The Misrepresentation of Muslim Community in Post 9/11 English Fiction: A Political Analysis of The Reluctant Fundamentalist and Terrorist

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ABSTRACT

This study shows that Muslims tend to be negatively framed, and Islam is portrayed as a violent religion in the context of the 9\11 incident. The researchers have highlighted the issue of misrepresentation of Muslims and Islam in John Updike's Terrorist and Mohsin Hamid's The Reluctant Fundamentalist. After 9/11, there came a transformation in the image of Muslims as they have been labelled as fundamentalists, fanatics, and terrorists. The study attempts to explore the politics of Western fiction after 9\11. The Muslims were held responsible for the happenings of 9/11, and this allegation was used as an excuse to augment the antagonism towards Muslims in the name of patriotic sentiments. Western fiction and media have been promoting this pseudo-patriotism since September 11, 2001. It has been depicted in such a biased way that it portrays America and the Western world as a victim of Islamic aggression and bigotry. Muslim bashing has become socially acceptable in the United States and European states. To carry out the analysis, the researchers chose the theory of social constructionism as a basic framework. The study is based on a qualitative research approach and has been carried out by textual analysis of the selected excerpts from the novels. The study attempts to make the world realize the fundamental reasons and core factors that perpetuate aggression and violence in Muslim states. Further, it highlights the main factors behind this intolerance and extremism worldwide. The findings reveal that the neo-colonial approach, imperialistic policies, and vested interests of the superpower breed hatred for it around the world, and such policies are not in favour of its land and people.

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1.   Introduction

The Muslim countries, i.e., Afghanistan, Iraq, and Pakistan, have been victims of terrorism and aggression. These countries have suffered heavy loss of their army personnel and citizens as they have been pushed into the war on terror. Despite making so many sacrifices, the identity of Muslims is more endangered in the Western world than it was ever before. Muslims have been portrayed as fanatics. They feel marginalised in Western society. They are looked at as 'others'. They have been labelled sarcastically as 'Paki' and potential terrorists. Thus, in the 21st century, the identity of an ordinary Muslim living in Western societies has become even more problematic than it was ever before. The same situation happens with the characters portrayed in the selected works of Mohsin Hamid and John Updike. They face an identity crisis in a diasporic environment. "Mohsin Hamid's novel *The Reluctant Fundamentalist* can be taken as criticising deduction of identity based on identification from outer appearance" (Olson, 2011). *The Reluctant Fundamentalist* shows resistance against the Western opinion of Muslims as terrorists. It ironically treats the views of Western extremists about Islam and Muslims. The protagonist, Changez, is a self-consciously transnational subject. He is a child of a genteel family who is a

victim of shoddy standards of living, and he initially goes to the United States in search of what the contemporary educated middle-class sub-continental people desire the most - an Ivy League university education and a well-paid job with coveted H-1B visa status. Changez becomes successful and is admitted to Princeton, where he starts studying full-time and working part-time to bear expenses. After Post-graduation, Changez's services are hired by a New York financial services firm named Underwood Samson. With the passage of time, Changez begins to realise that the firm and America have the same imperialistic aims and designs. This intolerance and biases of society make him disillusioned, and he comes back to Pakistan after 9\11.

Likewise, in *Terrorist*, there is a negative portrayal of Muslims that reveals that discrimination due to racism and Islamophobia has become the order of Western society. The central figure is Ahmad Mulloy. His Egyptian father left him and his Irish American mother alone when he was three. At the age of eleven, he was inclined towards Islam. As a religious person, he thought himself to be a misfit in a materialistic and sensualist American society. He did not want to deviate from the straight path as directed by his religion, so he deliberately kept himself away from his coquettish class fellows. He also kept Jack Levy, the counsellor at his school, at arm's length. He wished to become a truck driver as directed by Shaikh because driving is a reasonable job to earn money; on the other hand, academic studies, in his eyes, work only to promote secular American culture and faith. It has been shown that truck driving is one of the factors that Ahmad gets involved in a terrorist plan against non-Muslims — the plan was to blow up the Lincoln tunnel under the Hudson River. So, the Muslim community has been associated with terrorism. The Muslim characters of both novels have been depicted with stereotypical negative images as seen by the West. Orientalism is a discourse that creates 'knowledge' about the Orient to legitimize the West's dominance over the Orient, according to (Edward W Said, 1977).

After the 9/11 attacks, 'fears of the other', i.e., the fear of Muslim immigrants, have been created in the minds of Westerners who do not have a deep understanding of Islam and its geography. Ghazali (2012) holds the view that political statements of different civil and military leading figures have ignited America's biased attitude towards the Islamic faith and the Muslim community. The Western media mainly portrays Muslims and their beliefs in a bad light. Husain (2021, July 18) says that in the 2016 election campaign in America, the presidential candidate of the Republican party, Donald Trump, used this Islamophobia and anti-immigrant sentiment as a trump card to win the election. In 2021, the Afghan Taliban's takeover of Kabul can be called the climax of a twenty-year-long war in Afghanistan. The failure of the American military misadventure in Afghanistan, according to Husain (2021, July 18), raises critical doubts regarding the justification for the US invasion of Afghanistan and the subsequent strategy used by it. The American invasion was an overreaction to the 9/11 terrorist attacks, which neither the Taliban administration nor any Afghan citizens were directly involved in.

2. Literature Review

The present study of *The Reluctant Fundamentalist* and *Terrorist* was done in the light of the theory of social constructionism. Berger and Luckmann (1967) state that social circumstances can cause previously unquestioned ambiguities to change. According to Coghlan and Brydon-Miller (2014), beliefs, laws, conventions, and regulations are examples of certainties that are subject to change. Therefore, knowledge evolves due to society's social construction of it. According to Pettenger (2007) opinion, social constructionism emphasises that truth is not found but manufactured to make sense of the world. According to Shaheen (2001), Arabs and Muslims are frequently portrayed in the Western media as terrorists and racial "others.". According to Mishra (2008), fear—particularly the fear of the "other"—is the fundamental component of the American socio-political environment. In Terrorist, Updike's primary goal is to draw attention to the stark contrast between modernity and Islam. The Muslims do not like to receive modern education and dislike modern science and technology. The leading characters, i.e., Ahmad Mulloy and Shaikh Rashid, have been portrayed to reflect the same ideology of Western society. According to Mishra (2008), only those values and beliefs that fit the overarching story of Western liberalism were accepted. On the other hand, others were considered to indicate a lack of devotion to democracy, human rights, and modernity. Mishra (2008) adds that the argument that being a devout Muslim and being secular in contemporary society are incompatible with one another is heavily emphasised in Western electronic and print media. Therefore, the West has socially manufactured an unfavourable perception of Muslims. Muslims who refuse to put their Islamic

beliefs and traditions aside in favour of modernity are branded as fanatics and anti-modern. According to Weinberg (2014), people are usually unaware of the manufactured meanings and assume them as natural.

Regarding this matter, Batchelor (2009) claims in "Terrorist" that Ahmad has the choice to follow his path since he recognises a new God who prefers life to death. As he refrains from committing the terrorist act, he determines at the book's conclusion that he will no longer be a fanatic (p. 78). The image of Muslims is socially constructed rather than the representation of the actual image in both novels. Paracha (2016, May 29) argues that history reveals that Muslims have been involved in Jihad that the West has instigated. Sooke (2007) argues that Hamid's *The Reluctant Fundamentalist* is a very relevant book in the existing world's political scenario that has highlighted the cancerous suspicions between the Eastern and the Western world. Fisk (2016, October 9) argues that the invasion of America in Afghanistan, which took place 15 years ago, was a misadventure of an arrogant nation. Hussain (2019, March 15) believes that the US has been starting wars and causing problems for itself and its allies. These wars were incited by an overweening pride in the military's power and domestic vested interests, as mentioned in Jack Snyder's book Myths of Empire: Domestic Politics and International Ambition. So, certain political, economic, and social elements portray a negative image of Islam and Muslims. The review of the literature suggests that it is essential to remove misconceptions about Islam. The current concept of Islam in the world is negative and has become a symbol of terrorism and extremism. Alrefai (2015) and Mostafa (2007) argue that world politics, terrorism, the media, and prejudices against Islam cause this image of Islam. If the image is to be corrected, a comprehensive effort must be made to remove Islam from security considerations both within Muslim world regimes and in the West. Realising this gap, the researchers aimed to conduct this research to fill this gap.

3. Methodology
This study adopted a qualitative research design. To meet the study's objectives, the researchers carried out a textual analysis of the novels *The Reluctant Fundamentalist by* Mohsin Hamid *and Terrorist* by John Updike*.* Excerpts from both novels related to the study's core issue were selected. Primary and secondary resources were utilised to analyse the data. The primary resources include an in-depth analysis of the novels under observation. The secondary sources include views of critics from books and journals related to the issue, which were employed to support the claim. The primary and secondary texts were analysed to answer the research questions through a detailed reading of the novels. The textual analysis of *The Reluctant Fundamentalist* and *Terrorist* was done in the light of the theory of social constructionism to understand and evaluate the specific issues.

4. Analysis and Discussion
The analyses of the two works were based on the actions and reactions of the protagonists living in American society. They examined how they expressed their dissatisfaction with the American culture of Islamophobia.

4.1. The Misrepresentation of the Muslims in the Reluctant Fundamentalist
The analysis of *The Reluctant Fundamentalist* highlights the stereotypical, discriminatory, and negative portrayal of Muslims in the Western world after 9/11. They are considered as '*Others*' after the 9/11 tragedy. Hamid (2009), in his book, has tried to counter this stereotypical negative image of Muslims and Islam. Low (2003) states, "The reflected image is not the self but an image of the self as other; identification is therefore both recognition and misrecognition." Changez, the novel's protagonist, has successfully graduated from Princeton University and whose long-cherished dream has 'come true' (Hamid, 2009). He considers himself a star at this achievement. He is overjoyed when he gets employed by the Underwood Samson & Company. He feels something well inside him (Hamid, 2009). For a moment, he thinks like 'a New Yorker with the city' on his feet (Hamid, 2009). He feels at home in America before 9\11. The phase of disillusionment starts when he is suddenly given a new identity–the identity of a terrorist. The atmosphere of American society is no longer welcoming to him. Post-9/11 policies adopted by America to curb extremism added fuel to the fire. The war on terror ignited the fury of Muslims. America's plan to restore peace and combat terrorism was nothing short of an extremist act, and the war on terror aggravated the anxiety and antagonism as Hamid (2009) comments, swelling and righteous wrath engulfed America. After the attacks, Pakistani cab drivers were being misbehaved, and the FBI was attacking the shops of Muslims, mosques, and even their houses

(p. 56). After that, there was no end to aggression and terrorism from Americans toward Muslims in the name of American security and stability. According to E. W Said (1994), the Orient is the Occident's cultural rival and one of its most profound and most frequently used images of the other (P. 2).

The Islamic states are supposed to be the breeding grounds for terrorism. Jenkins (2003) comments that today, the current media is playing a crucial role in defining terrorism. Turk (2004) claims that domestic hate organisations that murder for political reasons are less likely to receive the designation "terrorist" by politicians and journalists than persons headquartered outside. This incident deepened the distance that was already present. Westerners tend to view the Occident as always being polished and cultured while viewing the Orient as being uncultured and terrorist. "The relationship between Occident and Orient is a relationship of power, of domination, to varying degrees of a complex hegemony" (E. W Said, 1994). The same discrimination is seen in Erica's parent's behaviour toward Changez. Erica's father has a typical perception of Pakistani society. He regards Pakistan as a hub of terrorism, extremism, and fundamentalism. After he arrives in the Philippines, Changez is respected by Filipinos only when he hides his 'Pakistaniness' under the cloak of American culture (Hamid, 2009). After 9\11, the Muslims' beard makes them more suspicious as it is taken as a sign of religious fanaticism. The same thing occurs with Changez; his beard raises suspicions about him, as if he has ties to Al Qaeda, casting doubt on his identification in the eyes of American culture. He feels pushed from the Centre to the periphery as a terrorist in this situation. He is disillusioned with his Western life because he is not happy being treated as a terrorist. He feels disgusted with the Western society that hates his culture and origin. Because the USA has a shallow understanding of Islamic culture, he decides to settle in Pakistan, as he is more concerned with his Muslim identity amid such hateful and discriminatory attitudes of Westerners. So, it is not his religious fanaticism and fundamentalism but Western racial discrimination and Islamophobia that makes him leave America. Feelings of alienation grip him because Americans look at him as an outsider, a terrorist. He says, "I lacked a stable core. I was not certain where I belonged, in New York, in Lahore, in both, in neither…" (Hamid, 2009). He feels confused with the image built for him by the Americans.

A climax in the novel is the attack on New York's World Trade Center towers on September 11, 2001. Changez sees the news in Manila upon witnessing what he interprets as not simply the devastation of the Twin Towers but a lesson of counter-violence against American hostile policies towards Muslim countries. Changez watches the news in Manila and learns about what he perceives as not only the destruction of the Twin Towers but also a lesson on using violence to protest American hostility towards Muslim nations. Changez immediately cracks a smile of joy upon hearing and seeing the news of the collapse of the Twin Towers: "I watched as the first, then the second, of the World Trade Center's twin towers fell. I then grinned. Despite how vile it sounds; my initial response was to be thrilled. "I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees" (Hamid, 2009). After that incident, he has to undergo severe physical and mental torture. When he returns to the US from Manila, he is searched at the airport in a humiliating manner. Changez 'was escorted by armed guards into a room where he was made to strip down to boxer shorts (Hamid, 2009). Changez is persuaded that he has no place in American society by the fervent nationalism of New Yorkers. Changez considers himself an ex-Janissary who is much more dangerous to the parent empire's security since he knows how it operates. As a result, Changez believes that there are boundaries between Muslims and non-Muslims and that he is living in a war zone.

The Reluctant Fundamentalist conveys that it is the American's imperialistic designs and policies that breed terrorism in the world. According to Ottewill (2007 March 11), "The Reluctant Fundamentalist is an elegant and superb indictment of the clouds of suspicion that now shroud our world.". Americans make Changez conscious of being an 'other' in American society. Bock (2007) also believes that American policies make Changez reactionary, though he had already counted himself a Princeton soccer star. Likewise, Lewis (2007) says that suspicions and discriminatory actions ignite Changez's disliking and alienation. Changez raises questions regarding cruelties committed by the USA in Vietnam, Korea, the straits of Taiwan, the Middle East and now Afghanistan (Hamid, 2009). According to Husain (2021, July 18) the US invasion of Afghanistan in 2001 was motivated by retaliation for the 9/11 attacks. In this fight, tens of thousands of Afghans perished. American administrations that came after one another misled

their people for almost two decades about a war that had gone awry. Ashcroft, Griffiths, and Tiffin (2006) states that the authority and intrusion of the US do not let third-world countries move towards the road of political and economic progress. Cultural supremacy and political and martial involvement are the practices of neo-imperialism.

Despite not being a religious fanatic, Changez adheres to basic emotive foundations like disgrace and outrage. He is horrified by American indifference to the widespread human casualties caused by the American War on Terror, ashamed of Pakistan's diminished status in the international community, and guilty of Islam's moral and political (historical) decline in influence. His unrealised immigrant ambitions and dreams infuriate him, and he feels ashamed for his contribution to the perpetuation of American imperialistic designs. A fundamentally nationalistic politics emerges from these emotions that Changez experiences. History reveals that America's vested interests always promote aggression in the Islamic world. Husain (2021, July 18) believes that because the US is a superpower, the fact that its wars always end in failure and instability may have worked in its favour. Roy (2014) also criticises the US's globalisation, capitalism, and neo-imperialism. According to Jenkins (2003), political violence committed against US people by US adversaries is referred to as terrorism. However, similar acts of violence committed by the United States or its allies against people in Muslim nations are referred to as counterterrorism. The political leaders of the superpower, according to Fisk (2016, October 9), justify this war of retaliation for the Twin Towers and the 9/11 attack by bombing Afghanistan once more under the pretext of establishing democracy in the country.

4.2. The Negative Depiction of Muslims in *Terrorist* by John Updike

John Updike has attempted to demonstrate in *Terrorist* that terrorism and fanaticism are related without using logic or objective reasoning. He has depicted a stereotypical portrayal of Muslims and Islam. The protagonist, Ahmed Mulloy, is portrayed as a fanatic Muslim. Furthermore, the author has used many references and quotations from the Holy Quran. Updike quoted holy verses from the Quran to make his claim valid without understanding their actual context. The verses were paraphrased without regard for their original context to "fit" in the story. *Terrorist* seems to propagate a specific political and theological agenda. Scanlan (2013) is of the view that terms like radical Islam, fanaticism and Islamic extremism cause hatred against Muslims and Islam. The exact negative depiction of Islam is shown in *Terrorist*. Ahmad has been depicted as a bigoted Muslim who makes up his mind to kill the people he considers infidels, Americans. From the very beginning of the novel, he turns out to be 'the other'. The clash between his God and "these Devils" (Updike, 2006, p.3) who seek to take away his God has been dramatised in the novel.

It can be seen in *Terrorist* that there are certain political and negative motives (while misquoting the verses of the Holy Quran). "As he meets his school counsellor, Mr. Levy, Ahmad does not seem to take him seriously as the right source of guidance since," as Updike states, 'The only guidance," tells the third Surah, is the guideline of Allah' (Updike, 2006). Without any rationality, Updike has given the quotes here from the Holy Quran, only to point out that Muslims are irrational and do not understand common reasoning and human counselling. The novel's use of scriptures taken out of context mainly focuses on God's wrath on the sinful non-believers. As a result, such an interpretation devoid of the original context greatly aids in linking Islam to terrorism. In the book, there are several instances like this. For example, Ahmad finds the images of Gabriel and other angels on the walls repulsive when he visits the Sunday church service at his schoolmate's request. Updike depicts him on this occasion thinking of a different Surah from the Quran, which has little to do with what is going through Ahmad's mind.: "If all humans and jinn were to come together to produce the equivalent of this Quran, they could not produce its equal, no matter how they supported each other" (Chapter 17, Surah Al-Isra cited by Updike, 2006, p. 19). The verse speaks of the Quran's unique style, divine origin, and essence. Updike does not appropriately contextualise it. The author seems to want to portray Islam as a religion that cannot coexist with any other civilisation; his only goal is to make his story exotic and marketable.

Terrorist portrays the religious symbols of Muslims, e.g., the mosque and the Holy Book, for breeding terrorism in Ahmad's mind. The negative image of holy emblems in the novel underscores the cultural politics of the West. Updike comments in the novel that Ahmad's vision of life is limited because he spends his time mainly in a mosque; Ahmad never visits these nearby Arab communities; his investigation into his Islamic identity ends at the mosque. When he was

eleven, the mosque took him in and permitted his second birth. He says that Ahmad's radicalisation is not matched by an equally insightful description of the circumstance that radicalises him (Updike, 2006). So, Updike completely ignores the social and psychological factors behind this radicalisation that leads Ahmad to be reactionary. In *Terrorist, it has been told that the night before the schemed suicidal attack, Ahmad offered prayers and recited the Holy Quran all night, as if he got last*-minute inspiration for committing the act of terrorism from his religion. Islam has been identified with terrorism in the novel.

Such biased depiction of Muslims in *Terrorist* shows the xenophobic groups in the West's mentality who desire that Muslims should be completely cut off from their religious belief and Islamic culture and traditions if they have to settle in Western society. Otherwise, they will not be accepted socially. This racist behaviour of the West is responsible for breeding aggression and anger in the Muslim community. In this connection, Derrida (2002) argument against the adverse effects of ignoring terrorism's root causes is just as relevant today as it was immediately following the 9/11 attacks. The imperial pomposity and arrogance have been the reasons for dreadful tragic mishaps in the world. Since 9/11, this imperial arrogance has posed a continuous threat to the peace and harmony of the world. Even in the US itself, many unjust wars have been fought, and civil freedoms have been curtailed in the name of social security and justice. Legislation based on racial discrimination has identified and stereotyped many immigrants. (Derrida, 2002).

It is evident in *Terrorist* that Muslims hold a very vulnerable position in American society, especially after the incident of 9/11. Likewise, Ahmad's family had to change their phone numbers as they were getting hate calls from Anti-Muslim haters (Derrida, 2002). During the ceremony of high school graduation, Jack Levy thinks that the imam (Shaikh Rashid) "twangs out a twist of Arabic as if sticking a dagger into the silent audience" (p. 111). He embodies "a belief system that not many years ago managed the deaths of, among others, hundreds of commuters from northern New Jersey" (p. 112). Hermione was advised by the Secretary of Homeland Security to tell her sister that "she should get out [of New Prospect]. It's full of Arabs—Arab-Americans, so-called" (p. 26). Ahmad and Shaikh Rashid, two prominent Muslim figures, oppose modern technical advancements as they do not want to equip themselves with the latest knowledge and scientific advancement of the world around them. The Imam and Ahmad dislike movies, as "movies are sinful and stupid." (p.30). In *Terrorist,* the Muslims have been shown as absurd fanatics. Ahmad insists that his mother should wear the Islamic hijab, and he misbehaves with his mother, who later tells Levy that her son wanted her to wear it. He said if there was one thing, he wanted for his graduation as a reward, it was his mother should not look like a whore. "(p. 32). Manqoush, Yusof, and Hashim (2011) notes that Ahmad's insistence is implausible given that his mother is not a Muslim and hence cannot be compelled to adhere to Islamic veil rules.

Furthermore, Ahmad's perception that if her mother wears a hijab, she will look like a good woman reveals that he is an innocent person of simple mind and not an extremist. The character of Charlie Chehab is also marred by a stereotypical image depicted as violence-prone. He insinuates Ahmad, with the help of Shaikh Rashid, to carry out terrorist acts. Furthermore, it is Shaikh Rashid who makes Ahmad fundamentalist and radicalised. It is he who has planted a seed of terrorist attack in Ahmad's mind as he is a religious figure. This is, again, a typical perception of Western people about religious figures of Islam. It is evident that Updike's portrayal of Muslim characters lacks psychological depth. The ultimate objective of the West is to portray Muslims as the 'orient other' that poses threats to the peace and harmony of Western society; therefore, they should not live there until and unless they assimilate themselves culturally into the Western lifestyle. This negative depiction of Islam and Muslims in Western society is being hyped and publicised through discourses of war and media. Behind this misrepresentation, the imperialistic designs of American ideology are visible, which are igniting the flames of terrorism in the Islamic world. Hussain (2019, March 15) comments that Muslims are caught in a never-ending cycle of action and reaction, displaying their radicalism more and more as they become stigmatised. An endless circle of callous speech and mistrust results from feeding one set of preconceptions into the other.

5.   Conclusion
The Reluctant Fundamentalist seeks to oppose the negative impression of Islam and the Muslim community. It has been referred to as a re-representation and a reactive counter-

response by Edward W Said (1977). The research analysis shows that Muslims are being maltreated as 'other' in American society. In *The Reluctant Fundamentalist,* Changez becomes conscious of being another in American culture due to racial prejudice and humiliation. Muslim states do not breed extremism. The American imperialistic designs, strategic plans, and policies breed hatred, aggression, and global confrontations around the Islamic world. Husain (2021, July 18) comments that the US went into Afghanistan in 2001 for revenge, and it was an unwinnable conflict. The American administrations purposefully misled their citizens about a failed war for nearly two decades. America's policies should be held accountable. America acts as a colonizer, and consequently, it makes the Muslims restless and reactionary.Updike (2006) represents Muslims as 'the others and Islam as a retrogressive and totalitarian religion that is a threat to the Western states because of its radical philosophy. The novel seems to be the most blatantly propagandistic tool because it projects Arabian Muslims as if they are genetically fanatics and keep grudges and hatred for other communities. Unfortunately, a large number of Westerners and Americans hold the same views about Islam and consider Muslims as terror sponsors who wish to harm American culture and values. The propaganda of 9/11 through fictional characters and media is a deliberate attempt to raise hatred against Muslims by the Western world. American policies and vested interests cause aggression and militancy in the world, which is a significant threat to world peace and harmony. War has never been a solution to any problem. The American forces invaded Afghanistan to destroy and degrade Al Qaeda, which had launched horrible attacks on the Twin Towers in New York and at the core of its mythical, unchallenged military power. Hussain (2019, March 15) states that eventually, the Americans are negotiating their withdrawal plan with the Taliban, the same whom their military had ousted from power eighteen years back. American intervention and interference in the interior matters of other states are neither in favour of America nor in favour of global harmony and peace because it breeds ill feelings and makes people of these countries embrace extremist ideologies. So, both novels depict a stereotypical negative image of Muslims and Islam, as they associate them with jihad, terrorist activities, deaths, and destruction. Such depiction in fiction strengthens the social ideology of the West against Islam. The responsibility lies on the shoulders of the Muslim Ummah and the community to counter this negative image of Islam. The Muslim community should re-represent the actual image of Islam, which is peace and love.

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