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## Fundamentalism: An Intertextual Case of *Home Fire* by Shamsie and *Antigone* by Sophocles with the Backdrop of 21<sup>st</sup> Century

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**Abstract:** This paper is a comparative study of two works – *Home Fire* by Kamila Shamsie and *Antigone* by Sophocles. This paper aims at intertextual analysis of the selected texts to unearth the issue of fundamentalism and fear of Islam in the modern world. The West is in the grip of Islamic phobia which is quite haunting for it. Their arts and literature, particularly after the 9/11 attacks on the Twin Towers of World Trade Center abound in themes of fundamentalism and extremism as it is associated with Islam. Kamila Shamsie deals with the issue of fundamentalism in *Home Fire* so does Sophocles centuries ago in *Antigone*. There is no single text in literature rather every text is a mosaic of previous texts. One fine example related to this is *The Waste Land* (1922) by T. S. Eliot. Likewise, *Home Fire* bears handsome intertextuality with the previous texts, particularly *Antigone*.

**Key Words:** Fundamentalism, Islamophobia, Intertextuality, East and West

### Introduction

The present study is a case of intertextuality on the grounds of fundamentalism and othering between *Home Fire* by Kamila Shamsie and *Antigone* by Sophocles. The paper highlights the fears of the West from the Muslim world as depicted by Shamsie in *Home Fire*. The paper establishes an intertextual relationship between two different texts produced in different cultures and ages. Every text is an intertext and combination of texts produced previously. Kamila Shamsie makes use of classical texts and highlights current themes that are faced by the world in the 21<sup>st</sup> century. She establishes relevance between past and present. Myths are present everywhere even in the most scientific technological world exploits myths and legends. Likewise, Shamsie interweaves various myths and legends in her *Home Fire* with the backdrop of the 21<sup>st</sup> century. Islamic radicalism is the most burning and popular background for the novelists of today. In the same context, Shamsie exploits this radicalism which is currently associated with Islam. This paper explores the characters of Karamat Lone and Pervaiz Pasha because through these characters Shamsie brings to light the fear of the West from Islam.

In this world of forgeries, where some might be in danger of losing their faith in literature, a contemporary reworking concept is unquestionably a challenging responsibility. Retelling is a widely used skill in everyday life and when we retell, we usually summarise by compressing what we have heard, read, or seen into a shorter text. The tales of Greek mythology have elated many artists for thousands of years. The *Antigone* legend, together with half a dozen ancient Greek myths, is perhaps one of the most reworked myths of Western civilization. Countless retellings have taken place and Maria Pospichil Alter in her article *Antigone: A Myth in Change* wonders why *Antigone* does —recur in art and thought of the twentieth century to an almost obsessive degree.

*Antigone*, daughter of Oedipus, king of Thebes, & Jocasta (his mother & wife) attempts to bury her brother Polynices against King Creon's order and is caught and ordered to be buried alive by her uncle, the King. Creon's change of heart comes too late and by that time *Antigone*, Creon's son Haemon, and his mother Eurydice kill themselves thereby leaving the story as a tale of suffering.

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By considering the various retellings of *Antigone*, we can observe that the translation by Anne Carson, Seamus Heaney, and Jean Anouilh stands exceptionally dominant. The poet Anne Carson's translation of *Antigone* is retitled as *Antigonick* which suggests that the play is all about timing. Seamus Heaney's *The Burial at Thebes: Sophocles' Antigone* reminds us of the significance of the play in Irish Culture and politics and Jean Anouilh's translation of *Antigone* is produced as a protest against the fascist regime in France imposed by Hitler after his army occupied the country during the Second World War.

By putting a topical spin on the ancient Greek tragedy, the story of *Antigone* plays out in this modern world through *Home Fire* by the Pakistani-British novelist, Kamila Shamsie. She is one among the new wave of Pakistani writers who are based in Britain and successful in both Pakistan and the West. Her novels are mostly set in Karachi. 'Karachi is —the canvas of my life' Elizabeth O'Reilly quotes Shamsie in *Literature*. She fascinates her readers into the story not only through her details but also by making them feel the emotional, physical, and mental needs of the character. Her novels deal with huge themes like war and love zooming on the baroque details of her characters.

In *Home Fire*, we can observe that the story of *Antigone* differs from other retellings. For Sophocles' *Antigone* is the older sister. But Shamsie's *Home Fire* retells *Antigone* as the story of two British-Pakistani families, divided over a rebel brother's fate and skillfully crafts a multifaceted tragedy about cultural tensions and radicalization in modern London. Narration is in segments thereby prompting the reader to see through each character's eyes. The novel poses heavy questions about British politics and society

## Literature Review

Kamila Shamsie's *Home Fire*, immediately included on the Man Booker longlist for 2017 alongside its release, attracted a large number of reviewers who positively noted and appreciated the novel's adaptation of Sophocles' time-tested tragedy *Antigone* as well as Shamsie's attiring the story with much pressing contemporary concerns regarding the new dilemmas faced by Pakistani-British diasporic community after the terrorist events of 9/11 and 7/7 that have changed the shape of the world.

Many of the early reviews of the novel restricted themselves to bringing forward the similarities and differences of artistic execution, on the part of Kamila Shamsie in writing of *Home Fire*, from Sophocles' play *Antigone*. Natalie Haynes in *The Guardian* (2017)

reads *Home Fire* as "a contemporary reworking of Sophocles" and explains Shamsie's "debt to Jean Anouilh's adaptation of *Antigone* than to the Sophoclean version" because Shamsie like Anouilh makes Aneeka (*Antigone*) the younger sister of Isma (Ismene) whereas with Sophocles' original version it is vice versa. Lakshana Palat in *Hindustan Times* (2017) also reads the novel as "[a] modern retelling of a popular Greek mythology classic" and finds mythology as a favorite retreat of Kamila Shamsie to which she keeps re-coursing somehow in all her novels. Katharine Weber, in *The Seattle Times* (2017) points out that *Home Fire* is similar to Sophocles' *Antigone* in dealing with the theme of "a family's dark legacy", and observes that Shamsie's novel "treats its source [*Antigone*] much more distantly" by providing it more recent and contemporaneous context. Both, Arifa Akbar in *London Evening Standard* (2017) and Lucy Scholes in *The National* (2017), giving the same titles to their respective reviews, read Shamsie's novel as "a contemporary take on a Greek tragedy".

As some early reviewers have highlighted the Sophoclean baggage that Shamsie has carried out and improvised upon, some other reviewers have also recognized the contemporaneous depth and relevance of the novel to its perturbed post-9/11 times. Claire Chambers in *The Hindu* (2017) dubs *Home Fire* as "a post-9/11 *Antigone*" and quoting from Gayatri Spivak reiterates her argument regarding the attitudes to the Other- very much subject of *Home Fire* too- by observing that "we must 'listen to the [O]ther as if it were a self, neither to punish nor to acquit'- even when that [O]ther is a terrorist". Parallel to the question raised by Spivak 'Can the Subaltern Speak?', Chambers improvises upon the question by rephrasing it as "Can the oppressor listen?" and keeping in mind the complexities of the present times answers her question in a "no" herself. Chambers marking the novel *Home Fire* "[a]ll about hearing and being heard", observes that it too raises the same question: 'Can the oppressor listen?', albeit regardless of the answer. Ramzan et al. (2023) have said that vigilant proficiency in English language learning motivation is determined by English learning motivation. Ramzan and Khan (2019) have scrutinized the veiled



ideological stance to explore the power issues in print media headlines. Ramzan et al. (2021) have described the manipulation of the public in the hands of politicians in print media statements. Further,

Dwight Garner in *The New York Times* (2017) highlights “immigration, jihad and family love” as the main themes of *Home Fire*, whereas Michael Schaub in *NPR* (2017) observes that “tension between Muslims and Westerners in the post-9/11 era from the basis for *Home Fire*”, although it “puts a topical spin on ancient Greek tragedy”. Julia Felsenthal’s review-cum-interview in *Vogue* (2017) traces the thematic link of Shamsie’s *Home Fire* with Theresa May’s efforts in 2014 to change the British laws of citizenship by “revok[ing] the citizenship of naturalized citizens suspected of terrorism”. She, observes how *Home Fire*, initially started by Shamsie as a contemporary dramatic adaptation of Sophocles’ *Antigone* at the request of her friend Jatinder Varma who runs Tara Arts: a theatre in London, shifted shapes from a would-be drama to a novel, maintains that *Home Fire* “is *Antigone* in the age of ISIS” and also stands successful prospects of being turned into a movie. John Boyne in *The Irish Times* (2017) also marks the timely intervention of *Home Fire* in the wake of a complex world. He observes that the novel with its “nuanced examination of the place of Muslims in a hostile world” is indeed a “provocative work from a brave author” which at the same time runs the risk of infuriating a particular set of “readers expecting a more black and white depiction of terrorists versus non-terrorists, Muslims versus non-Muslim, the role of the state versus the right of the civilian”. Abeer Hoque in *The Aerogram* (2017) marks the intensity of the subject matter of the novel that stretches “from family ties and community to the wider sweep of global terrorism, religion and radicalism, immigration and nativism, and what we do for love and war”.

The brief review of some of the immediate critical positions of the reviewers of *Home Fire* brings forward both the streaks of interpretation to the novel: one highlighting Shamsie’s playfulness of Sophocles’ *Antigone* plot and the other referring to the contemporaneous side of her novel that goes beyond *Antigone*. Nevertheless, it is this contemporaneous aspect of the novel beyond *Antigone* that is the subject of our interpretative interpolation which by contextualizing the concepts of ‘Westoxification’ – the literal translation of the Persian word ‘*Gharbzadegi*’, and ‘Fundamentalism’ as seen through the perspective of the Postcolonial Studies, aims at mapping the post-9/11 complications of diasporic identity in the fictive representation of Pakistani-British Muslims. Bhutto and Ramzan (2021) have expressed that there is a collusive and pacifier stance in print media headlines which is wrapped in the powerful agenda. Nawaz et al. (2021) have said that there is an internal bias between the government and opposition wrapped in the current affairs statements in Pakistan. Ramzan et al. (2023) have claimed that omission and errors are the most common types of errors in ESL writing.

Shamsi's repeat in *Home Fire* places herself is an indistinguishable issue from her characters. There's a driven complex move in Aneeka's area that is told in beautiful pieces hindered by a chorus of media reports. The tale's first half is a private family disaster with a couple of political suggestions. Be that as it may, in its second half it overturns all our desires since it isn't only any family disaster. It's Sophocles' *Antigone* hauled out of old Greece and into a contemporary Muslim family, which implies the closeness of the novel's first half needs to go, in light of the fact that Greek disaster requires epic, overwhelming power. Retelling *Antigone* must be one of the more troublesome activities an English writer can endeavor. *Home Fire* not only talks about Sophocles' work on a good and auxiliary level but with present-day interpretations of *Antigone* by Anne Carson and Seamus Heaney. —*Home Fire* pulls off a fine exercise in careful control: it is a ground-breaking investigation of the conflict between society, family, and confidence in the advanced world while tipping its cap to a similar issue in the antiquated one, recounts Natalie Haynes in *The Guardian*. *Home Fire* is a standout amongst other *Antigones* of this period, and one of Shamsie's best books. Ramzan et al. (2023) have also expressed the overlooked potential of social media are an instrument to boost ESL students' engagement and performance. Moreover, Ramzan et al. (2023) have suggested can the influence of social media is helpful for educators and policymakers. Furthermore, Ramzan et al. (2023) have confirmed that teachers are able to incorporate various helpful technical collaborative strategies.

## Methodology

This research paper has been written with a qualitative paradigm. The primary text for analysis is Kamila Shamsie’s *Home Fire*. The insight for the data interpretation of the selected text has been taken from Julia

Kristev's idea of intertextuality.

Intertextuality is the term that portrays the manners in which writings and their implications are formed by different writings. In writing and other imaginative craftsmanship, scholars, and craftsmen are influenced by various elements that connect together. Intertextuality is an artistic gadget that makes an 'interrelationship among writings' and produces related comprehension in isolated works (Allen, [2011](#)).

These references are made to impact the peruser and add layers of profundity to content, in view of the perusers' earlier information and comprehension. Intertextuality is an abstract talk procedure that is utilized by authors in books, verse, theater, and even in non-composed writings, (for example, exhibitions and computerized media). It is a writer's obtaining and changing system of earlier content and a peruser's referencing of one content in perusing another. Intertextuality empowers us to comprehend messages all the more completely. Authors can influence content to appear to be more reasonable by alluding to thoughts, individuals, or occasions that exist in reality to our reality. By influencing reference to things we too can identify with, journalists assist us with feeling a feeling of nature with the world they are making for us.

In the abstract circle, Roland Barthes has proclaimed: "Any content is an intertext" (Theory 39).

Barthes proposes that crafted by past and encompassing societies are constantly present in writing. He additionally featured that the writings are not exclusively reliant on their writers for the generation of significance; rather they are profited from perusers who make their own intertextual systems. Julia Kristeva, in her paper "The Bounded Text," defined the term 'intertextuality,' to portray the procedure by which any content is a "stage of content, an intertextuality". She trusted that writings are saturated by the signs, signifiers, and expressions of the way of life in which they take an interest, or from which they determine. Intertextuality is a term most completely and initially elucidated by Julia Kristeva in the school of poststructuralism, and it has gone up against an assortment of implications since her dialog of the term during the 1960s. Fundamentally, intertextuality is the idea of writing and acquiring every others' words and ideas. It tends to be the getting of a whole ideological idea or the obtaining of a word or expression. As indicated by the advocates of the hypothesis, as creators obtain from past writings, their works gain layers of importance. Another component of intertextuality is that when a content is perused in the light of another content, it helps in defining new translations absorbing the suspicions and suggestions encompassing the other content. Kristeva gives a few lighting-up meanings of intertextuality to unravel the idea. As indicated by her, "Any content is built as a mosaic of citations; any content is the retention and change of another." She additionally opines that "In about a given content, a few articulations, taken from different messages, converge and kill each other" (Worton and Still, [1992](#)).

## Discussion

The outset of *Home Fire* already begins on a rather troubling note when 28-year-old British-born Isma Pasha is quasi-coincidentally detained at Heathrow Airport, given that she is a Muslim with Pakistani roots. Isma made the decision to pursue her studies in sociology at Amherst, hence her move to Massachusetts. As far as her education was concerned, she also shoulders the overbearing burden of her mother's loss and as a result, she juggled with the role of a guardian to Aneeka and Parvaiz, her 19-year-old twin siblings, since their childhood. In that same crucible of issues, the three siblings were deprived of a paternal figure. Adil Pasha, a father who was once present in their lives, saw a greater appeal in serving a radical Islamic terrorist group. His fatal decision cost him his life shortly after he was captured and was on his way to imprisonment at Guantanamo Bay. Aneeka opted for a conventional path as she studied law at the London School of Economics. On the other hand, Parvaiz followed his father's doomed path as an ISIS member in Syria. Such a choice made Isma heavy-hearted, weighed down by betrayal.

The first person Isma encounters after resorting to Massachusetts, is 24-year-old Eamonn Lone. He also happened to be the son of Karamat Lone: the home secretary of Britain. The two immediately click followed by an immediate contention because of Isma's reproof against Eamonn's father's political stance and involvement. Although Karamat is Muslim, he explicitly expressed animosity against his own community. Isma lays herself vulnerable in front of Eamonn and reveals her father's radical involvement



to which he says that his death has actually freed them. When Eamonn goes over to Isma's apartment, he catches a glimpse of Aneeka's photo.

Hence, Eamonn manages to go over to Aneeka in London to meet and afterward, she decides to go back home with him instantly. What unravels as a result, is an entanglement of romance until Eamonn's father, Karamat, dictates Muslim students to abandon their religious identity and entirely adopt the British culture in a speech. Aneeka argues that Karamat is turning his back on Muslim beliefs and becoming enslaved to the West's culture. In addition, Aneeka switches to telling Eamonn about her brother, claiming that he has finally decided to return home from Syria. Eamonn feels that Aneeka is simply manipulating him to get to his father in order to help Parvaiz. Aneeka rebuts by bringing in the promise of love for him. As their love further escalates, Eamonn and Aneeka become engaged. Later, he goes to his father to request help for Aneeka's family, but Karamat lashes out and forbids him from seeing Aneeka again. Consequently, the security guards hold him captive, stopping him from rushing to her.

The novel takes the reader back to Parvaiz's life just before he decides to serve in Raqqa, struck with grief over his father's demise. Desperate to grab hold of any remaining modicum of his father, Adil, he was easily lured into joining ISIS by a man who claimed to have known Adil. Parvaiz was further manipulated after Farooq told him that his father was the embodiment of bravery in his mission and it only made sense if Parvaiz acted as a continuation of it. However, upon arrival in Syria, Farooq instantly disappears, leaving Parvaiz to his own devices. After witnessing pure terror and the epitome of human brutality, he escapes to Istanbul contacts Aneeka for help, and begs to somehow find a way to return home for him. She reassures him that the British Consulate will solve the matter once and for all after she comes for him. Unfortunately, it does not go to plan when Farooq's threatening message to Parvaiz prompts him to go to the Consulate himself. Meanwhile, Aneeka was already detained by the security forces ordered by Karamat Lone. Just when Parvaiz is about to reach the Consulate, he is murdered.

Aneeka's spiral of grief was coupled with an uproar in the media about Parvaiz's death. In the public's eye, Parvaiz was vilified as a traitor, given his ISIS background which caused Karamat to revoke his British citizenship, barring his body from returning to Britain. Instead, he sends Parvaiz's body to Pakistan instead for burial. Fully determined, Aneeka goes to Karachi and rushes to the British Embassy to wait for the arrival of his body.

Furthermore, it turns out that Lone held a great loathing for the Pashas, which prompted him to strip Parvaiz of his citizenship. Eamonn contacts Karamat to retract his decision but his father stands stubborn. Meanwhile, at the British Embassy in Pakistan, Aneeka's protest garners a boom of media attention as she sits with Parvaiz's body on the lawn, to beg for burial on British soil. As several Pakistan citizens join her in support, Karamat also sees it on the news. After Eamonn's failed attempt, Isma persuades Karamat to reconsider and requests permission to travel to Karachi. She praises Eamonn and tells Karamat to pay attention to his son's intelligence and nobility. Lone is hit with a realization: that his son is probably in Karachi with Aneeka. Terry, Karamat Lone's wife, chides him for being ruthless in Aneeka's case and giving little to no support for his own son. Just when there is a change of heart brewing up inside of him, his security guards alert him about his life being under extreme threat. The couple is instructed to rush to their safe room in the basement. Nevertheless, it was not Karamat's life that was at threat. It was Eamonn's. Both Karamat and Terry witness Eamonn arriving at the British Embassy on television. Suddenly, two men grab hold of Eamonn, tie a bomb around his waist, and make their getaway. Regardless of Aneeka's and Eamonn's joint frantic effort, the bomb kills them both.

*Home Fire* opens on a rather perceptive note in the first chapter with Eamonn's dialogue. He aptly expresses the difficulty that Muslims encounter in the current era while carrying the weight of their identity when he first befriends Isma. She, on the other hand, replies with something much more profound. She states that the challenge is greater when one is not a Muslim. Her words are very telling of her headstrong character as she never gave into the widely projected fabricated image of Muslims, concocted by the actions of a few individuals.

*Home Fire* revolves around familial loyalty and how sexuality can be employed through manipulative means. It also illustrates a world that views Muslims under scrutiny laced with suspicion. The incident

where Isma is faced with immense difficulty in entering the US with her student visa due to a prolonged interrogation session is reflective of the daily reality outside this text for many Muslims. The suspicion centered around Isma is already amplified due to her ties with her deceased father's active involvement with ISIS. Consequently, she and her siblings were placed on the MI5 list since his death. Although Shamsie does not shy away from interweaving political overtones into the novel, she prefers not to dictate but to draw the reader's attention towards the racial attitudes surfaced by characters instead of verbose essays focusing on said thematic concern.

*Home Fire* became the center of interest for several analysts, noting the transformation of Sophocles' play, *Antigone*, and breathing in an air of the contemporary world's major issues. One of the major issues, that has been extensively discussed, is the crisis that the British Pakistan-Muslim diaspora has to face on a daily basis after the catastrophes of 9/11 and 7/7. When comparing the play and the novel, structurally they are incredibly similar. While the play is split into five acts, the events in the novel occur in five different areas: London; Amherst, Massachusetts; Istanbul; Karachi, Pakistan, and Raqqa, Syria. Similarly, the novel showcases five contrasting examples that were molded and manipulated by Westernization. Such narrators were Isma, Eamonn, Parvaiz, Aneeka, and Karamat.

The novel commences with Isma relishing the freedom of her duty of many years: of being the parent to her twin siblings by going to America. However, her maternal instincts remained, causing her to worry about her sister, Aneeka, who was in London at the time, and her aimless brother, Parvaiz, who, in the midst of grief, decided to pick up his radical ways. In the play, *Antigone*, Sophocles maps out a conflict between tradition and religious law. Similarly, in *Home Fire*, Aneeka comes face to face with the same dilemma. In other words, the pulse of this Athenian tragedy is found beating within the novel.

Traces of Sophocles' tragic elements are shown in one incident where the police interrogate Isma about her father's whereabouts. And upon hearing this, Aneeka is infuriated and says, "You betrayed us, both of us. And then you tried to hide it from me. Don't call, don't text, don't send the pictures, don't fly across the ocean, and expect me to ever agree to see your face again. We have no sister" (Shamsie 195). This event is a manifestation of the playwright's touch where Parvaiz's decision does not enrage Aneeka as much as her sister's betrayal.

It is worth taking note of the names and spellings scattered in the novel actually bear resemblance to the Sophoclean characters, namely: Isma and Ismene; Parvaiz and Polynieces, Aneeka and Antigone; Eamonn and Haemon; and Karamat and Creon. In addition, the backdrop of *Home Fire* is not of Thebes, but a tattered cloth, torn by the events of 9/11, 7/7, and the rampant incidents of terrorism fundamentalism as well as Islamophobia. Along with Sophocles' play, Jean Anouilh's namesake play is added to the intertextuality present in Shamsie's novel. In Sophocles' *Antigone*, among the two sisters, Antigone has a greater reputation; nonetheless, Anouilh switched the requests for both sisters' births. However, the incestuous parentage of the siblings is absent in *Home Fire* as well as the second sibling, so Parvaiz carries the crimes of his vices in the novel.

Other than the most distinguished translation of the novel as a modern take on Sophocles' play *Antigone*, *Home Fire* pertinently presents the repercussions of Islamophobia as it is on the rise. Karamat hates for his own community and characters like Aneeka and Eamonn bear the brunt of a few radical individuals. The novel also lays out a juxtaposition of two strands where is about phobic tendencies towards the West and the other actually has an actual involvement with the West in the display of a love affair. A wave of Islamophobia swept the entire West and the fanatic responses were shocking against diasporic Muslims. If one is to dissect the word 'Islamophobia', it is primarily the lingering sense of dread and disapproval of Muslims. The consequences of such feelings materialized when, in 1996, the British Government pushed forward the Runnymede Trust initiating the discussions of Islamophobia and British Muslims. Moreover, the rift between Israel and Palestine, the Rushdie controversy, and the Iranian issue in 1979, a report titled "Islamophobia: A Test for Us All (1997)", acknowledged the overwhelming bias against Muslims and pressed on the dire need to grant British Muslim citizens their rights and privileges (Green, 9-11). As shown in *Antigone*, *Home Fire* outlines the difficulties that a family is destined to



encounter due to the psychological burden their heritage and roots bring to the modern and contemporary society of England.

*Home Fire* opens with the tragic collapse of a home brought on by propagated fear, in the year of 2015. The main characters are spread out geographically pursuing their own path of their decisions, whether it is destructive or the betterment of their own future. As Isma shows a great deal of concern for Parvaiz's choice, she reports it to the police, creating a wedge between Isma and Aneeka. The latter sister hatches a plan to use Eamonn as a pawn to get to his father, the British Home secretary to help Parvaiz. What started off as an ulterior motive, blossomed into love and devotion between Aneeka and Eamonn. After Aneeka convinces her lover, Karamat reacts in their favor and restricts Eamonn from contacting Aneeka. She, on the other hand, makes an attempt to fly to Istanbul. When Parvaiz is only a few steps away from the British Office in said city, Farooq kills him. His dead body becomes the locus of dispute when, instead of being buried in England, it is transported to Karachi instead. With no other choice, Aneeka lands in Karachi, later capturing the attention of the media while sitting with her brother's body in protest on the British Embassy lawn. Even though Karamat strictly forbade his son from leaving the home's premises, he uploads a video to the web and follows Aneeka in support. Just when he is near her, a few men strap him with a bomb. Accepting their tragic fate, the bombs explode, dying instantly in each other's embrace

In Shamsie's novel, Islamophobia is evidently presented in British society. It is expected to have hours-long interrogation at Heathrow Airport if one's father was involved in ISIS and their brother has followed suit (Shamsie 3). The incident of someone spitting on Aneeka's hijab (90) is a prime example of Islamophobia running amok. When Aneeka and Eamonn having a deep conversation on what British Muslims have achieved over the years, she adds,

Do you say, why don't you mention that among the things this country will you achieve if you're Muslim is torture, rendition, detention without trial, airport interrogation, [and] spies in your mosques, teachers reporting your children to the authorities for wanting a world without British injustice? (Shamsie 90 – 91)

When Parvaiz's burial conflict was the only topic of discussion in the media, British newspapers employed a sort of language that had an Islamophobic inclination. They utilized extremely derogatory terms, "Hojabi! Pasha's twin sister" (204), "Aneeka knickers Pasha" (204), and "Muslim fanatic Parviaz Pashta" (204).

## Conclusion

For Pakistani English fiction scholars, Kamila Shamsie's *Home Fire* stands as another imperative novel to scrutinize and contribute their input regarding the Islamophobic exhibitions of Pakistani-British diasporic Muslims. Shamsie creates her own perception of their circumstances by displaying sloping lines of Fundamentalism and states that it is only progressive to critically view these characters as single units and unveil the psychological and sociopolitical bedrock of such individuals which propel them to adopt this radical path rather than offhandedly illustrate them as stock and hyperbolic portrayals of Fundamentalism. The common denominator of possible destruction, uncertainty, and perversity which both the peripheries of Fundamentalism can trigger for each other, as witnessed before, should be presented by personal writings. In relation to essayists focusing on Pakistani English fiction, with such a newly acquired organization, to further broaden elective social, void in their imagination works, in order to perform an entanglement of the flat yet deceptive characterization of Muslims from the Pakistani-British diaspora. Such a phenomenon is utilized in *Home Fire* through Shamsie's craft in the shape of how Karamat Lone and Parvaiz Pasha are illustrated in a rather empathetic manner. It dismantles the stereotypically prejudiced secular outlook of organized religion as being tantamount to Fundamentalism. In actuality, the flowing currents of Fundamentalism within the British Muslim diaspora unpacks a lot more complexity than it does at first glance. Both the British society and administration require a plethora of empathetic tools to comprehend and later expunge this strand of radicalism. As a result, they would redirect these victims into devoted citizens working loyally for their nation. In order to remedy anti-integrationist tendencies amongst the British is not through Islamophobia but Islamophilia.

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