



RESEARCH PAPER

Ideological Worldliness and Westoxification in Shamsie's Home Fire

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PAPER INFO	ABSTRACT
<p>Received: October 11, 2021</p> <p>Accepted: January 16, 2022</p> <p>Online: January 21, 2022</p> <p>Keywords: Fundamentalism, Islamophobia, Latent Orientalism, Radicalism, Secular Criticism Stigmatization, Westoxification</p> <p>*Corresponding Author: aliusman99@hotmail.com</p>	<p>This paper attempts to analyze Kamila Shamsie's <i>Home Fire</i> by employing Edward. W. Said's conceptions of the worldliness. The study also aims at identifying and establishing an author's deterministic representation of Pakistani diasporic Muslims. Said believes that each text is worldly as it is conceived and created by an author situated in the world whose worldliness is determined by his cultural, ideological and political affiliations. The paper intends to explore whether Shamsie perceives Muslims; both radicalized and westernized, as a potential threat to humanity. Shamsie's latent Westoxification determines her selection of sarcastic remarks, combination and representation of events in such a way that the Muslims are perceived, stereotyped and stigmatized as irrational, sentimental and violent. Ideological worldliness of the narrative suggests that Shamsie has created a narrative to manifest her latent orientalism that makes her represent the moderate Muslim majority through a fraction of radicalized Muslim minority. The paper establishes that Islam in general and Pakistan in particular are stigmatized in <i>Home Fire</i>.</p>

Introduction

Kamila Shamsie's *Home Fire* (2017) is an acclaimed fictional work that covertly exercises ideological stigmatization of Pakistani diasporic Muslims who are represented as sentimental, irrational, abusive, opportunists and violent. Shamsie is Pakistani British fiction writer whose life is divided between Pakistan and West. Through her fiction she often moves beyond borders both in time and space. Being a privileged Pakistani diaspora writer enables her to (re)construct, as well as deconstruct, various stereotypes representing Pakistanis and the global Pakistani diaspora especially in the post-9/11 world. Stuart Sim (2011) argues that, "the events of 9/11 demonstrate that grand narratives can reinvent themselves and religious fundamentalism is an acknowledged threat to global peace" in postmodern world (p. vii). In the post-9/11 world and to substantiate the War on Terror narrative the West has reinvigorated the metanarrative of Islamic fundamentalism and replaced communism by Islam as the potential future threat to humanity. Sim, while discussing the reinvention of metanarratives in the postmodern world, contends that "in the economic realm market fundamentalism is the current paradigm" (p. xi). Market fundamentalism determines the

shape of economic, cultural, religious and artistic expression and favors the adherence to popular taste and belief. Shamsie's fiction; situated in contexts of market fundamentalism that desires profitable popular representations instead of actual cultural manifestations, negotiates with the reinvented metanarrative of Islamic fundamentalism in *Home Fire*.

The narrative of the novel, set in England, America, Syria and Pakistan suggests that the Muslims; whether they are radicalized or westernized, are trouble makers and a potential threat to humanity. The selection as well as representation of the events alludes to western Islamophobia that perceives, evaluates, categorizes and represents the Muslims as fundamentalists. Islamophobia is a prevalent political predicament faced by the Muslims all over the world and it is constructed as well as disseminated through media (both print and electronic), literature and academia. In *Home Fire*; Isma, Aneeka and her twin brother Parvaiz are children of a jihadi father Adil Pasha. Karamat is the British Home Secretary and his son Eamonn is Aneeka's lover. Parvaiz under the persuasion of an ISIS recruiter Farooq, joins ISIS. Aneeka gets herself involved in an illicit relationship with Eamonn hoping that Eamonn will persuade his father to allow Parvaiz's return to England. Farooq kills Parvaiz when he abandons ISIS. Parvaiz's dead body is repatriated to Pakistan. Aneeka flies to Pakistan to bring his brother's corpse back to England for burial. Karamat opposes Eamonn's marrying Aneeka and asserts that he will not allow Parvaiz's burial in England. Eamonn flies to Pakistan to join Aneeka and both are killed by ISIS activists in Pakistan. *Home Fire* attracted immediate critical commentary on its publication but the literature review of available scholarship demonstrates that critics have analysed the novel in terms of diasporic identity issues without investigating the ideological worldliness of the text. This paper employs Edward. W. Said's conceptions of the 'worldliness of a text and a critic' to investigate Shamsie's ideological affiliations and establish that *Home Fire* seems to be a political, racial, Islamophobic text.

Literature Review

The available scholarship on *Home Fire* mostly deals with the issues like diasporic identity, assimilation and survival and lacks in investigating the ideological worldliness of the text. Saeed (2007) examines "the representation of Islam and Muslims in the British press" and suggests that the "British Muslims are portrayed as 'alien other' within the media" (p. 443). Misrepresentation of the Muslims as violent trouble makers results in racism and Islamophobia. Saeed is of the view that media productions relegate the Muslim community to the stature of outsiders who must be observed suspiciously. He quotes Huntington's Islamophobic stance that "Islam with its innate propensity to violence poses the most serious threat to Western civilization" (p. 446). Such deterministic stigmatization and representation of Islam and the Muslims is a consistent feature of not only media contents but also of the western literary texts. Shaheen, Qamar and Islam (2018) observe that Shamsie's *Home Fire* condemns the "extremist and fundamentalist response to the Westernization of diasporic Muslims and the Islamophobic white natives" (p. 151). Shaheen perceives that diasporic Muslims in the novel are either stringent in their adherence to western values or demonstrate religious fundamentalism. He is of the view that Shamsie portrays as well as criticizes "both the rival social trends of 'Westoxification' and 'Fundamentalism' in the Pakistani-British Muslim diasporic community" (p. 158). Shaheen also suggests that "there is no intermediate space marked by hybridity" between the two extremes of 'Westoxification' and 'Fundamentalism' in *Home Fire* (p. 164). Shaheen explores the Westoxification and Fundamentalism of Shamsie's characters but his critique is silent

about Shamsie's ideological standpoint. This paper extends Shaheen's critique to investigate Shamsie's own Westoxification and deconstructs how the representation of Muslims is saturated with westernized affiliations in *Home Fire*.

Ashraf and Hashmi (2020) state that *Home Fire* presents "diasporic issues of assimilation or lack of assimilation" into the western culture (p. 7). The Pakistani diasporic community either internalizes western values at the cost of their own identity or suffers from identity crises because of their entanglement into the web of antagonistic cultures. If they want to assimilate into the host culture, they are bound to "discard their values and traditions to adjust themselves into the host countries" (p. 08). Ashraf and Hashmi studied diasporic identity crises without questioning the materiality and political affiliations of *Home Fire*. This paper assumes that any narrative is a political text and goes beyond simple representation of the Pakistani diasporic community to investigate the validity of Shamsie's representation of the Muslims. Rivaldy, Budiman and Tambunan (2020) also claim that "Shamsie presents alternatives in viewing Muslims and simplification of radicalism" by demonstrating that "public concern and strict supervision" of the Muslims trigger radicalism in *Home Fire* (pp. 29-31). Constant surveillance and Islamophobic stigmatization of the Muslims are crucial factors behind Islamic fundamentalism. The "hybridity on a performative level" is one act of the "coping strategies rather than identity conversion" of the Muslims who try to assimilate into the British culture (pp. 29-30). The diaspora is bound to act within a contracted space of divided loyalties. Though Rivaldy opines that Shamsie provides a sympathetic narrative for her Muslim community yet he does not inspect her political loyalties that have created the narrative of *Home Fire* in the first place. This paper carries out a requisite inspection and investigates Shamsie's ideological commitments to establish that her narrative has inherent and latent Westoxification masked under the seemingly seamless cover of objective representation.

Theoretical Framework and Methodology

Said (1983) in *The World, The Text, and The Critic* rejects any possibility of objective creative thought by stating that words and texts have a cultural materiality and "their effectiveness, in some cases even their use, are matters having to do with ownership, authority, power and imposition of force" (p. 48). Texts either promote or resist power. A text is not a simple composition of lingual elements but a political act that cannot be divorced from "the relations of power within which it is produced" (Ashcroft and Ahluwalia, 2001, p. 18). An author either stands with the status quo or rebels against it because "texts are fundamentally facts of power, not of democratic exchange" (p. 24). Texts are ideological artifacts and tend to induce passive consumption of their worldliness among readers. Eagleton (2008) expresses that "there is no possibility of a wholly disinterested statement" and one must be conscious of the ideological functions of the text "which have some relation to the maintenance and reproduction of social power" (pp. 12-13). The worldliness of the text can be extended to include the worldliness of the critic because neither the authors nor the readers can completely transcend their cultural, political, religious and national materiality. Every critic has worldly affiliations and he is bound to respond to the demands of his material situatedness. He can either serve the status quo by promoting the ideological standpoints of a text or can articulate those inaudible voices that are "dominated, displaced or silenced by the textuality of the texts" (Said, 1983, p. 53). Ashcroft and Ahluwalia (2001) observe that criticism for Said is "an act of political and social engagement" and a postcolonial critic is bound to get rid of shallow aesthetics to "reveal hypocrisy", uncover the

false” and “prepare the ground for change” (p. 32). A critic’s worldliness determines the shape of his criticism because “the affiliations within which he or she operates are crucial to what is produced” (p. 34). Tyson (2006) suggests that critics should acknowledge their subjectivity and clearly state “their own psychological and ideological positions relative to the material they analyze” (p. 289). This paper, being a rejection of latent Islamophobia and stigmatization of Pakistani overseas community, explores Shamsie’s representation of Muslims in *Home Fire* and questions the validity of her westernized worldliness.

Said (1978) in *Orientalism* asserts that one must be conscious of power politics disguised under the mask of objective representation because “no production of knowledge in the human sciences can ever ignore or disclaim its author’s involvement as a human subject in his own circumstances” (p. 11). Every representation carries the implications of power. Knowledge and power work in a relation of reciprocal reinforcement and “there is no power relation without the correlative constitution of a field of knowledge” (Foucault, 1995, p. 27). Said believes that the west has textually constructed the east to naturalize as well as institutionalize its imperial campaign. The extensive textual knowledge comprising; anthropology, history, ethnography, geography and literature is produced by the west to construct its subservient other. The west has traditionally occupied the position of the knowing subject and the east is relegated to the margin of knowable object. Ashcroft and Ahluwalia (2001) propound that “the process of knowing” others “effectively demonstrates the link between knowledge and power, for its constructs and dominates” the colonized Orientals (p. 49). The stereotypical binary of the west as; enlightened, dynamic, rational, civilized and the east as; savage, static, sentimental and backward, is a discursive construction that is promoted by European intelligentsia to legitimize western imperialism. Said (1978) argues that “the orient is taught, researched, administered and pronounced upon in certain discrete ways” of latent and manifest orientalism (p. 202). Said believes that latent orientalism determines the nature of manifest orientalism and “the unanimity, stability and durability of latent orientalism are more or less constant” (p. 206). Latent orientalism conditions the textual representation of the east and tends to construct the eastern societies as a legitimate object of European intervention. This paper explores the function of latent orientalism as present in Shamsie’s *Home Fire* to validate that the text has a worldliness masked under the cover of assumed objectivity.

Said (1996) in *Representations of the Intellectual* declares that “nothing in my view is more reprehensible than those habits of mind in the intellectual that induce avoidance” and make him refrain from speaking the truth to power (p. 100). The criticism of literature is as much a political phenomenon as the production of literature is. A critic is bound to strand either with the central or the peripheral. A critic affiliated with the center yearns for the “approval of boss or an authority figure” and wants to possess the privileges of “a reputation of being balanced, objective and moderate” (p. 100). The critic whose sympathies are reserved for the margin has a social and political commitment and his critique strives for commendable change by speaking the truth to power. It is pertinent to remember that “speaking the truth to power is no Panglossian idealism” but a “carefully weighing the alternative” and then “intelligently representing it where it can do the most good and cause the right change” (p. 102). Said appreciates the critique that brings change in perception, representation and evaluation. This paper studies Shamsie’s *Home Fire* to provide a counter narrative; not only to her representation of the Muslims but also to available scholarship on the novel, and establishes that Shamsie’s westernized worldliness strengthens the discourses of prevalent European Islamophobia. Belsey’s research method of Textual

Analysis is employed to investigate Shamsie's Eurocentricism in *Home Fire*. Belsey (2013) states that Textual Analysis strips the seemingly seamless façade of a literary text and "seeks to understand the inscription of culture in its artefacts" (p. 160). By inspecting the cultural as well as political underpinnings of textual elements, it makes a critic investigate the ideological affiliation and historical situatedness of a text. Through the textual analysis of *Home Fire*, the paper investigates representation of the Muslims in Shamsie's narrative and establishes an assertion of Shamsie's latent ideological worldliness.

Textual Analysis

Western and westernized literary representations have traditionally stigmatized the Muslims and Islam with the taboos of violence, backwardness, irrationality, and exoticism. Shamsie's narrative in *Home Fire* gives the impression to be an extension of Orientalism; that perceives, represents, evaluates and classifies the Muslims as potential trouble makers. Although the colonial regime is over yet the branding of the colored in general and of Muslims in particular, is still prevalent in literary narratives all around the world. The stereotyping of the Muslims as irrationally violent extremists provides ideological grounds for racism. Racism, further results in polarization and produces Islamophobia which resultantly rehabilitates the imperially constructed binary of 'enlightened self' and 'savage other' in postcolonial contexts. Pakistan, due to multiple geo-political factors, is globally stigmatized in media and literature. Pakistani natives as well as Pakistani diaspora are the targets of imperial gaze. The expatriates are bound to reconcile their Pakistani and western identities. Shamsie's *Home Fire* represents this challenging situation and demonstrates that Pakistani diaspora; no matter they are westernized or radicalized, are embodiments of falsehood, sentimentality and extremism. Her narrative tends to assert that Muslim blood has inbuilt tenacities of deceit, corruption and violence. "Cancer or Islam - which is the greater affliction?" (Shamsie, 2017, p. 21). Eamonn questions Isma; the westernized girl who knows "the fragility of her space in the world" (p. 06), to know whether she wears turban as a "style thing or a Muslim thing" (p. 21). Two consecutive questions; beginning from the nature of turban and ending at juxtaposing Islam with cancer, are neither a narrative strategy nor a coincidence but a manifestation of Shamsie's latent westernization. Her choice of the word 'cancer' is deliberate, political and Islamophobic which convincingly hints upon the fact that the author has been ideologically conditioned. Instead of providing an answer to the question, Shamsie drops the question unanswered and leaves a material conception wavering into the void of possibilities. Shamsie gives Isma a turban instead of a skirt and subtly presents a correlative between Isma's personal choice and Islam as if certain, most of the time exotic, characteristics are "inherent in the race - in the blood of the native" (Mohamed, 2003, p. 21). Aneeka, "sharp-tongued and considerate, serious enough and capable of unbridled goofiness" is represented as an ambitious young girl having "an instant appeal in her contradictory characteristics" (Shamsie, 2017, p. 23). Aneeka is represented as a shrewd Muslim who can exploit Eamonn's sexual drives and make him a pawn in her manipulative hands. Aneeka not only enjoys clandestine intercourse with Eamonn but also offers her prayer for "starting the day right" (p. 70). She can wear hijab on her head and remain indifferent to her naked body at the same time. Such representation seems to be melodramatic in the first glance but; underneath the covers of subtle neutrality, it is sheer stigmatization. Shamsie's portrayal of Aneeka "prostrating herself to God in the room where she'd been down on her knees for a very different purpose just hours earlier" (p. 70) very much seems ideologically situated in the western conception of the Muslims. The

juxtaposition between sexual adventure and prostration in prayer could have been avoided altogether or at least substituted with some other metaphorical subtlety but Shamsie opts neither option. Her presentation is concrete and produces immediate response either in form of ridicule or disgust for the Islamic values. The choice of words as well as the manner of their articulation is also of great relevance. A western or westernized reader would either mock Islam or feel aversion for Islam if he or she extends Aneeka's paradoxical personality to encompass the whole Muslim world. On the other hand a Muslim reader having his or her loyalties fixed with Islam would feel nothing else but shock. This ideological materiality of Shamsie's narration acts to reaffirm and duplicate western construction of the stereotypical Muslim identity.

Bertens (2002) borrows Jakobson's conception to express whatever a narrator narrates "is a combination of words selected from a large number of classes and categories" (p. 47). A writer selects words from a repository of words called 'axis of selection' and combines the selected words in 'axis of combination'. Selection and combination of words are either intentional or allude to their writer's deep-seated unconscious priorities. Shamsie selects Pakistani diaspora of divergent interests and interweaves their lives to represent "a fecklessness in the gene pool" of the Muslims (Shamsie, 2017, p. 26). Aneeka's life is dramatically entwined with Eamonn: the son of a Pakistani Muslim diasporic Karamat Lone; portrayed by Shamsie as a cunning opportunist who believes that "all the wrong choices he made, they were necessary to get him to the right place" of British Home Secretary (p. 51). Karamat's craftiness makes him discard his Pakistani baggage and embrace British values so overwhelmingly that he won election from a non-Muslim white constituency. Shamsie selects a Pakistani Muslim migrant to construct a binary of extreme positions. Latent Islamophobia works better if the extremely antagonistic versions of Muslims are assaulted simultaneously. The narrative of the novels suggests that: Isma betrays her siblings, Parvaiz hoodwinks both Isma and Aneeka, Aneeka exploits Eamonn, Eamonn outsmarts his father Karamat, and Karamat abandons not only his Muslim community but also his fatherhood. Shamsie's selection of characters and combination of events allude as if the Muslims were a bunch of shameless scoundrels who could sell out their dignity whenever the situation demanded. Under the impact of her ideological materiality, Shamsie seems to be telling that the Muslims either suffer from lack or promote terror. Ashcroft, Griffiths and Tiffin (2003) also propound in this regard that western and westernized fiction "captured the non-European subject within European framework which read his or her alterity as terror or lack" (p. 85).

Shamsie paints Parvaiz as an ineffectual teenager who is not "good enough to find work doing what he loved" (Shamsie, 2017, p. 119). Parvaiz is incapable of achieving something substantial because he has inherent lacks in his personality. He is consistent in his inconsistencies like his father Adil Pasha who "tried his hand at many things in his life - guitarist, salesman, gambler, con man, jihadi - but he was most consistent in the role of absentee father" (p. 47). It is neither a coincidence nor a narrative necessity that Parvaiz, under the radicalized persuasion of Farooq, is made to idealize his father and join media wing of ISIS in Syria. It is an ideological imperative that Parvaiz is made an extension of his Jihadi father to demonstrate "terrorism as family trade" of those irresponsible patriarchal men who opt terror to fill their lack (p. 108). Episodes like Parvaiz's murder at the hands of Farooq and similarly Adil Pasha being slaughtered by his own Muslim Jihadi men and not by American troops on his way to Guantanamo Bay raise many questions. Does personality lacks really culminate in clinging to blindfolded extremism that works in the studio "on

sound effects of beheadings, crucifixions, whipping” (p. 169)? Do the Muslims really leave a woman dying only “because she removed her face veil” (p. 173)? Does a fraction of radical extremists really represent all the Muslims of the world? *Home Fire* is not an innocent narration of highly complicated events but an ideologically manufactured construction. Shamsie represents Karamat as a hyper-enthusiastic Muslim who can surpass any moral limit to safeguard his British office. His Westoxification is depicted as a nuisance and Shamsie’s narrative makes it obvious that both the radicalized and the westernized Muslims are vulnerable to fall into their ethnic pitfalls of extremism, irrationality and barbarity.

Hall (2003) expresses that ethnic representation of a subject is possible only “within codes which have a history, a position within the discursive formations of a particular space and time” (p. 226). The western discourse has traditionally perceived, represented and manufactured Muslim ethnicity in terms of violence and savagery. Hall opines that British conceptualization of ethnicity in the form of a “particularly closed, exclusive and regressive form of English identity is one of the core characteristics of British racism today” (p. 226). Hall’s views can be employed to understand the reason of Parvaiz’s, a Jihadi son of a Jihadi father, repatriation to Pakistan. British dignity vigorously excludes any real or even imagined possibility of degradation from its ethnic nationalism and is bound to “determine someone’s fitness for citizenship based on their actions, not on accident of birth” (p. 214). The dead bodies of the corrupt, who are British only by their birth right, must be sent back to their corrupt native land where they actually belong to. Shamsie presents Terry; Karamat’s Irish-American wife, as the real British who rebukes stupid Karamat and says, “You’re doing the contemptuous thing again” (p. 214). She portrays Terry as a foil to Karamat and demonstrates the exclusive nature of British ethnicity that banishes extremism from its formations. Shamsie seems to be suggesting that Pakistani Muslims; both radicalized and westernized, are extremists in their choices and there is virtually no possibility of their becoming moderate. Though the narrative of the novel tells the reader about: Isma’s being interrogated humiliatingly at airport and Aneeka’s being spat at because of her hijab by some British national, yet the reader is made to believe that “Pervy Pasha’s twin sister engineered sex trysts with Home Secretary’s son” (p. 204). In *Home Fire* Pasha’s family is not discussed as a British but as a Pakistani Muslim family.

Shamsie’s exclusive narration portrays Pakistan as a country featured by corruption, moral bankruptcy, extremism, sentimentality and abuse. She stigmatizes Pakistan by portraying the representative of Pakistani High Commission in England as the man with “a plastic comb sticking out of his breast pocket” (p. 184). Plastic combs are traditionally associated with Pakistani clerics who use them to set their beards right after ablutions. Shamsie, situated in her ideological worldliness, deliberately chooses an orthodox figure to represent Pakistan. Furthermore, the cleric, with “a black mark on his forehead-helped along by deliberately banging one’s head against a stone or a rough surface during all the daily prostrating in prayer” (p. 220), is made to disown both Parvaiz and Aneeka in a Pakistani News program. Shamsie’s use of the word ‘banging’ is extremely ideological and betrays her Islamophobic racism. Muslims, as a part of their religious ritual during prayer, bow before Allah and do not bang their heads against rough surfaces to engrave the signs of piety. The word ‘banging’ has pragmatic suggestiveness beyond semantic boundaries. It is not a coincidence that both Aneeka’s and cleric’s prostrations in prayer are mocked at that further stereotypes the Muslims as hypocrites. The choice of diction to represent the Muslims and the Pakistanis within the text is intentional, ideological and political. In order to construct

the Pakistani Muslims as an extremist lot, Shamsie makes the cleric assert that Aneeka is a “fornicator” and “should be flogged” (p. 220). The narrative of the novel is not set in times of Zia’s regime when flogging was considered a just punishment for fornication, but Shamsie presents Pakistan as a nation of extremists and religious fundamentalists.

Karamat’s status of British Home Secretary could neither wash his native aggression nor could refrain him from assuming Aneeka a “manipulative whore” who has given Eamonn his “first really great blowjob” (pp. 216-218). Shamsie seems to be suggesting that the Pakistani Muslims; no matter they are westernized despise their native values, remain natives who cannot show grace under pressure. Eamonn’s falling in love with Aneeka, his telling Karamat about marrying her and flying to Pakistan to join her are sheer sentimental moves. She calls confrontation between Eamonn and Karamat on Aneeka’s issue as “Asian Family Drama” (p. 249), but; Shamsie’s narration itself becomes an enactment of Asian family drama when a bereaved lover denounces his family to meet his beloved sitting beside his brother’s dead body in “dust storm” (p. 223). She selects ‘dust storm’ to sentimentalize the situation and melodramatically transports ISIS agents to fix explosives around Eamonn’s waist. The explosives explode and lovers are made to die in arms of each other to complete a typical sentimental ‘Asian Family Drama’. Shamsie seems to be projecting that Pakistani Muslims lack integrity when she furnishes a binary between Terry and Karamat. Terry is made to condemn Karamat, the “self-important idiot” (p. 252) for his contemptuous doings. She is not worried about her son but “about a nineteen-year old” Aneeka who is “rotting in the sun while his sister watches, out of her mind with grief” (p. 252). Shamsie portrays Terry as a celebrity who knows; how to remain sympathetic even in drastic situation and how to persuade her husband to “be human” and “fix” the mess he has created (p. 254). Shamsie fixes the ideological binary of ‘enlightened western self’ and ‘savage native other’ through the juxtaposition of a western mother and a Pakistani father. The narrative suggests as if the western were the only savior of humanity and the Pakistani Muslims are some incurable patients suffering from “Personal animus” (p. 245). Karamat is demonstrated as an opportunist who can abandon his fatherhood and nationalism for the sake of personal gains. The narrative of the novel suggest that regardless of his staunch westernization, Karamat is disloyal even to his British soil and acts upon the demands of his selfish whims. Aatir (2021) suggests that “the ratio of politics and morality and aesthetics” in a narrative determines the ideological position of literature (p. 18). The ratio of politics directs the narrative of *Home Fire* as the melodramatic nature of the events imparts neither an impression of morality nor aesthetics. It seems as if Shamsie has articulated her ideological worldliness by inventing a melodramatic story in which both the radicalized and westernized Pakistani Muslims are corrupt, violent and sentimental. All major Muslim characters, even if put together, cannot beat Terry’s charisma. The categorized representation of characters does not seem to be natural but political.

Conclusion

This paper investigated Shamsie’s ideological worldliness and challenged the validity of her representation of Pakistani diasporic Muslims in order to establish that *Home Fire* is an extension of Shamsie’s latent orientalism. Stigmatization of the Pakistani Muslims is found to be ideological, racial and Islamophobic. The selection, combination and representation of the Muslims betray Shamsie’s political affiliations that undermine Islam and Muslims in general and Pakistan in particular. Her melodramatic but political narration categorizes Pakistani diasporic Muslims as sentimental, irrational and violent. The Muslims,

no matter they are radicalized or westernized, are presented by Shamsie as a potential threat to humanity. Though Shamsie tries to mask her ideological position under the cover of objective neutrality, yet her choice as well as representation of events establishes her narrative's worldliness. The stigmatization of the Muslims in *Home Fire* is not a narrative requirement but an ideological strategy that makes the novel a text that is determined to legitimize western Islamophobia.

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