

**Eurocentric Worldliness and the Representation of Muslims in Tariq Ali's
*The Stone Woman***



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Abstract: This paper analyzes Tariq Ali's *The Stone Woman* by employing Edward. W. Said's ideas of worldliness, filiation, and affiliation. Said believes that every text is worldly and it is always influenced by its socio-political and economical contexts. A text is a depiction of an author's filiation and affiliation. This study aims to investigate the ideological worldliness of Ali along with filiative and affiliative aspects of his text. This paper also explores whether the representation of the Muslims in the novel is Islam-centric or Eurocentric. This study establishes that Ali reinforces the stereotypes associated with the Muslims and represents them as irrational, backward, hypersexual and uncivilized. The paper foregrounds that stereotypical representations of the Muslims and Islam demonstrate Ali's blatant Eurocentrism and the suppression of his filiation with Islam. We recommend that the findings of this paper can also be extended to study the ideological worldliness of other Muslim writers.

Keywords: worldliness, filiation, affiliation, Eurocentrism, Islam

Introduction

Every text is worldly and projects specific political and ideological agenda. Like a text, an author is also a part of this world and his works are driven by specific ideological and political objectives. Objectivity is a myth and the socio-political conditions of the society rather than any creative autonomy determine the patterns and representations of every text. Said (1983) in *the world, the Text and the Critic* introduces the concept of filiation and defines it as an association with one's own cultural heritage. He introduces the idea of affiliation as the adaptation of other's cultural values. The filiation and affiliation determine the worldliness of an author. This paper employs Edward. W. Said's conception of Worldliness to investigate how the ideological worldliness of

Tariq Ali determines his representations of Islam and Muslims and what effects his western affiliation impart on the representation of the Muslims in *The Stone Woman*.

Tariq Ali's *The Stone Woman* (2014) is a fictional work which revolves around the story of Muslim family in Ottoman Empire. In *The Stone Woman* Nilofer is the narrator of the story. She marries a non-Muslim; Dmitri, against her father's will and leaves the house to live with her husband in Konya. She comes back to home with her son; Orhan, after nine years. Her father; Iskander Pasha suffers from a stroke and loses his ability to speak. After getting the news of Iskander Pasha's illness, the family starts to assemble in the Pasha's house. Their only engagement there is to discuss the reasons behind the decline of the Ottoman Empire.

Nilofer's mother calls an old barber Hasan Baba along with his grandson Selim for the circumcision of Orhan. Nilofer falls in love with Selim and indulges in a sexual relation with him. Meanwhile, the Muslim extremists kill Dmitri in Konya. Nilofer's brother Halil Pasha, who is an army officer, calls a meeting of some army officers in Pasha's house. They agree to revolt against the Sultan in order to throw him out of the throne. Selim gets their companionship and job in army. One of the army officers in their meeting turns out to be a spy of the Sultan. They decide to kill him and postpone their revolt against the Sultan. Selim marries Nilofer and decides to live in Istanbul.

Literature Review

Tariq Ali's *The Stone Woman* attracted the attention of the literary critics soon after its publication. The available critique on the novel deals with the issues regarding the split identity, psychological trauma of postcolonial beings, gender discrimination, manipulation of natural laws, transgression of Islamic culture, and misrepresentation of Islam as a religion and a culture, but these scholarships did not situate the ideological worldliness of the narrative. Sufyan and Baig (2016) examine whether the novel "truly represents the Muslim society" or through the transgression of social values in an Islamic society, the text intends to misrepresent Islam through its "appropriation for modernized Islam" (p. 577). They examine the text to explore the evidences of misrepresentation of Islam and Islamic society. They reject the portrayal of sexual freedom for the Muslim characters in the novel and give counter arguments from the Holy Quran and Hadith. They conclude that the representation of a true Muslim society, is just a creation of "new Western model in the name of an Islamic Ottoman Empire" (p. 585). Amir and Mehmood (2017) through the critical discourse analysis explore the "Ideological working" in *The Stone Woman* (p. 94). They use Althusser's theory of ideology to analyze the novel. Their study argues that the novel reinforces a binary between the oppressors and the oppressed. Their study establishes that the novel reinforces the ideology of dominance of male members of a society

through the language use, and portrays it as a natural phenomenon through the "certain institutions like marriage, family, customs and traditions" (p. 94). They establish that the male characters are presented as dominant over the female characters in the novel. They assert that male characters in the novel use "lot of apostrophes" (p. 103) in their conversations which indicates their sense of ownership. The male members of the novel try to remove the identity of female characters through their subtle use of institutions like family and marriage as a repressive state apparatus. Extending the debate Amir et al. (2020) argue on the basis of feminism that the novel not only gives the lowest place to the women in social hierarchy but also, "they have to keep a distance from men of their own family" (p. 284). Consequently, the women get involve in the illegal sexual activities and misuse their feminine status to exploit others. They establish that the identity of the female is biased in the novel and their illegal activities are justified as they are the consequences of their oppression.

Usman et al. (2021) consider *The Stone Woman* a tale of the Muslims which are affected by the decline of Ottoman Empire. They are suffering from split identity and want to find meaning in their lives. The study argues that the split identity of the people is result of their internalization of the foreign culture without any resistance. Their acceptance of the foreign cultural norms makes them to struggle for the search of pleasure and meaning in life that seems impossible to be found by acting on the norms of the dominant culture. Their study argues that the Muslims are unable to resist against the dominant culture because they have internalized the "pleasure seeking principle that was there at the times of dignity" (p.395) and they could not get rid of it in even in the decline. Anwar et al. (2024) examine the linguistic sexism in the novel. Their word level study of the text reveals that the use of language in the novel reinforce the marginalization of women. Their study asserts that negative representation of women shows "a biased attitude of the writer toward gender depiction" (p. 3837). On the contrary, Anwar et al. (2024) on the basis of transitivity

analysis argue that the “traditionally reserved gender roles are reversed in Ali’s *The Stone Woman*” (p. 101). The protagonist of the novel, Nilofer, is depicted as an “active and dominant character” (p. 109). They conclude that the reversion of the traditional roles in the novel refutes the stereotypes associated with the women. Beside the available scholarships, this study aims to inspect the Worldliness and Eurocentrism of Tariq Ali in the representation of Islam and Islamic culture in his fictional work *The Stone Woman*.

Theoretical Framework and Methodology

Said (1983) in *The World, The Text, and The Critic* rejects the notion of the objectivity of a text and asserts that every writer is a man of this world, and every text is a worldly thing. In his view the worldliness of a text is an undeniable phenomenon with “its status as a product of human work, with all the attendant complexities and contradictions (p. 35). On the contrary to the notion of universality of a text he advocates that the texts are shaped by, and reflect the cultural, social, and political contexts in which they are created. In his view it is necessary to understand the socio-political, cultural and economic context for the interpretation of a text. In the explanation of Said’s concept of Worldliness, Ashcroft and Ahluwalia (2001) assert that every text is a product of political, economic and social conditions of a culture and “has a material presence, a cultural and social history, a political and even an economic being as well as a range of implicit connections with other texts” (p. 21). Cultural and socio-political conditions possess an undeniable role in the creation, understanding and interpretation of a text, and these conditions make “an infrangible part of its capacity for conveying and producing meaning” (Said 1983, p. 39). For this reason, Said considers it important for the understanding and interpretation of a text to investigate “Why one form of writing not another? Why at that moment not another?” (p. 129). The investigation of these worldly factors is crucial to consider while situating the worldliness of a text. Along with these external factors, Said (1983) asserts the concept of filiation and affiliation as determining factors of the

worldliness of a text.

The filiative and affiliative bends of writer’s personality are important to consider not only for the interpretation of a text, but also to understand the worldliness of a text. “Filiation is the vertical, latent, and patrimonial relationship between author and text, between text and nation, between text and tradition” whereas, affiliation is the horizontal, manifest and secular relationship between texts, between texts and their circumstances, between texts and the world” (Said 1983, pp. 16-17). Filiation is determined by the natural bond of a writer with his/her cultural or historical background which a writer consciously or unconsciously expresses in the text, while “affiliation is a feature of text’s worldliness (Ashcroft & Ahluwalia 2001, p. 25). Said argues that “affiliation releases a text from its isolation and imposes upon the scholar or critic the presentational problem of historically recreating and reconstructing the possibilities from which the text arouses” (p. 175). Ashcroft and Ahluwalia (2001) distinguish filiation from affiliation by proposing that “filiation refers to lines of descent in nature, affiliation refers to a process of identification through culture” (p. 25). The worldliness of a text can be determined by exploring the affiliative aspects of writer’s personality that are consciously or unconsciously expressed in a text. This paper attempts to explore the worldliness of the text *The Stone Woman*, ideological worldliness of its author, Tariq Ali, and the affiliation of author to the western cultural norms. This study intends to highlight the westernized affiliative aspects of author’s personality that are knitted and normalized in the narrative. Belsey’s research method of textual analysis is employed to investigate Ali’s eurocentrism in *The Stone Woman*. Belsely (2013) asserts that “textual analysis as a research method involves a close encounter with the work itself” (p. 160). This paper involves the close reading of the text to determine the ideological affliction and eurocentrism of Tariq Ali in his narrative.

Textual Analysis

Stigmatization of the Muslims and Islamic culture has been one of the motifs in Eurocentric Anglophone literary works authored by writers

of Muslim lineage. West centric literary tradition often portrays the Muslims and Islamic culture through reductive stereotypes. The Muslims are represented as irrational, violent, backward, hypersexual, morally corrupt, potential trouble makers, and conspirators. Orientalism as a literary tradition, promotes the mockery of the cultures of the non-whites in general and of the Muslims in particular. Particularly, the writers of Eurocentric approach deliberately represent their affiliations with the Western literary tradition of stigmatization of the cultures of non-whites. The prevailing Eurocentric approach has also affected the Muslim writers of the postcolonial era and they represent the Muslims through the Eurocentric approach. The affiliation of the Muslim writers with the Eurocentric way of thinking determines the worldliness of their writings as westernized or as an extension of Orientalism. The worldliness of Ali's *The Stone Woman* can be considered as westernized due to its deliberate stigmatization of the Muslims with their stereotypical representation and the mockery of Islamic culture and religious values. Tariq Ali mocked the customs and values of Ottoman empire in general and the Islam in particular in *The Stone Woman*. The basic teachings of Islam as well as the humanity are flouted by the members of the noble family portrayed in the novel. The Muslim characters in the novel are stereotypically represented as manipulators, conspirators, backward, irrational and away from the humanistic values. Ali's narrative tends to demonstrate that the Muslims are inherently manipulative, deceitful, conspirators and irrational. The deceitful and manipulative nature of Muslim nobility is portrayed through Nilofer's narration. Zeynep; Nilofer's sister manipulates the reality and stigmatizes their cousin to whom Nilofer was engaged that "he was not interested in women at all" (p.04). On one hand this narration demonstrates the manipulative nature of Muslims and on the other hand stigmatizes the Muslim youth as interested in gayism. Moreover, illustration of conversation between Zeynep and her mother that was "unsuitable for unmarried ears" (p. 05) is neither Islamic nor humanistic. The normalization of vulgar conversation between a

Muslim mother and her daughter justifies the stereotype of irrationality and backwardness that is associated with the Muslims according to the Orientalist's approach. In Muslim families the individuals of family do not indulge themselves into such an immoral conversation that is the negation of moral and Islamic values. The irrational portrayal of the Muslim characters highlights Ali's latent westernization and his affiliation with westernized literary tradition.

The representation of The Muslim nobility, Ottoman Empire and the Sultan in the novel demonstrates the ideological affiliation of Tariq Ali with western approach of representation of Islam and The Muslims. The Sultan and his courtiers are portrayed as immoral, corrupt, hypersexual, licentious, and drunkards. The Sultan calls his old friend and noble courtier Yousaf to listen to his poetical verses and "a serving woman placed a goblet of wine in front of him", and Yousaf feels uncomfortable not because of wine, that is prohibited in his religion but "perhaps he had been aroused form a lover's bed and was angry" (p. 06). The Court of the "Caliph of faith" is surrounded by "slave-girls and eunuchs" (p. 07). The westernized worldliness of *The Stone Woman* is also evident from the portrayal of the sultan as irrational, arrogant and resistant to accept the scientific advancement. He "threatened any person who showed even a slightest interest in it [scientific advancement] with death" (p. 52). Similarly, the Sultan is mocked by his satiric description, and his brutality is described as a person "who had his own mother's brother boiled alive in oil and then fed his entrails to the dogs simply because the unfortunate man had been unable to control his wind in the Sultan's presence" (p. 43). The remarks about the Ottoman Empire as "a drunken prostitute, lying with her legs open, neither knowing nor caring who will take her next" (p. 24) shows the deliberate mockery of the Islamic Empire. The consumption of alcohol by the nobility of Ottoman Empire is deliberately foregrounded in the novel to stigmatize the Muslims as immoral alcoholics. Every character is used to consuming alcohol and almost every discussion of the members of Pasha family is followed by the consumption of

alcohol and their only engagement is to “wear dresses and dance and drink champagne” (p. 10). The representation of the Court as a brothel, the Sultan and his courtiers as lechers, the noble family as immoral, and the satiric description of the Sultan as the “Caliph of faith” highlights Ali’s ideological worldliness and his blatant eurocentrism.

The western affiliation of Tariq Ali urges him to ridicule his indigenous cultural and religious values. The trend of the mockery of religion and stereotypical description of the religious institutions has become one of the prevailing features of the postmodern literature. *The Stone Woman* is replete with the mockery of religious institutions and practices. A dervish or Sufi is a person whose life is characterized by religious and spiritual practices, but in the novel the Sufism is characterized by its paradoxical nature and immorality. Tariq Ali mocks Sufism through the description of Selim, who is a barber by profession but associated with institution of Sufism. While he indulges in sex with Nilofer and describes his Sufism as: “on my head is the crown of high estate, in my eyebrow is the Pen of power, in my nose is the fragrance of paradise and on my breast the Koran of wisdom” (p. 100). Nilofer juxtaposes his brother Salman’s restlessness with “a *dervish* who had smoked too much opium” (italics in original) (p. 56). This juxtaposition highlights the biased perception of the religious institutions. He describes the activities of Sufism as the “more dubious meeting houses where ecstasy has little relation to Allah” (p. 83). The paradox between the religious perception of the institute of Sufism and their representation in the novel highlights Ali’s westernization in *The Stone Woman*. Tariq Ali juxtaposes Sufism with prostitution and describes Salman’s mother who had been a Sufi woman as a prostitute who dances with “other men and women” (p. 85). Moreover, by rejecting the religious perception of Sufism which is based upon mere fulfilment of religious practices in an enthusiastic way, Ali asserts his westernized perception in the novel and describes the Sufis as the monsters who have their only engagement with “the drinking of wine, the inhalation of herbs, the state of ecstasy,

daily prayers and cleansing of infidels” (p. 89). This representation of one of the most sacred institution of Islam is not only the mockery of Islamic values but also the representation of the Muslims as savages. Moreover, the critique on the basic Islamic practice; circumcision as “a barbaric custom” that is inhumane and a mere “torture” (p. 46) on the individuals, clearly demonstrates the westernized worldliness of *The Stone Woman*.

Tariq Ali stereotypically represents the Muslims as sexually obsessed, driven by libido, and involved in immoral activities. All the Muslim characters that are presented in the novel are involved in fornication. Yousuf Pasha “had fallen in love with the Sultan’s favourite white slave, and had been caught while copulating” (p. 09). The representation of the noble courtier as immoral who is involved in homosexuality indicates a deliberate stigmatization of the Muslims. Homosexuality is extremely sinful in the Muslim society and a serious crime in Islamic jurisdiction. Ali asserts that Yusuf Pasha was punished and exiled not because of his involvement in the act of homosexuality but because of his act of making love with the Sultan’s favorite slave. The narration indicates the involvement of the Sultan in homosexuality. Through this narration Tariq Ali seems to assert that the Muslims are barbaric savages who have nothing to do with the moral values. Ali’s portrayal of the sexual activity of the sultan is inhumane that not only mocks the sultan as individual but also stigmatizes the whole history of the Sultans in ottoman empire. Ali narrates that the Sultan summons his wives in his room and get them impregnated from the slave soldiers, in front of him and during “all this time, Allah’s representative on earth, in a drunken stupor, would see the happiness on the face of his wife and hear her delighted squeals” (p. 44). This stigmatization of the Sultan and calling him “Allah’s representative on earth” while narrating an immoral act is a severe satire on the Sultan and Islam. Furthermore, other characters in the novel are also represented stereotypically as sexually obsessed and immoral. The protagonist of the novel Nilofer has an extramarital affair with a barber named Selim and “she is satisfying

her needs with the help of a young barber” (p.65). Similarly, Nilofer’s mother describes her sexual relation with her cousin Suleman in front of Nilofer and confesses that “sometimes our longing for each other became so great that we would rush out of the house in search of safe spots” (p. 74). She deliberately confesses that Suleman who is a painter, “paints her unclothed body” (p.72) and in the consequences of her sexual relation with him, Nilofer, is born as an illegitimate child and is not biological daughter of Iskander Pasha, whom she considers her father. Selim has also seen his mother “coupling with a stranger” (p. 171). Salman’s wife Mariam has an extramarital affair with a carpenter and impregnated by him, and her father Hamid Bey tells Salman that “she has turned out just like her mother” (p. 151) who eloped with some stranger after getting involved in an extramarital affair. Mahmut Pasha; a noble courtier, is accompanied by his mistress Circassian; a slave, whenever he goes for hunting, and he is unable to hunt until “he has been pleased by Circassian and only after the sport is over, they both share a cup of wine” (p. 31). Extramarital affairs are forbidden in the Islamic jurisprudence. Through his narration Tariq Ali depicts sexual bankruptcy as a feature of The Muslim societies. The representation of this act as an instinct in the Muslims demonstrates the overwhelming affiliation of the author with the westernized approach of stigmatization of the Muslims.

Tariq Ali suppresses his filiation with the Muslims and Islam and represent the Muslims through his affiliative approach with western culture in *The Stone woman*. The West generally stigmatizes the Muslims and considers them brutal, barbaric, patriarchal and extremists. The representation of the characters in the novel affirms the stereotypes associated with Muslims. The barbarism of the Muslim rulers in the novel is narrated through the incident of the punishment of the White slave. The slave is favorite to the sultan but has caught while coupling with Yusuf Pasha who is a noble and one of the friends of the Sultan. The slave is punished for his unfaithfulness with the Sultan and is “executed on the spot and his genitals fed to the dogs outside the royal kitchen” (p. 09).

Similarly, Hasan Baba a barber in Pasha’s house murders the patriarch of Pasha family; Murat Pasha, with such brutality that “his penis had been severed from the body and stuffed down his mouth” (p. 220). These incidents occur in the Ottoman Empire. The Ottoman Empire was based upon the Ideology of Islam and the everyone had to follow the Islamic jurisdiction for the decision making in every aspect. In the Islamic jurisdiction there is no punishment which allows the mutilation of the dead body. The mutilation of the dead is strictly prohibited in Islam even during the war. The description of the punishment given to the slave and the murder of Murat Pasha indicates Ali’s urge to stigmatize the Muslims and Islam in the novel. Moreover, Mahmut Pasha is a character in the novel who belongs to the nobility of Ottoman Empire. He rapes his kitchen maid; Circassian, and impregnates her. She is reluctant to be the mistress and commits suicide because she “could no longer bear his touch or that of his child. An old maidservant confesses in front of Circassian that “she had warmed the bed of Mahmut Pasha as well as his father and grandfather” (p. 35). Furthermore, Murat Pasha who is the uncle of Iskander Pasha “deflowered his own seventeen-year-old daughter” (p. 218). Tariq Ali demonstrates the brutality of the Muslim courtiers and represents them as rapists who give the privileged position to only those maids who indulge themselves in the sexual intimacy with them. In Islam sexual intimacy with anyone except the spouse is one the greatest sins in the Islamic societies. The description of the events in the novel clearly stigmatizes the Muslims and Islam and justifies the westernized stereotypes associated with them.

Tariq Ali portrays the Muslims as manipulative and opportunists who mocks the religious values. Marriage is one of the most sacred domains in Islam. In Islam, marriage is a serious commitment that is followed by specific rules and laws. The fulfilment of some basic requirements is necessary for the contract of marriage. Iskander Pasha seduces a French woman by making a fake wedlock with her and impregnates her. Hassan baba narrates that the woman “refused to share his bed unless he

married her” (p. 192). As Iskander Pasha wants to seduce her, he manipulates the whole situation and calls servant Hasan Baba and tells him “with a wink, to marry them” (p. 192). Hassan Baba mutters some nonsense and put their hands together, claims that they are married and leaves the room. A Muslim does not make fun of religious values. The portrayal of making fun of the marriage by the Muslim characters in the novel is basically Ali’s act of stigmatization of the Muslims. Moreover, the West generally blames Muslims of early marriages and polygamy. Tariq Ali foregrounds this stigma by proving it true in his narration. Nilofer’s mother Sara tells her when she married to Iskander Pasha, he was “twice of my age” (p. 69). Similarly, all the male characters in the novel have more than one wife.

Islam is based upon monotheism. The Muslims belief in oneness of Allah and it is the most sacred belief in Islam. The Muslims are neither allowed to make any sort of confessions of their sins to seek mercy in front of someone except Allah, nor to consider any one else as a divine authority. The statue of the stone woman rejects the notion of monotheism in the novel. The characters of the novel make their confessions in front of the stone woman even they are not sure about the true identity and the history of the statue. They are not sure whether the statue is of a “goddess” or of the “mother of Jesus” (p. 04). For the characters of the novel, the stone woman is “repository of all hidden pain” (p. 04). They confess their sins and shortcomings to the statue and pray to seek her guidance as if the statue is able to replace the authority of Allah. Similarly, Iskander pasha mocks the authority of Allah Almighty. He suffers from a stroke and loses his ability to speak. After some months when he becomes able to speak again, he proclaims that “my lips repeated the name Auguste Comte and to my astonishment I realized I could speak. It was Comte, you see, and not Allah” (p. 126). The religious filiation forbids the Muslims from making such statements as it is the greatest sin in Islam. Moreover, in the Islamic law neither a Muslim woman not a man can marry a non-Muslim unless they convert to Islam. On the contrary to this law, in the novel Nilofer, who

belongs to a noble Muslim family marries a non-Muslim, Dmitri. Similarly, Nilofer’s brother Salman marries a non-Muslim in a church and proclaims that “the actual ceremony is of no consequences to me” (p. 143). Moreover, Iskander Pasha in his diary represents the word “bloody mosques” (p. 228) which highlights the latent westernization of Tariq Ali which he shows from his characters in the novel. *The stone woman* refutes the notion of religious filiation and tends to proclaim the triumph of Western affiliation over the religious beliefs. Ali’s portrayal of the westernized Muslims in the novel by making them a prototypes for all the Muslims and his manipulation of basic beliefs of the Muslims indicate his Eurocentric worldliness.

Modesty is one of the major features of Islamic way of living. The Muslims do not transend the basic rules of modesty prescribed by Islam. Tariq Ali eliminates the feature of modesty from the Muslim characters in the novel. Iskander Pasha who has been serving “as ambassador the Sublime Porte to the French Republic for many years”, whenever returns to Istanbul brings the “Paintings of naked women” (p. 10) to his house. A Muslim cannot do such an absurd act of bringing this type of paintings into his house. Nilofer and her mother discuss their sexual intimacies with one another. Nilofer goes to confess her sexual relation with Selim in front of stone woman, meanwhile her mother eavesdrops and listen to her confession. Her mother shows no concern with the immorality of her daughter. She is concerned and fears only that Selim may mention his sexual relation with Pasha’s daughter in “coffee houses” (p. 66). Similarly, Nilofer fearlessly discusses her sexual desire for Selim with her brother Salman. Her brother does not mind her mentioning it, rather he smiles and embraces her shoulders, and suggests her to marry Selim not because of the religious requirement but because of the family’s honor. He suggests that it is “dangerous to continue [her sexual relation without wedlock] any longer” (p. 159), because it may harm the honor of the family. These representations of the Muslims are derogatory as these depictions reinforce the stereotypes associated with them.

Conclusion

This paper has investigated ideological worldliness of Tariq Ali and has explored the aspects of his western affiliation by analyzing the representations of Muslims and Islam as narrated in *The Stone woman*. It is found that the representation of the Muslims in the novel is based upon the author's ideological affiliation with the western literary tradition. He represents the Muslims by conforming with stereotypes associated with them. Rather than rejecting or disrupting the stereotypes associated with the Muslims, Ali reinforces these stereotypes about the Muslims and Islam on the behest of his western affiliation and Eurocentric approach. The Eurocentrism of the writer leads him to represent the Muslims as irrational, backward and uncivilized and to mock their religious practices in the novel. Ali mocks the Muslims and their practices in *The Stone Woman*. Although he is a Muslim, yet he suppresses his filiation with the Muslims and Islam. His ideological worldliness leads him to assert that the Muslims are generally driven by their libido and are not concerned with rationality and humanitarianism. He represents the Muslims as rapists and opportunists who can refute all the human values for their personal gains. The association of the Muslim characters with the taboos in the novel reproduces a derogatory image of the Muslims and their cultural values. The representations of sexual freedom and alcohol consumption project Muslims as lecherous. Ali associates these immoral acts with the couturiers and noble families of Ottoman Empire. On the basis of research findings, it has been established that the stigmatization of the Muslims of the first Islamic Empire and their reduction to a subhuman community in the novel indicates Eurocentrism of the author. This paper has been delimited to the analysis of a single text, but it is recommend that the future researchers may extend these findings to study Tariq Ali's works for an extensive research. Moreover, the findings of this paper can also be used for reading writings of other Muslim writers.

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