



**Self-help, Sufi style:  
Double Deixis in Mohsin Hamid's *How to Get Filthy Rich in Rising Asia* (2013)**

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Postcolonial writers have conducted fascinating narrative experiments by moving beyond traditional first- and third-person forms. Cases in point are texts written in the second person ('you texts'), in which the ambiguous address function of 'you' nudges readers into conflicting processes of identification and dis/identification with the 'you' of the text.

As Monika Fludernik has noted, in spite of renewed critical interest for second-person fiction since the 1990s, critics have tended to focus either on the address function of these texts, or on the use of the second-person pronoun in reference to a fictional protagonist. What has thus been overlooked is "the central issue of the combination of these two aspects". In other words, the fact that the referent of such a 'you' can shift throughout second-person texts – moving from protagonist through narratee to reader, or even collapsing and confusing some (or all) of these categories – gives second-person fiction a unique potential, not only for encouraging us to rethink the orthodoxies of narrative theory, but also for recasting the act of reading as an act of interpretative strife. In postcolonial literatures in particular, the "referential indeterminacy" (Fludernik) or "double deixis" (David Herman) at play in 'you texts' is often used to expose and re-orient the presuppositions 'mainstream' readers might bring to the act of reading narratives about cultural 'otherness'.

My paper will look at Mohsin Hamid's 'how-to' text, *How to Get Filthy Rich in Rising Asia* (2013), with a view to showing how this text written in the second person strategically confuses 'apostrophic' and 'diegetic' forms of you-address. My contention is that Hamid's strategy of double deixis constitutes a compelling means of dislodging mainstream readers from a taken-for-granted position of competence. Specifically, I will contend that Hamid's use of double deixis participates in hijacking the (Western) genre of self-help in order to surreptitiously impose a Sufi alternative to today's capital-driven existence.