



RESEARCH PAPER

The Making of a Terrorist: The Study of Stimulants in Kamila Shamsie's *Home Fire*

¹Hassan Basit, ²Sadia Abdul Qayyum and ³Tahir Rafique

1. Lecturer, Department of English, GIFT University, Gujranwala, Punjab, Pakistan
2. Lecturer, Department of English, GIFT University, Gujranwala, Punjab, Pakistan
3. M.Phil. Scholar, Department of English, University of Chenab, Gujrat, Punjab, Pakistan

*Corresponding Author | hassan.basit@gift.edu.pk

ABSTRACT

This study investigates how Pervez, a tolerant Muslim boy in Kamila Shamsie's novel *Home Fire*, changes into a fundamentalist. It will further examine whether its faith which opiates a man, making him myopic by limiting his rationality and promises a life full of milk and honey in the hereafter, thereby making him vulnerable to be manipulated by some opportunist or there are some societal, monetary, and ancestral conditions which may push a man to deviate from a normal life. Marx's philosophy from *Critique of Hegel's Philosophy of Right* is used as a theoretical framework to analyze the character of Pervez with a qualitative approach to research. The research shows that Pervez's conversion is a result of a confluence of factors including orphanhood, isolation from society, financial challenges, and misinterpretation of religion. Marx's theory clarifies how these factors interact to shape his worldview and way of thinking. Relational psychoanalysis could be considered in further studies to better comprehend the psychological aspects of radicalization of Pervez in *Home Fire*. Furthermore, the concept of marginality, abrogation and alienation can also be touched for further researches.

KEYWORDS Manipulation, Marxism, Religion, Terrorism

Introduction

In the post-9/11 era, terrorism and its repercussions influenced several fields, and literature is no exception. Literature being a lucid mirror to life aptly depicts the phenomena and finds out the stimulants that initiate it. This study briefly explores the history of terrorism, and its portrayal in literature and brings to light the reasons which prompt this madness. It is done by portraying the lives of fictional characters who are inclined towards extremism. Moreover, in the chapter on Literature Review, a concise overview of the first known terrorist groups i.e., Zealots and Hashishis, has been made. Further, to trace the origins of radicalism in a particular character of the novel, 'Marx's theory of Religion' is opted.

In Post 9/11 Pakistani literature in English, novelists like Kamila Shamsie, Hanif Qureshi, and Mohsin Hamid have adequately contributed, writing back to the Empire. In this genre of fiction issues of identity, racism, and immigration have been addressed. Later on, several studies have been conducted on these novels through post-colonial and cultural perspectives. Researchers have sufficiently rather extensively worked on the writings of these authors in different arenas of critical theory, however, the reasons of vulnerability to jihadist narrative are hardly explored. This study comprehensively analyzes the state of mind a religiously inspired terrorist goes through.

Orphanhood, monetary issues, and rejection from family drained Pervez of emotional stability and reason thus making him vulnerable to the distorted Jihadist narrative of Farooq, which constrained his thinking. He joined ISIS to fill his void. Moreover, the personal attributes that he lacked and wanted to possess somehow were found in developing an association with his deceased father, Farooq, and God. The manhood and dominance over women were missing in him. He found that by developing an association with the religion of his origin.

Literature Review

For the last three decades, the word 'terrorism' has reverberated across the globe, swaying incessant dread and fear. No definition of terrorism can cover all the varieties of terrorism that have appeared throughout history (Laqueur, 2017). It has existed in various forms all along. So, to define terrorism is quite a task, more than a hundred political and scholarly definitions for terrorism are used. However, in modern terms, terrorism can be defined as ... Premeditated, politically motivated violence perpetrated against noncombatant targets by sub-national groups or clandestine agents, usually intended to influence an audience... (Bruce, 2013).

The earliest group in history that spread fear for political gains was the Zealots. They yearned to thwart the Roman Empire from Palestine and establish their government. Chaliand and Blin (2016) believed that Doomsday was about to come so the world be purified and only Jews had the right to govern, no one else, for the accomplishment of this purpose, the Sicarii killed a lot of people on the feast day. Centuries later, the Hashishin or Fedayeen, a group of Nazari Ismailis, used to assassinate people for political goals (Chaliand & Blin, 2016).

Jessica Stern (2003) believes that people who are unsatisfied with their lives or unhappy regarding the political environment they live in. Embarrassment, impoverishment, and despair give rise to anger and madness which can be manipulated by the Jihadi recruiters to augment their agenda. The rejected and the alienated people are more likely to develop an attraction towards martyrdom as it offers an eventual escape from the painful existence (p. 6).

Mohammed (2019) explains that vengeance and social difficulties add to the creation of terrorist organizations. Anarchy and instability make the environment favorable for terrorist movements. Unemployment can give rise to anger among the masses. The frustrated and "angry individuals may join terrorist squads" which render financial advantage (p. 500). Research data shows that all suicide bombers have lost some family members due to the assault of the enemies they work against (Mohammed, 2019).

Western writers like Updike presented the Islamic narrative in a distorted manner due to their superficial study of the Holy Scripture. Updike had seen the destruction of the World Trade Center from his apartment and his novel seems to be an endeavor to imply that these "attacks were dreamed up as sacred duty" (Hartnell, 2011, p. 484). He seems to envision "the religious impulses... that led to the tragedy". Updike is of the view that the scripture doesn't speak much to the westerner. He found the "seeds of violence" and was astonished at the hatred towards infidels in it.

The main character in *Terrorist* is Ahmad, a boy of eighteen who resides in New Jersey. Right from the beginning of the novel, "Updike makes it clear that Ahmad is a fanatical religious person" annoyed with the godless society he was brought up in. He thinks of non-Muslims as "DEVILS". Moreover, he is of the view that "these devils seek to

take away my God" (3). Therefore we get to know how Updike presents that the only reason behind his becoming fanatical was religious narrative and brainwashing by an Imam (Mohammad, 2011, p. 15).

The greatest flaw in Post 9/11 literature from the West is their misunderstanding and ignorance of the true Islamic ideals and the customs of Muslim society. A Western writer can never justify or plead the "other" and as Blessington (2008) says in *The Teeth of the Tiger* by Tom "the political and military world of the United States is perfect, as opposed to the corrupt world of the Muslim terrorists". There arose a need to react which was done by writers like Yasmin Khadra, Kamila Shamsie, and Mohsin Hamid.

O'Gorman (2015) tries to have a shrewder observation apropos the limitedness of post-9/11 literature written by Western novelists. O'Gorman contends that the literature which involves the 9/11 disaster aids readers share with others by inducing compassion. In his opinion, it is perhaps capable of much more as it possibly induces the readers to reconsider the structures that establish 'US' versus 'They' and how these dissimilarities were intellectualized to instigate with (p. 15).

Kamila Shamsie's novel *Burnt Shadows* does not side with the Western narrative, it does not pinpoint the dramatic fall of the World Trade Center, rather it moves to and fro in time and space. Its plot expands geographically into far territories of Japan, India, and the US. Its story moves from nuclear attacks in Japan to, the division of India and it also brings into consideration the Soviet-Afghan war (Sadaf, 2018, p. 118). In *Burnt Shadows*, writes Sadaf (2018), that "although Shamsie's wider historical backdrop is more insightful, the characters have had to recede against the larger structure of the narrative" (p. 119).

Post 9/11 English literature produced in Pakistan highlights the contemporary issues of religious fanaticism and immigration. Specifically, Mohsin Hamid's *The Reluctant Fundamentalist*, *Exit West*, and *The Wasted Vigil* by Nadeem Aslam addresses these matters. Moreover, racism and identity crises stand out as core themes in these novels (O'Gorman, 2015). Post 9/11 Pakistani fiction answers Western propaganda of vilifying the Easterners as in Mohsin Hamid's *The Reluctant Fundamentalist* 'Pakistani speaks and the American is silent' (Singh, 2012).

The novel beautifully explains the image and identity established of the two in the sight of each other and that is something problematic that Pakistani Anglophone writers are trying to address. They bring forth the possible reasons for the triggering of violence. In *The Reluctant Fundamentalist*, the protagonist Changez asks the American visitor that he must not consider all Pakistanis as "potential terrorists" and Pakistanis shouldn't all Americans as murderers (Hamid, 2015, p. 183). This accentuates the importance of the genre of terrorist novels as it rectifies the prevailing problems and suspicions among people around the world. It speaks for the ones whose voice is not heard.

Theoretical Framework

In Critique of Hegel's 'Philosophy of Right', Marx argues that "Religion is the sigh of the oppressed creature" (Marx, 1977). He says so because it performs a significant function of providing relief to the people who are destitute and whose hopes and desires are not fulfilled. Religion is "the heart of the heartless world" and aids in navigating hardships, aids to construe them. Nevertheless, the problem is that sometimes religion glorifies suffering like in the Christian tradition of Christ's sufferings. In Islam, the predicaments of the Prophet (PBUH) and his companions endured to spread the message, are highly adored. That glorification of suffering motivates us to take such steps.

When Marx (1977) states “Religion... is the opium of the people” (p. 42). It seems Marx believes that it is an illusion, the have-nots speak nothing and tolerate suffering as they learned that they would get a good place in paradise in return for suffering, and the Bourgeoisie take advantage of it and exploit them. Furthermore, throughout human history religion has been used as a tool to bring people into compliance and to exploit them. Vijay K Thakur mentions “the use of religion in order to convince the producing class that they must give up the surplus” Thakur (1989) to the Brahmans otherwise the gods would destroy them.

McKinnon (2006) discovers the metaphor as opium “kills pain, distorts reality and an artificial source of solace” (p. 3). The reality of this life is quite evasive and no one can comprehend the true nature of things (McKinnon, 2006). Actually, opium is “an ambiguous, multidimensional and contradictory metaphor” (p. 3) but largely the word has a negative connotation.

Here Marx may be connoting that religion keeps the people from revolting against the tyrant. It makes them docile towards the authority. For instance, the theory of the divine right of a king establishes that a king is king because God wanted him to be. Our fates are inscribed already so it is the Lord who chooses his ‘lieutenants’ on earth Burgess (1992) and the masses should obey them unquestionably. The famous king of Marathas “Sivaji was sometimes viewed as the incarnation of God” (Jha, 2002, p. 18). Moreover, Kings also waged wars for vested interests declaring them holy wars, and above all, the queen is head of the church in the country where the setting of the novel *Home Fire* is. Therefore, there has been a connection between the monarchy and the church for a long time.

Further, Nola (2003) declares that Marx was influenced by Feuerbach, and Feuerbach was influenced by Hegel. According to Hegel god is reason. He holds the opinion that history and nature are god's reason in the form of matter. History is the objectified Geist that grows in self-awareness and autonomy via dialectical paradox. Feuerbach maintains that the general qualities one may admire in other human beings are power, wisdom, compassion, knowledge, and justice. Taking these qualities to the level of infinity constitutes the concept of God. He means to say that adoration of God is actually the admiration of his qualities and that's all.

Additionally, Marxism maintains that religion is the self-construction of human beings and that ‘God being a projection of human needs and wishes’ (Stromberg, 1979, p. 209) is a place of refuge. Marx and Engels (2012) state “Man makes religion” (p. 41) thereby implying that by being blind of the truth and totally helpless against the forces of nature man has invented a superhuman. Moreover, according to Marx “religion as the illusory happiness of the people” (p. 42) which makes them exploitable for Godmen, who manipulate them for personal benefits. The poor are unable to achieve certain things in life. They are deprived of opportunities to excel in a given lifetime. Being exhausted after the tiring efforts to achieve something worthwhile they associate their hopes to an imaginary world.

Pervez in *Home Fire* is also suffering from such a condition where his sisters abandon him and he has poor social status and financial condition. This makes him vulnerable to the illusory world shown by Jihadi recruiter. Marx and Engels (2012) opine that in order to abandon illusory happiness one needs to get rid of the “condition which needs illusions” (p. 42). Certainly, the aforementioned deplorable conditions compel one to look for delusions.

Discussion

Religion: The Opium of People

Marx in his views about religion states that religion is one of the creations of human society. Marx and Engels (2012) "Man makes religion, religion does not make man". To him, faith or religion is the awareness and regard of oneself. Man is weak in physique and resolve, whenever he fails in his achievements, he needs to call somebody for help. Therefore he has developed a concept of god who would fulfill all his wishes and needs (Marx, 1977). The same is the case with Parvez Pasha, who was quite modern in his outlook on life. Earlier his life had simple motifs as any man of this age would have. He wanted a prosperous and peaceful life. Personally, he wished to have a future in singing and for this sake, he would keep trying despite frequent failures. If he had succeeded, he could earn fame and a lot of money simultaneously. Throughout his youth he had the least concern for religion as Shamsie (2017) writes "Religion had, since early childhood, been a space he'd vacated" (p. 130) but now being weak and directionless he found a purpose in his otherwise meaningless life, which would be to tread the way of God.

Superstitions which prove it an opium

Marx contends that lessons of religions and their stress on Paradise as an incentive for virtuousness living on earth is a tactic by the elite to control the masses and achieve their obedience. In case of compliance, the assurance of paradise is to halt the masses from rebellion and questioning the authority. He terms religion as the opium of the people. Opium is used to tranquilize humans and make them compliant and subservient. Lenin, a close companion of Marx labeled it a "spiritual gin"—an intoxicant directed to the common people by the elite to safeguard their continuous subjugation.

In *Home Fire* Pervez comes up to this contention most appropriately. Orphanhood, economic difficulties, social alienation, and finally rejection from the family made him the victim of a Jihadi recruiter. Pervez brainwashed by Farooq finally found refuge in the fabricated stories he was told about Raqqa and the world hereafter. He charmed him into the pleasures of life in Raqqa, a caliphate.

Observing the dialogues among Jihadists of ISIS in *Home Fire* depicts that faith has the effect of opium. The day Pervez and Farooq reach Raqqa Valley, a driver comes to the airport to pick them up. On their journey, he said that you could hear the palm fronds whisper 'Allah' if your ear was good enough (Shamsie, 2017, p. 155) which clearly shows that they were in a state of denial. They were unable to see the powerful armies of the world they fought with and thought to win the war with divine help. It is ridiculous to think of inanimate beings saying something. Those Jihadists were oblivious to international politics in which the powerful states devastate the petty ones, and he could not see how they were befooled in the name of religion. These superstitions better had been left in the Middle Ages as myths and miracles don't befit the modern times.

Economic Factor

Marxism views a criminal act as a backlash or retaliation by the oppressed against the elite. On a general level crime can be defined as something against the law and in our society, laws are made by the ruling class, largely to contain the masses. When an individual abandons the sophisticated means of living and develops an inclination towards violence it is a clear sign that there is or has been injustice in the society. In Marxist view "any criminal act is ... a political manifestation of the class struggle". It means one

cannot blame the criminal altogether for some misdeed he had done rather it is a reaction to the oppression he had been subjected to.

In addition to this, Isma's constant pressure "that his earnings as green grocer's assistant was insufficient" (Shamsie, 2017, p. 119) belittled his confidence. His anger was the outcome of financial deprivation and consequently, he opted for the worst form of crime. Every time he argued with his elder sister, she referred to the monthly expenditure. He was too lost in his merrymaking pursuits of singing and dancing. He used to imagine a music career which was not anywhere close to reality. Here Isma appears somehow as a goddess of wisdom when she opines that the life of commoners like them does not permit dreaming.

Identity Crises

Pervez had always been under pressure from his family to earn more and he could do so by abandoning his dreams in music and working for more time. He was not consulted about the family's future by his sisters and was sidelined. In this situation, he was largely helpless and he was losing the place to live. Meanwhile, he met Farooq who started an entirely different discussion with him. He boosted his morale and convinced him that he need not feel shame over his family's past.

Moreover, Farooq mentioned those verses from the Quran which served Pervez. Several verses in the Quran provide instructions on the power relation and position inside a family. Farooq quoted one of them as "Men are in charge of women" (p. 130). Listening to Farooq's speeches he found the solution to his problems. The matters of life where he seemed to be failing were now in his reach again. He started treading the new path but still, somewhere in his heart, he was reluctant to take this big leap. But Farooq had helped him develop his manhood and exert his influence and from being a meek and passive boy who was instructed by his elder sister had now started taking control of his life.

Additionally, he flattered him at a time when Pervez considered himself trash. For instance, when he gets to know that his cousin has bullied Pervez he says to Pervez that "He didn't realize who you were" (Shamsie, 2017, p. 123). So here with Farooq, he was bestowed with an honor he was unable to earn using his skillset. Astonished, Pervez asked, "Who am I?" So here one can see that it was a rebirth of his identity. The identity of being the son of a Jihadist father was utterly shameful in English society. Since his childhood he had believed that "his father was a shameful secret" (p. 125). He could recall an incident from school life when a group of boys asked him whether his father was a Jihadist or not. Later they asked the same question from his twin sister. Both of them nodded in negation. So, throughout his life, he had been taught not to talk of his lineage and here in the new company he didn't have to be ashamed of his father anymore (p. 125). These men spoke high of his dead father and Pervez finally got something to be proud of.

Orphanhood

Pervez, the son of a Pakistan-based Jihadist, had lost his father in childhood. Even when he was alive, he had been an absentee father, living far off in the Caucasian mountains. Right from his childhood Parvez was a very meek, docile, and sensitive sort of boy as 'after their mother died, Pervez had stopped eating' (p. 151) for several days. This would have happened surely because he couldn't adjust or survive in this world without the shelter of his parents. Being an orphan had a profound effect on the development of his personality. He could never overcome the void it created. The most appropriate

example to guess his deprivation is his routine of watching soccer matches where he used to see boys with their fathers and wished to have one.

Whenever they invited him to play Pervez stepped back “ashamed and afraid” (p. 127). This incident brings to light that he felt the absence of his father acutely. This feeling of shame and fear can lead a child astray. If he finds himself unable to adjust in the community and is stranded by other fellows, he may look for some sympathizer. In Farooq, he found the person he was looking for. He had an adoration for Pervez’s father, a secret that he had been asked not to speak of ever. But for Pervez losing his father’s name was like losing identity and this is what happened exactly.

Familial Factor

Pervez was compassionate towards his sisters as he “was the person Aneeka talked to about all her griefs and worries (Shamsie 2017, p. 13)”. One can vividly behold that a boy who’s so benign and had been brought up in the company of women can hardly develop an extremist nature. He was thoroughly a family man who had an attachment to his sister to a great level. When she suggested selling the house, Pervez was torn apart. Even Isma didn’t suggest this she simply asked to rent out the house and the two siblings may live with Aunty Naseem. Isma hoped for the reunion of the family shortly. On the other hand, Aneeka was planning a new life altogether and Pervez was not part of it. It was a severe blow for Pervaiz. “She was unlinking the chains that held them together” (Shamsie 2017, p. 139). This event had a profound effect on Pervaiz’s psyche resulting in his alienation from the family. It cast him into darkness and he had nowhere to go. He could never imagine that his family would abandon him.

Filling the void

The basis of a nation or community is also a matter of question here. The rogue states as ISIS present the members of their community bonded in brotherhood and sisterhood. It can be a fascination for orphans like Pervez who have needed a father figure throughout their life. At a time when he couldn’t find anybody to talk to. Farooq was there to listen to the grievances he had developed recently against the left-over family. His “yaar” would not only listen to him but would also present himself as his great empathizer. This is something that dragged him further away from his home.

Role of state

The policies of the state also play a significant role in sidelining members of minority community. The continuous monitoring and investigation of the suspected groups sometimes turn them against the state. In *Home Fire*, the reader can observe several incidents when the loyalty of Immigrant British Muslims to the state is questioned. Especially, the scene at the airport when Isma was traveling to the United States. There she waited for hours and it was so “humiliating to have the contents of her suitcase inspected” (Shamsie 2017, p. 3). When the officer left the room Isma packed the suitcase worrying that she may not miss the flight.

Here Shamsie seems to suggest that the English society had never accepted the foreigners who had been settled over there for several generations. Muslim Englishmen or the diaspora had never been able to assimilate themselves into British society. Media does not represent them as British rather they are always known in connection with the country of their parents. If the media ever use the word ‘British’ for them that would be accompanied by the words ‘of Pakistani descent’. They would be considered the

nationality holders or the passport holders but their love and association with English society will never be recognized and revered (Shamsie 2017, p. 38).

Even the liberals, of whom the general policy is acceptance and inclusiveness, do not entertain the presence and growth of the Muslim diaspora in England. The liberals who are insecure about the threats that Islam presents, build their stance over rigidity in Islam. They maintain that it is a danger to British culture as Islam upholds inequality between the two genders. For instance, Eamonn, the Westernized descendant of a Pakistani-based British *Homme* secretary, wonders whether Isma would shake hands with him or not (Shamsie 2017, p. 22). The liberals are of the view that Islam subjugates womenfolk, differently and maliciously than the ways women are dealt with in other faiths and cultures. These views towards Muslims have given forth extremist attitudes in the white British men as well.

Though the state was right in keeping an eye on the rest of the family of Adil Pasha the officials had harassed the girls to the extent that the elder sister Isma, having heard the news of her brother's death said "My sister and I have no plans to travel to Pakistan for funeral" (Shamsie 2017, p. 197). She was afraid that if they went to Pakistan for the funeral, their lives would be ruined altogether. She was left with no choice but to leave the funeral of her one and only brother. She thought that they should never let the government doubt their allegiance and devotion to their homeland.

Islamophobia has been deeply ingrained into the minds of Westerners. If it is ridiculous to wear a full hijab that makes a woman look like a tent, it is even more ridiculous to make this slight issue of clothing, a national one. If the English community believes in real freedom, then it should have no concern about either wearing a hijab or a bikini. When Eamonn asks Aneeka did she ever had to face difficulty because of wearing hijab she says that she had been spit at (Shamsie 2017, p. 90). So, a member of a society that is all up for the dignity and rights of women would spit at a Muslim woman for wearing a hijab. This sounds absurd and doesn't make any sense.

Karamat Lone who is presented as a villain in this novel offers a very good solution to the problems of the Muslim diaspora. He is presented in the novel as someone who had abandoned and deceived his community. He says that in this country everything is achievable even being an immigrant. Whether it is a field of sports, the corporate sector, or showbiz there won't be any discrimination against Muslims as long as they conform to the law. For this sake, the Muslims have to be British from head to toe. But if they are bent on clinging to their previous identity or want to be recognized based on their faith then they would find themselves in the hot waters (Shamsie 2017, p. 87).

Karamat Lone can be seen as the symbol of government. In the novel, he is presented as a mean, self-serving but vigilant official. It was said that as a British Muslim, he benefited from his Muslim identity and left it when it was of no use to him. Karamat abhorred Pervez and his actions. He had become hostile towards the whole Muslim community though he was a part of it. His animosity towards practicing Muslims had gone to the extent that even though Aneeka had not committed any crime directly, based on her religion and association with Pakistan Karamat started demonizing her, to cancel her British citizenship without any reason.

Conclusion

In this study, an attempt has been made to peep inside the mind of a terrorist. It is a general conception that terrorists around the world are religiously inspired. However,

the endeavor to explore other elements has brought to light that brainwashing through a religious narrative can't be done unless the target is weakened by other factors. In the novel *Home Fire*, Pervez was not a radical since his childhood. He was progressive and tolerant in his disposition. He worked for the town's library in his spare time. He was fond of music and dreamt of his future in the music industry.

Nevertheless, he was caught in the whirl of life right from his boyhood. He had a troubled youth being raised without parents. He had economic difficulties being a normal salesman at a grocery store. He was constantly pestered by his elder sister's scathing words that his earnings were insufficient to fulfill household expenditures. Then all of a sudden she decided to move to America without having consultation with her brother. Having a shock by Isma, he expected better treatment from Aneeka with whom he had an emotional attachment. To his astonishment, she supported to put the house on auction. Furthermore, he and his family were not rooted there as immigrants. He faced identity issues while moving into the neighborhood and found recognition in association with his father and religion. It can be said, that the reason for moving to Raqqa Valley was not motivated by faith only. Rather an amalgam of familial, economic, psychological, and social issues caused it.

Secondly, an effort is made to study how blind faith dumbs human thinking. Belief in supernatural elements symbolizes somehow impracticality. If the rustling of leaves sounds like god's name to somebody, it shows one's utter obsession. It was faith due to which they had renounced their very own family and had endangered their lives. Pervez's frequent visits to Farooq's place and asking for torture which his father bore once allude to the madness produced in his mind. The placing of the iron on his fist Farooq is an even more bizarre act. Such incidents show they were literally intoxicated and god drunk to the extent that they had lost connection with the real world. Their drunkenness was not different from Fedayeen. Being almost armless they were preparing to fight the world's most scaring armies. All this was induced by their unyielding faith in the reward of the afterlife, the very foundation of religion.

To some extent, governments around the world appear to play a part in the making of terrorists. By introducing harsh administrative policies and during the enforcement of law, states sometimes push a minority group to the wall. Though Pervez had not been harassed by the law enforcement agencies the starting scene of the novel elaborates on this phenomenon. Owing to the thorough inspection of luggage and hours-long investigation of the Muslim passengers, they feel alienated and rejected. Karamat Lone a government official appears to be a heartless fellow. His policies further alienate the Muslim community. He is completely indifferent to Pasha's family when Aneeka Pasha requests to receive the dead body of her brother. This infuriates Aneeka Pasha who was otherwise a loyal and responsible citizen.

In addition to this, she was spit at a public space which represents several hate crimes committed against Muslims in Western countries. Muslims are abused and ridiculed in public places and the governments do not legislate about it. This develops a feeling of estrangement in the affected community and they try to find identity with the culture of their ancestors. The same is the case with blacks. They are thought burglars and robbers. Whoever commits the crime it would be Blacks who would be considered the culprit. Such a mentality gives rise to problems.

References

- Blessington, F. (2008). Politics and the Terrorist Novel. *The Sewanee Review*, 116(1), 116-124. <http://www.jstor.org/stable/27549940>
- Bruce, G. (2013). Definition of terrorism social and political effects. *Journal of Military and Veterans Health*, 21(2), 26-30.
- Burgess, G. (1992). The divine right of kings reconsidered. *The English Historical Review*, 107(425), 837-861.
- Chaliand, G., & Blin, A. (2016). *The history of terrorism: From antiquity to ISIS*. Univ of California Press.
- Hamid, M. (2015). *Reluctant Fundamentalist*, (PB). Penguin Books India.
- Hartnell, A. (2011). Violence and the Faithful in Post-9/11 America: Updike's Terrorist, Islam, and the Specter of Exceptionalism. *MFS Modern Fiction Studies*, 57(3), 477-502.
- Jha, D. N. (2002). *The myth of the holy cow*. Verso.
- Laqueur, W. (2017). *A history of terrorism*. Routledge.
- Marx, K. (1977). *Critique of Hegel's 'Philosophy of Right'*. CUP Archive.
- Marx, K., & Engels, F. (2012). *On religion*. Dover Publication.
- McKinnon, A. M. (2006). Opium as dialectics of religion: Metaphor, expression and protest. In *Marx, Critical Theory, and Religion* (pp. 11-29). Brill.
- Mohammad, H. (2011). *War on Terror Literature* Ghent University].
- Mohammed, S. (2019). The Terrorist Mindset in Yasmina Khadra's *The Sirens of Baghdad*.
- Nola, R. (2003). The Young Hegelians, Feuerbach, and Marx. In *The Age of German Idealism* (pp. 316-355). Routledge.
- O'Gorman, D. (2015). *Fictions of the War on Terror: Difference and the Transnational 9/11 Novel*. Springer.
- Sadaf, S. (2018). Human dignity, the 'War on Terror' and post-9/11 Pakistani fiction. *European Journal of English Studies*, 22(2), 115-127.
- Shamsie, K. (2017). *Home Fire: WINNER OF THE WOMEN'S PRIZE FOR FICTION 2018*. Bloomsbury publishing.
- Singh, H. (2012). Insurgent Metaphors: Decentering 9/11 in Mohsin Hamid's *The Reluctant Fundamentalist* and Kamila Shamsie's *Burnt Shadows*. *ariel: a review of international English literature*, 43(1).
- Stern, J. (2003). *Terror in the Name of God*. New York: Ecco.
- Stromberg, R. N. (1979). Marxism and religion. *Studies in Soviet Thought*, 209-217. Springer.
- Thakur, V. K. (1989). Role of Religion in the Exploitation of Lower Orders in Ancient India. *Archív Orientální*, 57, 26-34.