of the	Koran	and pray for the safety of my boy. </s><s> I was in the bathroom, doing my ablutions, and through the v
10	in the time it took me to come out here. </s><s> She wears one of those lockets containing a miniature	Koran	." </s><s> Chanda's mother lowers herself onto the front step, moving aside to let the daughter-in-law c
10	n the holy land, began to kiss the words written on the walls along the road: Arabic to him was what the	Koran	was written in—he didn't know that it was an everyday language too—and what he took to be verses from
10	written in—he didn't know that it was an everyday language too—and what he took to be verses from the	Koran	was actually an advertisement for hair-depilatory cream. </s><s> Kaukab sighs as she remembers her
10	ive let your guard down! </s><s> To drive away the Accursed One, she revolves sacred facts about the	Koran	in her head: the text is composed of 114 chapters, 70 of which were dictated at Mecca and 44 at Medin
10	Upon all these be prayer and peace, especially on Muhammad. </s><s> There are no butterflies in the	Koran	but nine other birds or winged creatures are mentioned: the gnat, the bee, the fly, the hoopoe, the crow,

Table 02 Concordance lines of the word *Koran*

In line 3 table 03 the practice of burning the Quran is shown as a reason for creating a divide among humanity. Quran is shown as the reason Muslims hate their fellow humans. Line 4 tells the reader that when Jugnu was born without a foreskin, Kaukab was assured by the visitors that he is going to be a righteous son of a cleric's daughter and a reward for herself. One who has read the novel knows that Jugnu and Kaukab's way of thinking is diametrically poles apart and in no way can he fit in Kaukab's definition of a righteous son.

Table 03 Paragraphs retrieval of the incidents related to Quran



1.	It was the girl who came here back in the summer. </s><s> I told you about her. </s><s> <b>The illegal immigrant.</b> " </s><s> She goes to stand in the middle of the road again. </s><s> "Where has she gone? </s><s> She <u>couldn't</u> have gone far in the time it took me to come out here. </s><s> <b>She wears one of those lockets containing a miniature Koran.</b> " </s><s> Chanda's mother lowers herself onto the front step, moving aside to let the daughter-in-law go back into the shop.
2.	And then she held <b>her own father responsible</b> for having chosen an irreligious husband for her, the father whose <b>impeccable judgement</b> —she had said at other times—could be counted on to remain <b>unclouded</b> during all circumstances, <b>uncowed</b> even by the most <b>monumental of world events</b> so that he had sent a <b>nine-page telegram</b> to Ayatollah Khomeini following the Iranian Revolution to ask him to reconsider his zeal, quoting from the <b>Koran</b> and the <b>sayings of the Prophet, peace be upon him</b> , against his excesses. > She accused her father of not <b>checking what kind of people he was handing over his daughter to</b> : surely, the clues were everywhere if he had cared to look.
3.	Kaukab was on her way into town when the boy had stopped her to ask about the light-giving properties of <u>Jugnu's</u> manhood; coming back from the town centre the bus was crowded so she had to sit next to the white woman who had burnt <b>her Muslim husband's Koran</b> , but when a few stops later a seat next to a Gujarati woman became vacant, she had moved.
4.	"Who else but a <b>cleric's daughter</b> would have been blessed by such an event!" </s><s> said one visitor, the matchmaker, in tons of wonderment and awe. </s><s> "I knew someone in Peshawar who was born like that. </s><s> I remember the lullaby his mother used to sing to him—O nurses with milk too white and sweet: <b>wean him soon as can be, for the black hearts of infidel kings will be his meat.</b> </s><s> The boy had learned the entire <b>Koran</b> by heart by the time <b>he was three years old</b> , and he was <b>teaching Arabic</b> to the djinns by the time <b>he was five</b> .
5.	But the owner was passionate about books and people would joke that given enough time he would track down even a <b>signed first edition of the Koran</b> for you
6.	The girl was taken into the cellar and the <b>beatings</b> lasted several days with the mother and father in the room directly above reading <b>the Koran out loud</b> . </s><s> She was not fed or given water for the duration and wasn't allowed to <b>fall asleep even for five minutes</b> , and when she soiled herself she was taken upstairs to the bathroom by her mother to be cleaned and brought back down for the <b>beating</b> .
7.	The girl gives a small laugh. </s><s> She opens the locket with its hinged lid and shows it to Suraya: <b>hollow inside, it contains—instead of the usual Koran —four strands of gold.</b> </s><s> "The boy has a single gold hair amid the black ones on his head. </s><s> <b>He plucks it every other month and I collect it in the locket for safekeeping.</b> </s><s> <u>It's real gold.</u> </s><s> We'll sell it when we have enough."
8.	s she discards any <b>insect-riddled fruit</b> , she remembers being a young girl and joking with her friends that they shouldn't throw away fruit from the <b>sacred land of Arabia</b> just because of a minor impurity, that they should remember the story of the Pakistani man who went to Saudi Arabia to perform the pilgrimage and, <b>in feverish delight</b> at being in the holy land, began <b>to kiss the words written on the walls along the road: Arabic to him was what the Koran was written in</b> —he didn't know that it was an everyday language too—and what he took to be verses <b>from the Koran was actually an advertisement for hair-depilatory cream.</b>
9.	"How do you know all this all of a sudden?" </s><s> Kaukab, who was on her way out, turns around and asks <u>Ujala</u> . </s><s> "I've read the <b>Koran , in English</b> , unlike you who <b>just chant it in Arabic without knowing what the words mean</b> , hour after hour, day in day out, like <u>chewing gum for the brain</u> ." </s><s>

The point made here is that Aslam has used the technique of exaggeration to create satire by putting Quran in the center of every incident which represents something beyond normal bounds. This way he is not only making fun of the Muslim way of thinking but also linking it to the Quran as a logical outcome of every absurdity of Muslim migrants. The patterns followed

repeatedly by Aslam is that of an augmented portrayal of a trivial incident, quoting the Quran to affirm and trivializing Quran in the eyes of the reader through this. Line 8 and line 9 (table 03) are also examples showing that Aslam never misses an opportunity to mock the religious book of Muslims and to ridicule the presumed simplicity of Muslims as an outcome of strict adherence to the word of God. Not even a single concordance line could be traced where the sacred book is referred, quoted, or mentioned without ridicule in the whole of the novel.

Adam – the name of the first prophet is mentioned 5 times, and every time Kaukab's train of thoughts is drifting here and there. In the first occurrence, suddenly from a serious topic of the creation of Adam, Aslam makes her think about the light weight of the fridge door. This makes the religious reference lose its weight of gravity. It becomes a trivial topic of everyday life (table 04)

Table 04 Concordance lines of the word Adam

	Details	Left context	KWIC	Right context
1	<input type="checkbox"/> doc#0 : in His wisdom. </s><s> She often reminds herself that Allah had given		Adam	his name after the Arabic word adim, which means "the surface of the e
2	<input type="checkbox"/> doc#0 :eone before marriage, love being a phenomenon as old and sacred as		Adam	and Eve. </s><s> Women joked amongst themselves: "Why do you thir
3	<input type="checkbox"/> doc#0 :hop, to ask them to get a packet of pistachios for her. </s><s> All ears,		Adam's	apple, and brittle vanity, a teenager goes by but he is going in the oppo
4	<input type="checkbox"/> doc#0 : 10 special virtues. </s><s> The names of 25 prophets are mentioned:		Adam	, Noah, Ismaeel, Isaac, Jacob, Joseph, Elisha, Jonah, Lot, Salih, Hud, �
5	<input type="checkbox"/> doc#0 : at we are weak and should bow down before the strong." </s><s> From		Adam	to today, from Noah to Ibrahim, from Ibrahim to Lot, from Christ to Muhe

In line 4 table 4, Aslam mentions the names and attributes of many prophets. This helps Aslam establish that Kaukab is aware of the religion Islam and that her imbecile personality is an outcome of acting on the teachings of Islam. It is not that she (as well as Aslam) is ignorant of the system. The very knowledge of Islam is the reason for her abhorring attitude. This intertextual mentioning of Quran helps Aslam build his own authority as a well informed and thus credible author.

#### Extract 06 Aslam's perspective of Adam's story

She often reminds herself that Allah had given Adam his name after the Arabic word adim, which means "the surface of the earth"; he—and therefore the whole of mankind, his descendants—was created from earth taken from different parts of the world. His head was made from the soil of the East, his breast from the soil of the Mecca, his feet from the West. She lowers herself into a chair, the veil pressed to her eyes, remembering how the fridge door feels lighter these days because it is not as weighted with bottles of milk on the inside as it once was, when the children were here and Jugnu was still taking his meals with the family, as he would continue to do even after he went to live next door.

Extract 07 is an example of a religious allusion to the love between Adam and Eve for justifying the illegitimate love any woman particularly Muslim women often have before marriage. This is a practice that is recurrently done by Aslam in SCMLL.



Extract 07 Trivializing sacred narrations

All the way there she had been thinking that the family would have forgiven the couple, that the parents would have remembered that everyone loved someone **before marriage, love being a phenomenon as old and sacred as Adam and Eve**. Women joked amongst themselves: "**Why do you think a bride cries on her wedding day? It's for the love that this marriage is putting an end to for all eternity. Men may think a woman has no past—you were born and then I married you—but men are fools.**"|

The act of reading Maps for lost lovers plunges the informed reader into a network of textual relations. To interpret the unstated meaning of the novel is to discover the relations between the quoted texts. Reading Aslam becomes a process of moving between intertextual texts.

Extract 08 retrieved from SCMLL is a case of rejection of Kaukab as a social monster after building her authority as a knowledgeable Muslim. Extract 8 is full of statistical details about the number of chapters, verses, words, and even letters in the Quran - the holy book of Muslims. The names of the 25 prophets and the detailed mention of animals/insects found in the Quran are made by Aslam not to glorify the sacred text but to mock the text and its followers. He ridicules it in two ways. Firstly, the sudden change in the topic – from sublime to trivial – nullifies the seriousness of the subject. Secondly, Kaukab's whole being is a scoffing of the religion Islam. Her character is caricatured to parody the religious Muslims possessing in-depth knowledge of Islam but unbearably intolerable to their fellow beings. By stuffing Kaukab's mind with this information, Aslam has made all these details meaningless (put in bold extract 08).

Extract 08 Resonance of soft orientalism: Islam is a religion of superstitions

Muslims must be alert against such thoughts: **Satan, the Father of Woes, is always around, ready to urinate in your mind through your ears the moment he feels you have let your guard down!** To drive away the Accursed One, she revolves sacred facts about the Koran in her head: the text is composed of **114 chapters, 70** of which were dictated at **Mecca and 44 at Medina**. It is divided into **621 divisions**, called decades, and **into 6,236 verses**. It contains **79,439 words, and 323,670 letters**, to each of which attach 10 special virtues. The names of 25 prophets are mentioned: **Adam, Noah, Ismael, Isaac, Jacob, Joseph, Elisha, Jonah, Lot, Salih, Hud, Shuaib, David, Solomon, Dhul-Kafil, Idris, Elias, Yahya, Zacharias, Job, Moses, Aaron, Jesus, and Muhammad**. Upon all these be prayer and peace, especially on Muhammad. There are no butterflies in the Koran but **nine other birds or winged creatures are mentioned: the gnat, the bee, the fly, the hoopoe, the crow, the grasshopper, the bird of Jesus, namely the bat, the ant, and the bulbul** . . . The dates, cleaned and stoned, will be cooked in creamed milk into which vermicelli—shining like a fairytale princess's golden hair—will be added. |

West has been portraying the image of Islam as a religion full of superstitions and sensualities. Certain Quranic passages have been referred to, time and again describing sensuous images of *houris* and a life full of pleasures

in paradise. Kalmar suggests that all this is done to propagate the ideas that the Muslim fighters are inspired to fight for the heavenly images. The most cited passages describe Jannah as a serene garden full of flowers and fruits with rivers flowing underneath. The “companions” reserved for Muslims in *Jannah* are known as *houris* (ḥūrīyah). The word means *white-eyed*, but due to unknown reasons, the western translation has always been the *black-eyed virgin* (2013, p. 24)<sup>2</sup>. The narratives of communion between these celestial beings and virtuous Muslims are full of lascivious terms and contemptuous insults (Gentry and Whitworth). A similar portrayal of Islam is found in SCMLL by mentioning the *houris* and *Djins* in passing throughout the novel. We begin by discussing the concordance lines of the word *houris*.

Table 07 Concordance lines of the word *houris*

doc#0 d advised the boys to stay away from the "taeces-filled sacks" that were earthly women and wait for the	houris	of Paradise. </s><s> He said the boys should handle their members with tissue paper when they urinate
doc#0 w beautiful she was," Chanda's mother whispers as she gets up to leave. </s><s> "Allah, she was like a	houris	." </s><s> Lost in their own thoughts, neither of them had noticed that at the end of the journey it was S
doc#0 peace be upon him, said that whenever a man's earthly wife makes difficulties for him, his seventy-two	houris	wives--waiting for him up there in Paradise--sigh regretfully. </s><s> If ever her man wishes to copulate
doc#0 's><s> If ever her man wishes to copulate with the earth wife and she makes excuses or shuns him, the	houris	wives curse her all night. </s><s> The houris reserved for Shamas are cursing Kaukab from up there, b
doc#0 th the earth wife and she makes excuses or shuns him, the houri wives curse her all night. </s><s> The	houris	reserved for Shamas are cursing Kaukab from up there, because she has just stumbled out of the room
doc#0 er to him, fearing he would become affectionate again, the condemnation and abuse of the seventy-two	houris	ringing in her ears. </s><s> Some vulgar people ask that if a pious man will get seventy-two wives in Pa

The six-time occurrence shows that whenever Kaukab ignores the sexual advances from her husband Shamas, she feels guilty that the *houris* reserved up there in heaven for Shams, must be cursing her. A reader aware of the history of soft orientalism can relate it to the carnivalesque register of orientalism, which in Kalmar's opinion, has not been explored much. Aslam refers to *houris* (6 times) and *djins* (23 times) in SCMLL and this alluding turns the Orient into an “abnormal curio” (2013, p. 24)<sup>19</sup>. Just like *houris*, the meaning of *djinn* needs to be explained here. The word djinn is used in Arabian and Muslim mythology for an intelligent spirit. Its rank is lower than the angels. It can appear in human and animal forms and possess humans.

<sup>2</sup> Ivan Kalmar, *Early Orientalism: Imagined Islam and the Notion of Sublime Power* (Routledge, 2013).

Table 08 Concordance lines of the word Djinn

doc#0	Australia, a despondent father asking the cleric to fly immediately to Sydney all-expenses-paid and exorcise the	djinn	that had taken possession of his teenaged daughter soon after an end was put to her love for a white schoolmate and s
doc#0	against the stump of the apple tree that had been cut down because, according to the cleric, it was the seat of the 360	djinn	whose evil influence was responsible for the widow's lonely bewilderment. </s><s> He must go and see if anything has
doc#0	s morning I went to see the cleric-jī at the mosque and he says that in all probability my girl has been possessed by the	djinn	, that's why she's behaving erratically . . ." Mah-Jabin withdraws, lest a comment from her now cause both women to tu
doc#0	behaving erratically . . ." Mah-Jabin withdraws, lest a comment from her now cause both women to turn on her. </s><s>	djinn	! </s><s> The Madonna lilies have been giving off fragrance as candles give out light, filling the house into which Mah-J
doc#0	arding the Pakistanis that the children might deem objectionable. </s><s> She knows Mah-Jabin will ridicule the idea of	djinn	. </s><s> "Nothing. </s><s> She was just a little tired." </s><s> Mah-Jabin had heard a few words of what the woman h
doc#0	re the human heart was found. Kaukab says that the girl's mother is convinced that she has become possessed by the	djinn	—that is why she won't accept her new husband. </s><s> Shamas has been careful not to tell Kaukab about his chance
doc#0	> The boy had learned the entire Koran by heart by the time he was three years old, and he was teaching Arabic to the	djinn	by the time he was five. </s><s> A number of profligate djinns converted to Islam at his hand." </s><s> But the angels,
doc#0	e was three years old, and he was teaching Arabic to the djinns by the time he was five. </s><s> A number of profligate	djinn	converted to Islam at his hand." </s><s> But the angels, it seemed, forgot about the baby after the birth because his he
doc#0	art from two clandestine lovers—a Hindu boy, and a Muslim girl whose mother is convinced that she's possessed by the	djinn	and is asking around for a holy man who'd perform an exorcism. </s><s> "I'll come, yes. </s><s> When I was a girl, my
doc#0	Muridke that a holy man has been summoned by that family on Faiz Street, to come and exorcise their daughter of the	djinn	?" </s><s> "Yes. </s><s> He'll come soon," she replies. </s><s> "She's not behaving appropriately towards her family a
doc#0	nd husband. </s><s> Last night I found myself wondering whether that was what was wrong with our own daughter—the	djinn	possessed her and caused her to rebel." </s><s> He wipes his face with the handkerchief, his breath steadying slowly.
doc#0	lace where the disembodied human heart was found—has been beaten to death by the holy man brought in to rid her of	djinn	. </s><s> While Shamas was at the house of the dead girl's parents earlier today, a house filled with mourners and peo
doc#0	al. </s><s> The holy man reassured the family that if reasonable force was used the girl would not be affected, only the	djinn	, and that there was no other way to drive out the malevolent spirit than by beating the body it had entered. </s><s> The
doc#0	because she began to speak in Punjabi, her mother-tongue, which she had never spoken with her parents, the cunning	djinn	inside her realizing that the holy man could not speak English and could only be reasoned with in Punjabi, pleading for
doc#0	to control his rage and grief when talking to her about the killing because he knows that Islam requires her to believe in	djinn	, in witchcraft, in spirits. </s><s> She too has quietly preempted his objections, saying to herself earlier today but within
doc#0	, and the diagnosis that the poor girl was possessed could have been wrong—but that doesn't mean there are no	djinn	. </s><s> Allah created them out of fire—it's stated plainly in the Koran." </s><s> Almost everyone in the neighbourhood
doc#0	ake at night when her husband went out drinking, every sound in the night making her think a ghost was about, that the	djinn	were abroad, or that he had arrived home intoxicated at last, each thought filling her with more dread than the last. </s>
doc#0	twing. </s><s> The sister-in-law looks at the column of dust rising towards the sky in the distance, like a battle between	djinn	in the desert. </s><s> We'll find another suitable young woman—she tells herself. </s><s> CINNABAR Shamas waits fo
doc#0	me work at my house and I don't know if I'll get a chance later on. </s><s> You know what they say about builders and	djinn	: once they've entered a house they are hard to get rid of." </s><s> Instead of a gardener's leather gauntlet, she is wea
doc#0	opped by in the evening and the two of them talked as they worked, the topics under discussion varying from recipes in	djinn	, from the new fabrics to become available in the clothes shops to all the successful marriages the matchmaker had
doc#0	ly Allah, she had decided to pay him a personal visit, and while she was journeying towards him, Suleiman had had his	djinn	transport her throne to him so that she would know that he had Allah on his side. </s><s> The people in the neighbour
doc#0	would turn up in Dasht-e-Tanhaï upon receiving the letter, and they had wondered if Allah would command a few of His	djinn	to transport some famous American landmark or other to this town. </s><s> How would the Statue of Liberty look up the
doc#0	hears him approach. </s><s> It's the Hindu boy whose lover was beaten to death whilst she was being cleansed of the	djinn	. </s><s> The whites of his eyes are shining in the moonlight: he looks away in the direction he had been earlier, enapt

Aslam builds the image that the Muslim community is obsessed with the concept of *djinn* possessing young girls, especially those who are rebellious to the family norms. SCMLL tells us that they are treated for extortion by religious scholars. This treatment not only involves sound thrashing but also electrocuting. Reading Aslam reinforces the observation made by Kalmar that the soft and the hard forms of orientalism were never mutually exclusive but before western imperialism, the softer version was mainly prevailing.

## Discussion And Conclusion

It is found that the identified intertextual elements in SCMLL primarily serve an evaluative function. Regarding Anglophone literature, all the writers, and Aslam is no exception, claim better access to reality because of their ethnic background. This contributes to the fact that the identity of Islam and Muslims Aslam constructs through intertextual elements in SCMLL is considered closer to reality as compared to the narrative by a Western writer. This makes it altogether more harmful. It also highlights the fact that intertextuality has become an identifiable stylistic device deliberately employed by Aslam to incite a specific reader response. It also conjures up the need that this textual strategy might be perceptible in almost all the novels of the genre of anglophone fiction as suggested by Santesso (2013) but the argument demands detailed scrutiny. In Hebel's opinion, the recognition of unmarked quotations depends on the "reader's allusive competence" (1991, p. 5). Regarding SCMLL, it can be said that awareness of the Islam-phobic stereotypes improved our intertextual competence and helped us to understand the disdain contained in the unmarked religious allusions. The explanation involves the intersection of the Islam-

phobic discourse of international media and the recurrent intertextual elements in Pakistani anglophone literature. Facetiously, Aslam has quoted from Quran and Hadith demonstrating that the persistent censure on Islam is because of the teachings of the Quran and the commandments of Prophet Muhammad (PBUH). The religious quotations by Aslam are an effort to prove Islam as an inherently misogynist, superstitious, and misanthropic religion. Through the quotational allusions, the author is either challenging the moral authority of sacred scripture or tarnishing a sanctified personality such as the prophet Muhammad. Other religious figures from Quranic anecdotes are also mentioned in the text for the same purpose. Mostly the incidents about the religious figures- such as Prophet Solomon, and the prophet Adam - are narrated in the form of an interior monologue by a despised character. The arguments given at the end of such monologues barely defend the objection to Islam. This writing strategy results in evoking controversies about Islam without resolving them. These religious allusions may be called parodic in nature in the sense that parodic allusions do not offer any commentary or direct criticism of the original text. Rather, this goal is achieved by the reader's recognition of the parodic gesture (Rose). The readers are transformed into the site of critical commentary and subsequently, the intertextual elements keep on multiplying depending on the sufficient cultural knowledge of the reader to recognize the religious references. It is noticed in SCMLL that the historical figures from Islamic history are alluded not out of respect or to pay homage but to call into question the established perception of them. This subtle subversion of the past promotes a topsy-turvy of related values as well as encourages the detachment of loyalties. The credulity of Islamic history and validity of the arguments is automatically challenged when a devious character puts forth them. It is interesting to note that all these indications are made in passing and the sources of information are not referred to. This results in a subjective fictionalization of historical accounts which is interspersed as objective facts.

The intertextual web of religious allusions endorses the orientalist stereotypes of Muslims and Islam in SCMLL. It is observed that the most frequent pre-texts are not there merely without any echo of ideological significance. The sacred scriptures are caricatured by oft quoting them through the most despised SAs. The article suggests that using a plethora of intertextual references from indigenous languages and cultures, Aslam strived to establish a better claim to reality. The religious references alluded to in the novel is an unfortunate biased attempt to confer authority of representation of South Asia to the writer. It is concluded that the thematic ghettoization referred to in the literature review section of this article helped to structure the template of <https://journalsriuf.com/index.php/IJLL/index>

Anglophone literature and this aided *Maps for Lost Lovers* to maintain its identity.

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