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From Salma to Sally, Karamat to Wolf: An Ethnocidal Exposition of Globalization in Shamsie's *Home Fire* and Faqir's *My Name Is Salma*

Usama Javed Iqbal *^{ORCID}, Faiqa Ahmad^{ORCID}

Humanities & Social Sciences Department, Bahria University, Islamabad 44000, Pakistan

ABSTRACT

While globalization made it accessible for the indigenous people to visit developed countries, it has also begun dissolving the underprivileged cultures into the dominating global culture. Certain established cultures in the globalized world cause the emulation of less established cultures. Therefore, this study examines the ethnocidal aspect of globalization in the Muslim society with reference to Shamsie's *Home Fire* and Faqir's *My Name is Salma*. Drawing upon Pierre Clastres & Robert Jaulin's understanding of ethnocide that primarily focuses on the intentional erasure of culture and David E. O'Connor's concept of Cultural Homogenization, it has been argued that the arrival of global culture in Muslim society is basically a threat to Muslim civilization in the broader context. Therefore, this study aims to discuss the religious, ethnic, and cultural effects of globalization on Muslims in Britain, resulting in the 'Westernization' of their Muslim identities. Furthermore, this article also explores the ways in which social values of the Muslim diaspora are deteriorating under the influence of global culture. As a result, an image of "Liberal Muslim" emerges that is plagued with the system of servitude and acceptability of social and political agendas inflicted by the West. My study analyzes the loss of individualism and Muslim identity where cultural globalization encourages a 'Western Ideal'.

Keywords: Ethnocidal; Globalization; Individualism; Servitude; Muslims; Whiteness

*CORRESPONDING AUTHOR:

Usama Javed Iqbal, Humanities & Social Sciences Department, Bahria University, Islamabad 44000, Pakistan; Email: usama.buic@bahria.edu.pk

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1. Introduction

Many theorists of global studies hold different stances regarding the definition and nature of globalization. Manfred B. Steger, director and leader of the Globalism Research Center, also wrote a compact book, *Globalization: A Short Introduction*, to define the global economy and politics. The book describes that globalization is a buzzword of the contemporary world. This umbrella term upholds many cultural, economic, or social processes that are altering world experiences. He defines “Globalization as a process of metamorphosis of local phenomena to global ones” Steger^[1]. Globalization was established as a key idea in economics, but later, due to the global flow of information, ideas, or commodities, it has also affected the culture deeply. Anshuman Prasad and Pushkala Prasad, in their article “Mix, Flux and Flows: Globalization of Culture and its Implications,” talk about cultural aspects of globalization, expanding the exploration of its implications for business management^[2].

There are endless debates regarding economic impacts; however, the interaction between globalization and culture remains under-researched^[2]. Therefore, this study is a foremost exploration to analyze the influence globalization has upon Muslim culture and aims to back up the uniqueness of Muslim culture amid homogenized world culture. The research attempts to explain that the Muslim community all around the world has become globalized over the past few decades due to a massive mass migration towards all parts of the world, in general, and Europe in particular. In an article *Muslims in Europe: The Construction of a “Problem”* Bichara Khader argues that more than two million Muslims are living in all the states of the European Union and the majority of these Muslims leave their motherlands in search of better livelihood and they are welcomed due to their ability to work in those sectors which are usually referred to as “dirty difficult and dangerous”. Despite their services for the European nations, they are perceived not as immigrants from India, Pakistan, Egypt, or Turkey but as “Muslims”, and their association with Muslim culture is considered to be a threat to the social fabric of European societies^[3]. The insurgencies by some tiny groups of Islamist fanatics and the radicalization of some Muslim groups around the globe add fuel to the surging anti-Muslim sentiments in European countries. As a result, the Muslim diaspora is asked to integrate into European societies as a gesture of loyalty towards

European empires Mondal^[4]. This ethnocidal effect of globalization on one’s cultural identity is elaborated by Bartolomé Clavero as “Genocide kills people while ethnocide kills social cultures”^[5]. Similarly, Martin Shaw views ethnocide as a cultural genocide that is possible even without genocide^[6].

During recent years, it has come to the attention that the Muslim community has become progressively globalized, firstly because of technological integration and secondly due to the migration towards Europe. According to the data provided by the Pew Research Center (2017), in 1990, Muslims accounted for 4% of Europe’s total population. It is believed by the data analysts that if the migration trends linger on like this, then by 2050, Muslims could comprise 11.2% of the European population. The migration, resulting from conflict, financial needs, and postcolonial supplantation, has led the way to the inception of blended Muslim identities in Europe^[7]. Similarly, a report by Gallup World Poll (2016) exhibits that 67% of Muslims in European countries categorize themselves as having a hybrid identity (Muslim and European), demonstrating a reciprocity between convention and modernity^[8]. Literature produced by both contemporary Muslim and non-Muslim writers reflects these demographic variations and how they have shaped the new narrative prospects. The varying experiences of Muslims across the world bring forth a potent backdrop for taking in how ethnocidal forces can work stealthily, not just by eliminating the culture but also by the stresses of imposed assimilation or the intricacies of identity conciliation within the diaspora.

The unlawful and discriminatory attitude of Europeans towards Muslims leads Muslims to either choose a democratic way to fight for their rights or accept their Western identity by keeping aside their Muslim identity. Their position in the political landscape of Britain doesn’t open a democratic way to strive for their rights, so they eventually adapt Western culture and civilization to get their basic fundamental rights. As Salma in *My Name is Salma* changes her name from Salma to Sally as a requirement for her immigration. Even after her immigration, she has to make compromises on her cultural values by wearing short skirts, and speaking English language but her change in identity and appearance doesn’t allow her to project herself as Western because of her dark brown complexion. She often thinks of having plastic surgery to get rid of her brown complexion. Similarly, Karamat in Shamsie’s *Home Fire* has to change his

name to Wolf as an attempt to get assimilated into Western culture. He gets married to a non-Muslim girl and claims to be an atheist, but during his conversation with Eamon, it's revealed that with his Muslim identity, he was not able to establish a political career in Britain. Therefore, he has no choice left except to announce his conversion, but he still believes in Islam as a monotheistic religion.

Clastres and Jaulin explain this aspect of globalization as ethnocidal because it focuses on the deliberate erasure of one's cultural identity by creating such circumstances that eventually leave no room for the immigrant to survive with their inherited culture in the host countries^[9]. The culture in this phenomenon dies, but the people remain alive, so it's called cultural genocide as well, due to its function as a tool to erase the indigenous culture of Muslim immigrants. This framework is relevant to describe the forced assimilation of indigenous people around the world.

In this modern era, the amalgamation of different cultures across borders is quite easy through trade or technology. Globalization is complex to define because, for Western countries, it is an opportunity for economic development. However, the third world countries' perception of globalization is that of a harmful process that maximizes inequality within and among states. This study gives a new dimension to the homogenized culture and its ethnocidal impact on Muslim civilization, referring to it as a tool to erase 'Muslimness' as a primary identity marker. Similarly, Ania Loomba, an Indian literary scholar, in the book *Colonialism/Postcolonialism*, testifies that post-colonial discourse gives voice to the previously colonized states. However, she establishes a link between postcolonial studies, globalization, and neo-imperial patterns. Unlike colonization, which only aimed at raw materials, goods, and labor, "cultural homogenization exploits the psychological and domestic array of third world population" Loomba^[10]. Loomba views globalization as a "meaner edition of post-colonialism"^[10]. Globalization, which is powered by Western powers, is to fill the power vacuum created by decolonization. Thus, it creates new ways to dominate the people of the previously colonized nation. Therefore, this study concludes that globalization is a raging phenomenon as it hits the Oriental culture of the Muslim diaspora. Despite its relevance as an empowering entity, its

cultural effects on third-world countries cannot be ignored, so this study analyzes the loss of individualism and erasure of national identity, especially when cultural globalization encourages a Western ideal.

This study aims to explain that cultural globalization, synonymous with Homogenization, has produced mainly one culture as it abolishes cultural diversity and brings everyone into the same global culture. The study presumes that homogenization is nothing more than the imposition of Western capitalist culture. Since culture means a set of values, norms that are acquired by certain human beings as members of a society. It is considered a significant element of identification as well as distinction for the particular society. With respect to globalization, these two aspects are of great importance to portray how individuals express their respective cultural identities meanwhile merging into the global culture. Theoretically, this idea didn't receive much attention in its early days, but this study tries to add to the major concerns of academics so that they are able to preserve culture against the trend of cultural uniformity or homogeneity. Therefore, there is a need to bring forward all the dynamics of globalization that are leading to the death of nativity by encouraging global culture.

2. Research Methodology

The researchers have used a qualitative approach, particularly textual analysis, to analyze the selected texts. Excerpts or textual examples are selected through a close textual analysis of the novels while specifically focusing on incidents that depict cultural displacement, suppression of native languages, eradication of indigenous practices, and the imposition of prevailing cultural narratives. Themes like language displacement, westernization, and religious suppression are used to elucidate and interpret selected paragraphs. In order to maintain a balanced approach, excerpts from the novels of Shamsie and Faqir are discussed side by side in the light of each theme to discover the intersections and deviations in how both authors treat the matter of cultural erasure. The novels are selected in the light of their thematic relevance, and the main theme of cultural loss in South Asian contexts has made them ideal for applying these theoretical lenses.

3. Analysis

3.1. Cultural Genocide

Cultural genocide refers to the confrontation of different cultures or the ethnic diversity within a society that often leads to the erasure of less resistant cultures. It also deals with the problems caused by the mixing of people from different ethnic backgrounds. Multiculturalism brings together the themes of national distinctiveness, cultural diversity, and peaceful co-existence of cultures or one dominating the other, but in the global era, the intermixing of multiple cultures results in the dominance of powerful culture over the host culture. Under the influence of dominant global culture, the native traditions, values, or cultural patterns tend to become homogenized. As Appadurai states, “increased cultural exchange promotes the problem of balancing forces of homogenization” that results in the sameness or difference^[11]. In the global age, the dominating culture is Western culture. Thus, this cultural homogenization is more like the Westernization of the Muslim community in Britain. Manfred in the book *Globalization: A Very Short Introduction* states that, “the unrivaled global superpower, exports its culture on an unprecedented scale. From music to media, film to fast food, language to literature”^[1]. The critics of multiculturalism advocate for the support of minority cultures to give them some recognition. The coexistence of multiple cultures promotes the cultural hegemony that erodes the national identity of the weaker nation.

Usually, globalization is portrayed as a connecting force, but it has created ethnocidal repercussions by way of cultural, legal, and political repression for many Muslim communities throughout the world. According to the report provided by Amnesty International (2021), more than one million Uyghurs have been locked up in Xinjiang, while over 8500 mosques have been demolished^[12]. Likewise, in Myanmar, around 900,000 Rohingya Muslims encountered targeted annihilation of their religion, identity, and language, due to which they fled to Bangladesh, UNHCR^[13]. Similarly, secularist anti-Muslim laws in France compel Muslims to assimilate into society. For example, a law (anti-separatism bill) passed by the French Senate prohibits girls under the age of 18 from wearing hijab in public, The Knight News^[14]. Global networks, i.e., media, power, and policy, empower and facilitate a form of cultural genocide, demonstrated by

discursive, legal, and physical erasures.

My Name is Salma explores the changing cultural and mental makeup of the Muslim community in Exeter. In the novel, the Muslim characters are highly under the impact of globalization. The Muslim immigrants coming from different parts of the world carry with them different cultural values. In cosmopolitan cities like Exeter, the Muslim population feels pressure to follow the global culture to survive in the developing age. Throughout the novel, it's noticed that ‘Britishness’ in some form is popping out from the cultural or social practices of Muslims in Exeter. As Salma says, “Now Salina, the dark black iris of Hima must try to turn into a Sally, an English rose, white, confident, with an elegant English accent, and a pony” Faqir^[15]. Salma's enthusiasm for assimilating into Western culture reflects the cultural dominance of the Western world, which is accelerated by the different means of globalization. As Salma's realization about the significance of the English language reflects the dominance of the English language, which validates that the overpowering global culture is ultimately causing the death of the native language. Salma comes to know about a job advertisement for a salesgirl in the newspaper, who needs to be presentable with a good command of English. She evaluates herself as “I was neither presentable nor able to speak English well. Nothing that would suit a woman like me with no looks”^[15]. These kinds of Eurocentric job advertisements are systematically ingrained in the psyche of the Muslim community that they need to have an absolute command of the English language and fair skin to look presentable in the community, even then, they can attain job opportunities. In the presence of this kind of discourse in society, immigrants have very little room left to preserve their indigenous culture, which later leads to the death of the culture.

Globalization has turned the English language into a social need, which was once considered a colonial remnant. As stated by the British Council (2013), “English is no longer a language, it's a global commodity,” and for this reason, approximately 2 billion people are engrossed in learning the English language^[16]. In some countries like India, the Philippines, Nigeria, and Pakistan, people consider English a path towards occupation, stability, and modernity. According to research (2012) conducted by an American writer, Lippi Green, those who do not speak English with an appropriate accent experience fewer career opportunities and are treated

as less competent individuals^[17]. Jobholders in call centers, particularly in India and the Philippines, are instructed to speak English with proper American and British accents to attract foreign clients, Cameron^[18]. The usage of skin-whitening products and the following of Western fashion trends by most Indians and Pakistanis indicate this lingual pull and establish the cultural supremacy of a Eurocentric, globalized norm, WHO^[19]; Juliano & Cardoza^[20]. The modification in language and physical appearance is basically the strategy to survive in a system that sidelines regional expressions and advocates occidental conformity, a quiet but preferred type of cultural erasure.

Cultural imperialism of the West results in the acculturation of the host country. John Tomlinson defines this term as “the use of political and economic power to exalt and spread at the expense of a native culture”^[21]. Britain inspires people from other nations to follow their standards and act accordingly, as far as those who don’t have command of their language or are not even considered for the employment that ultimately results in the homogenization of the Muslim diaspora. Westernization is also reflected in the alteration of physical appearances that eventually encourages the concept of fair white skin. As for Salma, having white skin is the only way to get acceptance in Exeter, which she lacks because dark skin labels her as a third-class citizen, so she says, “I dreamt of whiteness. Sitting in a cloud of steam, I dreamt of tea with the Queen and whiteness. What if I woke up one morning a nipple less blonde bombshell? What if I turned white like milk, like seagulls, like rushing clouds? Puff, a surgeon would slice away part of my mind and my ugly nipples! I would turn white just like Tracy, who worked and talked non-stop while holding the pins and needles in her mouth”^[15]. Salma becomes the victim of hegemonic ideology that triggers her to change her physical appearance and act as a British girl. She believes that mimicking the physical attributes may help her to get acceptance in British society.

Fanon, in the book *Black Skin White Masks*, argues that cultural violence affects the entire colonized society to an extent that this condition of cultural trauma is debatable in Eastern discourse. This cultural trauma also occurs through language, which is not only a means of communication, but also a way of transmission of knowledge from one generation to another. Fanon explains that the identity of a

black man depends upon his ability to speak the colonizer’s language. He writes, “The Negro of the Antilles will be proportionately whiter, that is, he will come closer to being a real human being with the direct ratio to his mastery of the French language”^[22]. This means that to adopt a language means to adopt a culture. When the colonized subject learns and speaks the language of the colonizer, he in fact rejects his own culture. This psyche continued even after decolonization, as Salma internalizes that her indigenous Arab language can’t guarantee her a prosperous career. English in this case poses a threat to the native language, its literature, and cultural heritage.

Culture all around the globe isn’t perceived in the same manner because the values that are acceptable in Western culture are often seen with disgust in Eastern culture, and the enforcement of the host culture over the immigrant communities leads to the erasure of the indigenous culture, which anthropologists call ‘Cultural Genocide’. Manfred suggests that, “we are not moving towards a cultural rainbow that reflects the diversity of existing cultures. Rather, we are witnessing the rise of an increasingly homogenized popular culture underwritten by a Western ‘culture industry’ based in New York, London, and Milan”^[1]. Bold dressing, freedom in marital relations, alcohol consumption, and prostitution were quite disturbing for Salma as she belonged to a culture that restrains her within religious boundaries, but gradually she unveils herself, starts wearing short skirts, and even indulges herself in a sexual relationship with Jim.

This cultural onslaught is clearly emancipating, sometimes providing a new way of life different from the one experienced in the past. The cultural difference, which seems odd at first sight, can be a sign of relief in some unique ways. The employment of hunching back by Salma to hide her breasts, which are ‘like melons’, attracting lustful eyes of many, including Hamdan, directed by Haji Ibrahim to ‘cover them up’ as considered the first thing to be noticed about her as inviting. The overcautious gaze of a chaperon like Mahmoud haunts her everywhere she walks, and a constant feeling of being under surveillance moves along her on every pavement of the village. This is a cultural mark where a woman is protected as a symbol of property, honor, and her chastity is being guarded as the collective chastity of a clan, community, or village. The fear of being watched and protected, with severe consequences to do otherwise, has

evaporated in the new culture. The fear of not talking to strangers and the fear of being torn apart into pieces if found so, is ephemeral in the new culture. This culture has brought an emancipation from being watched, being gazed or being invited. In the new country, even the fear can be subsided by just ‘sticking feet firmly on the ground’, walking away, and smiling. This new culture provides an opportunity to speak to men freely rather here contrast to her own culture she has only men to speak to, Faqir^[15].

She needs to adopt the new culture; the old one must die as the new one is overarching and overbearing. The dominance of new culture is apparent from her learning of accent which she considers to be an act over spanning ages in twisting tongue and pronounce ‘Maire Claire’, but the realization that ‘you cannot go on being an ignorant Bedouin’ and ‘have to learn the rules of the game, damn it’ overpowers all semblance of keeping identity intact and bringing erasure, even if it is very dear and near to heart, Faqir^[15]. The feeling of being a foreigner and illegal immigrant can only be subsided by realizing the absorbing and absorbing power of the host culture in her specific case, too. Her savior, who made her land in the host culture claiming to have a British Citizenship and a sworn allegiance to the Queen and her descendants, stamps the change of new culture by stamping a new identity. For her, the change of identity and making her known to the new culture is to show her the ways of the Lord, but for that, she needs to learn English first. ‘Lits goo’ makes her sail to the new shores of safety, security, and a new identity. There is a new culture waiting, and the need to merge into the new culture requires the erasure of the old one, and that seems to be a natural process, as is happening in the West. The charm of the new culture and the need to be absorbed require a forgetfulness of the past. The major color taints the minor and leaves no room for them to shine and glow. The fact of the matter is that the new culture provides an opportunity to be absorbed and answers the questions arising in Salma’s mind about possibly walking out of her skin. This shunning away of old skin like a snake provides a new protective layer, apparently seen as an erasure of old culture, but in reality, a fresh start. It’s just the same wherein at the outset, Salma, in her bafflement to differentiate between her maiden and Christian name, insists on ‘Muslim, no Christian’. This confusion goes on to the cultural acceptance too, wherein now she wants to make a way for her to be part of the culture

in the new host environment. Though the fruit of being in a new culture seems to be paying dividends but for Salma and most of those in the host culture, their past and culture ‘cling to their wombs like a real bastard’ and they feel institutional racism apparent in day-to-day happening and event, Faqir^[15].

3.2. Shrinking Religiosity

Religion means a set of beliefs or symbols that add meaning to the life experience of an individual with reference to any omnipotent and omniscient entity. The religious doctrine also proposes morals or cultural traditions in its writings and myths. Moreover, religion provides a belief system that shapes the behaviors of individuals collectively in accordance with the norms of a religious community. As the economic distinctions have divided the world into two layers, religiosity is also proven as a hallmark to divide the world into something sacred and something profane. However, as modernity hits the Western world, the progress of science and technological development has provided them with a new version of religion that suits their modern, rational, and neo-liberal lifestyle. In this modern version, man is considered the center, and everything revolves around him accordingly. On the other side, in the east, the religion remained static with its age-old conventions that didn’t comply with the demands of the modern age. As it can’t incorporate the rationality of science, it gives birth to fundamentalism, liberalism, or myths and superstitions.

In the book *Modernity at Large*, Appadurai profoundly explains the new globalizing world, which is not only under the spell of economic prosperity but also obsessed with inter-cultural exchanges. This provides the theorist of the modern age with a largely accepted view which claims that the world has become a “space of shrinking religiosity and greater scientism, less play and increasingly regimented leisure and inhibited spontaneity at every level”^[11].

Globalization has also reshaped religious identities along with economics and cultures. Throughout the globe, Muslims are forced to conceal or transform their spiritual practice to harmonize with global patterns of modernity and professionalism. Salwa Ismail (2004) discovered that to fit in the European culture, Muslims of diaspora communities have tried to reduce the noticeable symbols of religiosity, i.e., beard and hijab^[23]. Likewise, Schneider et al. (2022) show

that within 10 Muslim countries, for the sake of professionalism, 61% of corporate sector employees felt the need to conceal their religious symbols^[24]. In a liberal, globalized society where the prominence of Islamic values and practices leads to marginalization, these examples show a noticeable decrease in public religiosity, not because people have lost their faith in religion and God, but instead of an attempt to survive.

A well-known Irish poet, W.B. Yeats, has elaborated on the decline in religion, values, and moralities amid modern society. The poem, "The Second Coming," illustrates the chaos and destruction of the world, indicating that the old age values, norms, and religiosity are declining. Moreover, the poem goes on explaining how innocence is replaced by wickedness as the world now only works for those who practice oppression. The innocent suffer at the hands of oppressors, and there is no appreciation for the good-natured. The innocents do not get justice while the worst ones enjoy their power and liberty^[25]. However, Karamat in *Home Fire* grew up in a devout Pakistani Muslim immigrant family and got married to Terry, a wealthy Irish-American woman. Isma surmises that money was an important factor in the marriage and a desire to blend in with the white majority in Britain. Karamat was a member of parliament, but when his picture in the mosque went viral, he faced huge criticism from the media and the general public.

All the old muck. He meant the picture of Karamat Lone entering a mosque that had been in the news for its "hate preacher." LONE WOLF'S PACK REVEALED, the headlines screamed when a tabloid got hold of it, near the end of his first term as an MP. The Lone Wolf's response had been to point out that the picture was several years old, he had been there only for his uncle's funeral prayers, and would otherwise never enter a gender-segregated space. This was followed by pictures of him and his wife walking hand in hand into a church, Shamsie^[26].

Karamat was re-elected in a predominantly white constituency after protesting that he would only go to funeral prayers and would otherwise never enter "gender-segregated space,". Many characters see Karamat as a politician turning his back on Islam for political reasons but after digging deep into his character, the reality is found more complicated as he believes in Islam wholeheartedly, that he even confesses in front of his son Eamonn that he prays to God when there's

no one around but also understands that he will never be able to enjoy a privileged status in Britain with his Muslim identity so he has no choice left except to distant himself from his faith publicly to be accepted as British. Compare that to people like Isma and Anika, who chose to remain true to their faith, even in Britain, and are discriminated against in the public sphere due to their religious associations. Moreover, they have to struggle a lot to prove their allegiance to the state without keeping aside their religious identity. This authenticates the fact that ethnocide isn't an erasure of one's cultural identity through force, but rather in this mode of cultural genocide, the diasporic communities are treated in a way that leaves them with no room for the culture they have inherited from their ancestors as it's seen in the Karamat's character who not only hides his Muslim identity but also gives justifications for his visit to the mosque and just to show his loyalties with host culture, he makes his picture viral in which he visits Church with his wife.

Salma hails from a Muslim background, and that identity moves with her, but it's the act of her that brought family disgrace that haunts her. Her encounter in the nunnery, where she is served with wine and meat, and her refusal to drink and insistence on Halal meat is a resistance to carrying that identity. She wants her beliefs to be recognized and resists any change in them. For her, Christ was not hanged for the crimes of humanity, and it is what the Christian thinks and believes, contrary to her thoughts, for her mentor, her thoughts are all nonsense, and a difficult task ahead to purify her mind of such drivels. The episode between Mrs. Asher and Salma with regard to Christian beliefs is a true encounter between the two cultures. Salma's denial of 'no crucifixion, no love' infuriates the host's religious beliefs in the symbolic presence of Mrs. Asher, where there is no acceptance of at least outright blunt denial of what the host keeps most dear. The slap on the face of Salma is a slap on the effort to be merged in the new culture, which provides acceptance to other beliefs and values only when its dominance is recognized and homage is paid to it. Salma's beliefs are only contextual, and that is apparent in her acquired freedom and sexual ventures with pleasure in the coming events. Her sexual adventure against the cultural and religious taboo speaks less of her religiosity or being a fundamental Muslim to the core. Nevertheless, she is being hunted and haunted in her new culture and country because of that religious identity.

She deliberately narrates the religiosity of her household as her father is never a regular mosque goer and lays his prayer mat only in times of need. The cause of kneeling before God can be a loss of a goat or a drought, and not a permanent need of being in awe or respect for an unknown divine presence. The birth in a Muslim abode is lucky as it provides a license to enter the paradise, Faqir^[15]. The realization of doing against norms or religion gets Salma tired, and she wants to see things from a new lens of her present setup. Though she ‘ate the grapes, angered the tribe and paid a heavy price,’ but now is the time when she can pay heed to the advice of her grandmother to ‘follow your heart always, daughter of mine’, Faqir^[15].

Contrary to Karamat Salma in Faqir’s *My Name is Salma*, she encounters a prejudiced attitude of the ‘Whites’ towards her because of her Muslim identity. Moreover, the natives of Exeter make stereotypical assumptions about her based on the preconceived concepts of Muslims and Islam. She even confesses in the first chapter of the novel that she remembers the gazes of the people on her face when they see her for the first time, because they reflect all the prejudices the people have against her due to her Muslim identity. She often becomes the subject of Islamophobic attitudes towards her that sometimes get worse in the form of derogatory remarks, verbal abuse, and offensive slurs about her faith. “It was clear that they’d all agreed to be rude to me, and I was just a random Muslim girl in a headscarf who happened to be the target of their hatred,” Faqir^[15]. These lines illustrate that Salma’s ill treatment in Exeter is primarily linked with her Muslim identity, which she upholds even in Exeter. Her Muslimness emerges to be a barrier in her integration in Western culture, and she doesn’t even get employment opportunities because of her religious identity even some employers consider her religious practices as a hurdle in her job performance, regardless of her abilities and qualifications which is revealed through one of her dialogues in which she says “But if I wore a headscarf or hijab, my chances of getting a job fell to zero” Faqir^[15]. In another line, she says, “I’ve always been excluded from mainstream society. I’ve always felt that I didn’t belong here” Faqir^[15].

These lines substantiate the attitude of the people in Exeter towards Salma, who doesn’t negotiate on her religious and cultural identity, unlike Karamat Lone in *Home Fire*, who prefers his political career over his cultural identity

and gets assimilated into Western culture. His fear of being treated like Salma is the reason for her claim of being an atheist in Britain. Salma, after resisting for some time to preserve her cultural identity, finally surrenders and turns into Sally to live a better life in Exeter, but the attitude of the people towards both characters elucidates the systematic erasure of diasporic Muslims’ cultural identity in Britain.

4. Conclusions

The research studies the impacts of cultural homogenization on the Muslim community in Britain by drawing upon the theory of cultural homogenization and ethnocide. O’Connor proposed that the dominance of global culture over the host culture results in a homogenous society, but this study has profoundly examined that this homogeneity brings everyone under the same global culture, more specifically, the British culture. The sense of losing one’s native culture and melding into the global culture is studied through the character of Salma in Faqir’s *My Name is Salma* and Karamat in *Home Fire*. Globalization in both novels is more of the Westernization, which corrodes the indigenous culture and values of the indigenous Muslim immigrants in Britain and eventually bounds them to erase their Muslim cultural imagination and integrates into Western culture and the transition of the Muslims from their core religious identity to the British identity is not a violent process rather than such circumstances are created for the Muslim immigrants that leave them with no choice but to assimilate themselves into the Western culture.

Author Contributions

U.J.I. was responsible for writing the Introduction, Discussion, and Conclusion sections of the paper. F.A. contributed by adding the empirical data, expanding the Discussion section, and carrying out editing and proofreading of the manuscript. Conceptualization, U.J.I.; methodology, F.A.; writing—original draft preparation, U.J.I. and F.A.; writing—review and editing, U.J.I. and F.A. All authors have read and agreed to the published version of the manuscript.

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