



OTHERING AND MUSLIM SUBJECTIVITY AFTER 9/11: A CRITICAL DISCOURSE ANALYSIS OF *HOME BOY*

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Abstract

The event of September 11, 2001, has changed the nature of political and cultural discourse globally, as the majority of countries started to construct Muslims as the "Other" through narratives of terror, suspicion and national insecurity. In this context, the literary text of H. M. Naqvi's "Home Boy" (2009) is a powerful account of the struggle of Pakistani Muslim immigrants in the socio-political landscape of post-9/11 America. The present study employs the critical discursive framework of "othering" and "Muslim subjectivity" and takes Norman Fairclough's (1995, 2015) Three-Dimensional Model of Critical Discourse Analysis (CDA) to examine the "Home Boy." This study is considered as a qualitative research design and uses purposive textual sampling methods, based on the aspects of interconnected aspects of text analysis, discursive practice, and social practice, to analyze the selected text excerpts in the novel. The results indicate that Muslim identities are discursively produced through labelling the identities, lexical representation, polarization, Islamophobic discourse, surveillance and institutional control. The results show that the process of othering is reinforced through the discursive production of Muslim identities through identity labelling, lexical representation, polarization, Islamophobic discourse, surveillance and institutional control. At the same time, it explores the notion of Muslim subjectivity as fluid and contested, a subjectivity in which the protagonists negotiate membership, encounter disruptions in their sense of belonging, negotiate hybrid identities, interpellate dominant ideological discourses, and ultimately reconstruct a sense of self. "Home Boy" is also a literary counter-discourse that critiques hegemonic post-9/11 portrayals of Muslims, as the study suggests, by revealing the connection between language, power, and ideology. This study brings Critical Discourse Analysis in combination with a postcolonial view of identity into the critical study of Pakistani Anglophone literature, postcolonialism and discourse studies, Islamophobia, and representation of Muslims after 9/11. It shows how literary discourse not only mirrors historical truth, but also offers a critical arena to challenge the exclusionary narratives and to affirm the multiculturalism of Muslim identities in modern societies.

Keywords: *Critical Discourse Analysis, Othering, Muslim Subjectivity, H. M. Naqvi, Home Boy, Post-9/11 Literature, Islamophobia, Fairclough, Pakistani Anglophone Fiction*

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1. Introduction

The events of 11 September 2001 were one of the most important events in modern global history that has changed the political ideology, international relations and cultural understanding of Islam and Muslim communities. The attacks also helped to create new social fears which changed the lives of Muslims in the west. Muslims were more and more linked to the concepts of terrorism, violence, extremism and national insecurity, which led to institutional surveillance, racial profiling, hate crimes and Islamophobia. Thus, literary texts became significant objects of study in the post-9/11 period as space for language and its role in shaping identity, for legitimizing exclusion, and for reproducing the power of ideology. These historical shifts are also reflected in contemporary literary texts which engage with them through counter-discursive texts that represent and foreground marginalized voices (Said, 1978; Fairclough, 1995; Peek, 2011; van Dijk, 2006).

Pakistani Anglophone fiction, in this emerging body of post-9/11 works, plays a special role as it records the experiences of Muslims navigating the world's increasingly hostile environment while attempting to find a space for themselves in this space. The novelists of Pakistan, H. M. Naqvi, Mohsin Hamid and Nadeem Aslam all have engaged with the repercussions of the War on Terror, all of which challenge dominant Western perceptions of Islam and Muslim subjectivity. Of these, H.M. Naqvi's *Home Boy* (2009) is one of the most interesting literary acts in response to 9/11. The novel is not about terrorism per se, but rather it explores how everyday Pakistani Muslims who exist in New York find themselves suddenly excluded from society, subjected to racial suspicion and identities torn in two as a result of the attacks. The narrative demonstrates that identities are not static and are discursively produced in the evolving political context and through support of dominant narratives (Mansoor, 2012; Hai, 2022).

Othering is an important theoretical lens to examine the change that takes place in the protagonists' lives in *Home Boy*. Othering is the process by which ideologies are created to dehumanize certain communities as fundamentally different, inferior, threatening, or incompatible with the national self, and to them. Discourse is central to this process, and norms become entrenched and stereotypes become acceptable as language is repeated. Since 9/11, Muslims were growing more and more to be seen and heard as "the Other" no matter where they came from, their past or their social role. These depictions didn't just exist in the realm of rhetoric but also influenced immigration policies, law enforcement practices, workplace interactions and everyday social encounters. Thus, the analysis of othering in literature provides interesting examples of the intertwining of discourse, ideology and institutional power within post-9/11 societies (Said, 1978; van Dijk, 1998; Thomas-Olalade & Velho, 2011).

The concept of Muslim subjectivity is closely linked with othering as it relates to the process of constructing, negotiating, challenging, and reworking Muslim subjectivity

in dominant social discourses. Subjectivity is not simply a matter of personal identity, but it is also produced in relation to discourses within the political, cultural and institutional contexts that create social belonging. In *Home Boy*, the characters in the film feel themselves to be cosmopolitan New Yorkers, where the Christian faith is second to the job. Since 9/11, however, they are assigned an increasingly racialized meaning of their identities from outside. However, since 9/11, they are increasingly becoming defined by their Muslim identity from the outside, based on racialized assumptions. Their experiences show that the subjectivity of Muslims is always negotiated, between one form of subjectivity and imposed forms of subjectivity, which illustrates the instability and complexity of Muslim subjectivity in multicultural societies (Bhabha, 1994; Butler, 1997; Mansoor, 2012).

Critical Discourse Analysis (CDA) is an analytical approach that is suitable to analyzing the *Home Boy* in terms of its ideology and is produced through the negotiation of language. CDA defines discourse as a social practice that is used to reproduce or contest relations of power, inequality and dominance. CDA does not use literary language solely for its aesthetic appeal but explores how lexical levels, use of metaphor, categorisation, transitivity, pronouns and aspects of the narrative contribute to the creation of social realities. Fairclough's three-dimensional model of 'literary discourse' and van Dijk's socio-cognitive approach offer strong analytical tools for both the description and analysis of literary discourse as it embodies wider political ideologies and as it challenges those ideologies. By applying CDA to *Home Boy*, one can hence investigate the ways in which Muslim otherness is being constructed through the practices of the speakers, but also assess strategies of resistance, negotiation and reconstruction of identity that are being used by the protagonists (Fairclough, 1995, 2015; van Dijk, 2006; Wodak & Meyer, 2016).

While *Home Boy* has garnered more and more academic interest in the last decade, most of the studies have focused on the novel from a post-colonial identity, multiculturalism, hybridity, socio-cultural conflict, trauma, and Islamophobia lens. Recent research has focused on the problems of identity fragmentation, victimisation, racial discrimination, and immigrant experiences in post-9/11 America, as well as on the novel itself as a subversive narrative to the dominant western discourses on Muslims. However, only a few studies have attempted a systematic Critical Discourse Analysis to look at the interaction between the other and the subjectivity of the Muslim in the novel. Very little study is in the realm of linguistic perspective and much of the available research is thematic, not considering the textual processes in which ideologies are produced, circulated and contested (Aziz & Nadeem, 2024; Iqbal et al., 2023; Kashif et al., 2023; Hai, 2022).

The current study aims to fill this gap in the scholarly literature, using Critical Discourse Analysis to explore the construction of Muslim otherness in the wake of 9/11

and how Muslim subjectivity is negotiated, challenged and reconstructed in these dominant discursive and linguistic constructions. The novel is used as the main body of text to analyse the textual and socio-cultural representations of surveillance, exclusion, identity transformation, racialization, belonging and resistance. Through combining Critical Discourse Analysis with postcolonial perspectives drawing on the concept of identity and othering, this study attempts to make a contribution to the current discourse studies literature, postcolonial literary studies, and the studies of Muslim identity, while also highlighting that literary discourse is not only a reflection of historical events but also an active space where ideological domination can be challenged and marginalized subjectivities can be reconstructed (Fairclough, 1995; Said, 1978; van Dijk, 2006; Hai, 2022).

1.1. Problem Statement

After September 11, 2001, the public, media and political discourse around Islam in Western societies began to link Islam with terrorism and insecurity, and Muslims were targeted for suspicion and surveillance. (van Dijk, 2006; Peek, 2011). The discursive constructions had a great impact on the representation and negotiation of Muslim identities after 9/11. The above-mentioned transformations have been studied from various perspectives like diaspora, hybridity, trauma and multiculturalism in the context of H. M. Naqvi's *Home Boy*, where Pakistani immigrants to New York City serve as the focus of the study (Mansoor, 2012; Hai, 2022). Little studies have been conducted on the othering and the construction of Muslim subjectivity in the novel from the Critical Discourse Analysis perspective. This study thus attempts to fill this void by examining the discursive strategies used by *Home Boy* in the construction of Muslim otherness and the representation of the negotiation of Muslim subjectivity in the sociopolitical landscape of post-9/11 America.

1.2. Research Objectives

- a) To examine how discursive practices construct Muslim otherness in H. M. Naqvi's *Home Boy* after the September 11 attacks.
- b) To investigate how Muslim subjectivity is negotiated, resisted, and reconstructed through discourse in *Home Boy* using Fairclough's Critical Discourse Analysis framework.

1.3. Research Questions

- a) How does *Home Boy* discursively construct Muslim otherness in the sociopolitical context of post-9/11 America?
- b) How is Muslim subjectivity negotiated, challenged, and reconstructed through discourse in *Home Boy*?

1.4. Significance of the Study

The study brings a contribution to several academic fields such as Critical Discourse Analysis, postcolonial literary studies, diaspora studies, and Muslim identity studies. The research explores the linguistic and ideological processes that shape Muslim identities in the post-9/11 discourse by considering Home Boy using Fairclough's three-dimensional model of CDA, which goes beyond the thematic interpretation used by previous criticism. It reveals the social nature of literary language, and the ways in which relations of power, exclusion and resistance are constructed and negotiated (Fairclough, 1995).

The research paper also contributes to the discourse analysis of one of the most important post 9/11 novels written by a Pakistani author, and adds to the study of the literature of Pakistan in English language. This research highlights the interrelatedness of othering and Muslim subjectivity over the past, which has not been explored in much of the current literature, thereby filling an important gap in the existing literature in this field (Mansoor, 2012; Hai, 2022).

Additionally, the findings will be used as a basis for further discussion on the issues of Islamophobia, identity politics, migration and intercultural relations. The study illuminates the linguistic construction of the public image of marginalized communities that can be of interest to researchers, teachers, discourse analysts, and policy-makers who wish to challenge dominant and discriminating discourses and seek to foster more positive representations of Muslims in modern societies (van Dijk, 2006; Wodak & Meyer, 2016).

The politicization, culturalization, and ideologization of the discourse on Islam and Muslim communities was totally changed after 9/11, 2001 terrorist attacks all over the world. After 9/11, 2001, the discourse on Islam and Muslim communities changed in a fundamental way in many countries, including politically, culturally, and ideologically. The "War on Terror" not only radically transformed the conception of international security but also redefined the Muslim identities by imposing the dominant political and media discourses, often linking Islam with terrorism, violence and religious extremism. As a result, Muslim immigrants in the western societies faced higher levels of surveillance, racial profiling, discrimination, and social exclusion. These representations are not only political responses, but also ideological constructs that are created in the process of discourse, institutional practices and cultural narratives that normalise suspicion towards Muslim communities (van Dijk, 2006; Peek, 2011; Wodak & Meyer, 2016). This has given rise to a broad range of research into the role of language in the construction and maintenance of unequal power relations.

One of the most influential ideas that helps to explain these processes is othering—discursive practice whereby dominant social groups define specific communities as fundamentally other, inferior or threatening. Theories on othering include Edward Said's theory of Orientalism which demonstrates how Western discourse has historically created

the East as irrational, backward and uncivilized, as opposed to a rational and civilized West (Said, 1978). Later, scholarship built on this idea by providing examples of the ways in which othering is manifested in language, in stereotypes, in categorization and in institutional practices, which normalise unequal social relations (Thomas-Olalde & Velho, 2011). During the post-9/11 era, the Muslim community was increasingly depicted as the nation-state's Other, irrespective of their nationality, ethnicity or own religious beliefs. These constructions were discursive in nature and served to legitimize exclusionary practices, as well as to reinforce ideologies of "us" vs. "them" (van Dijk, 1998; Peek, 2011).

The idea of Muslim subjectivity has been linked closely with the idea of othering and has explored how Muslim identities are socially created, negotiated and transformed through the use of discourse. Modern postcolonial theorists look at the subject as more of a fluid and emergent phenomenon that is created in the interactions between subject and dominant ideological structures. Homi K. Bhabha (1994) theorizes identity as a 'hybrid', a fluid, an always ongoing process in the 'Third Space' where conflicting cultural discourses collide. Likewise, Judith Butler (1997) states that subjectivity is produced through the repetitious social enactments that are formed as a result of power relations. In the wake of 9/11, Muslim identity was negotiated in more and more complex ways between self-identification and imposed stereotypes, resulting in fragmented and unstable identities. Literary texts then become important spaces for exploring the struggle of marginal communities to challenge dominant narratives and to re-imagine alternate selves (Bhabha, 1994; Butler, 1997).

Critical Discourse Analysis (CDA) is one of the most prominent techniques used to analyse the relationship between language, ideology and power. CDA is a conception of discourse as a social practice, which mirrors and reinforces larger social inequalities, as opposed to traditional linguistic analysis. Norman Fairclough (1995, 2015) argues that discourse is a multi-level phenomenon because it exists at three levels: the textual, the discursive and the sociocultural, all of which can be explored to demonstrate how language is used to create ideological meaning within specific historical contexts. Similarly, Teun A. van Dijk (1998, 2006) highlights the socio-cognitive aspect of discourse, revealing the cultural and attitudinal patterns, beliefs, stereotypes and prejudices that emerge in language and institutional communication. CDA has therefore proven to be a helpful tool to explore discourses on racism, migration, the representation of migrants, political discourse, and Islamophobia because it identifies how what appears to be natural language reproduces systems of domination and inequality (van Dijk, 2006; Wodak & Meyer, 2016; Fairclough, 1995).

H. M. Naqvi's *Home Boy* has been widely studied in Pakistan by both the academic community and other literature specialists for its sensitive depiction of Muslim immigrants

in the post-9/11 United States of America. Asma Mansoor (2012) first found that this novel depicts a post-9/11 identity crisis where Pakistani immigrants experience fragmentation, victimization, and alienation after the terrorist attacks. Mansoor emphasizes the larger implications of the protagonists' shift from self-assured cosmopolitan citizens to suspect objects of the ideological consequences of Islamophobia and racial discrimination. This research has been developed by recent scholarly works that have explored the novel in postcolonial identity, multiculturalism, socio-cultural conflict and immigrant experiences, which establish its value in the post-9/11 literature.

More recent studies continue to reveal the importance of *Home Boy* for the study of post-9/11 identity for Muslims. Van Dijk's socio-cognitive model of CDA is used by Rasheed, Kashif, and Kazmi (2023) to argue that the novel can be considered a counter-discourse against Orientalist discourses which have constructed Muslims as terrorists. Likewise, Aziz and Nadeem (2024) discuss the novel using multicultural theory and argue that the characters of immigrants encounter continual socio-cultural conflicts as dominant discourses do not allow them to be granted equal social membership. Additionally, *Home Boy* can be seen as a reaction to Islamophobia, as well as a vital counter-narrative to the dominant American portrayals of Muslims since 9/11, as argued by Hai (2022). Taken together, the studies make the novel as a literary intervention a significant challenge to the prevailing hegemonic narratives of Muslim identity and reveal its ongoing relevance to discussions of migration, citizenship and cultural belonging.

Home Boy is a key post-9/11 story that has been explored in recent scholarship through the prism of identity, migration and Islamophobia. But contemporary scholars do not see Muslims as victims; instead, they view Naqvi's protagonists as "active agents" who can and do engage in ongoing negotiation of belonging within a hostile sociopolitical environment. As they struggle with competing cultural affiliations, their identities are fluid and contested: Muslim identity is not a religious category, but a socially constructed position, a product of historical events, and an ideology. Such research has extended the study of the novel beyond 'immigrant fiction' to the mainstream discussions of citizenship, nationalism and postcolonial identity politics (Hai, 2022; Aziz & Nadeem, 2024; Kashif et al., 2023).

The other key area of scholarship is on the connection between Islamophobia and literary representation. They maintain that the fiction of the post-9/11 era has exposed that institutional and public discourses have effectively 'normalized' suspicion toward Muslim communities, through longstanding links between Islam, terrorism, and national security. These discursive formations are not only seen in media representations, but also play a role in daily interactions, immigration policies, employment discrimination, and surveillance. The literary narratives, including *Home Boy*, reveal these mechanisms of ideology by showing how the common Muslim citizen is racialized, despite any personal

convictions or social service. For these reasons, post-9/11 literature serves as a means of cultural memory, but also as resistance to dominant political discourses that mono-define Muslim identities (Peek, 2011; Wodak & Meyer, 2016; van Dijk, 2006).

In Critical Discourse Analysis (CDA), there are many studies that have shown that language is a key element in the social construction of identity in the process of categorization, nomination, lexicalization, and ideological polarization. Fairclough (1995, 2015) has suggested that discourse both reflects and constructs social structures, van Dijk (1998, 2006) has suggested that prejudice is reproduced by discourse, as the mediations of language with social cognition and collective stereotypes. Wodak and Meyer (2016) also argue that If discriminatory language patterns are repeated in a way that they seem natural and inexorable, they become effective. The theoretical work done here is suitable for the study of the representation of Muslim identity in literature because novels tend to mirror, negotiate and contest dominant ideology in society.

A few scholars have explicitly used discourse-oriented methods in studying *Home Boy*. Drawing from van Dijk's socio-cognitive approach, studies in recent years have shown that Naqvi's tactics involve disrupting Western hegemonic narratives, with an emphasis on Muslim perspectives that are usually de-emphasized in mainstream political discourse. The analyses have shown that the protagonists are continually labelled, separated and categorized based on imposed external labels instead of their individual identities, which reveals the ideology of othering. Moreover, scholars notice that the novel deconstructs stereotypes, as it highlights the protagonists' cosmopolitanism, professional aspirations and cultural hybridity pre-9/11, and illustrates the sudden shift created by the post-9/11 discourse (Rasheed et al., 2023; Hai, 2022).

Although these are important contributions, they are known to have certain limitations. First, the majority of literature focuses on *Home Boy* from a postcolonial, multicultural, diaspora, trauma, and/or identity perspective, whereas comparatively fewer studies systematically examine the novel in terms of language. Second, the studies often talk about Islamophobia and identity fragmentation as thematic issues and not explore the specific discursive strategies that are used to create the meanings. Thirdly, while researchers recognize that Muslim identities change after 9/11, few studies have focused on the analysis of the process of othering and the construction of Muslim subjectivity through a combination of linguistic choices, positioning of narratives, lexical patterns, and ideological assumptions. The connection between discourse, ideology, and identity construction, therefore, is under-explored in the current literature.

A second limitation that is evident is the methodological orientation. The majority of previous research uses literary criticism or postcolonial analysis as the primary method of analysis, both of which offer important cultural clues but fail to address the micro level linguistic elements that are responsible for the reproduction of ideologies. The

combination of the text and the discourse with other sub-disciplines like the wider socio-cultural structures and the discursive practices makes Critical Discourse Analysis a more comprehensive perspective. By applying Fairclough's framework of three dimensions, researchers can not only examine what is actually represented within the text, but also how the representation is constructed in the language and the ways in which it is related to other language systems of political power, media discourse and post-9/11 ideological formations as well (Fairclough, 1995, 2015).

Thus, the current study adopts a Critical Discourse Analysis, postcolonialism and Muslim identity study approach. Here, it is specifically concerned with the discursive construction of othering and the negotiation of the subjectivities of Muslims through linguistic choices in H. M. Naqvi's *Home Boy*, which is different from the previous research. It draws on the three-dimensional model of Fairclough's to discuss the novel in terms of the text, the discursive practices, and the sociocultural contexts, and thus reveals the dominant ideological narratives and the forms of resistance. Combining discourse analysis and current thinking on Islamophobia, identity and post-9/11 politics, this study is notable for filling a lacuna in the literature and making a contribution to the understanding of the interplay between language, power and representation of Muslims in modern Anglophone fiction.

2. Methodology

2.1. Research Design

The research design used in this study is qualitative research with Critical Discourse Analysis (CDA) because the research aims to analyze the discursive construction of othering and Muslim subjectivity in *Home Boy* by H. M. Naqvi. A qualitative approach is suitable since it allows one to explore the language, ideology, and power within literary discourse in depth (Creswell & Poth, 2018).

2.2. Research Approach

The study is conducted from an interpretivist research paradigm that assumes that meanings are socially and discursively constructed. This strategy allows the researcher to analyze the novel and its linguistic features as a reflection of ideology in the context of Muslim identity and otherness.

2.3. Corpus of the Study

The corpus is made up of H. M. Naqvi's novel *Home Boy* (2009). The novel is the key source of textual evidence, as it documents the experiences of Pakistani Muslim immigrants in the post-9/11 America and offers thick and rich linguistic evidence about issues of identity construction, discrimination, surveillance and belonging.

2.4. Data Collection

Purposive textual sampling was used to collect data. The novel was analyzed and relevant passages, conversations, storytelling and character interactions were identified

and extracted for detailed analysis of the phenomena of othering, Muslim identity, exclusion, racialization and resistance.

2.5. Analytical Framework

The study adopts Norman Fairclough's (1995, 2015) Three-Dimensional Model of Critical Discourse Analysis that considers discourse at three layers:

Textual Analysis: Lexical choices, representation, text language, modality, transitivity, metaphors, vocabulary analysis.

Discursive Practice: Analysis of discourse production (production analysis), intertextuality, identity construction (identity analysis), and ideological positioning (ideological analysis).

Social Practice: Reading the sociopolitical context of post-9/11 America – Islamophobia, racial profiling, and power relations.

2.6. Data Analysis Procedure

Thematic Critical Discourse Analysis was used for analysis of the obtained textual data. Passages of othering and Muslim subjectivity were first located and coded. The excerpts were then analysed using Fairclough's three analytical dimensions to seek out any identifiable discursive strategies, any assumptions about ideology and power. Finally, the results were analyzed in the context of postcolonial and post-9/11 sociopolitical situations.

2.7. Trustworthiness

Some of the most commonly used techniques to improve the credibility of the analysis was to look at several textual extracts from different parts of the novel. The interpretations were consistently supported by the text and informed by theories related to Critical Discourse Analysis, post-colonialism and Muslim identity studies which ensured the rigor and transparency of the analysis (Lincoln & Guba, 1985).

2.8. Ethical Considerations

The main corpus in this study is the published literary text. No human subjects were used so formal ethics approval was not required. All analysis is conducted in an academically honest manner, with proper and clear citations of the primary and secondary texts according to APA 7th edition guidelines.

3. Data Analysis

3.1. Discursive Construction of Othering

3.1.1. Naming and Identity Labels

One of the main discursive processes used by Home Boy to build Muslim otherness is the identification process. Fairclough (1995) suggests that the decisions made in choosing words and names are ideological as they affect the representation of individuals and social groups. Naqvi shows how the main characters' identities are created from outside imposed labels, where they lose their sense of selves in favor of broad racial and religious stereotypes.

Table 4.1 Identity Labels and the Construction of Othering

Textual Evidence	Initial Code	Theme	Fairclough Dimension
"We'd become Japs, Jews, Niggers. We weren't before."	OTH	Identity Labeling	Text
"Oh, all you Pakistanis are alike."	CAT	Categorization	Discursive Practice
"A-rabs."	RAC	Racialization	Social Practice
"Moslems, Mohicans, whatever."	OTH	Religious Othering	Social Practice

These paragraphs provide examples of how post-9/11 discourse is creating a Muslim identity through racialized and generalized labels. the use of terms like A-rabs and Moslems, Mohicans, whatever, blurs the lines between nationality, religion and ethnicity and reduces diverse identities to a single stigmatized category. Likewise, the narrator's declaration, 'We'd become Japs, Jews, Niggers. We weren't before,' highlights the social nature of these changes rather than their self-determination. On the textual plane, these lexical selections create the ideological "Other" as Muslims, and on the discursive plane they illustrate the flow of stereotypes in communication.

As a way of social practice these labels are manifestations of wider narratives about Muslims since September 11 that became more commonly linked to suspicion and exclusion. The novel uncovers the naming as more than just a description; it is a means of power that legitimizes discrimination and social marginalization. The results confirm Fairclough's (2015) claim that discourse creates social identity through inequalities in power and is compatible to Said's (1978) Orientalism and van Dijk's (2006) theory of ideological polarization, which characterise how marginalised communities are represented in simplified ways by dominant discourse.

In general, Naqvi uses identity labels to reveal how the language constructs the outsider in everyday Muslim immigrants, showing that othering starts in language and progresses to institutional othering and social othering.

3.1.2. Lexical Representation of Muslims

There is a significant role of lexical representation of the social actors in the building of the discourse's ideological meaning. Fairclough (1995) argues that vocabulary does not exist neutrally, but is instead a product of one's beliefs, assumptions and power relations in society. Naqvi uses the language of his writing to negotiate and manifest the discursive shifts in Muslim identity in the wake of 9/11 in *Home Boy*. The novel reveals

the normalisation of Islamophobic perceptions via the use of racialized expressions, generalised language and the use of terminology associated with acts of terrorism.

Table 4.2 Lexical Representation of Muslims

Textual Evidence	Initial Code	Theme	Fairclough Dimension
"We'd become Japs, Jews, Niggers."	LEX	Racialized Identity	Text
"A-rabs."	RAC	Ethnic Labeling	Text
"Moslems, Mohicans, whatever."	OTH	Religious Categorization	Discursive Practice
"Those bastards... they've fucked up my city!"	IDE	Terrorism Discourse	Social Practice

The lexical patterns exhibited in the data in Table 4.2 show a shift toward generalized and racialized terms to construct Muslims as individual identities. The terms A-rabs and Moslems, Mohicans, whatever, are not sensitive to cultural and/or national identity differences, and they create a homogeneous Muslim identity. Similarly, the narrator's comment on "We'd become Japs, Jews, Niggers" suggests that the identities are imposed upon the protagonists by public discourse and not their lived experience. On the level of text, they make the complex identities simple and strengthen the binary opposition of insider/outsider.

These lexical representations also show the larger ideological process of the societal context in the post-9/11 U.S. context. Emotionally charged associations of Muslim identity with terrorism are also facilitated by emotionally charged phrases such as "Those bastards...", whereby public anger resulting from the attacks spreads to visibly Muslim communities. Dominant discourse creates a collective identity of the people of Islam in the name of suspicion and fear, rather than distinguishing terrorists from other Muslims. This finding is in line with Fairclough's (2015) claims that vocabulary can be seen as an ideological resource and in line with Said's (1978) conception of Orientalism and van Dijk's (2006) theory of ideological polarization, which offers an explanation as to how language results in unequal power relations by highlighting differences and reinforcing stereotypes.

In sum, the lexical items found in Home Boy highlight the use of language as a tool for ideological manipulation, making Muslim identities into signs of suspicion and exclusion and also revealing the discursive basis of post-9/11 Islamophobia.

3.1.3. Us versus Them Polarization

The making of binary contrast between "us" and "them" is a hallmark of discriminatory discourse. Ideological polarization, according to Van Dijk (2006), helps to strengthen social inequality by making in-group positive and out-group threatening or

inferior. Naqvi shows how the events of 9/11 turned Muslim immigrants from those who were deemed accepted members of American society into outsiders. The novel illustrates how the use of pronouns, categorization of identity, and interpersonal relations manifest symbolic divisions in society relating to religious and ethnic boundaries.

Table 4.3 Us versus Them Polarization in *Home Boy*

Textual Evidence	Initial Code	Theme	Fairclough Dimension
"We'd become Japs, Jews, Niggers. We weren't before."	POL	Identity Transformation	Text
"We're not the same."	IDN	Identity Negotiation	Discursive Practice
"I don't care, chief!"	EXC	Rejection of Identity	Social Practice
"Moslems, Mohicans, whatever."	OTH	Collective Othering	Social Practice

The excerpts highlight efforts to make a hard division between Muslims and the general American populace after 9/11. 'We'd become Japs, Jews, Niggers. We weren't before' captures the abrupt shift from inclusion to exclusion; Jimbo's 'We're not the same' shows a resistance to the broad generalizations, to categorization. The individual identities are however erased when the protagonists are assigned to the ideological space of the Muslim 'Other,' as the dismissive remark, 'I don't care, chief!' illustrates. From a discursive perspective, they reveal the construction of social boundaries through the use of pronouns, labels and dialogue, which redefines who belongs and who doesn't.

Discursive and social practice analysis is more than just an interpersonal binary opposition, it is, also, the larger political and cultural discourse post-9/11. In this expression 'Moslems, Mohicans, whatever' it suggests that there is a lack of differentiation between religion and ethnicity and nationality and a single stigmatized identity is given. This polarization creates a sense of legitimacy for exclusion, as Muslims are seen as being very different from the national in-group. The results corroborate Fairclough's (2015) claim that the construction of identity is a discourse construction of unequal power relations and are in line with the Orientalism concept by Said (1978) and the ideological square by van Dijk (2006). Naqvi thus uncovers that 'us vs. them' rhetoric is not just a rhetorical ploy, but also an ideologically normalizing device that excludes Muslim communities from the national collective image.

Home Boy as a whole shows how polarization works as a key framework of othering and how individual identities are replaced with collective stereotypes, which

further accentuates the polarization of Muslims compared to mainstream American society.

3.1.4. Discourses of Islamophobia

Islamophobia is a core part of dominant ideologies present in Home Boy. Drawing on his own experience, Naqvi doesn't portray prejudice as a series of acts of intolerance but rather as a system that gets baked into the language, institutional procedures, and public psyche following 9/11. It is Fairclough's (1995) claim that discourse reflects and reproduces social ideologies, and post-9/11 studies identify Islamophobia as a form of discourse which conflates Muslim identity with terrorism and national threat (Peek, 2011). The novel challenges these assumptions by depicting the experiences of ordinary Muslim immigrants who are subject to collective suspicion, but have no connection to extremist violence.

Table 4.4 Discursive Construction of Islamophobia

Textual Evidence	Initial Code	Theme	Fairclough Dimension
"We'd become Japs, Jews, Niggers. We weren't before."	ISL	Identity Transformation	Text
"A-rabs."	ISL	Islamophobic Labeling	Discursive Practice
"Moslems, Mohicans, whatever."	OTH	Religious Stereotyping	Discursive Practice
"Those bastards... they've fucked up my city!"	TER	Terrorism Discourse	Social Practice

Islamophobia in the novel is illustrated through the use of generalized labelling and stereotypical representation of Muslims, which equate Muslims with danger. Popular terms like "A-rabs" and "Moslems, Mohicans, whatever" exemplify the ways in which public discussion ignores the cultural diversity and lumps Muslims together. Similarly, the narrator's realization that they are now "Japs, Jews, Niggers" underscores the speed of their transition from social inclusion to social exclusion after the attacks. These lexical choices show how it is possible to alter the religious identity to one of suspicion and how the ideology of the linkage of Muslims and terrorism is reinforced.

The novel illustrates the power of Islamophobia at the social practice level, by showing how it is maintained not in a vacuum of prejudice but in the context of wider institutional and political discourses. The anger felt by the public after the attacks slowly escalates to the general Muslim population, leading to the practice of discrimination, monitoring and exclusion. Naqvi counters this argument by introducing Muslim characters

who pose a clear rebuke to terrorism, but still face intolerance due to their religious and ethnic background. This discovery helps corroborate Fairclough's (2015) view that discourse validates the inequality of the power and fits into Said's (1978) theory on Orientalism, which is a description of how the dominant narratives project the East as a constant threat. Thus, the subject of Home Boy raises the profile of Islamophobia as an ideology that renders complex identities into stereotypes and the exclusion of those identities from the mainstream.

As a whole, the novel exposes Islamophobia as a social product, affecting the perception, institutional response, and interpersonal relations, making the novel a powerful tool in the construction of Muslim otherness post-9/11.

3.1.5. Surveillance and Institutional Control

Since the September 11 attacks, surveillance has been a central component of state-Muslim community relations in America. In Home Boy, Naqvi brings to light how the institutional discourse of suspicion, investigation, and constant monitoring creates Muslim identity. Fairclough (1995, 2015) states that institutions can have power over people in the form of discourse, which allows them to legitimise certain identities and social practices. The novel shows that surveillance does not only take place in relation to security issues, rather it is an instrument of Muslim otherness.

Table 4.5 Surveillance and Institutional Control

Textual Evidence	Initial Code	Theme	Fairclough Dimension
FBI agents question the protagonists regarding their identities and relationships.	SUR	Institutional Surveillance	Discursive Practice
"The authorities are here to serve you... unless you've got something to hide."	POW	Presumption of Guilt	Text
"You are knowing he is terrorist?"	ISL	Criminalization	Social Practice
"Take off everything, sand nigger."	RAC	Institutional Racism	Text
"We'll be watching."	CON	State Control	Social Practice

The extracts show that the monitoring of Home Boy is a thing of ideology and not of any evidence. "The authorities are here to serve you... unless you've got something to hide" and "You are knowing he is terrorist?" set up a presumption of guilt, in other words

a Muslim identity is enough to be suspected. Similarly, the racist order, "Take off everything, sand nigger" shows how institutional power combines with racism and makes the protagonist's body suspect, rather than a citizen whose rights are legally protected. On the level of the text, these expressions create Muslims in terms of the language of investigating, suspecting, and criminalizing.

On the discursive and social level, these encounters are a part of the security discourse that took shape following the 9/11 attacks. FBI interrogations, detention processes, and immigration controls become the norm when it comes to Muslim communities, and they are touted as necessary for national security. When the innocence of the suspect is established, the warning "We'll be watching" implies that it is no longer temporary. The results corroborate the idea of Fairclough (2015) that institutional discourse is a tool for legitimizing power relations, and it is similar to Foucault's idea of disciplinary surveillance, which can be realized by constant observation as a form of social control. Naqvi is thus critical of surveillance as an ideological practice of institutional suspicion of Muslim identity.

In general *Home Boy* depicts surveillance as a language of power which reinforces exclusion by equating Muslim identity with insecurity, illustrating how institutional language helps to normalise Islamophobia after 9/11.

3.2. Discursive Construction of Muslim Subjectivity

3.2.1. Identity Fragmentation

As the previous sections illustrate, Muslim otherness is created by dominant discourses, but *Home Boy* also explores the effect of these discourses on the protagonists' sense of self. When personal identity collides with externally imposed identities, the novel shows how the Muslim subjectivity is becoming more fractured. According to Bhabha (1994), identity is not predetermined, but is negotiated; Fairclough (1995), however, points to the fact that it is discourse and social practice that shape subjectivity. Naqvi demonstrates this evolution by examining the evolution of the protagonists' questioning of their role in American society following 9/11.

Table 4.6 Identity Fragmentation in *Home Boy*

Textual Evidence	Initial Code Theme	Fairclough Dimension
"We weren't before."	IDF	Identity Transformation
Chuck questions whether New York remains his home after 9/11.	BEL	Loss of Belonging
The narrator increasingly feels like a stranger within American society.	ALN	Alienation
		Social Practice

Textual Evidence	Initial Code Theme	Fairclough Dimension
The protagonists are defined through imposed identities rather than personal aspirations.	IDN Fragmented Subjectivity	Social Practice

There is evidence of an identity fragmentation process occurring as a result of a struggle between representation and self-perception. The shift from cosmopolitan stability to uncertainty and exclusion is an indication in the narration's reflection, "We weren't before. Surveillance, racial profiling, and general suspicion grow and the characters feel more and more estranged from New York as their home. These changes are manifested at the text level by reflective narration, comparing the life before and after the attacks, which emphasize the fragility of identity under ideology pressure.

In the discourse-practice approach, identity fragmentation is the outcome of the repetition of encounters in which identities are denied by the protagonists themselves. They are self-described educated professionals and engaged with American society, but are still continually subject to categorization by religion and ethnicity. It is a relationship between internal identity and external representation that is in line with Bhabha's (1994) idea of negotiated identity and Butler's (1997) theory about how subjectivity is formed by social regulation. Naqvi shows that the subjectivity of Muslims is not necessarily split, but rather split by discourses that emphasize stereotypes instead of experience.

Overall, *Home Boy* addresses the fragmentation of identity as the result of an ideological frame of discussion in the wake of post-9/11 discourse, and how the constant exclusion alters Muslim identity and the sense of belonging.

3.2.2. Negotiating Belonging

One of the main themes of *Home Boy* is the protagonists' efforts to find a place to belong in post-9/11 America. Prior to the attacks, Chuck, AC, and Jimbo believe that they are part of New York's multicultural community. But the growing sense of suspicion, surveillance and discrimination challenges this sense of inclusion, and leads them to rethink their connection with the country they once believed to be their home. Fairclough (1995) argues that "belonging" is negotiated, rather than solely defined by legal citizenship or cultural affiliation, and can be done in the form of discourse.

Table 4.7 Negotiating Belonging in *Home Boy*

Textual Evidence	Initial Code	Theme	Fairclough Dimension
"New York was ours."	BEL	Sense of Belonging	Text
"We weren't before."	IDN	Loss of Belonging	Text

Textual Evidence	Initial Code	Theme	Fairclough Dimension
Chuck increasingly questions his place in America after repeated discrimination.	BEL	Identity Negotiation	Discursive Practice
The protagonists ultimately decide to leave New York.	EXC	Displacement	Social Practice

The textual support shows how the sense of belonging has been gradually eroded after the September 11 attacks. The words "New York was ours" echo earlier scenes where the main characters felt at home with New York as an environment where they could express different identities. "We weren't before," on the other hand, marks a radical turn in the way that they relate with American society: exclusion does not happen because they change but because of a change in public discourse. On the textual level, Naqvi juxtaposes pre- and post-9/11 experiences to show how the idea of belonging is being reconfigured through alternate ideological narratives instead of individual acts.

The actors negotiate their identities over and over again, with the dominant discourses that make Muslims outsiders. While they feel a connection to New York and an aversion to terrorists, a sense of belonging is complicated by their experience of surveillance, racial profiling, and institutional suspicion. They ultimately leave America, not only because of their migration, but because they understand that social acceptance is based on religious and ethnic affiliation. The results corroborate the politics of belonging by Yuval-Davis (2006) and the unhomely concept of Bhabha (1994) in that belonging is a process that is constantly negotiated and constituted by power dynamics and ideological boundaries, rather than simply being the result of an individual's choices.

Overall, *Home Boy* presents belonging as a constructed and contested social position in which Muslim immigrants are forced to negotiate multiple positions, which are continually undermined by the hegemonic post-9/11 discourses.

3.2.3. Hybrid Muslim Identity

Naqvi's work in *Home Boy* foregrounds the ways in which Muslim identity is flexible, multi-faceted, and culturally complex, rather than static and homogeneous. The circumstances prior to 9/11 allow the heroes to shift from one cultural identity to the other, without seeing them as in conflict with each other. But the post-9/11 political context provides fixed categories which threaten this hybridity. The novel identifies with Bhabha's 1994 theory of hybridity and shows how dominant discourse limits the potentiality of multiple identities by marginalizing Muslim immigrants into the single identity of Muslim.

Table 4.8 Hybrid Muslim Identity in *Home Boy*

Textual Evidence	Initial Code	Theme	Fairclough Dimension
The protagonists identify themselves as New Yorkers despite their Pakistani origin.	HYB	Cosmopolitan Identity	Text
Chuck repeatedly expresses his attachment to New York.	BEL	Hybrid Belonging	Discursive Practice
Public discourse reduces diverse Muslim identities to one category.	OTH	Identity Simplification	Social Practice
The protagonists negotiate Pakistani heritage	IDN	Hybrid	Social Practice

Evidence shows that the protagonists start building their identities based on several cultural affiliations, not merely national or religious ones. They have a strong affinity towards New York, friendships, education, and professional plans all coexist with their Pakistani identity, and cross the boundaries of traditional identities. Post-9/11 speech, however, throws this balance off because it gives higher priority to religious identity than all other forms of selfhood. On the textual level, Naqvi juxtaposes the cosmopolitan consciousness of the protagonists with the reductive labels given by society, revealing the conflict between the labels of others and the protagonists' own sense of self.

On the discursive and social level, hybridity is unsettled by the political and cultural discourses that equate Muslim identity with suspicion. The protagonists are ignored in the public discourse, and only classified according to ethnicity and religion. This finding has implications for Bhabha's (1994) argument that hybrid identities are challenging rigid cultural binaries and also for Fairclough's (2015) claim that discourse gives weight to certain constructions of identities based on ideology. Instead of being an anti-hybrid narrative, *Home Boy* is an anti-discursive narrative that challenges the discursive forces that make hybrid identities socially unacceptable in post-9/11 America.

In general, the novel portrays a Muslim identity that is plural and dynamic without any doubt, and shows how the process of ideology construction is aimed at reducing this complexity into categories that are fixed and exclusive.

3.2.4. Discourses of Resistance

The protagonists of *Home Boy*, however, are not silent victims of the dominant ideology; they are neither silent nor passive. Rather, Naqvi offers alternative forms of dissident discourse that enable them to contest imposed identities and maintain their power. Discourse is a place of domination and resistance, and of ongoing negotiation of

competing meanings and identities, according to Fairclough (1995). The novel builds a resilient subjectivity for the Muslims by means of self-representation, ideological critique and rejecting stereotypes.

Table 4.9 Discourses of Resistance in *Home Boy*

Textual Evidence	Initial Code	Theme	Fairclough Dimension
Jimbo rejects imposed ethnic labels and asserts his identity.	RES	Identity Assertion	Discursive Practice
Chuck distinguishes ordinary Muslims from terrorists.	RES	Counter-Discourse	Social Practice
The protagonists refuse to internalize stereotypes despite discrimination.	AGN	Agency	Discursive Practice
The narrator critically reflects on post-9/11 American society.	CRT	Ideological Critique	Social Practice

The textual evidence suggests that resistance in *Home Boy* is mostly represented in the form of language and self-representation. The protagonists never accept any broad generalization of identity that is imposed upon them and do not accept the idea that being Muslim is the same as being a terrorist. Their efforts to describe itself and the narrator's critical commentary on American society creates counter-discourses, which challenge the dominant ideology. These responses at the text level move the protagonists from the representational unit to the active agent of their self construction.

Resistance goes beyond the individual expression to contest wider systems of power at discursive and social practice levels. Naqvi challenges the authenticity of the political and institutional discourses in the post-9/11 era by highlighting the incongruities between the ideals of democracy and discriminatory practices. While the protagonists don't bow down to imposed stereotypes, power is not equal, and subjectivity is still negotiable. The results are in line with Fairclough's (2015) notion on discourse as a means for social change and with Bhabha's (1994) notion on hybridity as the attempt to challenge the fixed cultural categories through identity negotiation.

In general, *Home Boy* presents resistance as a process of “discourse”, in which the voices of those on the margins challenge the dominant discourses, affirm “human dignity”, and rebuild Muslim identity outside of the “post-9/11” ideology.

3.2.5. Reconstruction of Self

Muslim subjectivity expressed in *Home Boy* is produced at the end, when Muslims have experienced othering, surveillance, and identity fragmentation. In this novel, rather

than a collapse or final exile, the protagonists learn through the process to consider themselves and the ideologies that surround them in a new light. While discourse has an impact on identity, Fairclough (1995, 2015) contends that people can also reinterpret and reshape their identities critically. Naqvi depicts this process through reflection, agency, and the transformation of self from outside identities.

Table 4.10 Reconstruction of Self in *Home Boy*

Textual Evidence	Initial Code	Theme	Fairclough Dimension
Chuck reflects critically on his experiences after detention.	REC	Self-awareness	Discursive Practice
The narrator recognizes the ideological transformation of American society.	CRT	Critical Consciousness	Social Practice
The decision to leave America becomes an act of agency rather than defeat.	AGN	Identity Reconstruction	Social Practice
The narrative voice becomes increasingly reflective and self-defined.	SUB	Reconstructed Subjectivity	Text

Identity reconstruction appears to start when the protagonists realize that the marginalization they are experiencing is being created by the ideological discourse instead of their own inability. Chuck's reflections after detention demonstrate the development of his awareness of the link between language, institutional power and construction of identity. He does not take for granted the roles assigned to him but rather critically analyzes himself, as well as the sociopolitical context. The voice of the narration changes from one which describes events to one which gives their ideological meaning at the textual level, showing a more self-aware subjectivity.

According to discursive and social practice, reconstruction is done by agency as opposed to assimilation. The protagonists resist victimization as defining of their identity and assert identities grounded in personal dignity, cultural plurality and critical consciousness. Their exit from America is a rejection of not surrender, but of an environment that denies their humanity every day. The findings here confirm Fairclough's (2015) argument that discourse may be used to reproduce as well as to transform, and that this is consistent with Bhabha's (1994) conception of identity as one that is negotiated and dynamic. Naqvi ultimately suggests that although post-9/11 discourse reshapes Muslim identities, it cannot completely determine them.

Finally, Home Boy recovers a Muslim subjectivity that is resilient, reflective, and able to defy the representation of hegemony, showing that identity is not a product of the dominant but rather an ongoing process of negotiation.

4. Discussion

The results of this study reveal that Muslim identity is being built in Home Boy through an intricate process connecting to language, ideology and institutional power. The study shows that the discursive othering of the Muslim otherness happens at the textural, discursive and sociocultural level simultaneously using the Three-Dimensional Model of Critical Discourse Analysis (CDA) developed by Fairclough (1995, 2015). The novel shows how the post-9/11 Muslim identity is not necessarily a marginal identity, but rather, marginal identities are created when suspicion, exclusion and surveillance is normalized through a repetitive discursive practice. The results solve first research question by showing the interdependence of linguistic selections, identity labels, ideological polarization and institutional discourse in the production of Muslim otherness in the American sociopolitical context.

Lexically, Naqvi uses lexical items, labels of identity and evaluations to reveal the ideological assumptions embedded in everyday language. Identities like Arabs and vague terms like Muslim, which are applied to Muslims, have been reduced to homogeneous identities linked to danger and terrorism. The results confirm what Fairclough (1995) claims—the fact that vocabulary is ideologically motivated and plays a role in the development of social identities. They also validate Said's (1978) theory of Orientalism, which interprets the ways in which the West has historically articulated the difference between the East and the West as another political threat. Likewise, the ideological square developed by van Dijk (2006) can be seen in the novel as the Americans versus the Muslims, the binary opposition of which is manifested in unequal social relations as legitimised by discourse.

The study also shows that the act of othering goes beyond just language to being internalized in institutional discourse. The FBI's interrogation, surveillance, detention and racial profiling practices are all examples of how state institutions perpetuate the ideology through everyday administrative practices. This does not simply address the issue of particular behaviour, but often Muslim identity is used as a proxy for potential risk within these institutions. The result corroborates Fairclough (2015) who asserted that discourse is a form of institutional power and it is in line with Foucault's (1971) notion of surveillance, which is the continuous monitoring that leads to the regulation of the marginalized. Therefore, the novel portrays the institutional discourse as an important aspect in the normalization of Islamophobia in post-9/11 America.

As for the second research question, the results suggest that Muslim subjectivity in Home Boy is not stable and static, or passive, but rather is dynamic and negotiated. While

suffering from an identity fragmentation and a loss of belonging and facing identity challenges, protagonists also struggle against imposed stereotypes by using the practice of self-representation, critical reflection and identity construction. This process has revealed the ongoing process of Muslim subjectivity being negotiated, between the actions of the individual and the dominant ideology. The results confirm Bhabha's (1994) notion of hybridity, which has shown that cultural identities are not rigid and static and can be national, religious, or even formed by both. They also reflect what Butler (1997) has called "social construction of subjectivity" that is achieved "through repeated interactions and power relations.

The research presented here echoes past research on Home Boy and Muslim representation in the post-9/11 era. According to Mansoor (2012), identity crisis is a key issue in the novel, while Hai (2022) believes that the novel by Naqvi is a critique of dominant Western discourses on Muslim immigrants. Similarly, Aziz and Nadeem (2024) highlight the novel's condemnation of exclusionary multiculturalism. The present study continues these interpretations by showing that these themes are discursive in nature as such. The study offers the explanation of the representation of Muslim identities as well as the linguistical and ideological processes by which these representations are made, circulated and fought over through Fairclough's analytical approach.

Home Boy is a literary story and a political critique of post-9/11 politics in general. Naqvi reveals the ideological processes that make everyday Muslims who are immigrants into the U.S. objects of suspicion, while at the same time creates alternative stories of resilience, hybridity, and agency. Fairclough's Three-Dimensional Model as such, therefore, illustrates the feasibility of using literary texts as important sites for exploring the process of language, power and identity. Home Boy highlights Muslim perspectives that have been absent from the political and media mainstream and plays a role in the wider conversation about Islamophobia, migration, and the politics of belonging.

5. Conclusion

This study analyzes the othering and Muslim subjectivity in H. M. Naqvi's Home Boy in the context of Fairclough's (1995, 2015) Three-Dimensional Model of Critical Discourse Analysis (CDA). The results have shown that Muslim identity in the novel is not shown as an inborn or fixed identity, but as a socially and ideologically constructed phenomenon, influenced by the political, institutional and cultural discourses that have developed since 9/11. Lexical items, identity labels, pronouns and evaluative expressions at the textual level build Muslims as 'Others' of a racial and religious nature. At the discursive level, the institutional processes of exclusion, the process of monitoring and surveillance, as well as the communicative practices of everyday life perpetuate exclusionary narratives of Muslims, who are innocent, yet socially integrated. At the social practice level, these discursive practices can be understood as part of a larger set of

ideologies that are part of the War on Terror, Islamophobia, racial profiling, and national security policies in post-9/11 America.

The study also shows that *Home Boy* is not simply a story of victimization, but also a compelling alternative, counter-discourse that critiques the hegemonic representations of Muslims. As the protagonists negotiate with the stereotypes they are assigned to, they resist them, and they reconstruct themselves, they regain control over their lives in the midst of the ongoing discrimination and institutional surveillance. Thus the novel provides a glimpse of the Muslim subjectivity as a dynamic, hybrid and ongoing negotiation which is not yet fixed by the dominant subjectivity narratives. This study combines the Critical Discourse Analysis of Fairclough with the postcolonial theories of identity and othering, in order to gain a deeper understanding in the relationship between language, ideology and power in the contemporary literary discourse.

In sum, the research will be a valuable addition to Critical Discourse Analysis, postcolonial literary research, and Muslim identity scholarship in that it provides a new and important means of understanding the ways that literature can serve as important sites of ideological resistance. *Home Boy* reveals the discursive processes that constitute the othering of Muslims and presents alternative narratives that validate complexity, agency, and human dignity. The results thus highlight the importance of literary talk to counter Islamophobic images and to foster more complex constructions of Muslim identity in the post-9/11 era.

5.1. Practical and Theoretical Implications

The results of this study have implications for both theory and practice. Ideologically, the research is an extension of Fairclough's Critical Discourse Analysis as it shows its application to the Pakistani Anglophone fiction in the post-9/11 era and also provides examples of how literary discourse reinforces and challenges the constructions of Muslim identity. It also helps to advance postcolonial scholarship by providing a coherent framework for the analysis of the idea of "other," hybridity, and Muslim subjectivity.

Literature, as a tool, also plays an important role in revealing discriminatory discourses about Islam and Muslim communities as the study has shown, which can be practically utilized. The results could help literary researchers, discourse analysts, teachers, and decision-makers to better grasp the role of language in the normalisation of prejudice and exclusion. In addition, the study suggests further integrating a critical literacy lens in the teaching of literature and language in schools to foster interculturalism and the dismantling of stereotypes of Islamophobia.

5.2. Limitations of the Study

The literature under study is only H. M. Naqvi's *Home Boy* (2009). This analysis relies on Fairclough's Three-Dimensional Model and engages with specific issues of

'othering' and Muslim subjectivity in the discourse. The present research does not consider other aspects of the novel such as gender, class, trauma or narrative aesthetics. Furthermore, the study is a qualitative text analysis one and the results are interpretive and cannot be generalized to all literary texts written after 9/11 or all experiences of Muslims in Western societies.

5.3. Recommendations for Future Research

Comparative Critical Discourse Analysis of several novels written by Western, Arab and Pakistani authors post 9/11 could be conducted in the future to analyze the similarities and differences in the depiction of Muslim identities. The framework can also be combined with Van Dijk's socio-cognitive model, Wodak's Discourse-Historical Approach or Multimodal Critical Discourse Analysis in order to analyse more generalized media and literary discourses on Islamophobia. Finally, future studies could consider the intersections of Muslim subjectivity and gender, race, migration, citizenship or digital media discourse in order to gain a more complete understanding of identity construction in today's global context.

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