

# Huntington's Theory in a Literary Context: A Focus on Waldman's

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## Abstract

This paper deals with Amy Waldman's *The Submission* (2011) in the light of Samuel Huntington's theory, "The Clash of Civilizations", which accumulated in his *The Clash of Civilizations and the Remaking of World Order* (1996) and *Who Are We?: The Challenges to America's National Identity* (2004). Amy Waldman (b. 1969) is an American female writer in a post-9/11 era. She has reflected the current realistic attitudes she has encountered in her first novel, *The Submission*. The American theorist has foreseen since the closing years of the twentieth century that the future world war or clash would be between cultures not countries, taking 'religion' as the main reason by which the conflict occurs to create what he calls the clash of civilizations. The general aim is to study Waldman's *The Submission* according to the main principles of Huntington's theory. The paper seeks to find answers to certain questions including: (1) What are the main principles of Huntington's theory found in the selected novel? (2) How far does Waldman depict her narrations with the sample theory? (3) Is there a connection between the chosen novel and the depended theory? Structurally, the study proceeds in several sequences illustrating the main parts of the paper. The conclusion sums up the main findings

## Keywords

*The Submission*; clash of cultures; race; religion; multiculturalism; immigration and assimilation.

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## 1. Introduction and Background

No views have received more attention than Huntington's 'The Clash of Civilizations' theory. Huntington's books *The Clash of Civilizations and the Remaking of World Order* (1996) and *Who Are We?: The Challenges to America's National Identity* (2004) include the theorist's recognition of the concepts of culture, race and religion, multiculturalism, immigration, and assimilation.

At the outset, Huntington's 'The Clash of Civilizations' is a hypothesis turns around that the cultural and religious peculiarities of the people are the principal source of clash in the Post-Cold War world. As a reaction to his former student Francis Fukuyama who composed a book entitled *The End of History and the Last Man* (1992), published after the fall of the Soviet Union, Huntington proposed his cultural theory that was first prepared in a form of a lecture at the *American Enterprise Institute*, and then it was developed in a 1993 *Foreign Affairs* article entitled "The Clash of Civilizations?". Huntington later enlarged his topic in 1996 to be *The Clash of Civilizations and the Remaking of World Order*. Huntington's 1996 book has been accused of being political in content. Hence, the author has limited himself to produce *Who Are We?* that takes in detail the current immigration to America and the American national identity (O'Sullivan, 2004).

Amy Waldman (b. 1969) is an American writer in a post-9/11era. She reflects realistically what she has encountered in her first novel, *The Submission* (2011) due to her job as a journalist (Koçak, 2015). The novel was published on the tenth anniversary of the attack of September 11<sup>th</sup>, 2001. On this occasion, Waldman declares that she has taken "a longer view, sort of stepping back and looking at what has happened to the country in the coming years" (Koçak, 2015, p. 145). Accordingly, the novelist, as Frost (2014) claims, gives a guide to help the readers understand and visualize the event of the incident and its aftermath, as well as she provides a message showing what happened has been indeed a universal plot destroyed people of different nationalities. In fact, her focus is not on the attack but on its consequences. In this context, there are few references to the event in the novel such as "there was no joy on that day" (Waldman, 2011, p. 5)<sup>1</sup>, "people with a direct connection to this attack" (p. 9), "[w]hat are your thoughts on jihad?" (p. 13), "in the wake of the attack" (p. 25), "a year after the attack" (p. 38) and alike.

In fact, after September 11<sup>th</sup>, there are high voices by various ranks like to immortalize the spot of the bomb which is called "Ground Zero". To define Ground Zero in the light of explosions and bombs, the term refers to the point on the ground surface near to the specific point of destruction. It is sometimes called 'surface zero' or 'hypo-center' (Sagalyn, 2016 ).

The plot of the novel happens after two years of 9/11. A jury gathers in Manhattan to select a memorial for the victims of the attack in a hidden selection depending on the number of the concrete material. After several procedures, the members select the 'Garden', which is a group of trees-natural and material- for writing the names of the victims on their green leaves. When the jurors open the envelope that contains the anonymous winner's name, they discover that the designer is a Muslim- American, Mohammad "Mo" Khan, a matter that creates fury and controversy among many parties. Accordingly, Mo has become a symbol for all the cruel demonstration of the attack. To them, the case claims grief, the ambiguities of art, and the meaning of Islam. Thus, the reaction of the characters of different nationalities and races has become the discourse of the public, turning this private issue to be a nationalistic symbol on which the honor of the victims of the attack depends. The jury's strong defender of Mo's design is the widow Claire Burwell, an American whose husband was killed in the incident of September 11<sup>th</sup>. But when the news spreads to the press, Burwell finds herself under a storm of outraged families, journalists, activists, politicians, jurors, and the designer himself. It turns to be that Mo, the Muslim, is of an Asian (Indian) origin, an issue that leads to a popular mob in media and on land. His father illustrates that they named him Mohammed to stay in contact with Islamic religion; they never try to hide their being Muslims. The protagonist, after a series of events, gives up his right and returns back to Mumbai to live there away from the conflict of race and religion. Years later, he builds the design of the Garden with Quranic verses written on its wall instead of the names of the victims.

## 2. The Submission in the light of Huntington's "The Clash of Civilizations"

### 2.1 Culture, Civilization and Multiculturalism

During the last decade of the twentieth century, Huntington (1996) predicts that the future wars will be between cultures rather than countries. In this context, he focuses on the clash of religions within various civilizations as the chief source of international combats in the Post-Cold War era. This happens because the people of dissimilar civilizations have different opinions on immortal notions that cannot disappear. Huntington (1996) also observes that these clashes have occurred among seven to eight major civilizations, focusing in particular between the West and "non-Western societies" (p. 13). The theorist, on this occasion, divides the world into Western, Sinic/Confucian, Japanese, Islamic, Hindu, Slavic-Orthodox, Latin American, and African civilizations. The basic thread, as Huntington (1996, p. 20) says, is that "culture and cultural identities... are shaping the patterns of cohesion, disintegration, and conflict in the Post-Cold world". He keeps on explaining that "the most important distinctions among peoples are not ideological, political, or economic. They are cultural" (p.21). To him, human beings always identify themselves according to their "ancestry, religion, language, history, values, customs, and institutions" (p. 21), gathering in cultural groups: "tribes, ethnic groups, religious communities, nations, and at the broadest level, civilizations" (p.21). According to Huntington (1996, p. 28), the clash of cultures is the new form of the conflict around the world. "In the new world," he argues:

...the most pervasive, important and dangerous conflicts will not be between social classes, rich and poor, or other economically defined groups, but between people belonging to different cultural entities. Tribal wars and ethnic conflicts will occur within civilizations... . And the most dangerous cultural conflicts are those along the fault lines between civilizations... . It is now the line separating peoples of Western Christianity, on the one hand, from Muslim and Orthodox peoples on the other (Huntington, 1996, p. 28).

Once more, Huntington (2004) enlarges his definition of culture to be:

people's language, religious beliefs, social and political values, assumptions as to what is right and wrong, appropriate and inappropriate, and the objective institutions and behavioral patterns that reflect these subjective elements (Huntington , 2004, p.30).

Obviously, Huntington's concept of culture is crucial as it is a matter of ideas, beliefs, and institutions.

Multiculturalism, Huntington (2004) states, "is in its essence anti-European civilization. ... It is basically an anti-Western ideology" (p.171). In addition, he warns that the cultural diversity can destroy the unity of American political principles of democracy, individual rights, liberty, etc. In a continuous context, he declares that a multicultural America will become "a multireligious America" (p.340), with various groups of dissimilar cultures of different political principles, considering the creedal nation as a mere myth and revealing his desire to isolate nationality and culture away from ethnicity. Initially, Huntington (2004, p. xvii) emphasizes the argument "for the importance of Anglo-Protestant culture, not Anglo-Protestant people." He considers the rejection of race and ethnicity as parts of American identity, as well as the creation of "a multiracial, multiethnic society in which individuals are to be judged on their merits" as one of the greatest achievements. As some claim that anybody can be an American by adopting a set of propositions, Huntington (2004) adds that becoming an American needs to learn English, be rather individualist and work hard.

Huntington (1996) explains that a universal civilization, a group of cosmopolitan principles revealing the civil rights of people, requires a global culture with a common religion and language. However, he eliminates the emanation of such general culture since the "central elements of any culture or civilization are language and religion" (p. 59). He adds, "[i]f a universal civilization is emerging, there should be tendencies towards the emergence of a universal language and a universal religion" (p. 59). No clue exists supporting a particular language has possessed the universal right since "throughout history the distribution of languages in the world has reflected the distribution of power in the world" (p. 62). The same is with 'religion'. The "data do show increase in the proportions of the world population adhering to the two major proselytizing religions, Islam and Christianity" (p. 65). Therefore, "universalism is the ideology of the West for confrontations with non-Western cultures" (p. 66). Huntington (1996) also makes hints for the migrants and their struggle for identifying themselves; the "most enthusiastic proponents of the single civilization idea are intellectual migrants to the West...for whom the concept provides a highly satisfying answer to the central question: Who am I?" (p. 66).

In fact, Huntington (1996) relies mainly on religion in his treatment of culture. For example, he shows that the strongest characteristic of Western culture is the aspect which differentiates Western Christianity from the Muslim and Orthodox worlds.

Thus, such religious presentations lead to overemphasize the clash of Western and Muslim cultures and ignoring the shared and common universal civil and human aspects that form the universal culture.

In Waldman's *The Submission*, Huntington's form of culture is implied directly and indirectly. From the beginning, the conflict is obvious when the chairman of the committee, Paul Joseph Rubin, the grandson of a Russian Jewish peasant, opens the envelope to declare the name of the winner after the jury selects the 'Garden'. The first words of the novel are "'The names,'" Claire said, "What about the names?" (p. 3). Claire Burwell is one of the jury members who lost her spouse in the incident and has taken the heavy responsibility on her shoulder concerning bringing up her offspring alone. She believes that art is a means of expressing the trauma. She reacts to the words of Ariana, one of the jury members, to the effect that "In the right memorial, the names won't be the source of the emotion" (p. 3), demonstrating herself as not extremist by looking to the matter in an artistic way.

Mo's design is described as:

A walled, rectangular garden guided by rigorous geometry. At the center would be a raised pavilion meant for contemplation. Two broad, perpendicular canals quartered the six-acre space. Pathways within each quadrant imposed a grid on the trees, both living and steel, that were studded in orchard-like rows. A white parameter wall, twenty-seven feet high, enclosed the space. The victims would be listed on the wall's interior, their names patterned to mimic the geometric cladding of the destroyed buildings. The steel trees reincarnated the buildings even more literally: they would be made from their salvaged scraps (p. 4).

Most of the jury members are against the Garden project for they realize that it is not a suitable memorial, which in their regard should be "a national symbol, an historic signifier, a way to make sure anyone who visits – no matter how attenuated their link in time or geography to the attack – understands how it felt, what it meant" (p. 5). Obviously, their opinion is based on cultural and civilizational views by which a Muslim cannot represent them on this occasion. This matter is one of the principles of Huntington's theory.

Since the name 'Mohammed' is connected with Islamic religion, it becomes clear that the person whose project is chosen by chance is unwanted within such multicultural community in spite of his being an American citizen in nationality and was born in America. This can be clearly seen when Mohammad is questioned by the officer in the port only because he is a Muslim. The situation reads that: "Really, he wanted to say, this is absurd! You have not just the wrong man but the wrong kind of man. The wrong kind of Muslim: he'd barely been to a mosque in his life" (p. 28). The conversation between Mo and the officer also reflects the deep emotions of the tragedy:

"Where were you during the attack?"

"Here. Los Angeles." Naked beneath the sheets in his hotel room, the attack a collage of sound – panicky sirens, fissuring broadcasters' voices, rescue helicopters pureeing the air, the muffle and crush of implosion – from his hotel clock radio. Only when the buildings were gone did he think to turn on the television.

"Here," he said again... Working and longing for New York (p. 25).

As the name of the architect becomes undisguised, the novel moves from a private to a public side. Mo is realizing himself with the cultural life of America; he has entered the best schools and is never so close to Islam. He is not put in a place to be culturally different until 9/11, after that he is detained at an airport because his name and ethnicity refer to Islamic religion, a matter that let him question his own identity whether he is an American architect or he is attributed to the terrorists. For instance, he responds to the accusations ironically when he is asked whether he knows any Islamic terrorist. It is difficult for Mo to define himself through his design only without his name, origin and culture. Furthermore, his identity goes on to be in a struggle when he meets a fellow Muslim, a Pakistani newspaper salesman. In their conversation, few things are totally distinct. Instead of being detained and thinking religious thoughts, Mo is greeted by a friendly man, similar to him in faith. Such example intensifies that the principles of Huntington's theory are reflected in *The Submission*. For more explanations, the following lines demonstrate that:

His [Mo's] heart began hammering so audibly, or so he imagined, that he put his hand on his chest to muffle it. The vendor, thinking it a greeting, put his hand on his chest in return and said, 'Asalamualaikum.' 'AlaikumAsalam,' Mo replied, the words foreign and rubbery on his lips (p. 52).

These attitudes represent the same cultural traditions in which people feel comfort in comparison with those of dissimilar culture.

In a confrontation with Burwell at the end of the novel, Mohammed for this reason refuses to answer her question whether or not he is against the 9/11 attacks. He says: "what is the principle behind demanding that I say it, when your six-year-old son can tell you it's wrong?" (p.270). He continues by asking her: "Wouldn't you assume that any non-Muslim who entered this competition thinks the attack

was wrong? Why are you treating me differently?" (p. 270). Thus, Mohammed invokes his right not to have to defend his religious background and reminds Claire of the American value of equality. Therefore, he enriches the negative attitudes, as Keeble (2014, p. 172) argues, that Mohammed "exists as an example of how these stereotypes originate".

Intensifying cultural conflict in the novel is also reflected by characters that lost victims in the event of 9/11. Sean, an American who lost his firefighter brother in the attack, lives in the pain and difficulty that his brother experienced in the rescue work while at the same time he himself was there on the hope of saving his sibling.

In Waldman's *The Submission*, multicultural society, immigrants, and the process of assimilation are found. Asma Anwar, an Asian immigrant, whose husband, Inam, was killed in the attack leaving her with a little son alone in Manhattan, observes that the design of the Garden is appropriate for 9/11 "because that is what America is – all the people Muslim and non-Muslim, who have come and grown together" (p. 231). She becomes a public figure at the open discussion of the Garden memorial as she supports Khan's design. She is an illegal immigrant from Bangladesh and never knows English language; hence, she has faced a big problem. Since Asma is in the United States illegally, she is afraid to be deported if she presents herself to the public. However, she tells her speech where family members can voice their opinion about the memorial. She asks a close friend to translate into English what she says, telling her story and confronting the society with her case. She is later killed by an unknown murderer. Her speech illustrates the case of immigrants who are lost in the event of 9/11 like her husband:

My husband was a man of peace because he was a Muslim. That is our tradition. That is what our Prophet, peace be upon him, taught... Millions of people all over the world have done good things because Islam tells them to. There are so many more Muslims who would never think of taking a life. You talk about paradise as a place for bad people. But that is not what we believe (p. 230).

Her case represents the main principles of Huntington's clash of civilization in which learning English and assimilation in the new society are the main requirements to cope; beside the evaluation of the person is not based on the work but on racial and ethnic aspects' that's why this character suffered a lot and then was killed.

The actions of a tabloid reporter of *The Post*, Alyssa Spier, are significant in developing the events of the novel; she is the first to publicize the news of Mohammed being chosen as the winner of the competition. The clash can be clearly seen when Alyssa Spier wrote in the headline: "MYSTERY MUSLIM MEMORIAL MESS" (p.52). By doing so, the story enters the public news and it becomes wide in the talk, on the radio, Journals, etc. Surprisingly, the (false) reality is built by the media by focusing only on the violence and some aspects of religion. Mohammad, here, stands as a symbol for the clash of religions and cultures.

Waldman portrays a variety of Muslims. The characters of Laila, an Iranian lawyer living in America, Mohammed and Asma are Muslims but with differences in their regarding to this religion. Both Laila and Mohammed are secular. Laila actively challenges the stereotypical image by refusing to wear a veil. In meetings with the Muslim American Coordinating Council, her job as a lawyer is doubted because of this. In a conversation with Mohammed about a meeting, Laila says: "You didn't notice I was the only uncovered woman in there? It's a big deal for me to even be in that room" (p. 82).

As they are similar in losing their husbands in the attack but different in their cultural, religious, ethnic aspects, Asma and Claire are typical examples. By the character of Asma, the novel draws attention to the way in which the attack seems to be "owned" by the Americans. The families, who have victims in the incident, with Claire being their representative, are treated with the utmost respect throughout the novel. They seem to be given the right to claim that the attack was special to them. Claire's background of losing her husband gets her accepted into the jury.

Apparently, Waldman's novel shows that after a decade of the attack, the community cannot forget the consequences and the events still to be repeated in the memory. The main reasons are due to cultural and religious aspects. Hence, Mohammed, the winner, withdraws his submission and shifts to the Middle East, India, where he can be with his community of the same culture.

## 2.2 Religion

Once more, Huntington (1996) repeats that the powerful force behind the clashes of civilizations is the "cultural identity" as an answer to "who am I?" (p. 97). To the question of belonging, Huntington demonstrates that as a matter of psychology, religion offers a supportive identity, saying:

Religion provides compelling answers, and religious groups provide small social communities to replace those lost through urbanization... . Religions give people identity by positing a basic distinction between believers and nonbelievers, between superior in-group and a different and inferior out-group (Huntington, 1996, p. 97).

Huntington (1996, p. 99) refers to that "religious diversity" has "shattered the paradigm of America" in particular. He goes ahead arguing that the new offspring of Muslims are not necessarily "fundamentalists" but they will hold Islam much more than their forefathers, predicting that the first decades of the twenty first century are going to witness "an ongoing resurgence of non-Western power and culture and the clash of the peoples of non-West civilization with the West" (p. 121), especially between Islam and the West. He also implies some factors causing the civilizational conflicts, concentrating on cultural differences. Furthermore, he foresees and repeats that the future conflict of the West is with Islam, in particular, asserting that their controversy "flow from the nature of the two religions and the civilizations based on them" (p. 210); "the West's next confrontation is definitely going to come from the Muslim world" (p. 213). Proving his claim, the theorist enlightens that regions belonging to one civilization, when involve in a war with people from different civilizations, attempt to unify supporters from other lands of their own civilization. In this regard, he sees: "it is Islam, a different civilization whose people is convinced of the superiority of their cultural identity and is obsessed with the inferiority of their power" (Huntington, 1996, p. 217). Thus, civilizational wars would break out as a result of various sources including: the anarchy of countries, conflicts among people, territory and resources, and culture. Huntington (1996) also explains that multi-religions have negatively affected on the unity of the nation.

Waldman's *The Submission* is a clear portrait that epitomizes Huntington's regard of religion and its role in creating the clash of cultures and civilizations. The novel displays the conflict through mentioning names referring to Islam, Mohammad in particular. On this occasion, one member of the Jury reflects the grown stubborn mind of the Americans who refuse Mohammad merely and initially on his name because of the attachment to Islam:

I'm not sure I want it with the name Mohammad attached to it. It doesn't matter who he is. They'll feel like they've won. All over the Muslim world they'll be jumping up and down at our stupidity, our stupid tolerance (p. 18).

Obviously, Mo's idea of his project has relations to his background as a Muslim. The jury, thus, indicates expectations immediately not only about the designer but about Muslims as a whole: people are afraid ... we still don't know whether we're up against a handful of zealots who got lucky, or a global conspiracy of a billion Muslims who hate the West, even if they live in it (p. 20).

Another Jury member gives a reference showing the big gap of conflicts because of religious diversity as the matter expressed in the following quotation:

Was Khan implying something about the Jews, their assimilations and aspirations? Edith's comment from the morning came to Paul. "A Muslim country would never let a Jew build its memorial," she said. "Why should we act differently?" Edith had a habit of voicing all the sentiments Paul never would, as if his more illiberal self had taken up residence in his apartment with him (p. 66).

Another committee member suggests that Mohammad's origin is enough to be dismissed out of the competition: "radical Islamists could use our democratic institutions and our openness to advance their own agenda" (p. 102). Clearly, there is a big discriminating against Mo despite his being the most genuine person for the project.

The belief that Islam is bloody by the West is openly declared in *The Submission*. One newspaper wrote on the current event of choice, as indicated in the words of Waldman:

'Victory Garden!' screamed the Post. A Wall Street Journal op-ed called Khan's design 'an assault on America's Judeo-Christian heritage, an attempt to change its cultural landscape. It would appear to be a covert attempt at Islamization,' the paper intoned. 'Two decades of multicultural appeasement have led to this: we've invited the enemy into our home to decorate' (p. 116).

Islamophobia can be felt in the hatred of the West towards the Muslim architect, which is built on fear. The conversation between Claire and Mohammad, for example, is closed with considering Islam as a sort of terror as it is expressed by the widow to the Muslim:

Followers of your religion have caused enormous pain... . And for all of us, it's very difficult to sort out what Islam actually means or encourages. What Muslims believe. A lot of Muslims who would never commit terrorism still support it, for political reasons if not religious ones. Or they pretend it wasn't Muslims at all who did this (p. 270).

Throughout the novel, the media emphasizes the attack against Muslims to make people to be against Mohammad's memorial. The matter turns to hatred when more views advocate the right to give the design to another one more "appropriate" (p. 50). In particular, the media focuses only on violence and depicting Mo as someone he is not.

Other characters in the novel interpret the design as a symbol of Muslims invading America. Although Mo shows his purpose that related with beauty, healing, and a new start, the West never accepts this. It is "America's treatment of Muslims and its media's portrayal of Islam" (p. 207). It is the hatred of the people that mixed with fear. In his self discovery of himself, Mohammed "found himself reinvented by others, so distorted he could not recognize himself. His imagination was made suspect. And so he had traced his parents' journey in reverse: back to India, which seemed a more promising land" (p.293).

Thus, the design becomes a symbol of battle among people of different races and religions inside a country, as Clair expresses this. She shows that this Islamic symbol became closely tied with the actual event of September 11th : "It's almost like we fight over what we can't settle in real life through these symbols. They're our nation's afterlife" (p. 295). This indication can depict the reason of the conflict over the memorial and designer. If the people who have victims had the memorial made by a person not Muslim, they could accept it immediately. Therefore, Waldman reflects most principles of Huntington's theory in her novel.

### **2.3 Race/Ethnicity**

Huntington (2004) argues that people usually define their national identity in terms of "race," "ethnicity," "ideology," and "culture" (p. xvi). Taking the American society as a sample, the writer shows that such identity is spoiled by factors including immigration and multiculturalism. This threat can create "a racially intolerant" land with much "inter-group conflict" (p. 20). He also reflects the Americans as people can "attempt to reinvigorate their core culture" (p. 20). In addition, he argues the claim that America is a "creedal nation" (p. 47) characterized by elements including political beliefs, democracy, equality, rights and liberties, individualism, property, and the rule of law in reality. Instead, he states that race, ethnicity, culture, and religion are the main defining aspects of the Americans. He also talks over that such elements are taken selectively, exemplifying the case of the American blacks who were enslaved and then segregated. Keeping on, he asserts that "identities are, overwhelmingly, constructed" (p. 22), as well as the meaning and applicability of race is elastic and changeable in spite of it is something inherited. In his treatment of ethnicity and race, Huntington (2004) talks about ethnic intermarriage in which most whites see themselves in racial terms. A "more inclusive" possibility is that "[w]hite Americans could forgo subnational, communal identities and simply think of themselves as Americans" (p. 302). The sort of identity that whites put on to replace their ethnic identities is very necessary for America's future. In this domain, Huntington (2004, p. 303) states:

If they think of themselves primarily as white in opposition to blacks and others, the historic racial fault line will be reinvigorated. On the other hand, national identity and national unity will be strengthened if white Americans echo Ward Connerly and conclude that their mixed ancestries make them all American.

This declaration initiates his discussion of race. As physical differences among races occur, Huntington (2004) regards, human beings classify themselves according race because they see it significant; therefore, "race is a social construction as well as a physical reality. Race may also be a political construction" (p. 305). Huntington observes that multiracialism becomes more accepted. If multiracialism maintains increasing, the author claims, the efforts to classify people by race will become delusive. "When it happens, the removal of race from census forms will signal a dramatic step toward the creation of a comprehensive American national identity" (Huntington, 2004, p. 309). Clearly, the writer believes that the whites should commit racial suicide for the sake of preventing racial conflict and enhancing national unity. Highly, he demonstrates that one cannot substitute the ethnic and ancestral identity in comparison with cultural belonging that can be changed. To him, race is a social and political construction. The treatment of race as a factor causing clash of cultures and civilizations is implied in Waldman's *The Submission*, especially with the protagonist Mohammad who tries his best to detach parts of identity, but without impossibility for he has "Mohammad" as a name and identity. Mo begins to put a wall between himself and the "Mohammad Khan who was written and talked about, as if that were another man altogether" (p. 126). Twenty years after the debate over the Garden, Mo still cannot separate himself from the overwhelming reality. As he is interviewed by Burwell's son about his memorial, he looks "suspiciously at the camera", bringing "only grief" (p. 292).

## 2.4 Immigration and Assimilation

One of the important subjects taken in detail by Huntington (2004) is the migration, especially to the United States by Asians. Huntington (2004, p. 37) declares that specialists in migration claim that America is "a nation of immigrants," grounded in "a set of political principles, the American Creed", forming "only half-truths". Above all, the writer argues that America was founded not by immigrants, but by "settlers" (p. 40) of Great Britain who leave their community and create a new one. Immigrants, in comparison, shift from a society to another foreign one, and usually experience "culture shock" (p. 40) on their departure. Huntington concludes that:

To describe America as a nation of immigrants is to stretch a partial truth into a misleading falsehood, and to ignore the central fact of America's beginning as a society of settlers (Huntington, 2004, p.46).

In the sixties of the twentieth century, as Huntington (2004) states, a number of intellectuals and politicians promoted ideas and policies against the national identity and reinforcing the identities of foreign national groups or immigrants. By adopting this, they opened America to immigration and also encouraged migrants to obtain their identities and rights, as well as tend to assimilation such as learning English and being bilingual in education. Thus, as Huntington continues, this emphasizes multiculturalism or racial diversity rather than unity or Americanism. In this regard, he laments America's adopting criteria "designed to weaken America's cultural and creedal identity and to strengthen racial, ethnic, cultural, and other subnational identities" (p.143). To him, civil rights, immigration and legislations that reinforce race and ethnicity as pillars of national identity lead to legitimize the "reappearance" of "subnational identities" (Huntington, 2004, p.144).

Huntington (2004) also deals with the concept of assimilation historically. To him, the term does not mean adopting "propositions", but embracing "Anglo-Protestant culture", beginning with learning English language by the Native Americans (p. 37). He observes that:

Throughout American history, people who were not white Anglo-Saxon Protestants have become Americans by adopting America's Anglo-Saxon Protestant culture and political values (Huntington, 2004, p.61).

In the same context, Huntington (2004) regards immigration as "the greatest threat" to "societal security of nations" (p.181). To him, the real issue is not with immigration, but immigration without assimilation. The first immigrants to America were Europeans of similar cultures who attempted assimilation to be Americans (those who did not went home). In fact, as he maintains, businesses, public schools, state, local, national governments, and private organizations have tried their best to Americanize immigrants. In the contemporary world, most immigrants are from radically dissimilar cultures and languages to America, as he keeps on. But many do not tend to Americanizing meanwhile they can get dual identity and dual citizenship: "foreign to the American Constitution" (Huntington, 2004, p.213). Further, many do not want immigration to Americanize, but rather to adapt their distinct identity. Recent immigration, the writer observes:

The consequences of immigration without assimilation for American social cohesion and cultural integrity, which were central to earlier discussions, were now largely ignored (Huntington, 2004, p. 200).

Huntington (2004) also gives an attention to the rise of dual citizenship and identity the so-called "ampersand" choice or "people...have the best of two worlds" (p. 205). The author, in addition, focuses on the role of foreign diasporas in the political, reflecting how those of diaspora have an influence on the American political life.

Regarding immigration, Huntington (1996) refers to the identity of the migrants and their struggle for proving themselves, especially those of non-Western states who migrate to America, considering them as the uttermost threat to societal safeness of the public. In the early second half of the twentieth century, as Huntington demonstrates, America has been opened to immigration; migrants have been encouraged to get their identities and rights, besides they have turned to assimilation like learning English. In addition, Huntington blames America's depending on criteria that strengthen racial, ethnic and cultural features of minor identities. To him, assimilation should be intermingled with immigration for immigrants are from cultures and languages different to America. But many immigrants tend to have twin identities or citizenship: the foreign and the original. The writer focuses on the role of the diaspora on the American life.

Asma, for instance, who is an illegal immigrant from Bangladesh, represents both immigration and assimilation.



However, in the final chapter of the novel, taking place long years later, when Mohammed has moved his career as an architect to the Middle East and is credited for "helping to shift the aesthetic of the Middle East" (p. 287). In India, Mohammed is interviewed by two young Americans who are eager to include his story in a documentary for the twentieth anniversary of the memorial competition, which she called a "seminal moment in American cultural history" (286). At the close of the novel, it turns out that one of the interviewers is Claire's son, William. During his interview, Mohammed – unaware he is dealing with Claire's son – takes William to a garden he built based on the design for the memorial. William notices that Mohammed has changed the original idea of placing the names of the victims on the walls of the garden: now Arab text covers the walls. William then adds his father's name to the garden by building a stone in the corner. This image suggests an answer to the question of how to memorialise 9/11, and it seems to be based on Rothberg's notion of multidirectionality. According to Rothberg, different histories do not compete with each other but are "subject to ongoing negotiation, cross-referencing, and borrowing" (Rothberg, 2009, p. 3).

### 3. Conclusion

The main findings sum up that the major principles of Huntington's "The Clash of Civilizations" are clearly reflected in Waldman's *The Submission*. Huntington, in his sociological and political treatment of the future wars in the world, predicts that the next conflict is between/ among cultures of different religions in particular and then races, putting an emphasize on Islam and Christianity, as well as on the Whites/ West and the Others. Such classifications and reasons are strongly seen in the novel. The literary work is full of conflicts based on religious, racial and cultural. It seems that there is little or no solution at the contemporary time for these issues; that's why the protagonist submits his memorial, leaves his country (though he is an American citizen) and shifts to his ancestral land where he feels secure.

#### Notes:

1. All quotations concerning the text of Waldman's *The Submission* are taken from:  
Amy Waldman, 2011, *The Submission* (London: William Heineemann).

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