

Proclivity towards Westernization and Eurocentrism: The Trica of Contemporary Female Authors' Deviation from Stereotypical Portrayal of Muslim Woman

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Abstract

Deprivation and marginalization of Muslim women in socio-political structures foreshadow decadence in society. Whereas, depicting and leveraging them considerably represent proclivity and transformation in micro- and macro-structures of state. Modernity demands women's liberty westernization and Eurocentric influence on Muslim women. Kamila Shamsie's Home Fire, Bapsi Sidhwa's American Brat, and Elif Shafak's The Bastard of Istanbul revolved around Muslim women's deviation from conservative traditionalities and tenacious tendencies towards Eurocentrism. The protagonists of aforesaid novels resist against the social limitations and stringent enforcement of cultural values through their deviant acts. This trica of fiction refute the tunnel-channel visions and stereotypes hypothesize hindrances for Muslim women who acclimatize themselves with moderate traits of age. This paper examines divergent eccentricity and resistance of female protagonists against stereotypical generalizations and socio-religious restrictions. Contending that contemporary Muslim females adapt westernized traits of living in these decades; they have counter-reacted against the social and cultural implicit and explicit stereotypes through male-chauvinistic dominance and repressive patriarchal constructions. The paper attempts that how Shamsie, Bapsi and Shafak have projected Muslim women's proclivity and predisposition from socio-cultural conformities; they depicted women's actions contradict with the typical representations and manifestations of them. The paper further explores how female characters orbit around their promiscuous associations annihilating cultural norms as corrosion, and confronting the cultural orthodoxy, imperial imagery, veiled and victimized self, oppressed without agency, confronting prejudice, and reflection of superiority. Thus, epitomizing the revolutionary perceptions of modern Muslim women illustrate contravening with all precedents of ostracism.

Keywords: Imperial imagery, Eurocentrism, stereotypical generalizations, patriarchal constructions, promiscuous associations, revolutionary perceptions

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Introduction

Modernity demands Muslim women's socio-cultural independence and self-reliance in contemporary phase of life for social progress in societal spheres. Particularly, Pakistani and Turkey's women ensure their posterity's prosperities and experience avant-gardism through breaking perceived "stereotypical generalizations" (Charlesworth, & Banaji, 2022). Presently, they make endeavors "social freedom and political rights". (Abdul, 2022). Pakistani and Turkish women politically, socially and religiously flaunt and flourish their desires for breaking the "fixed idea or perception pertinent to their marginalization and constrains in societal structure. (Hamilton & Sherman, 2014). The emergence of conflicts of interests between the privileged gender (men) and the deprived one (women) have caused social regressions in society in both Pakistan and Turkey. However, Pakistani men's interests have seemed always over-prioritized comparatively to Turkish on the name of masculinity as well as women's custodianship. The latter (Turkish women) have been deprived from freedom of acts and social engagements less than Pakistani women on the name of religious precincts and patriarchal supremacy in society. Also, Kamila Shamsie's *Home Fire*, Bapsi Sidhwa's *American Brat*, and Elif Shafak's *The Bastard of Istanbul* female protagonists simultaneously continue their journey for autonomy of speech and act. Shamsie's Aneeka Pasha in *Home Fire*, Bapsi Sidhwa's Feroza in *American Brat*, and Elif Shafak's Zeliha in *The Bastard of Istanbul* experience incipient trends of modernity and Eurocentric influences of globalization, which incite them to discard social and cultural stereotypes.

These young Muslim females trodden down implicit and explicit stereotypes indicating prejudice and discrimination against female agency and affecting their performance in society. (Blair, 2013). Stereotypical generalizations confine "women's social and political participation". (Carothers, 2016). "...[G]eneralization" is defined as "to assume and draw inferences and general conclusions from many particulars". (Murphy, 2001). Stereotypes are defined as "over-simplified conceptions, beliefs or opinions, based on sentiments regarding a person, group or gender reflected to be exemplary and approve to constant patterns and lacking individuality" (ibid). Eurocentrism is defined as "the un/conscious process by which Europe and its cultural assumptions are constructed as or presumed to be natural or normal, or pre-eminent or universal". (Ashcroft et al., 2007, p.84)." Depicting liberal and deviant women's protagonists in fictional narratives, Shamsie, Bapsi and Elif represent the contemporary generation of Pakistani and Turkish novelists in English, attempt to highlight the Eurocentric influences and traits of modernity impelling Pakistani and Turkish women. These fictional authors struggle to resign from socio-cultural and religious stereotypes of women.

Reflecting "liberal women" hypothesizes their social potentialities and Eurocentric proclivities depicting them deviant to conventional society. (Ranasinha, 2012). Pakistani and Turkish English novelists (PATENs) depict Muslim women as influenced by Eurocentricity and modernism. Seemingly, Shamsie, Bapsi and Elif also focus on the deviant roles of eurocentrically motivated women, who struggle against social regression and cultural victimization. Of these three novelists entire works, *Home Fire* (henceforth *Fire*), *American Brat* (henceforth *Brat*), and *The Bastard of Istanbul* (henceforth *Istanbul*), they bring to the front Muslim women's discarding of social restrictions and cultural stereotypes through involving their female protagonists in promiscuity and progression of deviant lifestyle and extra-marital associations. Pakistani and Turkish women's adore adapting the revolutionary vicissitudes to promote contemporary attributes of life. (Ichim, 2022).

Negating the social discrimination and cultural persecution, Muslim women rapidly dispose to Eurocentric traditions and social personal freedom by means of inclination towards

Westernization. The female characters of the selected novels struggle for reclaiming western culture and its traits of woman's independence during the last two conclusive decades of 2010s, and 2020s in Pakistan and Turkey. *Fire, Brat* and *Istanbul* portray Muslim women contemporary generation to accomplish and inspire their aims creatively by meaning discarding conservative stereotypes and disproving religious codes for them. (Morales, 2024). The protagonists encounter illegitimate relationships and promiscuity with male counterparts indicating their rebellion to culture and religion. Modern Muslim women redeem these stereotypes. Indeed, there is "clear projection of women's "stereotypes" to some extent indicate bigotry to women. Such gender based stereotypical generalizations cause depression and dejection of social isolation. (Cox, Abramson, Devine, & Hollon, 2012). At existing circumstances, Muslim women in Pakistan and Turkey could not be remained in sequestration and isolation owing to the speedy influence of Eurocentrism and glocalization. Muslim women's generation, whose priorities are deviant lifestyle from stereotypical generalizations, adulterate Westernization and its supremacy. (Islam, 2020).

Pakistani and Turkish (henceforth Pakish) women crave for unchaining themselves from social stigmatization and consistently traditionalists' doctrines. Pakish females do not want to be restricted by codes of culture and doctrine of religion. They use their brain to negate their "mammary functions first and had little hope to be other than a moral and medical freak". (Hall, 1905). Beside, Pakish demand for liberal legislation empowering them independent and gives them essentially legal support to exercise free-wills rather than being persecuted and victimized during their lives. Indeed, Pakish women engulf in cultural antediluvian stereotypes depicting their typical representations in society. Also, cultural stereotypes effect negatively upon Pakish women's performance in intercultural environment. (Lehtonen, 994). Innovative reforms are immediately required to bring Pakish women to mainstream and limelight for social progress. No doubt, Pakistan and Turkey have known as Islamic Republic and Democratic counties in the world nonetheless their legislative system and cultural conservativeness are in dire need to placate the stringent ambience and balanced society for modern Pakish women. (Göknaar, 2008). Similarly, Pakistan has known for fundamentalism and weaponization of faith as an Islamic county in the world along with cultural dominance and conformities. "Eradicating and [c]hanging sociocultural stereotypes" of women in social structure accommodate these liberal females. The Government might induce different reforms liberating Pakish women from enforced stereotypes and segregation in society that Islamizes and imposes undue restrictions on them. (Hind, 2023).

Aims and objectives:

- To explore Pakistani and Turkish women's deviant behaviour towards socio-cultural stereotypes and conservative conventions in the selected novels.
- To analyse modern Muslim women disposition towards Eurocentrism and influence of moderate traits and tendencies in contemporary context.

Context

Modern Muslim women get influenced by global and glocal trends of modernity and Eurocentrism from their surroundings. As usual women have transient sentiments and volatile perceptions, Pakistani and Turkish women most of the time encounter stereotypical depictions imposed by social structures in contemporary environment. Cultural patterns construct social hindrances for modern Pakish women in society. Such stringent limitations allure them to be inclined to Eurocentric traits and westernized culture for exercising their autonomous status. Pakish women's lives revolve around getting independence to make their free judgements through discarding socio-cultural, and -religious traditionally established

stereotypes of discrimination in society. They prioritize precisely deviation and rejection of stereotypical generalization as depicted in the novels of Shamsie, Sidhwa and Elif. (Masroor, & Ajmal, 2024). Arguably, in the line with Pakistani and Turkish women's fictional writings which portray modern Muslim females have experienced suppression due to these stereotypes. Considering as attempts to discontinue women's stereotypes because of glocalization impacts and Westernized reconsiderations. Pakish women's illegitimate affairs with male counterparts represent their non-subservient attitudes towards culture as well as religion, which have contended in existing study. It has divulged that a considerable predilection and preference towards resisting the erroneously imposed cultural stereotypes on Pakish women who represent their liberal relationship management in unfordable socio-cultural adversities in society.

Research Question

Grounding on the above written context, this paper has to answer the subsequent question:

- How and to what extent Kamila Shamsie's *Home Fire*, Bapsi Sidhwa's *American Brat*, and Elif Shafak's *The Bastard of Istanbul* attempt to depict Muslim women's proclivity towards Westernization and Eurocentrism?

Theoretical Framework of the Study

Eurocentrism and its major concepts have applied for textual analysis of the selected novels Kamila Shamsie's *Home Fire*, Bapsi Sidhwa's *American Brat*, and Elif Shafak's *The Bastard of Istanbul* respectively. The qualitative analytical method provides in-depth details about particular phenomena (Creswell, 1994). It describes the way or reason why people act a certain way in society. The term "textual analysis" refers to a technique that includes text comprehension, explanation, and description. Western centrism, or Eurocentrism, is a social theory that was developed by Egyptian-French author and economist Samir Amin and is used in this investigation. The idea that Western civilization is superior to non-Western civilizations is known as "eurocentrism." The West believes that, in comparison to other civilizations, it is the proto-Pomethian par excellence. (Amin, 2009, p. 173) This modern idea, which was inspired by European modernity, first emerged during the Renaissance and represented ideas of breaking with tradition. It further developed during the Enlightenment. This contemporary concept based on Europe's modernity began during Renaissance depicting notions of detachment from traditionalities and enriched more over the period of Enlightenment. "It had therefore expressed itself as a particularly European, rationalist and secular ideology while claiming world wide scope." (ibid, p.165).

Literature Contextualization

Challenging cultural stereotypes and violating religious codes simultaneously augment Pakish women deviant lifestyle and social independence in contemporary circumstances. However, modern Muslim women could not be ready to accept their inferior social stature to men agency by discarding "*Dependence Syndrome*". (Kiran, 2017). Seemingly, Men cannot influence over women by means of imposing cultural stereotypes and religious obligations in society. Marginalization and victimization of Pakish females become inevitable as portrayed defiantly in the selected novels. (Onur, 2024). Presently, Muslim women categorically reject their social cornering and cultural harassment in society through adapting liberal strategies of digression and transgression from cultural values and religious instructions. (Kassam, 2011). By breaking cultural chains of restrictions and engaging themselves in licentious relationships. Westernizing themselves accelerate Pakish women's rebuttal with stereotypical mind-set for leveraging in conservative ambience. (Bullock, 2007). Eurocentric impacts and global influences on Paktish females to choose their liberal way of life independently by indulging

themselves in profligate dispensations. (Abou-Bakr, 2010). Moreover, Muslim women's stereotypes have at greater extent demarcate female agency in social and educational atmospheres whereas modern female authors depict the eradication of stereotypical images, representations and roles of Muslim females in society. (Zine, 2002).

Bruce King (2011) has argued concerning the multidimensional aspects of Shamsie's *Fire* which comprises of female's non-conformities to cultural norms—politicizing and leveraging Aneeka (protagonist) to revolve around western attitudes and acclimatize her with eccentricity. (Cox, Abramson, Devine, & Hollon, 2012). Shamsie's female character violate codes of religion by making lustful association with male counterpart. Also, Sadia Hassan reiterates that Pakistani women have become intellectually mature and socially liberated in western culture exposing their unconventional insolence to socio-cultural stereotypes (2013: pp.1-3). Accordingly, Shamsie's novel describes women's social intimacy and illicit relationship through managing political calamities and racial stigmatization. The layers of modernity influence Pakistani females to deviate from traditional stereotypical behavior to withstand against their political victimization. (Amin, 2011).

Female lead roles Zeliha and Asya, as portrayed in the novel, are strongly influenced by western cultural values and rebel against those of the east. To be viewed as modern and civilized, these characters adopt the modern western way of life. Nonetheless, they view the Turkish culture of the Middle East as archaic and conservative. Zeliha and Asya encounter various social issues as a result of their audacious and nonconformist mindset. (Bullock, 2002). However, they both confidently make it through them. The degree to which non-Western societies are influenced by Eurocentric culture is indicated by the Eastern female characters' imitation of Eurocentric culture. (Cheikosman, 2024). "The conscious or unconscious process by which Europe and European cultural assumptions are constructed as or assumed to be the normal, the natural or the universal" (Ashcroft et al., 2007, p.84). The identity problem has become more intricate and complex due to the concept of modernity. According to some theories, people's identity instability is significantly impacted by the massive changes in social circumstances that take place throughout their lives. (Aloseli, 2024).

Zeliha, the protagonist of *The Bastard of Istanbul*, is regarded as a model modern woman living in Turkey's fast changing society. In an increasingly patriarchal society, she aspires to establish herself as a self-sufficient person who can think strategically, plan ahead, and achieve her goals. It also makes the argument that, despite all the terrible obstacles and disappointments she has faced, she is able to turn the unpleasant incident from earlier in life into a profitable venture. (Ahmed, 2022). She debunks every myth and misconception that portrayed women as weak and helpless. She refutes the misogynistic notion that women are helpless, illiterate, and slothful. She demolishes the discriminatory ideas that regard women as the "Other" and as a resource that patriarchal societies only use for childrearing and reproduction. It is very difficult to represent different socioeconomic viewpoints, though, because most of the writers I have studied are middle-class or working-class women who frequently do not have the opportunity to pursue higher education or become writers. (Önen, & Sincar, 2022). Furthermore, I haven't read up on nations like Pakistan and Turkey too much. This is due to the fact that Saudi Arabian society is very different from the societies of other modern Muslim countries, and I believed that if I thoroughly researched the patriarchal implications. (Sharma, & Jha, 2023). Many of Shafak's themes are recognizable from her earlier writing, including the rise of religious sects in Turkey and the deterioration of secularism, as well as violence against women, the massacre of Armenians, and the persecution of Yazidis. (Bulamur, 2022).

Predominantly, Karataş, (2025) deconstructs the discourses of Western orientalist and their stereotypes relevant to Muslim Woman—has depicted as voiceless. On the contrary, Muslim women's have adapted the pro-western tendency in Muslim societies. This is a deviant outburst and the rise of strong, modern Muslim woman who are rebelling against Pakistani cultural norms and perceptions of their own inferiority. Indeed Jopi Nyman (2011) has investigated women's identity and political activism, leading her to reject cultural norms and religious restrictions regarding social relationships and extramarital affairs. According to Alexander, (2012), there are several political regimes that have an impact on women's licentious attitudes toward superficial stereotypes and mold their liberal mentalities. According to Claire Gail Chambers (2018), Shamsie's books highlight how women are politicized and how modern women dynamically demonstrate their liberal nature. Next, in 2018, Paul Veyret disclosed information about Pakistani novelists' political activism and facts that empower women's agency to act in a more westernized manner and break free from their submissive social roles. Furthermore, Stern (2001) has drawn attention to the way that Pakistan's complex political crisis—characterized by both implicit and explicit stereotypes imposed on women—has fueled their desire to challenge these systems. Reicher, Hopkins, and Condor (1997) make the more forceful claim that "stereotypes are weapons in cultural wars." Shamsie's female characters, on the other hand, defy gender stereotypes by being liberal and progressive. According to these studies, *Home Fire* has elements that help dispel social, cultural, and religious stereotypes about Pakistani women.

METHODOLOGY

The study is qualitative its nature as well the Liberal Feministic approach has used to critically analyze the text as content analysis of "*The Bastard of Istanbul, American Brat, and Home Fire*" signpost texts. At greater extent, content analysis comprise of the systematic approach to analyze and interpret the text/s. further, it provides the rout to the researcher for "open interpretation" of the text in accordance the theoretical lens for the contextualization and de-contextualization reasons. Prominently, text enriches the multiplicity of meanings of same syntactic unit/s or analytic units of speech (words, phrases, clauses and structures)—molding these grammatical combinations for the construction of potential explanation of text according to the abovementioned theoretical framework.

ANALYSIS AND DISCUSSION

Reassessing liberal feminism traits and its foremost concepts, Sidhwa, Elshafak and Shamsie's central female characters predispose towards westernization and its contemporary tendencies. Lucidly, protagonists currently negates sociocultural constraints and prioritize self-autonomous livings. Adapting the Eurocentric mannerisms of globalization, *Brat, Bastard and Fire* mirror discarding of socio-cultural stereotypes and perceptions of eastern women. These novels reflect the challenging social narratives and women's discourses in inter/national spheres causing digression form religion and its radicalization of decrees.... The novels present the polarization of mentalities in society in which women have become deviated from stereotypical way of living and disregard religious restrictions by projecting their inclination towards social intimacies.

Standing against religious cultism and becoming more liberal indicates Eastern women's independence and licentious relations. Indeed, Pakistani version and Turkish versions of religion itself contradicts in its true implementation of spirit. The earlier one is conservative while the other is liberal. This contradiction is due to politicization of religion enforcing polarized societies. Shamisie' Aneeka dissents with culturally preoccupied perceptions concerning Pakistani women in society. Aneeka Pasha (female protagonist in *Fire*)

encounters the imposed stereotypical assumptions of society inevitably leading her deviations and predisposition to Eurocentrism. Aneeka Pasha, principal character, revolves around illegitimate associations through promiscuity as stated in news “PERVYPASHA’S TWIN SISTER ENGINEERED SEX TRYSTS WITH HOME SECRETARY’S SON.” (*Fire*, p.105). She also involves herself in extra-marital relationships with diplomat’s son, Eamonn. She continues her sexual affairs till the end of the narrative and she idealizes Western lifestyle by being defied to stereotypical depictions of Muslim females.

Portraying Aneeka’s eccentricity indicate her resistance to narrowness of society and resilience to the established categorization—mobilizing her against socio-cultural customs and religious principles. She commits sex illegitimately by disapproving Islamic way of life as “*INSIDE: DAUGHTER AND SISTER OF MUSLIM TERRORISTS, WITH HISTORY OF SECRET SEX LIFE*.” (ibid, p.105).

The diaspora feminist authors capitalize the vacuum of Muslim women’s deprivations and deviation from their roots in their narratives, this become more alluring catalyst for modern females who adore perusing their moderate thoughts. Shamsie’s Aneeka prefers westernized version of living rather discarding the religious demarcated borders for women’s freedom and code of conduct. As she experiences and explores the views regarding discrimination and irritation against women in socio-cultural grounds in Pakistani society. She continues her illegitimate relations with “the first man with whom she’d known any physical intimacy” or her wanton rapport despite her brother attachment with religious fanatics. (Ibid, p.25). Modern Muslim women intentionally resist against religious typecasts via committing violation of cultural-conventions and religious limitations in society when “Aneeka wants to know he’s (boyfriend) different with her; She kept kissing him as she spoke, light kisses on his mouth, his neck, his jaw, slightly Frantic.” (ibid, p.79).

Consistently, she disposes herself to liberal society—providing her opening to resign from the antediluvian estimations regarding Muslim females in Pakistani atmospheres. Aneeka’s resistance in her acts manifests Eurocentrism that influences dominantly her behavior. She also remains in social intimacy with Eamonn (male-counterpart) notwithstanding her brother’s steadfast link with religious fanatics. More audacious Eurocentric attitude is observed when “... [S]he criticizes religion as ‘cancer or Islam’ _ which is the greatest affliction?” (ibid, p.14). The novel ventures further female’s insights and dynamics of westernization by withstanding against Islamic conventions. (Claire, 2018). Especially, during the epoch of socio-political turmoil and Islamized Dictatorship/hybrid regime in Pakistan. She defies cultural restrictions and craves for prolongation of sexual liaison with male counterpart by expressing her desire and “purpose of protecting a new—revolutionary—state of affairs that is besieged by enemies who are terrified of its moral power”. (ibid, p. 73). Aneeka’s resilience and resistance to her routes incite not only Eamonn but also her sister (Isma Pasha) to hunt for lavish and liberated relations.

In addition, Istanbul emphasizes on resisting nature of Muslim woman experiencing Muslim’s culture and Western culture have been at odds with one another since the eighth century, and the West has persisted in demonizing and fabricating stories about Islamic customs and culture. The idea that reform is required in Muslim nations to compete with an allegedly progressive and egalitarian Western society is consistently asserted through the lens of Western feminism. She takes conceives the dichotomy of misrepresentation in modern waves of feminism in the 19th century to assert their dominance and power over Muslim men by using the movement to exploit European feminism and the assumed duty of imparting their wealth of knowledge and stereotypical images in west as:

She then lectured on the underlying pedagogical reason. “The problem with us Turks is that we are constantly being misinterpreted and misunderstood. The Westerners need to see that we are not like the Arabs at all. This is a modern, secular state. (*Istanbul*, p.139)

The novel seems to be considered a true deviation of Muslim female because readers find out female character’s association in western cultural conventions leading her to commit voluptuous attachments with man through “all her dealings with the opposite sex”. (ibid, p.43). She prefer to instrumentalize her body without looking back to oriental women’s traits. She further abandons either cultural conventions or disparage religious principles drawing heed towards Westernization—as stimulus influencing her propensity. This tendency further modernizes her modern encouragement without cultural intimidation and social denigration. The author influences female character by fetching resilient approach towards orient-social mannerism in which religious values are reflected in social structure and spheres for female by stating that there is “Neither social reforms, nor political regulations. Not even the War of Independence. It is this very bottle that differentiates Turkey from all other Muslim countries. (ibid, p. 89).

Dynamically, Zaliha revolves around emotional resistance against socio-cultural dominance imposing stereotypes “to sustain a standard relationship with the opposite sex” (ibid, p.94). History has witnessed that women also become prey owing to misconceived depiction of them in social arena. However, Zaliha’s opposes such enforced categorization and immensely believes an ever-ending deprivations and defloration. Shafak’s protagonist’s intimate engagements comprise of departure from socio-religious limitations—prioritizing self-autonomy in social avenues. Desiring for social ascendancy or liberation, she frequently acts anomalously in society challenging radical quagmire. This manifests her autocratic potentialities and rendition to achieve social space in western environment by telling “Armanoush that[S]he believed only when you had sex with a man” to get physical freedom and emotional accommodation in western society. (ibid, p.205).

Profoundly, these signs of rebellious denunciations of liberal prosecution by female unveils the impact of western feminism emerging from expansion of globalization and getting rid of traditional distinction, -trappings and -yardsticks as she “fears of a traumatic encounter with our own culture”. (ibid, p.83). She negates further the dumping tunnel-channel opinions concerning females’ cornering. She continues to withstand against conservative instrumentalization of women. Personal independence leads her releasing her homo-anxiety—radicalizing her mutiny. Reimagining prescriptive beliefs and establishment of stereotypes conclude the manufacturing of violation altering an individual’s attitude towards a specific culture or religion. Spreading baseless narratives of female’s socio-cultural enchainment mount psychological implosions accelerating more intentional resistance and reaction while observing “a cultural gap between Eastern Civilization and Western Civilization”. (ibid, p.212). She arguably speaks with a strong voice that instills her contemporary views and the mindset of modern women. These are, at their core, indications of disobedience and rejection of the stereotypical persecution of women. The protagonist places a high value on breaking social norms. Because of the effects of globalization and the rise of commercialization, female agency seeks to adopt a practical approach to do away with social norms, becoming "Shameless!" in order to maintain her social connection with her male counterpart (ibid., p.14).

An exploration of "*Home Fire's*" title reveals that Pakistani society desperately needs to eradicate the stereotypes that hold women to be inferior to men. To help its women develop their self-confidence and morale, Pakistani society at home needs to create more socio-

political spaces. This is because women need to be able to delimit their cupidity in order to access the realities that lie behind their social desperation and larger-scale social victimization. Aneeka undervalues the competing ideas that are imposed and limit her ability to speak and act freely. Aneeka's social spectrum and political activism project her sense of dominance in larger contexts stemmed from her realization as the novel revolves around "the whole story about her relationship with your son to discredit her". (*Fire*, p.118). Due to the irreversible loss of Islam's core values and humanitarian aspects brought about by the politics of religion and its militarization of mind—political Islam causing resistance in wo/men a broader perspectives. But reading about her sibling's escape from ISIS has had profound impacts on her adjustment to a western way of life. Politicizing religion undoubtedly diminishes its influence on its followers or adherents. Due to her mysterious extramarital affairs and discarding traditional values, she is stigmatized in society as defying social outcast. She goes on to illustrate the predicament of Pakistani women who are unable to confront their social exclusion and political persecution, as well as the growing psychological and sociological effects these factors are having on Pakistani women in society. In Shamsie's novel, the younger female character indicates generation's defiance to long-standing religious and cultural stereotypes leading as an emerging trend in Pakistani society. Indeed, the socio-political and cultural constraints force the female protagonist to recognize the need to become socially active as she states the ones who tortured your father in the name of freedom, or me?".(ibid, p.72). Social reforms are necessary to encourage women in Pakistani society to follow their customs and social norms; otherwise, they will stray from the stereotypes that are thought to be prevalent in the socio-political domains. The author places a strong emphasis on women's personal autonomy as a means of achieving political autonomy and releasing them from societally imposed conservative stereotypes that limit their ability to perform and express themselves freely.

In *Home Fire*, Pakistani women are shown defying cultural norms, religious restrictions, and social conventions in a way never seen before rejecting all stereotypes of women. Aneeka, the main female character, defies social norms and limitations that exclude and limit Pakistani women's access to contemporary features by stating "How can you live in this mirage of democracy and freedom?" (ibid, 73). The female characters in the book have strange views on intimate social interactions and have secret relationships with diplomats. The author's main point is that Pakistani women have adopted westernized ways of living, subverting cultural and religious notions of what it means to be a woman. It also encapsulates Pakistani women's contemporary goals, rebellious inclinations, and preference for extramarital affairs in the narrative.

Through her many actions and discussions, Aneeka challenges stereotyped perceptions and generalizations that are prevalent in Pakistan. More significantly, Shamsie exposes her female protagonist as a divergent and aberrant person who has been influenced by contemporary unconventionalities by rejecting socio-traditional stereotypes. Due to their challenges to stereotypes and the patriarchal structure of society, Pakistani women are marginalized in society and subject to political discrimination. They take pleasure in adjusting to political issue by involving in physical intimacy as "when a woman asked to come home with him and began to undress" (ibid, p.83). Highlighting perceptual shifts, women fight to eradicate long-held stereotypes. Pakistani women dare to challenge implicit and explicit stereotypes imposing social and cultural limitations that confine them in order to be progressive and productive. In Pakistan, women's roles that prioritize action raise voices

against the status quo and bring about change and eccentricity in society, which indicates that Pakistani women are generally accepting of cultural stereotypes and moderate in nature.

Pakistani-born novelist Bapsi Sidhwa's writing explores the status and circumstances of women in particular contexts, trace the path taken by Asian women from passivity to activism, and illuminate the psychological effects of immigration as well as the deviation from their own cultural and own identities. This deviation is to do representations of fictionalized Pakistani American immigrants in Bapsi Sidhwa's novel *An American Brat*. This novel accomplishes by looking at woman's responses to adapt new tendencies and moderate traits for herself. Feroza, female protagonist, acts differently for transformation that occurs swiftly. It examines the three stages of the characters' immigration journey—reverse culture shock, acculturation, and culture shock—in an attempt to cover the whole gamut of a diasporic person's social and psychological adjustment by projecting proclivity to disregard cultural values by stating that “you be allowed to drink or indulge in premarital sex.” (*Brat*, 2012, p.138).

An American Brat emphasizes the evolution of Feroza from a traditional, limited, conservative one to a modernized one rejecting the imposed limits on Pakistani women in social spheres. Sidhwa covers a wide range of subjects, such as globalization, culture shock, and the talent drain from developing countries. Specially, *An American Brat* describes the Americanization of a young Parsi woman—adamant to Acculturation. Sidhwa, a writes from her own point of view about the US in the hopes that readers from both backgrounds find interesting variations in Feroza's life in Pakistan and US. The novel revolves around woman's physical and psychological journey challenging her roots and routes by “prevailing mores in America and a more accommodating view of the relationship between men and women”. (ibid, p.222). Likewise, Feroza loved traditional elements at first, but her views changed as a result of her acculturation and the influence of American ideologies, and in the end, she decided to remain in her new nation. She initially had a passive personality because she was a Pakistani girl at the time, but as an assimilated American girl, she changed to a deviant one.

Feroza's parents were worried about their daughter's exposure to extreme ideologies and modernity. In the hopes that the experience would help Feroza by becoming a more modern young woman, after being sent there by her family, Feroza experiences and explores through cultural shocks when she first arrived in the new nation. She feels problems passing customs but in latter phases her character gives a clear depiction of the experience of defiance to conservative principles. A sensitive portrait of how Feroza appears to a new culture. The change in both thin and thick level culture surely cause her moving to a new place to experience some degree of culture shock or surprise. Whereas, she changes to extremity as a recent immigrant to the United States. Her characterization contextualizes both thin level adjustments include dietary, clothing, artistic, musical, and architectural modifications. Thick level adjustments include behavioral, mental, and perceptual modifications likewise “Feroza's relationship with him was airy, flirtatious.” (ibid, p.214).

She goes through the usual cultural shifts illustrating individualistic freedom regardless of the purpose of her travel, the initial period of an immigrant's life is referred to as “culture shock.” The degree to which the immigrant's new country and her home country differ culturally determines how severe the stage is. Feroza was experiencing culture shock for a few days because the American atmosphere was so different from Pakistani culture. At first, she had some beliefs that she couldn't quite understand or accept. She states that “what about schoolgirls and boys having sex as casually”. (ibid, p.195). After experiencing culture shock, she goes through a phase called acculturation, in which she starts to absorb or change elements of the new culture as a result of prolonged interactions. As she goes through the culture shock

stage is not familiar with any part of their new country, when she goes through the acculturation stage starts to meet new people and start assimilating. She starts to respect the host culture with the cost of discarding own culture when she understands the reasoning behind Pakistani people's behaviors that differ from those in her host country.

Feroza in *American Brat*, Aneeka in *Home Fire* and Manek in *Bastard of Istanbul* have revisited that Asian Muslim women expose western influence and experiences leading to their proclivity to westernization. Indeed, culture shocks, and social suppression have constructed psychological implosions of women inclining to Eurocentric traits. These female fictional authors re-highlighted the contemporary intentions of Muslim women discarding religious codes that were manipulated and misused by religious demagogues for curbing women's creativity and socio-cultural spheres. More important, re-assessing individual's freedom, social inequality, institutional environment and professional engagements project immaculately asymmetrical structures tempting Muslim women to europeanize themselves. Seemingly, Western ambience splurges individualistic freedom and independence syndrome instigating Muslim women's determination for voyage and settlement in Western social structures.

CONCLUSION

Accentuating on individualistic freedom and acculturation tendency unveils Shamsie, Sidhwa and Shafak's perspectives of distancing from own roots and Muslim women's proclivity to western tendencies of living. Being influenced and impacted by waves of glocalization, Muslim women overpoweringly inclined towards Westernized values and Erusian traits. The selected authors' fictions explicitly portrayed younger females' proclivities and partialities towards Westernization and Eurocentrism. The trica of protagonists prioritized immense deviation from stereotypical depiction of Muslim women's acts and ways of living. Presently, the authors engulfed their central characters in environmental determinism at the disposal of biological determinism and discarding of socio-cultural constraints. Indulging in promiscuous relations and sexual association implied younger Muslim women to transnationalize themselves for countering cultural violence. Female characters dominating roles epitomized their potentialities banishing all regional imposed victimization projecting their resistance. Accelerating in transnational human relations, Muslims women's multifaceted concepts of resistance encompass various dimensions of acts and personal aspects. To sum up, Kamila Shamsie's *Home Fire*, Bapsi Sidhwa's *American Brat*, and Elif Shafak's *The Bastard of Istanbul* illustrate Muslim females to shackle the established socio-cultural and –religious structures.

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