

PalArch's Journal of Archaeology of Egypt / Egyptology

ORIENTALIZING THE ORIENTAL WOMEN: A RE-ORIENTALIST STUDY OF KAMILA SHAMSIE'S HOME FIRE AND A PASSAGE TO INDIA.

Dr. M. Ismail Abbasi¹, Dr. Waseem Ahmad², Dr. Zia Ullah³

¹ Assistant Professor (English). Institution: Govt. Post Graduate College, D. Block, 5th Road,
Satellite Town, Rawalpindi Pakistan.

² Instructor English, Institution. Government Associate College, Shabbir Lane, Rawalpindi

³ Assistant Professor (English) University: Shaheed Benazir Bhutto University Sheringal
Upper Dir KPK Pakistan.

Email: dr.ismail.hed@gmail.com, waseemahmedawan81@gmail.com,
ziastella77@yahoo.com

Dr. M. Ismail Abbasi, Dr. Waseem Ahmad, Dr. Zia Ullah. Orientalizing The Oriental Women: A Re-Orientalist Study of Kamila Shamsie's Home Fire and A Passage to India. -- Palarch's Journal of Archaeology of Egypt/Egyptology 18(7), 3566-3577. ISSN 1567-214x

Key Terms. Stereotypical, Re-Orientalism, Marginalization, Manipulation, Misrepresentation.

ABSTRACT

In this research the researchers intend to analyze the literature created by both the colonial and postcolonial writers from the perspectives of 'Orientalism' and 'Re-orientalism'. We will see how the female characters belonging to both the eras remain marginalized and subjugated. Orientalism sees how the orientals have been orientalized by the Westerners. Using their literary writings as a means to depict their ideology, the literary writers of colonial background misrepresent women of native origin. For colonials the native women remain embodied with mysterious conduct, therefore these colonial writers rarely make an attempt to represent these women as even living creatures. Rather, native women in these narratives appear to be indistinct figures displaying insubstantial features. Therefore the native women appear voiceless in these narratives. Postcolonial literature, created by female writers coming from former colonies, attempts to counter the colonial writings by depicting women in the central position. However, the representation becomes stereotypical in its own manner. The portrayal in these narratives still upholds the marginality in them. Native women again become victim of negativity. Female characters, instead of getting emancipation, appear to be embodiment of

negative traits like excessively manipulative, liars, and morally corrupt. Women of these postcolonial narratives represent the degenerative characteristics instead of representing the high native cultural values. This study will draw a comparison between *A Passage to India* (2002), a Colonial narrative, and *Home Fire* (2017), a Postcolonial narrative, with reference to representation of women. The researchers aim to apply the theoretical frameworks of Orientalism and Re-orientalism suggested by Edward Said and Lisa Lau respectively.

INTRODUCTION

Home Fire (2017) has been interpreted from different perspectives that include Postcolonialism, diaspora, displacement and intertextuality. Lau and Mendes (2021), in their study of Shamsie's *Home Fire*, interpreted the novel from the perspective of Post 9/11 dimension and its impact upon the expatriate community. They wrote, "This study is framed by re-orientalism theory, demonstrating the pattern of political machinations and maintaining of power imbalances post-9/11 as the result of actions by Asians as much as Westerners (Lau and Mendes, 2021, p.55). On the other hand, Soymila Akum, in her study (2020) on Shamsie, sees the novels in the postcolonial background by focusing on the movement of characters within various cities. This travelling results in multiculturalism due to diasporic displacement. "Kamila Shamsie in her select novels presents the journey of the characters wherein they are forced to leave the place where they earlier lived with little happiness" (Akum, 2020, p.44) Furthermore, Chambers (2017), in her study on *Home Fire*, writes that "Home Fire is deeply concerned with texts: sacred texts and secular texts, texting, online texts, and the various typographies of texts" (p.202). This study explores *Home Fire* (2017) from the perspective of intertextuality where the elements of other literary works are present in this work. Thus Chambers explores the presence and relations of previously written literary works on *Home Fire*.

The present study is different from previous studies as it involves misrepresentation of female characters from the view point of Orientalism and Re-orientalism. Women remain marginalized in all the ages in various forms. It is not easy to dismantle the strong rooted patriarchal mindset, as patriarchy remains in fashion in various time periods in various aspects. During the era of colonization, women remain excluded from mainstream life, and therefore remain voiceless in literature too. Likewise, even after colonization in the time period of Postcolonialism, characters belonging to colonized background remain exploited in terms of representation, social status, cultural inferiority, and gender inequality. Because of such depiction these characters remain under subjugation despite the changing time. The crux of the matter is that the characters belonging to colonized background face the same atmosphere as they were accustomed to in the time of colonization before their independence. Postcolonial writers also follow the directions mapped out for them by their earlier masters. In the era of colonization, it was the job of the Orientalist to relegate the Orientals to the position of marginalization. Whereas in the time of Postcolonialism, writers belonging to former colonies have successfully taken up the task of their previous colonial masters to misrepresent the natives especially women. This leads to the continual of stereotyping as against the proclaimed emancipation. This study aims to analyze the representation of female characters in both Postcolonial and Colonial texts. It will investigate how the female characters become victim of misrepresentation of epistemic violence

in literature. It also aims to understand the impact of Orientalist and Re-orientalist ideology upon the native characters.

Introduction to Home Fire (2017) and A Passage to India (2002)

Kamila Shamsie, in her novel *Home Fire* (2017), incorporates intertextual notions of Muslim identity for rewriting the story of Antigone created by Sophocles. The plot revolves around members of Pasha family. Pervaiz in quest for identity of his father joins ISIS (Terror network). Isma becomes the cause of the biggest conflict by reporting Pervaiz to police. Aneeqa, because of her strong affiliation with her brother, tries to rescue him by establishing physical relation with the son of home secretary, Eamonn. Aneeqa remains dejected after hearing about the death of her brother outside British consulate in Syria. She spends all her energies to bring back the dead body of Pervaiz to England. This is how the conflict gets intense between Aneeqa and Karamat Lone. “The characters are displaced and so does their identity becomes fluid resulting in inner-alienation” (Akum, 2020, p. 47).

A Passage to India (2002), written in 1924, is an orientalist novel about colonial adventures in India by the British administration. The novel portrays Dr. Aziz, a colonized individual, as a mimic man. On the other hand, the characters belonging to European background hold superior social status. Forster portrays the characters like Ronny at a privileged position due to his bureaucratic control. “The colonial situation is clearly depicted by Forster in *A Passage to India*; India is a colonized society where then colonizers who see themselves as superior and the colonized who are seen as inferior live side by side and deal with each other directly” (Khirsat, 2013, p. 29) The novelist shows women of native background in an alleviated, deprived and marginalized condition. Native women appear to be silenced subalterns. The presentation of native characters adds more to stereotyping instead of their emancipation.

METHODOLOGY

This study aims to explore the fiction in English created by the colonial and postcolonial literary writers. We intend to use Textual Analysis as a research method for this study. Since this study focuses on the study of characters from cultural and social point of views, Textual Analysis as a method suggested by Kathrine Belsey would be appropriate for this research. “Textual analysis as a research method involves a close encounter with the work itself, an examination of the details without bringing to them more presuppositions than we can help” (Belsey, 2013, p. 160). The researchers while remaining within the method of Textual Analysis would focus on the text. The selected text, therefore, provides themes for the application of selected conceptual framework and “it is the textual analysis that poses the questions which research sets out to answer” (Belsey, 2013, p. 172). The research work on literature investigates questions about critical inquiry related to social and cultural lives of human beings. The projection of gender in literature is also crucial to cultural criticism, therefore this study will analyze the text from cultural orientation. “And since the project of cultural criticism is to understand the texts” (Belsey, 2013, p.172), this research project is, thus, text based with focus on analysis of text. Patriarchal mind set, in both the Colonial and Postcolonial literature, projects women as

stereotyped and insignificant and consequently, these women lack integrity of character. This research is distinctive in a manner that Kamila Shamsie, the selected writer, herself is a female writer and she creates women characters as embodiment of negative traits. Thus a woman herself, here becomes the cause of exploitation of women. In this regard theoretical frame work of Re-orientalism, provides a suitable framework.

Theoretical Framework

Literature deals with life; therefore, it records life in all of its manifestations. Life of marginalized beings remains within the attention of literary authors. These literary authors, being members of the same society both in pre and postcolonial worlds, keep on producing the social structures that replicate the society. "For students of literature and criticism, Orientalism offers a marvelous instance of the interrelations between society, history, and textuality; moreover, the cultural role played by the Orient in the West connects Orientalism with ideology, politics, and the logic of power, matters of relevance, to the literary community" (Said, 2003, p.24). These writers instead of following the emancipatory model for creation of independent characters, create such characters who remain stereotyped. At the same time, instead of putting resistance to the powerful social structures that strengthen the hold of patriarchal elites, these writers simply document the ideology of the masters. The elite masters like to stereotype and subjugate the people with lesser social influence. "Being marginalized refers to being separated from the rest of the society, being forced to occupy the fringes and edges" (Khanam, 2017, p.91). One such ideology that deals with a downgraded faction of individuals in colonial literature is Orientalism suggested by Edward Said. "Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (Said, 2003, p. 03), can be explored in Postcolonial literature. In these narratives the characters belonging to European background remain privileged whereas the people of Eastern origin remain deprived in all the affairs of life. Woman as the socially weaker gender gets easily separated and marginalized as compared to other groups in a society. "The question of "woman" seems most problematic in this context. Clearly, if you are poor, black, and female you get it in three ways" (Spivak, 1988, p. 294). The women of non-European milieu stay underprivileged on account of their social and ethnic status. The writers of colonial background follow the same model and depict these native women as more marginalized beings. By following such ideology literary writers relegate native women to the position of marginality. The plight of women is one such example of exploitation as their situation remains unchanging in all the circumstances. Re-orientalism further elaborates "influential model of the Oriental woman; she never spoke of herself, she never represented her emotions, presence, or history" (Lau, 2009, p. 571). Women in literature of South Asia seem to remain stuck at the status of oriental women. This shows that both the theoretical stances of Orientalism and Re-orientalism understand the plight of women who stay deprived in both the eras. The patriarchal mindset in both the colonial and Postcolonial times victimizes women by excluding them from representation of their passion and personality. She remains voiceless in history in all forms of arts generally and in literature particularly.

Conquering and dominating the East has been an old practice among the Western powers. Edward Said in his *Orientalism* (2003) rightly identifies the plight of Orientals at the hand of Europeans: “There are Westerners, and there are Orientals. The former dominate; the latter must be dominated (p. 36). After getting strong control over the resources of the native countries, the white Europeans liked to marginalize the native population. The western people have a centuries old assumed approach that Eastern people, especially women, are inferior in status as compared to Western women. Said (2003) in his investigation about Western Literature about the representation of Egyptian women finds the accounts of Gustave Flaubert, the French novelist, about Kuchuk Hanem, the Egyptian feminine beauty. Said finds out that “the Oriental woman; she never spoke of herself, she never represented her emotions, presence, or history. *He* spoke for and represented her” (2003, p. 06). This tells how the white European scholars view the Eastern women and do not consider them as worthy of representing their own personalities.

DISCUSSION/TEXTUAL ANALYSIS

Colonialism or no colonialism, marginalized factions remain marginalized and power structures, remain intact. Within colonialism, colonizers marginalize women whereas after colonization natives keep doing so effectively on similar patterns: “the reins of dominant representation may have shifted hands from the foreign, male subject to the diasporic, semi-Oriental female, but the Orient continues to be orientalised” (Lau, 2009, p. 573). Female writers despite being women themselves continue to follow the ideological framework of relegating native women to a position of marginality. One such best-selling writer is Kamila Shamsie, who in her novel *Home Fire* (2017), recreates the story of Antigone by Sophocles, and narrates it in the context of post 9/11 fiction. The story documents the individuals having Muslim identities when all the Greek names have been reshaped and converted into Muslim names like Antigone into Aneeka, Ismene into Isma, Creon into Karamat, Polonius into Parvaiz. “An Irish spelling to disguise a Muslim name—“Ayman” become “Eamonn” (Shamsie, 2017, p.18). Kamila uses theory of intertextuality for modification of names of characters. The story itself has a number of stereotypes that add more epistemic violence and therefore falls into the category of Re-orientalism. “*Home Fire* (2017) constructs diverse identities. Isma maintains her position in the dominant group (Westerners) while Aneeka constructs her in-betweenness since she builds relationship with Eamonn, and then Parvaiz affiliates himself into radical group” (Rivaldy et al., 2019, p. 970). Thus the characters in the novel value their Westerner identity instead of Eastern identity traits. The characters like Karamat and his son Eamonn appear to be representatives of Western empire. Karamat because of his position as a Home Secretary works openly against the Muslim population. “He used his identity as a Muslim to win” (Shamsie, 2017, p.180)

The interrogation scene documented in *Home Fire* (2017) between the interrogation officer and Isma at the Airport reflects the inferior status of a woman having Eastern background and identity. “The interrogation continued for nearly two hours. He wanted to know her thoughts on Shias, homosexuals, the Queen, democracy, *The Great British Bake Off*, the invasion of Iraq, Israel, suicide bombers, dating websites” (Shamsie, 2017, p. 09). The interrogation

officer asks Isma all the questions that reflect islamophobia and stereotyping of Muslims. Muslims are supposed to hate all these aspects of present day politics. The oriental approach of the white orientalist is visible through the uttered words during interrogation. The writer herself through depiction of this scene at interrogation room shows the character of Isma as a passive individual who is fearful, weak and timid. Isma has no affiliation with matters related to Muslims and therefore, she is incapable to voice herself openly. By this kind of weak characteristics Isma is unable to choose any definite side. During the interrogation session Isma's lower oriental image comes forward when the officer questions her identity. When the officer inquires about her personal background, Isma responds, "I am British."... "But do you consider yourself British?"... "I've lived here all my life" (Shamsie, 2017, p. 09). Isma here in this questioning session behaves in a very defensive manner. She does not challenge the inquiry officer in any way. Rather she submits in a passive manner. She is not guilty on any account as for as her conduct is concerned. Even then her reaction to the situation about Muslim identity does not stem from the sense of pride and self-esteem.

At Airport, during the interrogation session, the officer questions Isma's identity by doubting her identity and therefore asks again and again the questions related to her Britishness. The doubt upon a person's identity due to her complexion and family background reflects the Western notion of othering towards Eastern individual. Furthermore, Shamsie also adds here the Western doubt about Isma's dress. The inquiry officer shows a contemptuous conduct towards an Asian looking individual. This tells that Isma remains at receiving end. Isma does not appear to be countering any question or move thrown at her in the interrogation room. This representation of Isma as a docile and fragile person during the encounter makes Isma look as if she is a subject of colonial empire. Even after detailed investigation, the inquiry officer does not let Isma walk out of interrogation room in a triumphant manner. "Sorry about that," the woman said, unconvincingly; "Just had to wait for America to wake up and confirm some details about your student visa. All checked out" (Shamsie, 2017, p. 09). This conduct of female inquiry officer indicates the supremacy of white and inferiority of a non-white race. "So far as the Orient is concerned, standardization and cultural stereotyping have intensified the hold of the nineteenth-century academic and imaginative demonology of "the mysterious Orient" (Said, 2003, p. 26). The interrogation room scenario provided to Isma by Shamsie brings to limelight the role of an orientalist on the part of the writer. Because of her Pakistani complexion, Isma remains at the receiving end despite her higher education and social stability. The writer here also does not make an effort to counter the process of Orientalization. Likewise the model of Re-orientalism also sees similar kind of application as for as the representation of women is concerned: "even in contemporary South Asian literature in English by South Asians, the process of Orientalism can be seen to be still occurring" (Lau, 2009, p. 571). In the process of Orientalizing the orient, the writers of South Asian background play their role. By doing so the representation of women carries along the same old stereotypical conduct. The characterization of Isma reflects Shamsie's approach toward Eastern culture and therefore makes her appear as a member of an inferior race.

Similarly, another work of Colonial origin *The Heart of Darkness* (2002) by Joseph Conrad presents voiceless status of women belonging to Eastern background when the narrator remarks "Then I noticed a small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch. The background was sombre—almost black. The movement of the woman was stately, and the effect of the torchlight on the face was sinister" (p. 48). This reflects the approach of a colonial writer towards women of Eastern origin. It shows women belonging to Africa remain subaltern even in their pictures. The woman here in this picture appears to be blindfolded and has a torch in her hands that would lead her nowhere as she is unable to see anything. Also the sinister look on her face, shows that the writer does not see any positivity in this African woman. Thus *Heart of Darkness* (2002) represents the dejected and deprived plight of African women.

Orientalized Diasporic Women

The individuals belonging to Eastern background remain Orientalized because of their oriental status. For these individuals life remains in the Neo-colonial status. They were silenced and misrepresented earlier in the colonial era. They also remain stereotyped and misrepresented in the Postcolonial time. Earlier it was the agents of the empire while now it is their own people living as diasporas in the land of their former colonials. The place of the Eastern subject remains the same as miserable in both the cases. The relationship between colonials and their subject is essentially an association of power and hegemony. In this connection people of Asia remained at the receiving end whereas "Oriental-European relations was that Europe was always in a position of strength" (Said, 2003, p. 40). Thus the oriental people remain in the Orientalized state.

Aneeka, in *Home Fire* (2017), uses the son of Home Secretary Karamat Lone as a prey to bring back her jihadi brother. Here the writer represents her female character having a manipulative role. As a young girl, she uses Eamonn for her cause. Shamsie presents her character in a way that Aneeka appears to be using her gender to her advantage and trades her body when she needs favors from the son of Home Secretary. While performing erotic exploitation by indulging in an intimate physical encounter with Eamonn, Aneeka brings to discussion the real motif here by saying "He wants to come back home," she said. "Well, he can fuck off and stay in the desert he chose, can't he?" "Please, Eamonn." (Shamsie 2017, p.29) The begging tone that Aneeka uses reflects her marginalized condition. This submission is a deliberate attempt to gain trust of Eamonn. She begs to ask for help from him for her brother who have joined jihadis. The problem here arises Aneeka opens all this debate when she is enjoying erotic relation with her boyfriend Eamonn. When due to anger Eamonn cuts his thumb unconsciously, he starts blaming Aneeka for her conduct; he says "Why did you get into the tube with the home secretary's son that day?" She took his hand and placed his thumb in her mouth, drawing his blood into her. He pulled away with a *No*. "I got into the tube because I thought you were beautiful." "Don't lie to me." (Shamsie 2017, p. 29). From this conversation, it appears Shamsie presents the character of Aneeka as a liar, manipulative and seductive. After facing the anger of Eamonn, Aneeka admits the fact and reveals her true intentions about her tempting behavior towards him when she says, "I

got into the tube because I thought the home secretary's son could help my brother come home and avoid charges" (Shamsie 2017, p. 29). This reflects that she willingly and consciously indulges in a physical relation with the son of an influential person in order to gain favor for her brother. "[T]he oriental woman is no more than a machine: she makes no distinction between one man and another man" (Said, 2003, p. 187). This is an indication of manipulative conduct.

"East is invariably portrayed as direct antithesis as regressive, illogical, confused and disorderly" (Qazi, Rose and Abbasi, 2019, p. 181). The same ideology of manipulation is reflected in Shamsie's writing. During a heated debate, Aneeka admits the fact that she loved Eamonn and says to him. "You were hope," she said simply. "The world was dark and then there you were, blazing with light. How can anyone fail to love hope?" "A love that's entirely contingent on what hope can do for your brother" (2017, p. 29). The use of her physical love to get favor for her brother Pervaiz, shows the degeneration of character on part of Aneeka. She uses all possible means to grab and keep the boy in her own control. This kind of portrayal of a girl's character by a woman writer from Pakistani background reflects that Kamila being a female writer herself stereotypes her women characters. Said in his *Orientalism* identifies the similar quality among the oriental novelists: "They express unlimited sensuality, they are more or less stupid, and above all they are willing (2003, p. 207). Thus Shamsie through the portrayal of Aneeka's character portrays a woman who has sensual inclination and, therefore, uses her erotic nature as a primary source to attain her target. Aneeka uses her physical delicacy to seduce the son of Home Secretary and therefore, she is able to get the attention of Eamonn. Thus Shamsie too, like her earlier colonial masters, becomes the cause of Orientalizing the orient women.

Silencing of Women in A Passage to India (2002)

Edward Said unearths the mentality of colonial towards women through depiction of image of woman as a silenced individual. "This is especially evident in the writing of travelers and novelists: women are usually the creatures of a male power-fantasy" (Said, 2003, p. 207). This fact is apparently visible in the writing of colonial writers. *A Passage to India* (2002) depicts this reality through the wife of Dr. Aziz. The wife is shown as a dead figure and the reference to her appears through only her picture that Aziz keeps hidden.

And unlocking a drawer, he took out his wife's photograph. He gazed at it, and tears spouted from his eyes. He thought, "How unhappy I am!" But because he really was unhappy, another emotion soon mingled with his self-pity: he desired to remember his wife and could not. Why could he remember people whom he did not love? (Forster, 2002, p. 47)

The white colonial writer creates the character of an Eastern woman out of his imagination. He portrays her as a silenced person who has already passed away from this world. Moreover, the character of the husband, who is a father of three children, seems to have a miserable relation with wife, for he did not love his wife. This also indicates the fact that Eastern people lack in ability to indulge in

a happy kinship. In these lines and throughout the document, Dr. Aziz too, shows characteristics of a deserted man. Dr. Aziz has led an unhappy married life and remains dejected till the end of the book. His wife's place is only in the locked drawer. Edward Said rightly identifies the Orientalists' creation of Eastern women as a product of Western novelist's imagination. Likewise Gayatri Spivak considers the plight of rejected people belonging to the Eastern background. She says "the margins (one can just as well say the silent, silenced center) of the circuit marked out by this epistemic violence, men and women among the illiterate peasantry, the tribals, the lowest strata of the urban subproletariat" (Spivak, 1988, p. 283). The marginal characters here remain women of native origin. The fictional work of Forster (2002), also applies the similar ideology. The discussion between Ronny and his mother clearly brings to limelight the conduct of a colonizer towards the colonized Indians. "We're out here to do justice and keep the peace. Them's my sentiments. India isn't a drawing-room." "Your sentiments are those of a god," she replied to his arrogant answer; here, Ronny's reply rightly reflects the superior status of a colonial master when he responds, "India likes gods." "And Englishmen like posing as gods." (Forster, 2002, p. 37).

The Bridge Party in the novel in chapter 5 also documents the encounter between European colonials and Indian colonized individuals. In this meeting, the writer clearly shows the superior presence of white Europeans as compared to Indian native women. Because of such representation of Indians, the colonials also feel remorse that is evident from the view point of Mrs. Moor and Miss Adela. He remarks "THE Bridge Party was not a success" (Forster, 2002, p. 34); Indian guests arrived at the party before the English hosts "and stood massed at the farther side of the tennis lawns, doing nothing" (Forster, 2002, p. 34). This reflects that these Indian guests did not receive any welcome and also they stood aloof. Mrs. Moor also shows her discontent about the situation by saying that "This party to-day makes me so angry and miserable (Forster, 2002, p. 34). The setting that Indian women occupy in the party reflects their prestige. Many of the Indian ladies did not play any active role rather appeared to be under confident by remaining distant. "A little group of Indian ladies had been gathering in a third quarter of the grounds, near a rustic summer-house in which the more timid of them had already taken refuge" (Forster, 2002, p. 35-36). These women appeared to the scene in the position of begging as the hosts do not give them any appreciation or acknowledgement. During the entire meeting these women remain alienated and isolated. The concept of bridging the gap between the East and the West falls apart completely into pieces: "all the ladies were uncertain, cowering, recovering, giggling, making tiny gestures of atonement or despair at all that was said" (Forster, 2002, p.37). This novel rightly depicts the approach of Orientals towards the people of orient. The writer himself, being a colonial, rightly depicts ideology of his fellow colonials. This tradition of Orientalization can be viewed in the documents produced by E. M. Forster. During the episode of Bridge Party in the novel, the writer creates the Orientalized image of women belonging to Eastern background. All the Indian women belonging to various backgrounds keep standing in a corner where they do not interact with anyone else. These women remain voiceless subalterns.

E. M. Forster in his *A Passage to India* (2002) also documents the application of Western philosophy of portraying the Eastern women as inferior to the Western women. Forster (2002) shows Eurocentrism through his characters when Mrs. Turton informs Adela and Mrs. Moore about her superior status when she says, "You're superior to them, anyway. Don't forget that. You're superior to everyone in India except one or two of the Ranis, and they're on an equality" (Forster, 2002, p. 38). This shows that English writers in their time of colonial rule not only had knowledge about this fact but also propagated it through their literary works. This instance informs about subjugated status of women from Eastern background where they remain absent and excluded from narrative.

Colonial and Postcolonial Followers of Lord Macaulay

Postcolonial writers still seek the guidance from Lord Macaulay's education policy about Indians, which he maps out in his Minutes on Education: "We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, -a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect (Macaulay 1835, p. 8). The class of interpreters that Macaulay wanted to create for the promotion of oriental ideology can be seen in the writers of postcolonial diasporic belonging to Asian background. These diasporic writers create and sustain the ideology of bestowing marginalized status to the characters of Eastern background. "To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population" (Macaulay 1835, p. 8). The class that Macaulay and other Orientalists in India wanted to create is exactly visible in the form of writers who seem to work on the agenda of their previous masters and, therefore, from their writings it becomes obvious that they play their role as the class of interpreters between the Empire and its subjects. Forster too appears to be a diasporic character as he, too, was away from home in a distant land documenting the people without understanding them. "Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world" (Ashcroft, Griffiths, and Tiffin, 1998, p. 69). Like the colonial diasporic writers, the present day writers too adopt the similar strategies of further orientating the orientals.

Native Writers in the West

The process of Orientalizing the orient seems more visible in the works of South Asian writers who write in English. Most of these writers abode in the Western countries, therefore they adopt the similar line of representation as was adopted by their earlier colonial masters. When we study the background of such writers, most of them would appear to belong to the Diasporic community. As such writers reside in the western world, therefore, in order to get the approval of the wider audience and powerful circles, they create their characters with such characteristics. This scenario further leads to the marginalization of Eastern natives. "[I]nternational publishing houses 'control' expatriate writers to the

extent that they dictate the kind of issues to be dealt with in the novels and even the manner in which the writer's country of origin is depicted" (Pareera, 2005, p.241). The art of creativity in this regard becomes the tool of marginalization of native 'others' in the hands of colonial masters. When such writers write what the westerns want them to write, they become the best sellers in the West. "The western market extensively commoditizes everything in the name of uniqueness but at the cost of assertion of superiority of West over East" (Qazi, Rose and Abbasi, 2019, p.182). Native women, because of being easy victim, easily get stereotyped. Kamila Shamsie is a Pakistani writer, and the way she creates the character of Aneeka, seems to fulfill the Western agenda as against presenting the positive traits of Pakistani women before international literary world. The character of Aneeka reveals the fact that Shamsie seems to be distant from integrity of native Pakistani women. It also refers to the realization that "Pakistan's intellectual classes have become increasingly alienated from their own people" (Alam, 2012, p.5). This paves the way of further marginalization of Pakistani women that too, at the hand of a female writer. The result of such characterization is far reaching and women become victim instead of attaining emancipation. Shahid Alam (2012) rightly identifies the repercussions of such misrepresentation: "As a result, Pakistanis have produced little authentic scholarship in the recent decades. They have failed to educate, lead and guide a people who cannot act correctly because they lack a proper understanding of their historical condition" (2012, p. 5). This is a sad fact when diasporic writers do not properly understand their colonial legacy, and they keep on following the footsteps of their colonial masters. Instead of challenging it, they rather produce the similar narratives as was produced by their colonial masters. Thus the natives of former colonies remain at a subjugated position both in the colonial and postcolonial discourse. Because of such absurd strategies, the characters and the subjects remain voiceless. "[T]he subject of exploitation cannot know and speak the text of female exploitation, even if the absurdity of the non representing intellectual making space for her to speak is achieved. The woman is doubly in shadow" (Spivak, 1988, p.288). Apparently, these Oriental intellectuals have established themselves into the academic world by presenting the voices of marginalized and unheard communities, whereby adding multiplicity to the existing voices; however, they have ended up in presenting the orient as marginalized and others.

CONCLUSION

Women in both the colonial and Postcolonial literature appear to be weak, timid and stereotyped. The colonial master marginalized women due to their oriental understanding about Eastern women whereas Postcolonial writers misrepresented female characters by following the footsteps of their previous masters. Most of the postcolonial writers belong to expatriate community; therefore, they keep on presenting such degenerated and morally corrupt image of Eastern women in order to appear loyal to their bosses in the West. Ironically, female writers like Kamila Shamsie perform the role of their colonial masters and thus a woman exploits the fellow women of the Eastern background. The situation for Pakistani women could only improve when she is presented as independent, confident and stable individual. Women with pride can claim integrity. Therefore, literary writers owe to represent women with strong voice, cultural values and social prestige.

REFERENCES

- Afeerakhanam, & Sandhya, K. (2017). Marginalization of women in the Selected Novels of Manjupur And Anita Nair: A Study. *Journal of Research in Humanities and Social Science*, 5(7), 91–97.
- AKUM, S. O. Y. I. M. L. A. (2020). A POSTCOLONIAL STUDY ON KAMILA SHAMSIE'S SELECT NOVELS. *INTERNATIONAL JOURNAL OF ENGLISH LANGUAGE, LITERATURE AND TRANSLATION STUDIES (IJELR)*, 1(7), 44–47. <https://doi.org/10.33329/ijelr.7.1.44>
- Alam, M. S. (2012, May 3). *Native orientalist in Pakistan*. SSRN. Retrieved September 18, 2021, from https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2050547.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (1998). *Key concepts in post-colonial studies*. Routledge.
- Belsey, Catherine (2014) "Textual Analysis" *Research Methods for English Studies* Ed Gabriele. Griffin. Britain: Edinburg University Press.
- Chambers, claire. (2018). *Sound and Fury: Kamila Shamsie's Home Fire*. massreview.org. Retrieved August 1, 2021, from https://massreview.org/sites/default/files/03_59.2Chambers.pdf.
- Conrad, J. (2002). *Heart of darkness*. Planet Pdf. Cordova.
- Forster, E. M. (2002). *A passage to India* (First electronic edition). RosettaBooks.
- Khrisat, A. A. (2013). The tension of the social relations between the colonizer and the colonized in Forster's A Passage to India. *Mediterranean Journal of Social Sciences*, 4(10), 27–33. <https://doi.org/10.5901/mjss.2013.v4n10p27>
- LAU, L. I. S. A. (2009). Re-orientalism: The perpetration and development of orientalism by orientals. *Modern Asian Studies*, 43(2), 571–590. <https://doi.org/10.1017/s0026749x07003058>
- Lau, L., & Mendes, A. C. (2021). Twenty-first-century antigones: The postcolonial woman shaped by 9/11 in Kamila Shamsie's home fire. *Studies in the Novel*, 53(1), 54–68. <https://doi.org/10.1353/sdn.2021.0004>
- Perera, S. W. (2011). Sri Lanka: Compiled and introduced by S.W. Perera. *The Journal of Commonwealth Literature*, 46(4), 743–756. <https://doi.org/10.1177/0021989411424839>
- Qazi, A. H., Rose, S., & Abbasi, M. I. (2019). Canonizing othering and reassertion of orientalism in contemporary anglophone young adult fiction by American and European writers of Pakistani origin. *Global Regional Review*, IV(II), 181–189. [https://doi.org/10.31703/grr.2019\(iv-ii\).20](https://doi.org/10.31703/grr.2019(iv-ii).20)
- Rivaldy, P. M., Budiman, M., & Tambunan, S. M. (2019). Muslim diasporic identities in Kamila Shamsie's home fire (2017). *International Review of Humanities Studies*, 4(2), 962–972. <https://doi.org/10.7454/irhs.v0i0.198>
- Said, ward W. (2003). *Orientalism*. Penguin books. London.
- Spivak, G. C. (1988). Can the Subaltern Speak? In C. A. R. Y. NELSON & L. A. W. R. E. N. C. E. GROSSBERG (Eds.), *Marxism and the interpretation of culture*. essay, MACMILLAN EDUCATION LTD.
- Macaulay, Lord. (1835). <http://home.iitk.ac.in/~hcverma/Article/Macaulay-Minutes.pdf>.
- Perera, S. W. (2011). Sri Lanka: Compiled and introduced by S.W. Perera. *The Journal of Commonwealth Literature*, 46(4), 743–756. <https://doi.org/10.1177/0021989411424839>