



## Oriental Feminism: A Case Study of Aliya in Sorayya Khan's City of Spies

Tooba Sabir<sup>1</sup>, Syed Zia Ullah Shah<sup>2</sup>

### ABSTRACT

#### Keywords:

Culture  
Feminism  
Liberation  
Orientalism

*Oriental feminism cannot be understood without understanding the wider perspective of Orientalism. Orientalism is a way through which the West controls the East by creating and controlling knowledge and power. The Orientals are represented as weak, stupid, mysterious, ferocious, barbaric, 'uncivilized' and incapable of self-representation, therefore, they must be represented and ruled over by the Orientalists. Feminist Orientalism poses that Oriental women are oppressed and de-humanized by their male counterparts, therefore, they need Orientalists to save them from the Oriental men. Through thematic analysis of the text 'City of Spies,' the character of Aliya—the protagonist, has been analyzed for themes regarding Oriental Feminism. It has been observed that Aliya's portrayal complies with the representation of Oriental women being timid, stupid, male-power fantasy and objects of intimacy and thus, in contrast with the Orientalist females who are powerful, and headstrong. It is concluded that the novel, through contrasting Aliya with Lizzy and Anne Simon, creates the binary between the two worlds, hence stressing on the inferiority of Oriental—Aliya and superiority of Orientalists—Lizzy and Anne Simon.*

## INTRODUCTION

Oriental feminism cannot be understood without understanding the wider spectrum of Orientalism. In the nineteenth century, Orientalism was established as an academic field by the 'West' to create the demarcation between 'East' and 'West' in order to provide justification and propagate its dominance over the 'East. Said (1978) asserts that West can not only create knowledge but also the reality described by them. Through this means, Orientalism establishes the power and authority that the Orientalists enjoy over the Orientals. He demonstrates through Foucault's idea of power and knowledge that power operates through system of knowledge reflecting on the ways power was exercised in Oriental territories. West ruled the Orient by

<sup>2</sup>Lecturer, Government College Peshawar, Pakistan, Email: [zia\\_shh@yahoo.com](mailto:zia_shh@yahoo.com)

representing them as inferior, savage, weak-willed and unable to rule themselves. Therefore, Orientalist discourse functioned as an institution for understanding and controlling people. In other words, Orientalism was a way of dominating, reconstructing and having control over the Orient. Orientalism made a distinction between Oriental and Orientalist hence, creating binary opposition between the two. Be it; Africans, Latin Americans, Indians or anyone who did not conform to the dominant discourse of West, was marginalized.

Said (1978) stresses that West shows lasting fascination over the Eastern women and the recurring images in literature symbolize oppression of women through this means. Edward Said also asserts that Orientalism was purely a male-constructed discourse that “feminized” the East (Weber, 2001). Feminists also highlighted that the key logic to Orientalism is its male-style thought that attributes characteristics of Woman with East and portrays East as being irrational, licentious and exotic. It has also been argued that women’s oppression in East evokes Orientalist discourse as violence against women is inherently persecutory and massively oppressive (Nayak & Scholar, 2003).

It was considered appropriate to civilize the Orientals through whatever means. Commonly, status of women was used to indicate the backwardness whereas, women in Europe in the early nineteenth and twentieth centuries were deprived of their legal rights and were not allowed to vote. This shows the double standards of Orientalists that on one hand they highlighted the backwardness of the Orient through patriarchal dominance and on the other hand deprived their own women of their legal rights. Lord Cromer—the governor of colonial Egypt (1883–1907) condemned Muslim practices as that, in his view, led to ill treatment of Muslim women and at the same time opposed the suffrage movement which advocated for women’s right to vote (Said, 1978). This attitude was driven by the body of knowledge that the Orientalists created to rule over Orientals Said illustrates in his book *Orientalism* that Orientalists considered Orient territories as a place of corrupt despotism, mystical religiosity, irrationality, backwardness, and mistreatment of women (ibid).

These attitudes remained consistent in all the Orientalists. The key motive presented by France behind conquering Algeria was the same i.e. civilizing Arabs and liberating women. According to Fanon (1967), de-veiling was encouraged by French in an attempt to civilize Algerians and women were saved by symbolically unveiling them. Ironically, women in France were fighting for their rights against the same men who thought of liberating Algerian women from patriarchal dominance. Algerians were denied their political and civic rights on the basis of assumed female oppression. Since women were oppressed by their male counterparts, therefore, the Algerians were ‘uncivilized.’ Orientalism stressed these attitudes by recurring ideas that natives were ‘uncivilized’ and must be conquered by ‘civilized’ Orientalists.

The Orientalist discourse was not entirely created by men, middle-class white women also played their role in it. Although they were inferior to the white men, they still could gain authority and influence by using the Orientalist discourse. Interestingly, Henrietta Brown—painter, made a career by portraying the lives of Oriental women. Brown entered the world of Orientals by just being a woman which European men were denied access to because of their gender. Yeg̃enog̃lu (1998) explained that by gaining access to the “forbidden zone” she assisted in unearthing the mysteries of the inaccessible ‘inner space’ that had previously been hidden

from the Orientalists. She met success and fame after she painted 'Une joueuse de flute' (interieur de harem: Constantinople, 1860) and 'Une visite' (interieur de harem: Constantinople, 1880). These paintings represented Orientalists' assumptions about Oriental women as being victims of barbaric patriarchal practices. Brown's portrayal of Oriental women as prisoners who could not control their destinies added to the Orientalist discourse and appealed to the civilizing mission (ibid). The public presentation of the paintings represented the binary opposites civilized Orientalists and uncivilized Orientals. Brown's paintings inspired others to produce such works that were collectively based on the idea of "white men saving brown women from brown men" (Spivak, 1999).

Later, the dominant Orientalist discourse gained popularity even in the countries that were not direct European colonies. As the discourse created the binary of 'civilized West' versus 'uncivilized East, regarding the position of women, the same thought was followed in Turkey as well. Kemal Ataturk blamed the 'traditional' and 'uncivilized' practices that became the obstacles for Turkish nation in joining the 'civilized nations' which, in his view, caused the fall of Ottoman Empire (Yeegenoglu, 1998). He advocated for role of women in changing their positions in order to achieve the 'civilized identity'. Unsurprisingly, as sign of civilization he also encouraged Western clothing which meant de-veiling.

In Iran too, Reza Shah Pahlavi held the same opinion regarding the role of women in changing the fact of the nation from being a backward Orient to being a progressive civilization. He imposed a policy of forced de-veiling in order to liberate Iranian women (Paidar, 1997). The liberation of women in both the countries, followed the European model of living. Both the rulers implemented, rather imposed, European lifestyle which was a replication of West's political and economic interest. While women in West fought for equal rights, these two dictators, blindly adopted the European modernization model. Whereas, the main aspects of modernizing policy in both the countries were de-veiling and educating women. It was not concerned with what women wanted for themselves. Initially, elite women adopted this model and after WWII middle-class women also joined hands with them. However, it was worth noting that their lives hardly changed even after this 'liberation.'

Oriental women have been represented in fiction since the advent of Orientalism. This representation is used to indicate backwardness and barbarity of the Orient. It serves two major functions, firstly, it constructs the image of Oriental males as cruel and suppressive which ethically and morally justifies the conquering of eastern territories. As Spivak (1999) puts it, it is the instance of "white men saving brown women from brown men." This means saving the Oriental women from Oriental men. Secondly, the common Orientalist discourse repeatedly asserts on freedom of lustful intimacies. As Christian teaching asserts on strict rules against immoral conduct which was institutionalized in the nineteenth century Europe. Therefore, intimate relations out of wedlock were unattainable in Europe. According to Said (1994), "one could look for sexual experience unobtainable in Europe." The same has been put as Orient being "an imaginative escape and libidinous investment contained in the notion of Orientalism" (Sharafuddin, 1994). This way, a shelter is provided to writers in attributing characteristics and stories, having been merely originated in the minds of those writers not based on facts.

## **Aims and Objectives**

This study aims to find:

- Highlight the factors of oriental feminism which leads to the suffering of Aliya
- Trace the reasons behind oriental feminism in the selected text

## **LITERATURE REVIEW**

Khalid (2011) asserts that Orientalist's discourse has 'legitimized' and 'normalized' assumptions about race and gender. She decodes official and mainstream discourses and provides an idea about the gender and orientalist power asserting that binaries between West and East are deployed in the discourse to harness and manipulate the perceived gender differences, gender roles and sexuality along the racial lines. According to her, Orientalism is the key to understanding US War on Terror discourse as power relations are established between West and non-West to justify the invasion in non-West territories.

Khalid (2011) uses gender as analytical category to concede inequality and power relations that result from assigning gender roles to people. She argues that discourse on women's right is deployed to the main Orientalist discourse which portrays Oriental women as voiceless victims of the enemy— the barbaric Oriental men, and justifies US military intervention by projecting US as benevolent, cultured and savior of the voiceless victims. She illustrates this by focusing on the three prominent images from War on Terror discourse, the picture of 'veiled oppressed women', the pictures of rescue of Jessica Lynch— US soldier, and the pictures of prisoner abuse at Abu Ghraib prison. War on Terror discourse, she asserts, places civilized US, providing protection to women and using controlled violence, superior to the uncivilized, ferocious and uncontrolled masculinity of Oriental men. Ultimately, justifying and promoting the US masculine power and violence in the oriental territories.

Sardar (1999) argues that Islam is seen as the main 'problem' and unbeatable obstacle between Orientalist discourse and its destiny— globalization. It portrays Oriental men as too weak to progress but strong enough to pose threat to Orientalists, thereby legitimizing the need for Orientalist invasion in the Oriental territories. The concept of 'saving brown women' in the colonial era portrayed that Orientalist invasion meant liberation and freedom for the voiceless, victimized and suppressed Oriental women (Khalid, 2011). Orientalist men encouraged the Orientalist women to support the liberation of their Oriental 'sisters' however, the Orientalist men themselves were extremely patriarchal and oppressive which ultimately weakened the 'feminist cause' (Ahmed, 1993). Khalid (2011) argues, agreeing with Tickner (2001), that saving women and children has been used to justify the military intervention in the Oriental territories. She also asserts that the discourse is 'racialized' and gendered and the multiple masculinities and femininities, organized in a hierarchical pyramid, puts brown men and brown women at the bottom.

Khalid (2011) agreed that in feminist Orientalism, the question that must be asked is why and for what purpose Oriental women are portrayed as victims of violence and in need empathy? Women's right discourse, Khalid (2011) asserts, in Orientalist discourse must be interrogated as they justify and normalize the Orientalist intervention in the Oriental territories. The legitimacy

and power of these discourses can be challenged by uncovering the power relations that lie under these discourses.

Similarly, feminist orientalist discourse has been studied in literature by Marandi and Tari (2012) who focused on John Updike's *Terrorist* and Don DeLillo's *Falling Man*, as both the writers are important figures in American literature producing New York Times bestseller novels. They examined the representation of Muslim women in the context of War on Terror along with the ideologies of Muslims regarding women. Contrapuntal reading was employed as method of analysis that allowed the researchers to unearth the Orientalist implications hidden in the text. They have exposed the implied themes that were not explicitly expressed in the text. They also foregrounded metropolitan and other concealed histories against which the dominant discourse acts in order to produce a counter-narrative that uncover the implied Orientalist attitudes of author to reveal the political worldliness of the text.

They reported that one of the significant aspects of Orientalism is Orientalists considering themselves as omniscient presenters of the Orient assuming them to be incapable of representing themselves. The same technique is used by DeLillo, he tries to penetrate the minds of his subjects revealing the thoughts and idea according to his own will. He authoritatively represents the Orient, seeming to acknowledge and recognize the ulterior motives behind his two characters, being Muslim terrorists. He manages to place himself in Muslim 'Oriental' woman's place as well, which provides him the liberty to express Muslim beliefs and ideologies as he fancies. Consequently, the story does not narrate facts but the perception of the author about his subjects that comply with the dominant discourse.

Marandi and Tari observed that DeLillo's novel is quite evident in its Orientalists assumptions about gender as well. They prove this claim by Edward Said's explanation of widely accepted Oriental woman's model who never speaks for herself, never presents her emotions or presence. John Updike's *Terrorist* also portrays the widely propagated discourse about Oriental women as seductively submissive. No Muslim woman is represented in the text. However, a Christian mother is presented, using a headscarf to cover herself because her son desires her to, as she must not look like a 'whore.' Ironically, the Orientalists assume this to be 'exotic, sinful, sexual delights all wrapped in an ancient, mystical and mysterious tradition.' Marandi and Tari claim that as Orientalism constantly associates Orientals with sensuality, supporting it with Edward Said's expression that Oriental women are excessively sensual, stupid, willing and submissive; DeLillo's and Updike's portrayal of female characters comply with Said's explanation of Oriental women as objects of intimacy. Whereas, males are also equally sensual having a high libido. This is interpreted as Oriental males being violent and barbaric and Oriental females being sensual and passive, together they form the perfect representation of Orient in Orientalist discourse. The perceived despotism and sensuality make the Orient inferior. The current study asserts that the presence of female characters in the novel was solely sexual and for sexual gratification of their male counterparts.

The present study also portrays that authors of the texts quote the Muslim religious book— the Holy Quran, assuming that Quran drives Muslims' attitudes and ulterior motives. However, Marandi and Tari assert that the writers have ignored the contexts of the quoted verses. The present study also asserts that these verses must be looked at in the context of when and under

which circumstances were those verses revealed.

The stereotypical representation of Orient is drawn from the wider Orientalist discourse to portray violence and danger in the Orientals. Both the novels, Marandi and Tari assert, are deeply rooted in Orientalism as a continuity of subtly establishing the superiority of West over East. They also assert that the descriptions in the novels is not the representation of the Orient but depiction of West itself. The ways through which dominance is established have very little to do with the political and religious reality of the East. Both these novels represent women as sexual objects, inferior to men regarding power and domination. These representations ignore the diversity of experiences and social reality for Oriental women's lives. At the end, the research concluded that the texts worked with in the dominant discourse of Orientalism, with fabricated 'truths' about Islam, administrating the reader to ultimately draw the biased, misleading and stereotypical images of Orientals. Similarly, the current study focuses on the representation of the female protagonist—Aliya in Sorayya Khan's *City of Spies* to uncover the themes regarding Oriental feminism.

## **METHODOLOGY AND THEORETICAL FRAMEWORK**

Orientalism forms the base for Oriental feminism therefore, it must be perceived in wider scope of "Orientalism." Orientalism was an academic field of study in the nineteenth century. This field of study was created to establish the difference between "East" and "West" by the "West" in order to justify and propagate its dominance over the "East". Said (1978) writes in his book *Orientalism* that Orientalists "can create not only knowledge but also the very reality that they appear to describe." Said(1978) stresses that Orientalism focuses on the power and authority that Orientalists enjoy over the Orientals than the Orient itself. He demonstrates Foucault's idea of power and knowledge that power operates through system of knowledge (Waugh, 2006) which reflects on the ways power was exercised in Oriental territories. West ruled the Orient by representing them as inferior, savage, weak-willed and unable to rule themselves (ibid). Therefore, Orientalist discourse functioned as an institution for understanding and controlling people. In other words, Orientalism was a way of dominating, reconstructing and having control over the Orient. Orientalism made a distinction between Orient and the occident hence, creating binary opposition between the two. Be it; Africans, Latin Americans, Indians or anyone who did not conform to the dominant discourse of West, was marginalized.

Recurrent images of Oriental discourse, subjects the Orient to be controlled by the Orientalists through controlling the scholarship, which enables the West to control the East economically and politically (Marandi & Tari, 2012). This way a prototype is created representing the Orient as mysterious, ferocious, and inferior by nature, thus is a threat, hence, must be conquered. Although the power of Orientalism shifted from Europe to the United States, yet, the discourse remained the same with power greater than that of the past. The expanding and penetrating mass media makes the stereotype of Orient to diffuse instantly and gain recognition globally.

The Oriental discourse propagates Orientalist superiority over Oriental inferiority. Orientals are assumed as being barbaric and uncivil based on their biological differences possessing different racial features. These features are considered to be in contrast with of those of the Orientalists hence making the Orient, inferior. This supposition also exists about Oriental women, illustrating

them as seductive, submissive objects while projecting their male counterparts as stupid and violent (Marandi & Tari, 2012).

The illustration of women in postcolonial texts plays a pivotal role in creating the Orientalist discourse. These texts often repeat and propagate the stereotypical representation of Oriental women as suppressed lesser-humans who live a life of slavery subjected to them by their male counterparts. In dominant discourse these women are also regarded as submissive, seductive, mysterious and often at the height of immorality, transgressing from widely accepted moral conduct (ibid.).

Oriental feminism has three distinct characters, according Paidar (1997):

1. Establishment of binary opposition between Orientals and Orientalists. Oriental feminism establishes that Oriental women are oppressed as compared to their western counterparts who enjoy independence, liberty and freedom.
2. Construction of Oriental women as key victims of male dominance and chauvinism having no agency or resistance in societal transformation. This character marginalizes Oriental women hence justifying the “need” to be liberated and saved from Oriental men who suppress and control them.
3. Creation of uniform identity of the Orient, whereby all Oriental women live under same circumstances and conditions having no unique identity for themselves.

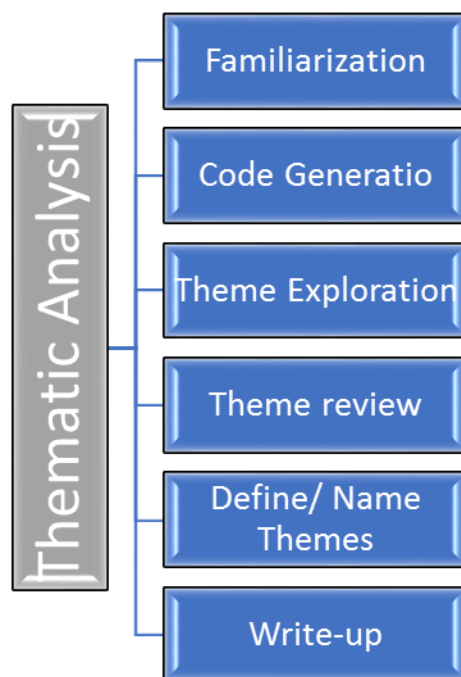
Said applies Foucault’s power-knowledge relationship on various texts and elaborates this relationship between East and West. He stresses that this plays a pivotal role in escalating the presuppositions and misrepresentations regarding the Orient. Said asserts the relation between East and West was based on gaining power and dominance over the East and argued that knowledge served power, position and interest (1978).

Foucault’s model of discourse highlights relationship of disciplines and disciplinary practices i.e. institutions and social control. Said focuses on relationship of discursive formations and non-discursive domains. Foucault advocates that knowledge not only controls power but is also controlled by it. The dominant discourse accepts certain fictions that comply with the already established norms and rejects the ones that do not comply with them by encouragement and discouragement (Marandi & Tari, 2012). This way knowledge no longer remains neutral and innocent but is driven by power. Although it is widely believed that the representation reflects reality like a mirror image however, it processes under the dominant discourse. Discourse, having the ability to produce forms of knowledge that comply with the existing paradigms, reinforces it too (Childs & Williams, 2014).

## **ANALYSIS AND DISCUSSION**

Thematic Analysis is a textual analysis approach which is useful in generating significant findings in qualitative research works therefore, it is appealing to novice researchers as well as experts. It is a flexible data analysis tool that researchers use to generate themes. Since there is no specific research design associated with thematic analysis and the phases of analysis are rigorous, therefore, meaningful results can be generated from the data. Braun and Clarke (2006)

proposed six phases to this approach. This six-phase approach was used as a tool for interpretation of *City of Spies*. Repeated reading and rereading of the text were carried out to ensure the process of familiarization. After familiarization developed an insight into the data set and initial set of ideas and interesting facts were highlighted, the next step involved code generation. The basic fragments of data set carrying information for analysis made codes for this study. Once the codes were generated, they were sorted and organized into possible themes. Themes were then, organized and sorted, discarding the ones that did not adhere to the main idea of Oriental Feminism. Subsequently, themes were named so that reporting of themes is made easy.



This section deals with the themes uncovered during the study. Each theme is discussed separately in the light of the text, *City of Spies* by Sorayya Khan. Aliya— the protagonist of the novel, is ‘among a few Pakistanis to attend the American School of Islamabad.’ A clear demarcation is developed between the locals and the American to assert the difference between the two worlds from the very beginning of the novel.

Luckily... government of Pakistan had just permitted the American School to build a large campus forty-five minutes outside the city. In return, the institution was required to admit a handful of Pakistanis on full scholarships because, of course, no Pakistani, except maybe the prime minister, could afford to pay the thousands of dollars of tuition— (Khan, 2015, pg. 2).

The lines assert that Pakistanis hardly able to afford to study in an American school because it is expensive, stressing on the elite-ness and superiority of American school which is not in the reach for almost all of the Pakistanis.



The differentiation is established through dress code as well ‘...the baggy pants and long shirt most Pakistanis wore...’ to assert there is a difference between the two. As demarcation between Orient and Orientalist is the key for establishing Orientalist superiority. Pakistani dressing is looked down upon in the Orientalist discourse as it is covering too much when it should be ‘out in the open.’ Orientalists assume this dressing to be "exotic, sinful, sexual delights all wrapped in an ancient, mystical and mysterious tradition." (Marandi & Tari, 2012).

The novel at several instances shows aspects of Orientalist discourse to establish the power and authority that Americans hold over Pakistanis. The text illustrates that mixing up of the Americans and locals is not common practice, therefore, to get into the ‘only brick compound’—American embassy, Aliya had to lie that she was “not really” a Pakistani. The authority that Americans hold over Pakistanis is quite obvious that they can control who goes where in their own homeland.

### **Binary Opposition**

Orientalist discourse is basically based on developing the binary opposition between the West and East. Said (1978) has pointed out that Orientalism is based on ways West is different from East which makes the base for Orientalists’ superiority over the Orientals. The novel shows several instances that form the base for American superiority through binary opposites. Paidar (1997) also agrees that the one of the distinct features of feminist Orientalism is binary opposition between Eastern women and their Western counterparts. It is revealed in the narrative that in summer where Aliya and her family, although belonging to financially stable background still lack access to several luxuries of life that Lizzy— her American counterpart, belonging to working class American background. Enjoys.

We slept on rolled-out mattresses in the living room, where the only air conditioner in the house was installed. The machine was ancient, but in a summer so hot that newspapers were filled with worry that the rain might never come, even barely cool air was welcome— (Khan, 2015, pg. 34) The only ‘ancient’ air conditioner was installed in the living room where Aliya slept on ‘rolled-out mattresses’ in the hot summers. Later it is revealed in the text that house where Lizzy lived had air conditioners installed even in the bathrooms and kitchen.

When Aliya first meets Lizzy, they instantly develop friendship. This first encounter is narrated by the author as;

I met my new best friend, Lizzy. She was my age, blonde instead of brunette, the oldest instead of the youngest of three children. I never really understood why she wanted to be my friend, but she did, and so we were— (Khan, 2015, pg. 46)

Binary between Lizzy and Aliya is established in their appearance, blond and brunette signify the light-ness and dark-ness. Implying the mysteries that the dark world of Orientals contains. ‘Oldest instead of youngest’ imply the authoritative powers that come with being the old one in the family. As Aliya herself is the youngest child she does not enjoy the authority which Lizzy enjoys over her twin younger brothers. This implies the dominance and authority of Lizzy in contrast to Aliya. The inferiority complex in Aliya makes her find it ‘strange’ why Lizzy wants

to be her friend. Since superior always dominate the inferior therefore, a bond like friendship cannot exist while in superior-inferior relationship.

Aliya describes her life at school and home as ‘parallel universe,’ the binary between the two is established when she does not want the two universes to come together. Since blending-in in the school for Aliya as a Pakistani was already ‘difficult’ therefore, she did not want the two ‘universes’ to come together because that would reveal her inferiority.

Home and school were both in Islamabad, but it was almost impossible to conceive of them as part of the same galaxy. It was easier to think of them as parallel universes and pray they stayed that way— (Khan, 2015, pg. 46).

Binary is created between lifestyle of Lizzy and Aliya, by showing the difference between the food and goods that Americans use in their routine life contrasting it with the foods and goods that Pakistanis use in their routine life. The superiority is established by unwillingness of Lizzy to drink water offered to her by Irene. The text creates the binary of ‘civilized West’ versus ‘uncivilized East,’ through the selection of food choices hence making Lizzy superior to Aliya, who is not only marginalized by the Orientalists but also by herself, looking down upon herself.

### **De-veiling**

The way Aliya is dressed in contrast to Lizzy also asserts the authority and autonomy that Lizzy enjoys while Aliya is deprived of that. When leaving for school in the red, off shoulder, tight dress, Aliya’s father ‘remarked that my [her] dress was too short’ stressing how Oriental males control the dress code of Oriental females whereas Orientalist females are free to choose for themselves. One of the main pillars that Orientalism stood on was the liberation of women (Marandi & Tari, 2012). Anne Simon—Lizzy’s mother encourages Aliya to wear Orientalists’ dressing and stitching her the dress asserts her disregard for the way Aliya dressed, as Orientalists assume this to be "exotic, sinful, sexual delights all wrapped in an ancient, mystical and mysterious tradition." (ibid.) Marandi and Tari claimed that as Orientalism constantly associates Orient with sensuality, supporting it with Edward Said's expression that Oriental women are excessively sensual (Said, 1978). Aliya’s portrayal complies with Said's explanation of Oriental women as objects of intimacy.

### **Male-Power Fantasy**

The constant and inseparable association between Orient and sensuality assert on Said’s explanation of Oriental women as ‘male-power fantasy’ (Said, 1978). As Aliya wears the dress stitched for her by Anne Simon, she feels embarrassed at her bare shoulders. ‘bare’ and ‘embarrassed’ point out to sensuality and the timid and weak-willed nature of Aliya, who is unable to pull of the dress as Lizzy or Anne Simon would. Projecting her as sensual and transgressing from the widely accepted code of conduct, hence, an object of male desire and thus inferior to Orientalist females. She feels her father was right about the dress being ‘too short’ when she receives gaze of bicyclists and passers-by, on the street. Although Aliya is only a school girl still, she is portrayed as object of intimacy for men twice/thrice her age.

Suddenly, he dropped the shalwar and surprisingly kept the pants from falling to the ground. His hands were buried in the mass of dark hair between his legs, rubbing the layers of skin from side to side and up and down. Without warning, his pace became urgent until he stumbled and let out an uncontrolled groan. He was so close to me that I could see there were gray hairs on his unshaven face— (Khan, 2015, pg. 114).

Aliya's portrayal in the text complies with Said's explanation of Oriental women as being sensual and objects of intimacy (1978). Aliya being sensual and passive complies with Orientalist discourse. The perceived despotism and sensuality make her inferior to Lizzy as observed by Marandi and Tari (2012) in Don DeLillo's and John Updike's portrayal of female characters in *Falling man* and *Terrorist*.

Aliya's idea of learning Urdu from Sadiq suggests that she is naturally stupid and inferior to men around her as she forms her opinions based on the opinions of her father, grandfather, the servant— Sadiq and she needs not make an effort to make them seem smart. Stupidity in Aliya comes out naturally. Sadiq keeps correcting Aliya's use of formal second person pronoun with informal second person pronoun stressing the difference between their social class as if Aliya is unaware of it and must keep it in mind for future references. Belonging to the privileged class Aliya is still portrayed as inferior and dependent while Lizzy on the other hand shows courage and wits which Aliya lacks.

### **Incapable of Self-Representation**

Aliya's lack of Urdu language skills makes her incapable of representing herself in front of her peers. Her expression in Urdu is lost and she fails to give words to her thoughts in an Urdu while in an Urdu-speaking majority. She fails to explain to Lizzy about the address her father gives to a crowd of people at their home. So, she improvises and makes things up, seeming to translate the address while actually trying to make sense of the words she knew meaning to. By the end of the novel Aliya although manages to grasp the language, she still remains incapable of self-representation when her father confronts Sadiq for kidnapping Aliya and taking her to the embassy. Aliya wants to tell her parents that she had gone there by herself, however, fails to do so asserting on the suppression posed onto her by her parents in contrast to Lizzy who hides nothing from her parents.

### **No Resistance to Change Circumstances**

After Aliya got molested on the street wearing the short and tight red dress which Anne Simon made for her, she tells her friend Lizzy about it. Lizzy suggests that she should tell her parent so that they can do something about it. However, she refuses to do so, afraid of the unspoken consequences that might accompany the action. Later in the novel she does not report the harsh treatment of the French teacher, neither does she report the back-seaters in the bus spitting on people because of the unspoken circumstances that she might face later and regret. So, she decides to remain silent on the subject. Her silence brings monotony in her life which is broken only by outside stimuli. She does no effort to change her life, therefore, she must be represented and protected by the Orientalist as Said (1978) and Paidar (1997) assert.

### **Western Superiority**

The novel at various instances develops Western Superiority over Eastern inferiority. The luxuries of life that Americans enjoy in Pakistan stress on the same. Despite the efforts made by Aliya's father, Anne Simon gets away with the hit-and-run accident of Sadiq's son by paying Sadiq compensation money for the child's murder. Sadiq refuses to take the money however, his peers compel him to accept it for his future prospects. Aliya at this point poses if a Pakistani could get away with a hit-an-run of an American? The rhetoric stresses on the authority and power that Americans enjoy in Pakistan over Pakistanis. This superiority is established by the dominant Orientalist discourse as Foucault's model of discourse highlights relationship of disciplines and disciplinary practices i.e. institutions and social control (Weiss & Wodak, 2007). Foucault advocates that knowledge not only controls power but is also controlled by it (ibid.).

The Oriental discourse propagates Orientalist superiority over Oriental inferiority. Orientals are assumed as uncivil in contrast to the Orientalists hence making the Orient, inferior. This supposition also exists about Oriental women. Therefore, making Aliya inferior to Anne Simon and even Lizzy. Inferior enough to know the truth behind the hit-and-run accident which she finds out by sneaking into her parent's privacy.

Marandi and Tari (2012) observed that recurrent images of Oriental discourse, subjects the Orient to be controlled by the Orientalists through controlling the scholarship, which enables the West to control the East economically and politically. This is also noticed in the City of Spies where Americans influence the political, economic and judicial institutions in Pakistan.

Said (1978) writes in his book Orientalism that Orientalists "can create not only knowledge but also the very reality that they appear to describe." The text evidently stresses on the same, when Aliya in the end comes across with the book written by Anne Simon containing 'images' from Aliya's 'childhood.' Anne Simon's book and her perspective compels Aliya to represent her homeland and her side of the story about Islamabad.

## CONCLUSION

The portrayal of Aliya's character in the novel complies the wider Oriental discourse. The stereotypical representation of Aliya as immature, timid, weak-willed, incapable of self-representation and object of intimacy for men in contrast to Lizzy's head-strong, authoritative personality stresses on the freedom and power that Lizzy enjoys in contrast to Aliya. In the dominant discourse, Oriental women are regarded as; submissive, seductive, mysterious and often at the height of immorality, transgressing from widely accepted moral conduct, Aliya fits into these categories defined by Orientalism, hence is among the marginalized and therefore, inferior. As Said (1978) and Paidar (1997) have pointed out that the wider Orientalist discourse creates superiority of Orientalists over the Orientals by creating binary between the two, the same is done when Lizzy/Anne Simon are compared with Aliya side by side. The aura that they project is strong in contrast to Aliya who feels the need to hide her identity and blend in with Americans to enjoy the luxuries of life that they enjoy. The lives of Americans in Pakistan are glamorized and Pakistanis are double marginalized by projecting that they unable to enjoy these luxuries. Even by holding a 'green card,' their looks will remain Pakistani, making them inferior. Through the contrast between Aliya and Lizzy, novel asserts on the superiority of American women over the Pakistani ones. Pakistani women being weak, timid and immature are incapable

of self-representation and changing their circumstances whereas, American ones being headstrong and powerful are capable of dominance and authority.

## REFERENECS

- Ahmed, L. (1993). *Women and gender in Islam: Historical roots of a modern debate*. New Haven: Yale University Press.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Childs, P., & Williams, P. (2014). *An introduction to post-colonial theory*. London: Routledge.
- Fanon, F. (1967). *Black skin, white masks (CL Markmann, Trans.)*. New York: Grove Press.
- Khalid, M. (2011). Gender, orientalism and representations of the ‘Other’ in the War on Terror. *Global Change, Peace & Security*, 23(1), 15–29.
- Khan, S. (2015). *City of Spies* (1st ed.). New Delhi: Aleph Book Company.
- Marandi, S. M., & Ghasemi Tari, Z. (2012). Orientalist feminism; representation of Muslim women in two American novels: Terrorist and falling nan. *International Journal of Women’s Research*, 1(2), 5–20.
- Nayak, M. (2006). Orientalism and ‘saving’ US state identity after 9/11. *International Feminist Journal of Politics*, 8(1), 42–61.
- Nayak, M. V., & Scholar, M. (2003). The orientalism of mapping bodies and borders: Postcolonial (in) security and feminist contentions on the India-Pakistan border. *Brown Working Paper in the Arts and Sciences*, 3(2), 1–23.
- Paidar, P. (1997). *Women and the political process in twentieth-century Iran* (Vol. 1). Cambridge: Cambridge University Press.
- Said, E. (1978). *Orientalism*. New York: Pantheon.
- Said, E. W., & Said, E. W. (1994). *Culture and Imperialism*. New York: Vintage.
- Sardar, Z. (1999). *Orientalism*. Philadelphia: McGraw-Hill Education.
- Sharafuddin, M. (1994). *Islam and romantic orientalism: literary encounters with the Orient*. London: Tauris.
- Spivak, G. C. (1997). *A critique of postcolonial reason: Toward a history of the vanishing present*. Cambridge: Harvard university press.
- Tickner, J. A. (2001). *Gendering world politics: Issues and approaches in the post-Cold War era*. New York: Columbia University Press.
- Waugh, P. (2006). *Literary theory and criticism: An Oxford guide*. New York: Oxford University Press on Demand.
- Weiss, G., & Wodak, R. (2007). *Critical discourse analysis*. London: Palgrave Macmillan.
- Yegenoglu, M. (1998). *Colonial fantasies: Towards a feminist reading of Orientalism*. Cambridge: Cambridge University Press.