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## **Questioning Global Muslim Diaspora: Tahmima Anam's The Good Muslim**

**Ahmed S. Aziz**



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## Abstract

Wars have unquestionably depressing impacts on its survivors. What history tells us about war is that the survivors, by and large, endure a psychological crisis due to the horrific events they frequently encounter. The connection between Islam and terrorism turns out to be a hotly debated subject after the terrorist attacks of 9/11. Such controversial issue triggers the dichotomy of “good Muslims” versus “bad Muslims, in lieu of extremists from civilians. The paper examines in details the effects of Bangladeshi war of independence of 1971 and its backdrop on the history of the newly born nation, Bangladesh, as portrayed by the diasporic writer Tahmima Anam in her novel *The Good Muslim* (2011).

The paper also questions the dichotomy of being born in a fundamentally Islamic milieu with prevailing silhouettes of pre-1971 radical beliefs gets mirrored all the way through the siblings, Maya and Sohail. More importantly, the question of identity – ‘Who would be a Good Muslim? lies at the core of the paper.

Keywords: Diaspora, Terrorism, War, 9/11, Dichotomy, 1971 Bangladeshi war of independence, Tahmima Anam, Identity.

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# Questioning Global Muslim Diaspora: Tahmima Anam's The Good Muslim

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There is a rising tide of xenophobia in the world in the form of islamophobia against Muslims as a counter reaction against various terror activities in the West being regulated by handful of terrorists who happened to be Muslim by faith. So when any such terror incident happens anywhere around the world, than it is innocent Muslims who are being targeted because of their faith. The terror groups which are carrying out these activities are creating problems for those innocent Muslims whom they are not connected by any means. This happened after the attack on Twin tower in September 2001 as the Muslims living in America had to pay the price of it. Some were interrogated, some disappeared, some were put behind the bars, some were asked to leave and some had to face physical or mental torture for a crime they have never committed. But it is also the fact that since many years there has been a rise of extremism in the Muslim society at some places. It is mostly since then that the category, “good Muslims, bad Muslims” came into existence. In *Good Muslim, Bad Muslim: Islam, the USA, and the Global War Against Terror*,

Mahmood Mamdani says:

After an unguarded reference to pursuing a “crusade”, President Bush moved to distinguish between “good Muslims” and “bad Muslims”. From this point of view, “bad Muslims” were clearly responsible for terrorism. At the same time, the President seemed to assure Americans that “good Muslims” were anxious to clear their names and conscience of this horrible crime and would undoubtedly support “us” in a war against “them”. (15)

hence, Mamdani argues that there is a central message hidden such discourse of the American President, “unless proved to be “good,” every Muslim was presumed to be “bad” (15).

So it is since then that Muslims around the world have to prove their credentials that they come in which category, “if they are good Muslims” then they have to definitely join the war against “bad Muslims” who are responsible for all kinds of terror activities around the world. Mamdani also believes that this “judgements of “good” and “bad” refer to Muslim political identities, not to cultural or religious ones” (15). And yes it is quite obvious that it is politics which is behind all these kinds of discrimination.

In a similar way, Deepa Kumar in her book *Islamophobia*

and the Politics of Empire, states her point regarding the issue that:

It must be noted that even before 2001, Arabs and Muslims were persecuted by the legal apparatus and treated like terrorists. The aftermath of 9/11 witnessed the convergence of domestic and foreign policy, resulting in the construction of the overarching “Islamic terrorist” enemy that must be fought abroad and at home. (5)

This is a burning issue in the contemporary scenario and hence has become the subject of many novelists including Tahmima Anam (1975), who was born in Bangladesh but is currently living in London. Not only Anam but there is a long list of writers like Mohsin Hamid, Nadeem Aslam, Kamila Shamsie, Monica Ali, Khaled Hosseini, Fadia Faqir, and Laila Halaby to name a few who are voicing their narratives and raising their voices through their fictions about the experiences which Muslims are facing in the western world after the aftermath of 9/11. As Claire Chambers says “In this century’s climate of Islamophobia, wars of questionable legality, and oppressive counterterror legislation, more writers are representing Muslim identity than ever before”(7-8). Thus, Anam draws our attention to the idea that due to the unjust demonization targeting Muslim society in the West; many Muslim writers took upon their shoulders the responsibility of depicting positive images about Muslims who strongly condemn any terrorist attacks. By doing so, such writers succeed in gaining the interests of many people around the world and their

literary oeuvres were of much appeal. Anam is one such writer, belonging to the cultural elite of Bangladesh who has attained education internationally. She did her higher studies from Mount Holyoke College and did her PhD from Harvard University in Social Anthropology in 2005. She has been published in *Granta*, the *New York Times*, and the *Guardian*. Her novel, *The Golden Age* (2007) has been shortlisted for various awards like the ‘Guardian First Book Award’ and the ‘Costa First Novel Prize’. She has also won ‘Commonwealth Writers Prize’ for ‘Best Fiction’ in 2008. Hence, she belonged to the category of those Muslim writers who have emerged in the recent years and who are gaining recognition internationally with the quality of what they are writing and who are highlighted the various issues associated with the Muslims in their own country and around the world. Rehana Ahmed, Peter Morey and Amina Yaqin in their book, *Culture, Diaspora and Modernity in Muslim Writing* say:

Muslim communities in the modern western societies are often read through the lens of race and politics, filters that frequently cast them as silent objects or a problem to be solved. Literature offers an interesting counterparts to challenge some of these stereotypical views. (1) Writers like Anam give answers to such wrong notion existing in the Western societies regarding Muslims through their literary creations and *The Good Muslim* is of no exception. It is an extraordinary novel dealing with intricate characters relating their personal emotions with the loss of the country.

As a young novelist, Anam had tried to explore

experiences of her homeland and its war of independence from Pakistan in 1971 though maintaining her diasporic identity. In her second novel *The Good Muslim* (2011), she tries to delve deeply into the history of her newly born nation, Bangladesh. In such novel, she tries to understand how the societies in her part of the world have been formed and how they reflect global transformations and beliefs. The novel is the story of her parents' generation which she has put forward for the audience to understand what sufferings they have undergone in their struggle for independence. The novel also portrays various other issues which have arisen aftermath the war which means that the novels are largely set in the 1980s when Bangladesh was establishing itself as a new nation. Anam describes when "both the global and local contexts of mainstream religion were becoming increasingly central to the political conversation". (Anam160)

She did a great deal of research in writing these two novels and third to come by even conducting interviews with her family members and other natives of her country who were witness of the conflict and its aftermath. She herself says in an interview:

I did lots of research for my first book which carried over to second", Anam has stated, "I prefer to ask people who were there about their experiences; I don't like to use books, unless they're memoirs or testimonials. I ask people the little details, about what they wore, what brands of cigarettes they smoked, what music they listened to, maybe the car they drove. And

then I try to forget the research, so the reader doesn't ever feel like I've just given a history lesson. I want the research to be in there, to be accurate, but not felt in a palpable way. I think the only time you notice research is when the illusion of the past gets broken, and I'm trying to avoid that." (Bookslut, para. 3)

So after doing so much of research work on various levels she wrote, *A Golden Age* whose story she carried out in her next novel, *The Good Muslim* and further in *The Bones of Grace*(2016), telling the stories of three generations of a same family. The novel, *The Good Muslim* establishes Anam as one of the most promising novelist of Bangladesh and of South Asia.

*The Good Muslim* deals with the story of Bangladesh aftermath of their independence or post-independence period in 1971 when Bangladesh was struggling as a new nation with many challenges. One of such problem is the ideological conflict between radical and liberal Muslims which is increasing day by day as extremism is spreading in the society. This is what Anam has tried to depict in her novel. She believed that the basis of this problem lies in the historical roots. Maya, who is a Doctor by profession, is the central character of the novel. The novel opens with her returns to her home after serving many years at countryside. Her brother Sohail, who was an ideal freedom fighter earlier, has now turned out to be a fundamentalist. The Islamic environment in which they are living is affecting the lives and mindset of people to a great extent. But at

the same time Maya is a liberal and secular Muslim, she belonged to the revolutionary ideology of 1971 which was the reason behind separation of Bangladesh from Pakistan. This is novel which raises a question of vital importance in the contemporary scenario, “who is good Muslim”? Or in other word, there is a question of Muslim identity worldwide with the increase of extremists’ activities being regulated by handful of misguided Muslims.

The Good Muslim is part of her trilogy and hence is the sequel of her debut novel, A Golden Age. The third and the final in the series is ‘Bones of Grace’, which is under publication. A Golden Age tells the story of a widow, RehanaHaque with two teenage children who live in East Pakistan, which is now Bangladesh. They are living in a peaceful life but one day when they were enjoying a party at home suddenly their lives changed forever. This is the time when the Bangladeshi war of independence under the leadership of Mujeeb-ur-Rehman broke out. The Bangladeshi war of independence against Pakistan was basically about ethnic minority fighting against a majority. It was basically about Bengali nationalism as Bengali were oppressed especially in terms of not being allowed to have the Bengali language as an official language. This nationalism rooted into the hearts of Bengalis living in East Pakistan and resulted in their war of independence. The outcome of this war of independence is being portrayed by characters belonging to a family. In her seminal book *Burnt Shadows*, Kamila

Shamsieelucidates “In this book of searing beauty, TahmimaAnam shows us familysearching for ways to navigate through the aftermath of war;in the process she takes us on an unforgettable journey through a young nation trying to defend itself” (1).

The novel narrates the grave consequences of the Bangladeshi war of independence of 1971 and its backdrop which was the cause of sufferings in their lives. In such a situation, Rehana struggles to keep her children safe but she has to witness a heartbreaking dilemma. The novel shows her unprecedented courage, determination, love and affection towards her children, Maya and Sohail. In *The Good Muslim*, Anam has carried this story on a further level focusing on the aftermath of the Bangladeshi war of independence. And after attaining freedom, the story shifts to her two children, Maya and Sohail who are now in their thirties in a free young country, Bangladesh. They both respond differently towards turn taken by the new politician. Now there is a growing influence of Islamic Rights inspiring many individuals like Sohail to follow it. He joins the *TablighiJamaat*, a proselytizing Islamic movement. Unlike Sohail, Maya is loyal to secular, Marxist-inflected nationalism because of the influence of the ideology which provided solidarity during the years inflicted by wars as it was an era of political idealism and people were inclined towards Marxist ideology. Anam herself is more inclined towards Marxist ideology as her upbringing was such that she is

more strongly influenced by Marxist nationalism than by religious worldwide. In an interview to Clambers she says:

Definitely. My parents were involved in the war, especially my father, who was a socialist student leader. I didn't have any religious instruction when I was growing up. I didn't realize how odd that was until I got older and all of my friends has been forced to memorize the Qur'an when they were kids and had to say their prayers, while I hadn't had any of that education. When writing this book, I read Qur'an for the first time. It was the first time I'd ever really understood anything about Islam. I have enjoyed that, because it's always good to come to a position of knowledge rather than ignorance. I found the Qur'an interesting and illuminating, and I understood a lot of things about that world which I hadn't known before.

(British Muslim Fictions...165-66).

So these experiences of her childhood and her upbringing molded her personality and she was able to do justice with the characters in the novels. In both the novels, Anam highlights broader issues through personal struggles of individuals. The protagonist of the novel, Maya, is portrayed to be a very strong character, as she is outspoken, headstrong and passionate who devotes her life helping people who were victims of war.

The story begins in February 1984, when Maya returns to her native city, Dhaka after spending seven years in the countryside. Maya and Sohail, the two siblings of RehanaHaque were very fond of each other. They had almost the same way of thinking and ideology but suddenly after the war, Sohail transforms from a

freedom fighter to a devout Muslim and became radical day by day to such an extent that it was difficult for Maya to tolerate so she left her home to serve people in the countryside. Being tortured by the memories of the fierce war, Sohail diverted his attention towards religion but Maya blamed the woman whom he married to be responsible for it. Though their mother was happy with his decision of finding comfort and solace in religion, Maya didn't seem to believe her. She refused to accept this notion even when her mother tried to counsel her and she left home. Her mother called her again and again but she didn't return. As Anam indicates "Seven months into her exile, Maya has written to her mother. I am not angry, she had begun. But I cannot come back. (The Good Muslim16)

But finally she comes back when she receives the news of death of her brother's wife to support her mother. When Maya returns home to Dhaka after seven years she thinks that she will be able to reconcile with his brother, Sohail. But she finds nothing has changed in the attitude of Sohail and he becomes radical day by day and even his influence increases in his locality. He has transformed beyond recognition and even after the death of his wife also there is no easy reconciliation between him and Maya as they are two different individuals with two different ideologies and mentalities which are totally in contrast with each other. Sohail has his own life in his religious movement and so he was unconcerned about his family affairs which he consider

as worldly things. He had a son named Zaid who was not permitted to go to school since Sohail doesn't like modern education granted in schools. But this has led in spoiling him as he loiters around the town troubling people by lying and stealing while his father preaches people to be good. Though being brother and sister, they have become completely aloof from each other and are unable to understand each other's feelings. So when she met him after seven long years, they met like strangers. Maya feels that "There was a time when she would know, from the way he glanced at her, or the shape of his lips when he spoke, exactly what he was thinking. But he had learned to disappear within himself, and his the camps, scooping face told her nothing. 'It was her time.' (Anam 81)

Their mother, Rehana, is completely aware of the hostility existing between her children, Maya and Sohail. However, she preferred to remain passive, a mute spectator and no wish to wrangle with them as she knew it will have effect on their relationship and it may turn out to be worse. Sohail transformed from the freedom fighter to a religious man just after the war. His transformation was very surprising for his family and friends. The novel elucidates his unexpected transformation:

Sohail's friend couldn't understand his conversion, because they hadn't really grasped what had come before. They had thought his life was full of happiness; they used words like jolly and cheerful to describe him. Happy-go-lucky. Happy and lucky, jolly and laughing,

bell-bottomed. Rock and rolled. Before he found God. They remembered how good-looking he was, and that he showed his teeth when he smiled. Had they known him better, they would have seen that the teeth, the smiling, the happy and the lucky had been taken by the war. (The Good Muslim<sup>91</sup>).

His transition is due to various traumas which he has experienced during Bangladeshi war of independence in 1971. Anam has revealed two incidents in the novel which has led to religious awakening of Sohail and transforming him from a modern man to a religious one. But Maya believed he has been traumatized by the war so much that he completely changed himself which is, to some extent, true. Both siblings Maya and Sohail are not able to understand each other and try to impose their will on other effecting disastrously on their brother-sister relationships and resulting in their long separation and a gap which can never be fulfilled. Anam has tried to portray both the characters very sensitively doing justice with both of them but in the case of Sohail's conversion, it is very conscientiously rather deeply felt like Maya whatever the reason for Author maybe to do so. In the Prologue, the author describes her intention in portraying Sohail character, as she says: It is the softer self who leads him to explore the room behind the munitions store, who slides open the heavy metal door, who palms the wall, searching for a light switch \_\_ who is met with a slight that will continue to suck the breathe out of him for a lifetime to come. (The Good Muslim: 4)

So in the beginning of the novel, Anam has reflected her intention in portraying the character of Sohail and also the trauma which he has faced which compels him to lead into this path.

Maya though being the toughest person of the house has some very painful memories. A certain situation arises in her life when she had to forsake her surgical training to devote herself in delivering babies. This is so because she wanted to repent for those babies which had died in her hand after the war. Maya had to perform many abortions after the war because the women were rape-victims who were either rape by enemy soldier or gang-raped by soldiers in the camp where they were kept as captive for many days. These rape-victim women were living a miserable life with no future and no place to go as they were abandoned by their families. Maya tried to console in all possible way by her comforting words.

As we see:

Maya was tasked with telling these women that their lives would soon return to normal, that they would go home and their families would embrace them as heroes of the war. She said this to their faces every day knowing it was a lie, and they listened silently, staring into their laps and willing it to be true. (The Good Muslim69)

This was a lie which some of them knew but still they had hope for going back to their families. The Bangladeshi war of independence was a revolution but this revolution was confined to the city only as the rural Bangladesh had the same age-old patriarchal values.

This was experienced by the protagonist, Maya itself because of the various experiences she faced in her life while serving people as a Doctor.

Maya, a mature protagonist is seen to be very headstrong and firm in her resolutions. When she feels that the government is not working efficiently she started writing against it in an opposition newspaper. With the help of people like her she joins in call for Bangladesh's unnamed Dictator to punish those war criminals who have been involved in various crimes during Bangladeshi war of independence of 1971 including killing people and raping young girls and women. Now these war criminals are living, "as neighbours of the women they have widowed, the young girl they have raped? (The Good Muslim96)

On the other hand, her brother Sohail who is so much traumatized because of his horror experiences of the war, particularly in terms of female sufferings as he was unable rescue one of the female victims by the Pakistani army. He is being haunted throughout his life as the incidents regularly come to his mind as a flashback making him disillusioned. So when the peace is restored in his country, he begins to 'lean towards God' because he is not able to forget the horror of the war. In wanting peace in his life through religious way, he becomes more and more orthodox and intolerant day by day that it was unable for Maya to tolerate his ideologies and hence she leaves home. Sohail was so involved in other worldliness that he becomes totally indifferent towards

his six years old son, Zaid as he becomes totally wild, loitering here and there, even stealing people's money. Sohail didn't care neither about his wife Silvi, whom he loved so much in his youth nor for his ailing mother, Rehana. Earlier, it was his religious wife who imbibed and encouraged his spiritual zeal and inspired him to walk on the path of religion for attaining comfort and solace in life. He became totally indifferent towards his father that his wife even died due to sickness and then Maya has to return back to look after her ailing mother as now she has nobody to look after her.

Maya tries to help her people especially women to attain justice against the injustice inflicted towards during war-time. Aftermath the war she has served in the women rehabilitation Centre and in Camps healing wounds of the people. As the writer speaks through the character:

She remembered her politics, the promises she had made to herself about the country. She remembered the sight of dead men with their hands tied behind their backs, their faces lapped with blood, and she remembered every day she had worked in the camps, scooping bullets out of men with nothing but a spoon and a hunter's knife. (96)

And now is the time for something different, something big for the sake of her country and her people. She doesn't like the sexism and political corruption existing in her country making the lives of poor people and women miserable. She is a modern, liberal woman who resents all kinds of discrimination on the basis of

gender and class. She condemns fundamentalism and tries to educate people as much as possible against it. Her anger is depicted by the author in certain circumstances in the novel. She tries to liberate people from fake people who are fooling people in the name of religion. By highlighting this, the author has depicted how the title *The Good Muslim* is appropriate for the novel and this is the mirror of the contemporary society. Muslims, mainly in the Western countries are being targeted no matter they are liberals and condemning all the inhuman acts being regulated by the miscreant group but often they are generalized. Claire Chambers in her book, *British Muslim Fiction: Interviews with Contemporary Writers* describes Maya characters as:

The scientifically minded Maya becomes a 'lady doctor', rather than following her early aspirations towards surgery, because she wants to help women and to counter patriarchal superstitions that surround pregnancy and childbirth. She becomes caught up in complex feelings or guilt when she finds herself performing abortions for women raped by Pakistani soldiers during the war. (161)

About the novel, she believed that, "The Good Muslim is a novel of ideas; in addition to religion and atheism, it explores war, its aftermath, and the vulnerable position of women, children, and 'tribal' peoples" (161)

It seems that through the character of Maya, the author shares her own views regarding opposing fundamentalism. Like Maya, she too has witnessed religious fundamentalism deeply uprooted in some

societies including her own country and the ill-effect which it has on people and society. The novel has an open ending where the novelist has left for the readers to decide about Sohail's attitude and Maya's attempt. It is so because Anam felt that her fictional character Maya may or may not have misjudged Sohail's attitude towards life and his duties towards his son. But at the same time, she has also left us with Maya being not remorseful or guilt-ridden for her act in rescuing his nephew, Zaid.

The Good Muslim is basically based on culture and modernity finding its roots in a country which has witnessed disastrous consequences in gaining its independence. The theme has been portrayed from the point of view of a woman. The novelist being a diasporic writer has dealt very consciously with the themes which are even shaping themselves in the larger context.

Anam in writing this novel has tried to highlight various issues relating to the existence of Bangladesh and issues associated with the Muslim society in general around the world. She believes that these problems cannot be solved in an instant but through this novel she has tried to present a healing for those voices that are being silenced from a long time. She feels by raising the voices against all kinds of issues one can go a step closer in solving the problem. In the end, she has shown reconciliation between Maya and Sohail as Maya finally accepts Sohail's choice as the act of healing necessary

for him. As the writer speaks through her fictional character, Maya "But she recognizes the wound in his history, the irreparable wound because she has one too. His wound is her wound. Knowing this, she finds she can no longer wish him different. (The Good Muslim 293)

The motive behind writing this novel is the various sufferings which are inflicted on women when any war broke out because it is basically women who are always sufferers and victims of circumstances. Though living away from her home, she has home in her mind while writing this novel and the previous one. In this context, in 'Diaspora & Hybridity', Virender S. Kalra, Raminder Kaur and John Hutnyk argue that "In the relationship between 'home and away' that marks out diasporic understandings, 'away' signifies some sort of loss, and can be generalized into a representative typology of what a diaspora might be" (11).

Anam has depicted the wounds of her country's history in the novel. She has examined the agonies of post-colonial nation-building emotions setting the intimacy of personal lives of some individuals against the backdrop of national and religious conflict. She has highlighted the conflict existing between radical and liberals in the form of Maya and Sohail which is present around the world in different- different and in different societies. It is a heart-wrenching novel which has power to move every sensitive heart. It is an account of small but heroic struggles of individuals living in the shadow of revolution and war which created history

leading to the formation of a new country. Though the novel describes the tumult of great historical event but she has not depicted much of battle scenes and fiery speeches relying more on human emotions stemming out of inevitable situations and traumatized experiences. Anam has very convincingly weaved the personal and political issue. She has powerfully treated the terror of war spare in a very sensitive and realistic way. Many critics believed that by writing this novel, she has served her country because no other writer before her has treated this subject in English with so much of clarity as she has done. The novel deals with various issues related with existence of Muslims around the world. As Chambers admits, “The novel contests the simplistic ‘good Muslim/bad Muslim’ binary thinking, ironically figured in Anam’s title”. (161)

In the present scenario, the world especially the West suspects Muslim though they being their own citizens and living in their countries for years and sometimes generations. This notion has been strengthened with the incident of 9/11 and some other such inhuman incidents done by some miscreant groups. In her reviews, Chambers praised the novel saying, “The Good Muslim is a novel of ideas; in addition to religion and atheism, and it explores war, its aftermath, and the vulnerable position of women, children, and ‘tribal’ people” (161). Los Angeles Times has highly praised the novel stating that “The Good Muslim is a timely drama about the unpredictable effects of religious zealotry and political

violence as well as a keen examination of survival and forgiveness” (“Book review” last Para).

To conclude, The Good Muslim evokes a powerful feeling of the complexities of women’s lives during and after the Liberation War of Bangladesh. It is a gripping novel depicting her human concern in a powerful way. Anam has reflected her anger in the novel which has stemmed in her due to uneven situations and experiences which she has directly or indirectly experienced. Living in London she herself has witnesses various kinds of racism which has stemmed out due to the rise of terrorism and capitalism targeting Muslims worldwide. Admittedly, the novel also sheds light on how liberal Muslims around the world who are serving humanity in any way possible and they are not differentiating on the basis of race, religion and ethnicity. Anam believes that, “as time goes on and the world become increasingly interconnected, I think that international and transnational Muslims are rising in power, and that the nation-state is losing its power” (166).

The paper comes to find out that Anam has not only given voice to her protagonist, Maya, both verbally and physically but also depicted the distresses of other women through the voices of Mrs. Sengupta, Rehana, the Biragonas during and after the war respectively.

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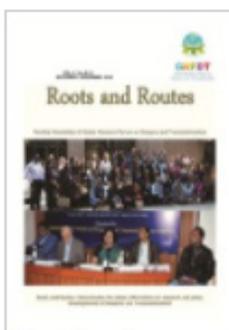
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*Roots and Routes* is a monthly newsletter of the Global Research Forum on Diaspora and Transnationalism (GRFDT). It is inclusive of articles, book reviews and news analysis, which help in disseminating latest information on research and policy development in Diaspora and Transnationalism. The newsletter enjoys readership of academicians, policy experts, diaspora think tanks etc.

The regular columns of the newsletter are :

1. **Article** : consisting of well researched articles of about 3000-4000 words on any aspect of diaspora, migration and transnationalism.
2. **Short commentaries** : consisting of short write ups of about 1500-2000 words based on opinion, description or explanation of any event or situation related to the above mentioned themes.
3. **News analysis** : consisting of analyzing current news in about 1000-1500 words
4. **Book reviews** : 1000-1500 words.

We are pleased to invite your contributions to the above mentioned sections. Please send your contributions to the editors of the newsletter at [editor@grfdt.com](mailto:editor@grfdt.com)

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Global Research Forum on Diaspora and Transnationalism (GRFDT) is a consortium of researchers and policy makers drawn from national and international universities, institutes and organizations. GRFDT is presently based in India and is shaping as the largest such group focusing specifically on the issues related to diaspora and transnationalism.

The GRFDT works as an academic and policy think tank by engaging national and international experts from academics, practitioners and policy makers in a broad range of areas such as migration policies, transnational linkages of development, human rights, culture, gender to mention a few. In the changing global environment of academic research and policy making, the role of GRFDT will be of immense help to the various stakeholders. Many developing countries cannot afford to miss the opportunity to harness the knowledge revolution of the present era. The engagement of diaspora with various platform need to be reassessed in the present context to engage them in the best possible manner for the development human societies by providing policy in-put at the national and global context.