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Combating the War on Terror in Kamila Shamsie's *Home Fire* (2017)

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Abstract

This paper investigates how Kamila Shamsie's *Home Fire* (2017) resists the ideas of the War on Terror by using symbols, metaphors, and irony. This paper employs a qualitative method particularly close textual analysis. It engages with Bill Ascroft's theory of postcolonialism to reveal the resistance of British Pakistanis to fight against the mantra of the War on Terror, which led to anti-Muslim racism in Britain. In doing so, Shamsie's *Home Fire* undermines the ideology of the War on Terror by using literary devices mentioned previously and by representing how the three protagonists use essays and news to fight against neo-imperialist policies. Thus, Shamsie's novel delves into the slogan of the War on Terror, using essays and news to challenge anti-Muslim racism in Great Britain, particularly in the aftermath of the 9/11 attack in the US. This novel reveals the connection between British colonialism and US imperialism in periods of global transnational capitalism rooted in white supremacy.

Keywords: *Essays and News, Muslim Resistance, Postcolonialism and Imperialism, War on Terror, White Supremacy.*

Introduction

The day after 9/11, in September, nearly all countries in the world adopted a policy to combat terror in the Middle East. The Al-Qaeda terror incident, which involved Osama bin Laden, was one such instance. George W. Bush, as President, began a war on terror policy (Davidsson, p. 1). The war on terror is associated with issues and tragedies such as taking action to fight war, calling out the terror of the enemy, and inciting hostile elements from the ranks of criminals to the level of a warfighter. *Home Fire* portrays the lives of British Pakistanis, who are often considered terrorists, while also highlighting issues of injustice and discrimination. British Pakistanis are the protagonists, striving to combat injustice and discrimination, as well as the inconveniences imposed by government policy. Furthermore, British Pakistanis defend law enforcement and expose the truth, which forms the foundation of a primary objective for spreading the facts. Muslims in Pakistan wish for the British government to be fair without discrimination against minorities.



In her work, Kamila Shamsie outlines aesthetic strategies for the War on Terror. The aesthetic strategies need to adhere to the standard of sensitivity in assessments and build relationships with the political about problems of government policy such as injustice and discrimination, with literary devices such as metaphors, symbols, irony, etc. (Abby Mellick Lopes 17). Furthermore, British Pakistanis face discrimination, contempt, ostracism, and exclusion. Therefore, Kamila Shamsie proposes a political resistance against British Pakistanis as a means of combating the War on Terror. Hence, it aims to address issues related to specific literary resistance forms, such as essay writing as a form of resistance against government policy, news creation as evidence of justice, the creation of tabloids, the loss of culture as a process of change, camouflage as a disguised appearance, fact-finding with father figures, and self-protection to evade the enemy.

In 2011, Kamila Shamsie introduced her concept of the War on Terror, focusing on stools mixed with diverse majority groups and those unwilling to welcome minorities. This was a response to the government's application policy that targeted Muslim Pakistanis, who faced significant integrity challenges and discrimination in London. Discrimination is sensitive to Muslim Pakistanis and the British majority. Therefore, she conducted an examination of personal experiences, specifically focusing on the challenges of living abroad, minority issues, and differences in group interactions. One implication that led to the problem was that the government desired to strip Muslim minority attributes like the hijab and fully embrace a foreign culture in order to be accepted by the majority. Thus, Shamsie also adopted the War on Terror to fight injustice by three characters and how they decided on policies to respond to conflicts such as discrimination and prejudice against terrorism, leading to a bad international reputation. Therefore, *Home Fire* employs artistic strategies to depict the War on Terror, focusing on three Pakistani Muslims, Isma, Aneeka, and Parvaiz, who have experienced discrimination at the hands of the British government. They are fighting against police injustice to gain rights as Muslims, drawing on past forms of resistance and experience.

Furthermore, the writers use the postcolonialism theory to analyze the problem as the British Pakistanis response to government policy to correct fair, without exile, privileges for minorities and not eliminate dual citizenship. In Bill Ashcroft's theory, he argues that overcoming the difficulties of global culture and the relations between local cultures and the international forces of the shift in a colonial society marked the changes of migrants, then issues that had become more complex than previously perceived sacred (Bill Ashcroft et al.). This is evident in the lives of British Pakistanis, as their actions confront social and political issues such as discrimination, injustice, and oppression. As a result, this study aims to express Kamila Shamsie's thoughts on the War on Terror through an aesthetic strategy and describe how British Pakistanis, represented by the three main characters in the novel *Home Fire*, resist injustice and support arguments in defense of British law.



In recent years, an earlier study on the War on Terror in *Home Fire* has been concluded. A multitude of studies on the War on Terror at home have predominantly focused on examining occurrences of inequity and prejudice in literary compositions. Nesia Monika Al Nindita and Muhd Al-Hafidzh's 2019 work, *Depiction Toward British Muslims in Novel Home Fire*, is the first. This study analyzes fraud against British Muslims. The researcher focuses on the strategies used by both the British Government and ISIS (Islamic States of Iraq and Syria) to deceive British Muslims. These strategies include deception by the British government, which involves manipulating and restricting rights, as well as deception by ISIS, which involves spreading propaganda against minorities. The term "fraud against Britain" refers to the British Government's efforts, along with the recruitment of Iraq and Syria (ISIS), to deceive, betray, and constrain British Muslims (Al Nindita and Al-Hafizh 7). Second, *Troublesome Minorities: Questioning Assimilation in The Reluctant Fundamentalist and Home Fire*, written by Nida Choudary in 2020. This study identifies the post-9/11 Western diaspora and analyzes how Muslims negotiate identity under pressure to express a more humanist understanding. Additionally, this article's analysis scrutinizes popular political rhetoric and legislation in the Western world. The depiction combines post-colonialist subjectivity with racial images from a period of criminalization, policing, surveillance, mass media, and political rhetoric that misrepresents Muslims in the West. Our analysis aims to address the following questions: 1. How does Kamila Shamsie's *Home Fire* represent the theme of the War on Terror in the novel? 2. In the novel, how are British Pakistanis represented by the three main characters?

Indeed, the first discussion explains how Shamsie's novel employs an aesthetic strategy to portray the concepts of the War on Terror, as well as how the three main characters in the novel *Home Fire* embody British Pakistanis' efforts to resist injustice and uphold British law.

Method

This study uses the qualitative method, particularly close textual analysis, to explore and analyze a corpus, in this case a literary text, to reveal the resistance of British Pakistanis to fighting against social injustice in Kamila Shamsie's *Home Fire* (2017). Qualitative research does not derive its findings from statistical procedures or other forms of calculation. Additionally, the research method utilizes human experience and meaningful life to explain work-related processes and describe phenomena. The primary data for this research is Kamila Shamsie: *Home Fire* (2017). We also use supporting sources from journals, articles, books, and other reliable resources related to the topic. We collected the data by reading repeatedly, highlighting and taking notes on the selected text and dialogue, and collecting and finding secondary data related to this research. After gathering the data, we apply Bill Ascroft's theory of postcolonialism to examine the War on Terror in detail. He argues that overcoming the difficulties of global culture and the relations between local cultures and the



international forces of the shift in a colonial society marked the changes of migrants, then issues that had become more complex than previously perceived sacred (Bill Ashcroft et al.). This is evident in the lives of British Pakistanis depicted in Kamila Shamsie's *Home Fire*, as they grapple with social and political issues such as discrimination, injustice, and oppression.

Results and Discussions

Shamsie's *Home Fire* chronicles the challenges faced by British Pakistanis, often viewed as terrorists, as they fight to uphold and defend their nation's justice while simultaneously battling political and social activists who seek to marginalize them as a minority group. Hasnul Djohar's research, 'A Cultural Translator in Mohja Kahf's the Girl in the Translator Scarf', delves into the relationship between Muslims and America, emphasizing Muslims' ongoing struggle to combat stereotypes. In this journal, the character Khadra, a Muslim, responds to a traumatic experience by seeking identity and challenging traditional Muslim teachings within the context of American liberal society. In addition, Khadra battles prejudice as a Muslim woman, encountering discrimination and injustice (Hasnul Djohar 105). The author argues that Khadra's story is like that of British Pakistanis who live in America to seek justice and defuse tensions between Muslims and Americans. Furthermore, both stories critically describe how a Muslim minority navigates challenges such as insults, attacks, and murders against British Pakistanis, utilizing various strategies to mitigate prejudice that the War on Terror may expose.

The following discussion examines the aesthetic strategies the writer employs to depict the War on Terror, using the 'knife' as a symbol of violence, assault, radicalism, and murder. Islam also identifies the knife as a perpetrator of violence. In the Islamic context, the writer describes Islam as a '*knife*' that has the meaning of the War on Terror and must fight to defend religions, defend beliefs, and gain peace. As the narrator describes, '*The morning air was free of its hundred-blade knife*' (Kamila Shamsie 10). Thus, Shamsie's book clearly depicts 'Knife' as a symbol of threat and a challenge to resist injustice in the War on Terror. Moreover, the lines above show that the writer describes British Pakistanis as cruel terrorists without freedom, often committing murders and suicide attacks. The British government discriminated against, persecuted, and imposed restrictions on these individuals. It has singled out the legitimacy of their political, social, and economic interests. Consequently, the British government exploits a minority of British Pakistanis and holds them accountable for the purported origins of social discord. Therefore, the minorities wanted freedom from cultural threats and challenged the British government to use a '*knife*' to symbolize the unjust attack of the War on Terror. Nietzsche's assertion, "War with Rome using knives"! Peace and brotherhood with Islam', resonates strongly (Indah Wulandari, 5). The concept talks about how historical experiences leave humans unfettered because the majority in a region rule them. In this book, the point of the war of Rome was a



war based on culture based on a factor of power as potent energy, causing religious morality to clash with comparative religious strife. Thus, the war has a concept such as cruelty, murder, and bloodshed through the symbol 'knife' with a keen sense of the heart. Islam is the peace and brotherhood that comes with the policy of ending strife and bloodshed. Yet, Islam frequently faces unfair targeting and blame for conflicts, with Muslims being unjustly labeled as terrorists. Islam is often associated with violence, terrorism, and a lack of democracy.

Furthermore, the term 'knife' in *Home Fire* represents the British Pakistani community's response to the War on Terror, as explored through the perspectives of three central characters: Isma, Aneeka, and Parvaiz. The individuals seek liberation by engaging in acts of aggression, defending against perceived injustices, embracing their cultural identity, and demanding recognition as activists or militants to challenge the biased portrayals by the British government. They use essay writing as a means of opposing government policies, generating news articles as evidence of their pursuit of justice, establishing tabloids, experiencing a loss of culture as a transformative process, utilizing camouflage to conceal their identities, seeking truth through paternal figures, and prioritizing self-preservation to evade adversaries while resisting the War on Terror. The three protagonists employ various forms of resistance, as follows:

War on Terror toward Isma

Isma is a Muslim Pakistani living in London. Isma sees herself as a marginal figure who challenges the dominance of Western culture. She has a professional career, is well-educated, and is actively involved in academia. Isma combats the terrorist prejudice towards Muslim women by addressing issues of injustice and discrimination. The writer employs aesthetic strategies to depict British Pakistanis, one of which is the use of the 'Book' as a symbol of knowledge and strength in their daily lives. Books serve as a source of knowledge, and the portrayal of Muslims as passive and ignorant is a constant theme. Moreover, Orientalism often depicts Muslims as unintelligent. Therefore, the writer elucidates the concept of a 'book' as a means to counteract this negative perception. Isma challenges the resistance of the War on Terror by explaining how a Muslim woman can fight against the British government through writing essays, exposing news, and producing tabloid articles. The following items are part of the War on Terror.

Essay as a Form of Resisting Government Policy

The protagonist is portrayed as an active woman who has a career and is a professional, educated, and intelligent. Simultaneously, Isma contextualizes the mindset of a marginal society, which is characterized by a tendency to propagate information in an ideologically correct, innovative, and creative manner, as well as to modify problems with relevant meanings. Isma was depicted by the British government as a rejected terrorist. In order to challenge this accusation, she writes an



essay with the following excerpt: *'His repressed, filtered, and abstracted anger became an essay on the sociological impact of the War on Terror'* (Shamsie 39).

Isma describes a special experience of trauma. As a result, Isma writes an essay that is emotionally charged with her understanding of the sociological impact of the War on Terror, empowering her to resist injustice. Sociological Impact refers to the disciplines that investigate the origins of social and dynamic terrorism, with a particular focus on sociological studies of terrorism. These studies encompass the examination of terrorism as a politically motivated act of violence, the analysis of terrorism as a means of communication, the study of terrorist organizations, the field of sociology, and the investigation of societal mechanisms for controlling terrorism. Austin T. Turk asserts this in his work, 'Sociological Terrorism: Soviet as a Source of Terrorism' (Turk 272). This suggests that the social formation of terrorism centers on conflicts within the working class, racial dynamics, categorizing deviance, and acts of political violence. This indicates that the social construction of terrorism focuses on labor class struggles, racial relations, labeling deviations, and political violence. Similar to the U.K.'s rejection of violence in terrorist incidents, resistances such as politics, labor, race, religion, and social-cultural conflict play a significant role. Therefore, essays embody writing, ideas, arguments, and objectives, blending facts and opinions regarding the life issues of British Pakistanis. Thus, Isma challenges the War on Terror to combat injustice by disregarding the policies of the British government and refuting terrorist allegations through her essays.

Therefore, the writer encourages British Pakistanis to explore their past experiences. The author portrays the protagonist as a shrewd Muslim who battles prejudice by addressing injustice and discrimination through public discourse, aiming to mitigate issues without jeopardizing the integrity of government policy. To challenge this feeling, Isma collects ideas to reveal the fact, as the narrator describes: *'The 7/7 terrorists were never described by the media mass as "British terrorists". Even when the word "British" was used, it was always "British of Pakistani descent" or British Pakistani", always something interposed between their Britishness and terrorism'* (Kamila Shamsie, 38).

Through her essays, Isma expresses the events of 7/7 as factual events, using them as an argument to reject injustice. Here, Isma uses the term 'terrorist' to refer to the British government, which conceals its true nature and refuses to acknowledge its mistakes in colonial legal practices, including acts of injustice, discrimination, interrogation, and mockery. As a result, the British authorities showed a bias toward British Pakistanis residing in the vicinity of London. British Pakistanis reacted to the oppressive political climate by ideologically criticizing the development of the war on terror dynamics. In this scenario, Western hegemony perpetuates the stereotype that British Pakistanis are terrorists and deviants. Therefore, the study's results reveal a strained relationship between the British government and British Pakistanis, leading to division. In addition, there are revelations about the devastation in the post-colonial



theory of the colonized and the potential for large parts of the planet to pave the way for the destruction of societies to date and the destruction of the physical and human environment (Bill Ashcroft et al. 2007, p. 93).

In *Home Fire*, Isma suffers bullying at the hands of her friend, Eamonn. At one point in the novel, her friend violently insults British Pakistanis because of her hijab, as the narrator describes: *'The turban. Is that a style thing or a Muslim thing?'* (Kamila Shamsie, 21) Eamonn represents those who cannot accept diversity. Particularly after 9/11, the media portrayed Muslims as terrorists, influencing American prejudices toward Islam. Therefore, Eamonn's attack on Isma is not surprising, considering the misinformation they had received about Islam. The British government claims that it considers Muslims abnormal because they have unique identities. To challenge this attitude, Isma struggles against injustice and oppression, as in the following excerpt: *I'd find it more difficult not to be Muslim.* (Kamila Shamsie, 21).

This segment aims to show that women of color are also articulate and have voices to defend themselves. Isma explains that she is an intelligent Muslim. Therefore, the writer encourages British Pakistanis to be Muslims who do not make it difficult to resist discrimination as a form of revenge by critical thinking without violence against British policy through writing an essay.

News for Claiming Justice

In *Home Fire*, the author references news to uncover the injustices of the British Government by presenting information to the public and demanding the rights of Muslim minorities. During that period, the British government portrayed British Pakistanis as marginalized individuals who fought against its prejudices. Therefore, the story portrays the protagonist pleading for privileges from the British government and disseminating information to challenge injustice. This analysis explores the writer's aesthetic techniques in describing the War on Terror, specifically by using the symbol of a 'Newspaper' to represent advertisements, edits, and opinion columns. The writer uses this symbol to convey their hopes for the British government to promote Muslim freedom through news dissemination. The writer portrays Isma as a marginalized person who encounters ostracism, belittlement, and discrimination. To challenge this freedom, the main characters disseminate a verifiable piece of information via the media. As an example, the novel *Home Fire* depicts a specific event.

'SHATTERED AND HORRIFIED,'

SISTER OF PARVAIZ PASHA SPEAKS

'Early this morning, Isma Pasha, the 28-years-old sister of London-born terrorist Parvaiz Pasha, who was killed in Istanbul on Monday, read a statement to journalists outside her family home in Webley. She said, "My sister and I were shattered and horrified last year when we heard that our brother, Parvaiz, had gone to join people we regard as the enemies of both Britain and Islam. We informed Counter Terrorism Command



immediatelt, as Commissioner Janet Stephens has already said. We wish to thank the Pakistan High Commission in Turkey for the efforts they're making to have our brother's body sent to Pakistan, where relatives will make plans for his burial, as an act of remembrance to our late mother. My sister and I have no plans to travel to Pakistan for the funurel' (Kamila Shamsie, 197).

As a result, Shamsie's novel encourages British Pakistanis to join the fight against prejudice against Muslims by dealing with injustice and discrimination. The lines above demonstrate that women of color are articulate and have the ability to voice their opposition to British government policies such as the removal of dual citizenship, discrimination, and death threats. The protagonist counters this argument by revealing the news and enforcing the law to prevent Parvaiz's death. As a result, Isma has raised an opinion in the media in defense of privileges regarding social grievances in her environment.

Furthermore, the term 'London-born terrorist' alludes to the moniker 'British Pakistani terrorist.' This word contains the ironic form of sarcasm pointed out to the British Pakistani family. This phrase exemplifies the use of ironic sarcasm towards the British Pakistani family. As a result, Isma sued the British government, via the news, to revoke the privilege against Muslims who broke the rules. Furthermore, she also challenged the policy of speaking to a counterterrorist to clarify incidents of death and the removal of citizenship through journalists's statements on social media on the Parvaiz case. In this case, the destabilization of the state and long-term issues with internal security led to violence and civil unrest. However, steps are taken to undermine the security of injustice, express discontent, and change political, legal, and social structures. This suggests that the state's destabilization threatens internal security through violence and civil unrest.

Thus, counter-terrorism serves as a complaint to express dissatisfaction with social security, legal injustice, and political structures. The counter-terrorism laws and practices not only threaten terrorism but also defend society (Wolfendale 78). Furthermore, they revoked the privileges of British Pakistanis, who are considered terrorists and had deviated from government regulations. As a result, the protagonist was forced to confront the policy by speaking to the public through journalistic statements on social media. As in the case of Parvaiz, who wanted to be exposed to the media for a lack of blame for alleged terrorism by asking for the stability of the state's democratic nature.

According to the above quote, the first protagonist, Isma, encourages her idea of revealing Parvaiz's death by dealing with injustice and discrimination. The British government detained them and refused to send them back to Wembley. The phrase 'brother-body' refers to planning Parvaiz's funeral. Indeed, ISIS accused Parvaiz of terrorism, leading to his death. Consequently, Isma rebelled and requested permission to return a dead body to the British consulate. As Cecep Purnama argues in his 'Human Rights Uridical Theory on Extrajudicial Killing' (Purnama Alam, 4), this journal explains



the murder of Siyono as an act of terrorism. During this incident, he was tortured and molested by thunderbolts 88. The victims and public families uncovered the case of Siyono by asking the Commissioner of Human Rights to handle and legally eradicate it. As a result, the protagonist seeks the assistance of the media and counter-terrorist voices to resolve issues and fight injustice by spreading information about discrimination through the news.

Furthermore, the protagonist has arguments as British Pakistanis against the government through the campaign. Isma is depicted as marginal people who challenge western hegemony through a campaign at the British consulate to seek justice. The British government banned the corpse of Parvaiz from being taken home, denied privileges, and revoked dual citizenship. In addition, they also show contempt for British Pakistanis. As the narrator describes: *'I am here to ask for justice. I appeal to the Prime Minister: let me take my brother home'* (Kamila Shamsie, 224–225).

This quotation reveals how British Pakistanis are also articulate and have their voices heard in public. Thus, the protagonist uncovers, defends, finds justice, and asks for the privilege of Parvaiz. She also refused through the campaign by criticizing justice for being sent home and buried. In addition, Isma is described as an active and brave Muslim in public. She also became a political activist, criticizing the government with an aggressive attitude toward terrorist news. The protagonist is described as contempt, an expression of annoyance by the British government. To challenge this dejection, the protagonist says rudely the following quote: *'Shameless' poking her finger at the young man'* (Kamila Shamsie 14). The lines above show that the writer describes sarcasm as a form of resentment toward the British government. Isma expresses a mock meaning. The term "shameless" refers to a photograph that depicts a politician's family wearing a Muslim cover in order to secure a high-ranking position, which is widely regarded as shameless. Moreover, they also have an ethnocentric and discriminatory attitude by belittling the culture of others without seeing such positive values, language, accent, and religion. For example, in sarcasm, Aditya Joshi argues that *'A woman needs a man like a fish needs a bicycle'* (Joshi et al., 2016, p. 124) This indicates the purpose of mocking someone. The quote is sarcastic toward men, implying that women do not need men. The victim of sarcasm, in this case, *'a man'*, expresses contempt or ridicule for life. Therefore, Isma finally expressed their anger by saying rudely to the British government because they never disclosed matters on social media.

Tabloids for Questioning Injustice

British Pakistanis used tabloids to expose the falsehoods they believed in. This suggests that the minority scrutinizes the tabloids for their criticism of the British government. British Pakistanis can protest injustice through the mass media. In addition, the discussion about tabloids also uses aesthetic strategies as a complementary reference to describe the War on Terror by using *'tabloids'* as a collection of news items, articles,



stories, and advertisements printed on small sheets of paper. We depict the protagonist as an active woman with a career and independence. Isma exposes the tabloid against resistance by dealing with injustice and discrimination. She also shared her observations about the media's portrayal of British government policies. In the following excerpt from *Home Fire*, the protagonists explain some of the British government's cases: 'Lone Wolf's pack revealed the headlines of a tabloid' (Shamsie, 35).

The protagonists face injustice because of their background experience with the policy. Isma has suspected the topic of '*Lone Wolf*' as a secretive and vicious character in accomplishing the job. *The term 'Lone Wolf' refers to the British government's policy of publishing terrorist labels related to dress, thought, and race.* As a result, British Pakistanis express their discomfort and protest against injustice, referring to it as "all the old muck" (Kamila Shamsie, 35). In *Home Fire*, Shamsie elucidates that British Pakistanis harbor sentiments of resentment, disappointment, and emotional reactions stemming from enduring experiences of terrorist prejudice. In this regard, Isma rejects and sets forth a comparative measure of justice for terrorist labels on social media, such as multi-ethnic, multi-religious, diverse, and anti-migrant.

From the above quote, it is evident that the writer attempts to explore the War on Terror. Arguably, Shamsie's *Home Fire* encourages British Pakistanis to progress against prejudice against Muslim women by dealing with injustice and discrimination. Therefore, the protagonist uncovers a statement for justice through the tabloids. As in the following excerpt: '*Is this the face of evil? a tabloid asked. Slag, terrorist spawn, enemy-of-Britain*' (Kamila Shamsie 229). This segment aims to demonstrate that British Pakistanis are articulate and have their arguments. She published a tabloid to defend herself and resist injustice. As '*Is this the face of evil?*' refers to the British government as an evil, treacherous, and cruel face. Simultaneously, in the Muslim context, Isma is highly critical of government policies dealing with social issues.

Moreover, the term 'terrorist spawn' also characterizes the British government as an enemy of the Muslim community, accusing it of supporting terrorists and implementing violent policies such as removing dual citizenship, discriminating against Muslims, and banishing dead bodies. Isma defied the law by requesting protection from discrimination to secure privileges and the abolition of dual citizenship. In addition, Isma also uncovers a social problem of government policy injustice, which has never been treated as a harsh Muslim face in hiding a Muslim's identity through a tabloid expose on social media to convince people. British Pakistanis are described as '*lone crusader*' as Muslim defenders or war soldiers fighting injustice. As the narrator describes, '*As a Lone Crusader taking on the backwardness of British Pakistani*' (Kamila Shamsie, 35). Isma as '*Lone Crusader*' refers to the Muslim struggle to fight retardation, defend truth, and criticize politicians toward terrorist legislation. The analysis above shows that Isma describes the War on Terror as a British government



policy to resist injustice and discrimination through essays, news, and tabloids. Yet, simultaneously, the protagonist revealed an irresponsible invasion by intelligently and courageously defending a Muslim's identity against British government policies as a Muslim seeking to be respected and protected.

War on Terror toward Aneeka

Aneeka, a British Pakistani individual, represents a marginalized group actively challenging the biases and dominance of Western civilization. British Pakistanis residing in various districts of London faced discrimination and mockery due to their attire. Aneeka is contradictory, stubborn, intelligent, independent, responsive, serious, and open-minded. Aneeka is also wearing the hijab. Furthermore, Aneeka has many attractive characteristics, including putting on makeup and inviting sexual favors from a man, especially the Home secretary's son, Eamonn. Indeed, Aneeka's behavior is completely different from that of her sister, Isma. In this sense, the writer arguably considers Aneeka to be a conservative Muslim woman.

The aesthetic strategies the writer uses to describe the War on Terror include using '*hijab*' as a symbol of closing and honoring Islam for Muslim women. '*Hijab*' has also been defined as an image of a Muslim woman's beauty. Violence and discrimination are associated with the hijab. The hijab is also viewed negatively, often linked to terrorist prejudice. The War on Terror addresses various societal concerns, including the portrayal of ridicule, racial dynamics, social structures, human conduct, and societal challenges. Aneeka opposes the British government, citing cultural loss as a process of change and camouflage as a disguise. The following items are part of the ongoing War on Terror.

Cultural Loss as a Process of Change

This novel describes the War on Terror of Aneeka by controlling the negative self as resistance. Thus, she also causes conflict and severe problems for a person, such as deviant behavior, negative attitudes, and bad influences. Aneeka strives to oppose the War on Terror by resisting injustice, gaining privileges through cultural loss, and initiating a process of transformation. Isma is a British-Pakistani resistance movement against the government. The narrative portrays her as a woman filled with ambition and enthusiasm. The protagonist combats discrimination against Muslim women by enduring excommunication and ridicule for her dress style. To challenge the War on Terror, the protagonist changes his values, norms, and beliefs about being uncomfortable with Muslim isolation and rejection. As the narrator describes, "*Shedding her clothes, only the hijab remained*" (Shamsie, 88).

The lines show that the British government imposes hijab bans, security threats, and persecution of Muslim women. The word '*hijab*' serves as a symbol for '*cover*', providing a layer of invisibility. The word '*cover*' also refers to the covering of the head, the hair, the neck, and the chest. Therefore, the hijab has also benefited Muslim



women by highlighting their identity and protecting them from sexual harassment. However, in this story, Shamsie describes how the protagonist faces discrimination and injustice. British Pakistanis are uncomfortable with government policies, such as customs, traditions, race, values, and identities that conform to a dominant foreign culture. Consequently, the protagonist felt compelled to shed her veil in order to embrace the western way of life and achieve equality and liberty in her surroundings. As Marija Darubic argues, *'people tend to reject specific Muslim religious'* (Dangubić et al. 307). This journal article delves into the rejection of anti-Muslim reactions. This suggests that Muslims face unfavorable judgment and discrimination. Muslims should not wear hijab and be ostracized because of prejudice and religious affiliation. Therefore, the protagonists alter their attitudes, experiences, personalities, self-concepts, and perceptions towards government policies in order to combat injustice in their interactions with one another while adhering to cultural customs and political systems.

Camouflage as a method of disguised appearance

Through the use of camouflage, Aneeka faces marginalization because of prejudice and injustice. The protagonist deliberately steers herself off course as a form of resistance to government policy. To oppose this war on terror, the protagonist strives to combat injustice in the name of privilege. As the narrator describes, *'Aneeka 'Knickers' Pasha, the 19-year-old twin sister of Muslim fanatic Parva 'Pervy' Pasha, has been revealed as her brother's accomplice'* (Shamsie, 204). The British government uncovered the case through news reporting, accusing British Pakistanis of being terrorists. Furthermore, Aneeka was also convicted and presumed to have deviated from government rule as a manipulator.

The word 'Knickers' defines camouflage as 'accomplices' who are allegedly involved in defending their killed brother. This segment aims to demonstrate that women of color are also articulate and have fanatical arguments for freedom. *'Camouflage' refers to altering one's shapes, attitudes, colors, and other characteristics to avoid recognition.* Aneeka provided camouflage as a means to challenge violence and discrimination from government surveillance. In this case, it aims to get Parvaiz back and reject the uncritical force of artistic interventions through progressive and innovative ideas.

From the above quote, it is evident that Isma has a plan for social change, which involves using romantic camouflage techniques such as fooling, seducing, and flirting through sweet talk. The protagonist is portrayed as a clever woman fighting injustice against the British government. In order to challenge this manipulation, the protagonist acts as a manipulator in the following quote: *"She hunted down the home Secretary's son, Eamonn, 24, and used sex to try to allow her terrorist brother back into England"* (Shamsie, 204).



British Pakistanis change their minds about controlling their lovers as 'knickers' to release Parvaiz, such as being deprived of privileges, ostracized, and put to death. Therefore, the protagonist contests policy by secretly approaching the British government's son to induce his brother's release without anyone's knowledge. As a result, British Pakistanis were forced to abandon their family, be convicted, and be killed. Peter T. Leeson argues that '*their sway over the media to manipulate*' (Peter T. Leeson and Christopher J. Coyne, 3). This indicates that they were manipulated by investigating how the government affects the media in a loose environment. Additionally, they have provided evidence of economic performance based on the experiences of British Pakistanis.

War on Terror toward Parvaiz

The portrayal of Parvaiz shows him as a British Pakistani and a marginalized individual who opposes the biases of Western hegemony. Parvaiz is portrayed as a greedy, short-sighted, selfish, and emotional Muslim man. Regrettably, ISIS's propaganda led to Parvaiz's demise. Parvaiz is stereotyped because, after his death, people assumed that he was a violent terrorist. He is also a marginal Muslim who fights injustice and discrimination. The narrative portrays the protagonist as a brave and confident individual. In order to confront the War on Terror, the protagonist ultimately resolves to emulate his father's example and safeguard himself against defense-related issues. The following items are part of the War on Terror.

Following Father Figures to find a fact

The protagonist is described as a marginal person to subvert prejudices against the British government. Where British Pakistanis are insulted and bullied. Parvaiz is described as marginal to subvert the prejudices of the British Government. The marginal family was secretly humiliated and hidden by the British government. Therefore, the protagonist wants to prove the existence of his deceased father by following his father figures. In order to subvert this War on Terror, Parvaiz finds information on his father's history in the following excerpt: '*Parvaiz tried to find a way to discover who his father had become by the time his son entered the world*' (Kamila Shamsie, 127).

The British government had assumed the worst, labeling the Pakistani families as terrorists. They also claim to be Muslim enemies. The British Pakistani family was labeled as terrorists due to their commitment to jihad. In the quotation above, Parvaiz is firmly committed to changing conditions. The term "father's absence" refers to a loss of communication, similar to the death of a father, which can lead to psychological issues in children. As a result, he was forced to leave home to find facts about the identity of the British Pakistanis who had been insulted and thought to be deviant. In the story, Shamsie describes British Pakistanis as political activists who criticize ideology through an aggressive attitude toward terrorist prejudice toward the British



government. British Pakistanis display a hopeful stance to defend their father's injustice. To challenge this despair, the protagonist wants to feel like his father, as in the following excerpt: *'I want to feel my father's pain'* (Kamila Shamsie, 141).

This segment aims to demonstrate that the protagonist reveals a desire to feel pain like his father. *'I want'* refers to *'determination'* to follow in the footsteps of their father, who became a jihadist by controlling himself to uncover terrorist charges. A father figure has a bonding relationship with the father and son influences a child's life. Therefore, these relationships can shape the development and impact of values and predict both positive and negative outcomes. Austin T. Turk argues that *'Molly Maguires is radical from Pennsylvania coal'* (Turk, 273). This indicates that he was accused of terrorism. Therefore, Molly resorted to violence to motivate politics. Thus, he was investigated in advance by terrorism, which investigated how contending parties tried to blame each other. The dynamics of political conflict embed the construction and selective use of the definition of terrorism, where the ideological war to portray the enemy as an evil perpetrator is a dimension of the struggle to garner support for the cause itself.

Protection of self a measure of avoiding the enemy

In general, the term "protection" refers to the act of shielding something from harm or, conversely, something that may be of interest to others. It also conveys the protective meaning that one gives to the weaker one. The third protagonist, Parvaiz, strives to oppose injustice and secure privileges through cultural jihad, thereby defending the protection of others. Jihad is to fight in the way of God to portray a war against the Muslim community. According to religion, jihad aims to establish Muslim territory by uniting to justify the supersession of Islam over other religions, which creates a political and social order (Michael G. Knapp, 2003, 83).

In the novel, jihad is used to resist injustice by defending British Pakistanis without terrorist prejudice by the British government. The protagonist, Parvaiz, has the idea of jihad because of the emergence of a sense of humiliation for himself and his family by proving his defense as a minority. Parvaiz describes the War on Terror follows *'jihad'* as one who fights in the Lord's way. Parvaiz is described as a marginal who is prejudiced against Western hegemony. British Pakistanis across some parts of London have been excommunicated and ridiculed. He has the idea of jihad to protect himself because of the appearance of contempt for himself and his family by proving his defense as a minority, as in the following excerpt: *'Jihad was something to boast'* (Kamila Shamsie, 201).

The British government viewed jihad with contempt, ostracism, and even death. Furthermore, western hegemony holds prejudices that British Pakistanis were thought to have strayed from religious teachings and should not have become terrorists. Therefore, the British government defines war jihad by denying Muslim status and classifying it as a rebel group carrying out attacks against victims by spreading terror



such as kidnapping, rape, the use of suicide bombers, and night attacks. Thus, the concept of jihad is prejudicial because it wants to replace religious identity, values, and culture. As a result, the protagonists are forced to leave their homes to seek the protection of justice and consider the idea of jihad to be something special. In addition, the word '*Boast*' refers to a special experience of a British Pakistani family engaging in war. Shamsie interpreted the meaning of the War on Terror as a devotion to Muslim belief. For instance, British Pakistanis viewed a picture of their father clutching a note, which the narrator described as a promise to "one day join me in jihad" (Kamila Shamsie, 201). *The term 'Photo' refers to British Pakistanis fighting oppression as a symbol of the War on Terror.* Moreover, 'join me' alludes to his father's exhortation to become a jihadi, portraying it as a unique journey towards a better future, characterized by benevolence, patience, and kindness towards others.

Conversely, the call to 'join me in jihad' influenced Parvaiz's approach to assault and retaliate against the British government. It also reveals a sense of courage, as if there were forces beyond your control that drove Parvaiz to become a jihadist. Therefore, through the idea of jihad, the War on Terror gives itself a chance to escape, explain the true meaning of jihad, and defend against injustice. Michael G. Knapp argues that '*jihad is the struggle of the mind against the basic instincts of the body against the corruption of the soul*' (Michael G. Knapp, 84). This article discusses the battle against an inner conflict that has always been considered irrelevant. The concept of jihad, as a collective endeavor, necessitates sustaining and repairing internal mental harm.

Conclusion

Kamila Shamsie's *Home Fire* delves into how British Pakistanis resist the War on Terror mantra created by US and British government policies. In doing so, this novel uses symbols, metaphor, and irony to fight against injustice and discrimination toward British-Pakistanis. Indeed, Kamila Shamsie employs essays and news to challenge the notion of the War on Terror, a concept that has resulted in injustice for the main characters, British-Pakistanis, who are struggling to live in the U.K. Kamila Shamsie portrays Isma, the first protagonist, as an intelligent woman adept at problem-solving. She writes essays to challenge government policies and gathers evidence from news and tabloids to demand justice. The second protagonist is Aneeka, who has changed her attitudes, experiences, and personality to cover her "rebel" identity. Finally, Parvaiz, the third protagonist, adheres to his father's figures and practices self-protection as a means of evading the enemy. Thus, this paper reveals the perspective of British Muslims living in modern times by engaging with post-colonial studies to understand the cultural and relationship problems between dominant cultures and marginal groups who suffer from western ideologies, especially the War on Terror, which excluded Muslims from the ideas of modernity and democracy.



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