

Transnational Lives: Migration, Diaspora and Identity in Shamsie's Home Fire

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Abstract

This article explores the complexities of immigrant experiences in Kamila Shamsie's novel "Home Fire" (2017), delving into the themes of diaspora, identity, and belonging. Through a critical analysis of the novel, this study examines how the protagonist's journey of self-discovery and struggle in a foreign land shapes their sense of identity, influenced by cultural changes and the tension between their heritage and adopted culture. The novel highlights the challenges faced by diaspora communities, including denial of identity, feelings of homelessness, and homesickness. By applying Robin Cohen's Diaspora Theory, this research investigates the ways in which migration (whether forced or voluntary) affects the lives of immigrants, particularly in the context of post-9/11 realities. The analysis reveals Shamsie's nuanced portrayal of the diasporic experience, marked by a refusal to accept immigrants as part of the native community, and sheds light on the prevailing issues related to migration, transnational identity, and the search for belonging.

Keywords: Diaspora, 9/11, immigrants, Transnationalism.

Introduction

Migration and diaspora are complex and multifaceted phenomena that have been studied extensively in various fields of research. Cohen (2008) defined migration as the movement of people from one place to another, often involving a permanent change of residence. Diaspora, on the other hand, refers to the dispersion of people from their ancestral homeland to other parts of the world, often resulting in the creation of transnational communities. Massey et al. (1993) research has shown that migration and diaspora can have significant social, economic, and cultural impacts on both the countries of origin and destination. Furthermore, diaspora communities often maintain strong ties to their ancestral homelands, leading to complex identities and transnational practices.

The experiences of migrants and diaspora communities vary widely depending on factors such as race, ethnicity, class, gender, and sexuality. Research has highlighted the importance of considering the intersectionality of these factors in understanding the experiences of migrants and diaspora communities. Crenshaw (1991) for example Luibhéid, (2002) opined that women migrants may face specific challenges related to gender and care work, while LGBTQ+ migrants may face discrimination and marginalization in both their countries of origin and destination. Additionally, diaspora communities may engage in various forms of cultural production and political activism, shaping their identities and claiming their rights in their host countries.

Transnationalism is a key aspect of diaspora studies, referring to the ways in which diaspora communities maintain connections and engagements across national borders. Transnational practices and identities are shaped by the complex relationships between the country of origin, the country of residence, and the global diaspora community. Levitt's (2001) research has shown that transnationalism is a vital aspect of diaspora life, enabling individuals to navigate multiple identities, cultures, and political contexts. For example, transnational networks and organizations play a crucial role in mobilizing diaspora communities around political and social issues, such as human rights and development projects in their countries of origin. Through transnationalism,

diaspora communities are able to negotiate their belonging, identity, and citizenship, challenging traditional notions of nation-state boundaries and affiliations.

The annals of human history are marked by pivotal events that leave an indelible mark on the collective psyche. One such watershed moment was the 9/11 tragedy, which shook the foundations of global society on September 11, 2001. This cataclysmic event sent shockwaves worldwide, triggering a seismic shift in international relations, particularly with regard to immigration and refugee policies. The aftermath saw a surge in mistrust and insecurity, disproportionately affecting Muslims from the subcontinent, who faced a maelstrom of challenges in the altered global landscape. The repercussions of that fateful day continue to reverberate, reshaping the world order and leaving a lasting impact on human history.

The struggles of immigrants are a pervasive and escalating global phenomenon, resonating across the literary world through the voices of diaspora writers. These writers poignantly capture the immigrant experience, laying bare the intricate web of challenges that entangle every individual in a foreign land. The pangs of displacement, nostalgia for a distant homeland, and the anguish of identity fragmentation are all stark realities that immigrants confront. As they strive to assimilate into their new surroundings, they grapple with the tension of reconciling their heritage with their adopted culture, leading to a sense of cultural dissonance and existential turmoil. This emotional turmoil often finds solace in the written word, as immigrants turn to writing as a means of expressing the depths of their longing and despair. Diasporic literature thus emerges as a powerful response to the immigrant experience, giving voice to the silenced narratives of displacement, identity crisis, and cultural metamorphosis. Through their writings, diaspora writers become the custodians of lost homes, forgotten identities, and the resilience of the human spirit in the face of adversity.

Shamsie (2017), a renowned British-Pakistani novelist, sheds light on the struggles of emigrants in her works, delving into the complexities of migration, identity, and belonging. Through her writing, she masterfully explores the intricate web of challenges faced by diasporic communities, including cultural dislocation, social isolation, religious identity crisis, nostalgia, and the quest for hybridity. Shamsie's novel, "Home Fire" (2017), is a powerful lens through which to examine the post-9/11 experiences of immigrants, grappling with transnational identities and the fraught consequences of migration. By applying Robin Cohen's Diaspora Theory (2008), this study probes the intricacies of diasporic life, revealing the ways in which forced or voluntary migration can lead to a profound sense of dislocation, otherness, and the quest for a new sense of home. Through Shamsie's work, we gain a deeper understanding of the intricate struggles and resilience of diasporic communities in the face of adversity.

In "Home Fire", Kamila Shamsie masterfully weaves a tale of diasporic struggles, set against the backdrop of terrorism and extremism in modern-day UK. The novel, penned in 2015, revolves around the Pasha family's disintegration, grappling with the consequences of Adil Pasha's jihadist legacy. Isma, the resilient sibling, harbors a decade-long secret while nurturing her orphaned brothers and sisters. As she departs for America to pursue her Ph.D. dreams, she reports her brother Parvaiz's disappearance to the authorities, unaware of the family's impending turmoil. Aneeka, determined to rescue Parvaiz from ISIS's clutches, concocts a plan with Eamonn, the Home Secretary's son, leveraging their blossoming romance. As they navigate the treacherous landscape of terrorism and deceit, Aneeka races against time to save her brother, while Eamonn grapples with the moral implications of his family's involvement. Shamsie's novel is a powerful exploration of love, loyalty, and the devastating consequences of extremism, raising crucial questions about the true cost of allegiance and the elusive nature of truth in a world beset by terror.

This novel serves as a stark warning to the UK government, urging them to enact stringent anti-immigration and anti-terrorism laws to address the perceived threat posed by Pakistani citizens with dual nationality, particularly those from dispersed Pak-Muslim communities. Through its pages, the novel sounds a clarion call, alerting readers to the devastating consequences of terrorism and the ensuing calamity that befell the British government in the aftermath of 9/11 and 7/7. Shamsie masterfully weaves a narrative that delves into the complexities of a family torn apart by terrorist affiliations, highlighting the unbearable suffering, social ostracism, and political marginalization that ensues. By shedding light on the darker aspects of extremism, the novel prompts the government to reexamine its stance and implement measures to prevent further radicalization and social fragmentation.

Padel et al. (2020) argue that Kamila Shamsie's novel, *Home Fire*, embodies the diverse experiences within Muslim diasporic identities and the complexities of "home" for migrant Muslims. Through their work, writers like Shamsie and Mohsin Hamid challenge prevailing Islamophobic narratives by nuancing Muslim relationships and subverting stereotypes. By portraying homelessness and the quest for a broader sense of nationhood, they offer an alternative vision of inclusivity and reconciliation. Drawing on mythological and cosmological themes, they envision a future where love and passion triumph over division and extremism. Through their literary style, they emphasize the importance of continuous effort and dedication to foster a sense of closeness and belonging, ultimately redefining the notion of nationhood.

The 9/11 tragedy had a profound impact on the cultural identity and sense of belonging of both established immigrants and new arrivals in America, particularly those from Muslim-majority regions living in close

proximity to affected communities. This pivotal event continues to shape our collective consciousness, influencing our present and future. While many have managed to rebuild their lives and reimagine their sense of nationhood, the scars of that fateful day still linger, a poignant reminder of the thousands of Muslim immigrants who fell victim to the calamity, their lives forever changed by the aftermath.

Diaspora

The concept of diaspora has undergone a significant evolution, originating from the ancient Greek experience of displacement and later embracing the Jewish community's tumultuous journey in the 6th century. Though the term once carried a heavy burden of suffering, its meaning has expanded and diversified over time. Today, diaspora encompasses a broad spectrum of individuals, including exiles, expatriates, immigrants, and writers, who find themselves in foreign lands, separated from their ancestral homelands. The advent of industrialization and scientific progress in Europe, however, also spawned the dark forces of imperialism and colonization. In the 19th century, European powers, notably Britain and France, embarked on a global expansion, leaving a legacy of colonization that reshaped the destiny of Asia and Africa, forever entwining their histories with the complexities of diaspora.

In contemporary times, the term "diaspora" has evolved to encompass a rich tapestry of meanings, largely revolving around the concept of movement and displacement. At its core, diaspora refers to the migration of a community or group of people away from their ancestral roots, seeking new horizons in foreign lands. In essence, it describes the journey of individuals or groups leaving their native homeland, crossing geographical boundaries, and settling in new destinations, often in pursuit of hope, opportunity, or refuge.

Research Questions

The present research answers the following research questions:

1. How do the post 9/11 concerns of migration, diaspora and transnationalism affect the emigrants' identities as portrayed by Kamila Shamsie in the selected novel *Home Fire*?
2. How have the effects of migration and diaspora been represented in the selected novel of Kamila Shamsie through diasporic point of view?

Literature Review

The term "diaspora" has evolved from its origins in describing the Jewish experience of displacement to encompass a broad spectrum of individuals and groups who have been uprooted from their homelands. Post-colonial critics have expanded the term to include immigrants settling in developed countries, as well as colonizers, slaves, and professionals from former colonies who have migrated to new lands. Today, diaspora refers to millions of people worldwide who reside outside their native lands, contributing to cultural diversity in their adopted countries. As a result, diaspora literature has transcended national and ethnic boundaries, assuming a transnational character that reflects the complex, globalized nature of human experience. Through their stories, diaspora writers weave a rich tapestry of identity, belonging, and resilience, echoing the universal human quest for home and connection.

Cohen (2008) proposes that a common diasporic consciousness unites writers across diverse backgrounds, prompting similar creative responses (p. 64). Diaspora literature consequently shares a common thread, tackling universal themes such as identity struggles, historical traumas, racism, intergenerational discord, and the quest for community. Yet, each marginalized group possesses a unique narrative, forged from their distinct experiences of oppression and resilience. These indigenous stories demand representation and critical engagement, enriching our understanding of the diasporic experience and its intricate tapestry of perspectives.

When individuals are uprooted from their familiar surroundings, they often grapple with a profound identity crisis. In response, they may either highlight the discordance or harmony between their past and present selves, shaped by their experiences in both their home and host countries. As Cohen (2008) astutely observes, the process of self-redefinition involves confronting and reconciling with the perceived "other" – a force that may be real or imagined, yet nonetheless potent in shaping one's sense of self (p. 9). This "other" represents the unfamiliar, the threatening, or the unknown, which must be acknowledged, negotiated, or even constructed in order to forge a new sense of identity.

The migration of Indian subcontinent natives to Europe and America unfolded in three distinct waves under the auspices of empire-building. Initially, indentured laborers were recruited from the 1830s onwards, as a response to the abolition of slavery and the slave trade in European empires, binding them to specific periods of labor. As Brown (2006) notes in *Global South Asians*, this system emerged as an alternative to slavery. The subsequent phase, spanning from the 1850s to the 1930s, involved contract labor, where Indians migrated to East Asian and East African colonies, seeking better working conditions and opportunities under contractual agreements that offered relatively more freedom and less exploitation than indentured labor.

The final wave of Indian migration during the British Raj era coincided with the expansion of economic opportunities and advancements in transportation in the mid-20th century. Indians ventured globally, exploring

diverse trade and commerce prospects, sometimes reinforcing established commercial strongholds in regions like East Africa, and other times pioneering new Indian settlements. Many opted for permanent residency or extended stays, laying the foundation for a thriving diaspora community. These self-supported travelers, dubbed “Passenger Indians” (Brown, 2006, p. 36), distinguished themselves from those who arrived under indenture or labor contracts, forging a distinct path in the narrative of Indian migration.

The dissolution of British imperial rule in 1947 marked a new chapter in the migration narrative of India and Pakistan. As Brown (2006) notes, South Asians sought better employment prospects in the UK, USA, and Middle East, where a severe manpower shortage existed. Britain, rebuilding its economy after World War II, offered a welcoming landscape for both skilled and unskilled workers. South Asians joined the larger New Commonwealth migration wave, enjoying unrestricted access to Britain in the early years of independence. However, as concerns about social tensions, housing pressures, and a potential influx of South Asians from East Africa grew, successive British governments introduced legislation in the early 1960s to curb New Commonwealth immigration, slowing the flow of migrants from South Asia. This marked a significant shift in the migration landscape, as the UK began to grapple with the complexities of cultural diversity and economic growth.

According to Brown (2006), the United States emerged as a coveted destination for South Asians seeking a prosperous life, as the country transformed its immigration landscape in 1965. The US abolished its long-standing National Origins System, established in 1924, and introduced a new framework that allocated quotas equally between the eastern and western hemispheres, with an additional 50,000 slots reserved for the eastern hemisphere (p. 55). This pivotal shift turned the US into a beacon for aspiring immigrants from less-developed regions worldwide, including South Asians, who sought to capitalize on the promise of a better life.

As immigration policies continued to evolve, the doors to the US swung wider open, enabling Green card holders to reunite with their loved ones and paving the way for a significant surge in the Asian-American population, which skyrocketed from 878,000 in 1960 to over 7 million by 1990. This diverse group of immigrants, hailing from various regions and cultural backgrounds, has since woven a rich tapestry of experiences, faiths, and traditions alongside people from around the world. While the new millennium has exposed deep-seated tensions and challenges faced by South Asians in their adopted homelands, it has also given rise to a vibrant exchange of cultural influences, shaping not only the diasporic experience of South Asians but also the very fabric of the societies they now call home.

Another research paper, “Representation of Islam: A Post-Colonial Reading of Nadeem Aslam’s Maps for Lost Lovers” by Sijal Sarfarz of International Islamic University, Islamabad, seeks to challenge the portrayal of Islam in the novel through the lens of Edward Said’s Orientalism framework. Notably, the two novels selected for this study have never been juxtaposed to explore the rich diversity of the Pakistani diaspora, offering a fresh perspective on the experiences of this community. By examining these works together, new insights into the complexities of identity, culture, and belonging can be revealed.

Awan (2012) research paper, “Rise of Global Terror and (Re) formulations of Muslim Identity Since September 11”, delves into the evolving landscape of Pakistani diaspora in the West, as reflected in the works of Ghose and Hamid. Through a nuanced analysis, Awan explores the intricate themes of memory, exile, cultural collision, and identity formation, shedding light on the transformative journey of the Pakistani diaspora in the west. His research masterfully captures the metamorphosis of the diaspora’s image, as well as the various stages of adaptation and behavioral shifts that occur as individuals navigate the complexities of multicultural societies.

Awan’s (2014) paper, “Unwilled Choices”, offers a comparative analysis of the exilic experiences of Pakistanis in multicultural settings, drawing on the works and personal narratives of Ghose and Hamid. In a separate study, Singh (2007) coins the term “catachresis” to describe the misnaming and misrepresentation of South Asian diaspora in academic fields, echoing Jhumpa Lahiri’s theme in *The Namesake*. He argues that the US State Department’s Area Studies Center, established during the Cold War, perpetuates this catachresis, overshadowing South Asian literary studies and reinforcing dominant narratives.

Theoretical framework

The concept of diaspora has evolved across various time zones and scholarly perspectives, leading to a rich yet perplexing landscape of interpretations. Throughout history, theorists have grappled with defining diaspora, leaving readers and scholars to navigate a maze of meanings. To clarify this complex phenomenon, we can categorize diaspora into three distinct chronological phases. The classical period, marked by the ancient dispersal of Jews, sets the stage for understanding established diaspora. The modern phase, characterized by the dispersal of communities in the wake of colonialism, imperialism, and globalization, marks a significant shift in the diasporas’ experience. By partitioning diaspora into these categories, we can better comprehend its multifaceted nature and nuances.

The diasporas’ journey encompasses the harsh realities of slavery and the forced migration of enslaved people by colonial powers to various nations. The modern diaspora, also known as the contemporary diaspora,

marks the third phase, spanning from World War II to the present day. Our current analysis falls within this category. While pioneers like Gerard and Rageau (1995) have made significant contributions to diaspora studies, subdividing it into categories, they overlooked the experiences of minority groups that diverge significantly from the traditional Jewish diaspora model in terms of their origins and nature. This oversight highlights the need for a more inclusive and diverse understanding of diaspora.

In his work “Scope of Modern Diaspora Phenomenon”, Sheffer (1986) defines modern diasporas as ethnic minority groups that maintain strong emotional and material connections with their homeland while residing in host countries. Sheffer’s focus lies in the displaced individuals who preserve their ethnic identity through ties to their homeland, but he overlooks the challenges these individuals face in asserting their identity as an ethnic group. Moreover, he initially neglects the complexities that make it difficult for displaced people to be recognized as a distinct ethnic or minority group. However, Sheffer later broadens his concept to encompass ethno-national Diasporas, acknowledging that their loyalty is often perceived as ambiguous, conflicted, or dual, torn between their homeland and host country.

The relationship between diaspora and homeland becomes a poignant inquiry in diasporic studies. However, the diasporic journey often erodes the strong bond between migrants and their homeland, leading to a disconnection from their cultural heritage. The passage of time is a crucial factor in this erosion, gradually wearing away the ties that bind migrants to their roots. As Sheffer astutely observes in his book “Modern Diasporas in International Politics”, the diasporic experience is marked by a gradual disconnection from one’s homeland, leaving migrants suspended between their past and present, their cultural identity slowly fading like a distant memory.

Sheffer proposes three defining criteria for diaspora: firstly, the preservation and evolution of a distinct collective identity among the dispersed group; secondly, the existence of a unique internal organization that differs from those in both the origin and host countries; and thirdly, a genuine connection with the ancestral homeland. Building on this, Limit (2003) in “Domicile and Diaspora” conceptualizes diaspora as a spatial phenomenon, encompassing not only physical dispersion but also the emotional and social bonds that sustain connections among dispersed individuals. This preservation of strong ties fosters a sense of ethnic awareness and community among the dispersed group, transcending geographical boundaries and reinforcing their shared identity in the host society.

The concept of diaspora encompasses the dispersal of people from their native land, driven by various motivations. Scholars have offered diverse perspectives on diaspora, categorizing it into distinct forms based on migration reasons. This wealth of perspectives has broadened the definition of diaspora, making it erroneous to solely associate it with the Jewish experience, as numerous other groups have undergone similar dispersals throughout history. People migrate for various reasons, including trade, education, religion, and war, leading to a rich tapestry of diasporic experiences. To explore these complexities, qualitative research is essential, employing thematic analysis to uncover the nuances of diasporic literature. The works of Indo-Pak diasporic writers, along with critical perspectives, form the foundation of this study, complemented by historical context and writerly insights. Kamila Shamsie’s novel “Home Fire” (2017) masterfully exemplifies the diasporic experience, making it a exemplary case study in this realm.

Robin Cohen’s diaspora theory offers a profound understanding of the concept, which has evolved significantly since its initial association with the Jewish Diaspora. Cohen’s work expands the definition to encompass various forms of cultural and ethnic dispersals. He identifies key characteristics of diasporic communities, including the physical or forced displacement from their native land to multiple foreign regions. Additionally, he highlights economic motivations, such as seeking employment or trade opportunities, as drivers of diasporic movement. Cohen’s comprehensive framework also acknowledges the emotional toll of migration, as individuals experience nostalgia, longing, and a deep connection to their homeland, relatives, and cultural heritage. This emotional connection often fosters a desire to return to their roots, illustrating the complex and multifaceted nature of diasporic experiences.

Data Analysis

Shamsie lays emphasis on the diplomacy of media, running through the diplomacy of a state and having an adverse effect on the lives at the individual and state levels. Isma and Aneeka are being monitored by the state, as a result of the issues related to their father. Isma recounts how media and other means of information are changing life. She says to Eamon that the British State has constantly been monitoring her calls and all the communications. Thus, media and information tools, installed on the world level, are affecting the social and family lives of the people. Isma cries out to Eamon anxiously that the factors behind the media have all the techniques at their disposal and she is under observation while travelling. She exclaims that she leaves the country with the son of the Home Secretary, to visit certain places isn’t taken as an innocent or justified act. The author portrays media working in the position of extremism and fundamentalism as shown in coloring of the state functions. The imagery of ‘Jihad’ in Eamon’s mind is the creation of the English media. The jihadists are shown with the British emphasized black n white flags (p.95). That is actually the symbol used by a group

of jihadists, now linked with all the Muslims keeping beards, as a result of propaganda aerated by the media. Moreover, portrayal of the jihadists proposes as under;

The black and white flag, the British-accented men who stood beneath it and sliced men's heads off their shoulders. And the media unit, filming it all (Shamsie, 2017, p. 95)

All the characters seem to have been under the influences offered by media. Media is clearly witnessed being used to rumor information having deep impact on the mindsets of the characters. The news headlines aerated by media mention how severely the doubted and mistrusted families are dealt if they are found associated with any extremist front.

British government would withdraw all the benefits (Shamsie, 2017, p. 49).

They are deprived of all the utilities, learning facilities, human rights and social benefits admissible to them under rules;

"Family if suspected of siding with the terrorists".

(Shamsie, 2017, p. 49).

In this novel, the inquiries concerning the particular ferocious incidents are being arranged, Parveiz sets the internet app 'chrome' on private mode in his mobile phone, simply to save himself from the continuous observation (p. 140). The distress and distrust float around the minds of Parvaiz, Isma and Aneeka at the time of using intranet. They are frightened even if a google search engine can cause them serious harm. Their sense of being under constant observation and the restriction enforced by media, have shortened the life-span of the masses. It shows that the state is also biased and blamable to impose restrictions on the autonomy of the diaspora public. As a weapon of the state, media controls and influences the repute of a person, as seen in this novel as under;

"The media never referred to the 7/7 terrorists as having ties to the United Kingdom. Even when the term "British" was used, it was usually in the context of "British of Pakistani ancestry" or "terrorists linked to Islam and Muslims" (Shamsie, 2017, p. 38).

The writer posturizes these tendencies on social media. Karamat lone favors church more than a Mosque. As a result, he is condemned and denounced by the Muslim civic. On the other side, Eamonn defends this action of his father and assures that it is the way by which he can save the Muslim migrants from the Islamophobic dissertation of the British people. He favors church to prove the Muslims not to be the extremist people. Parvayz Asha schemes the events of his journey from Wembley to Turkey via Syria and joins Daesh simply to collect some evidences related to his Jihadist father. The under research literary work of Pakistani-British author, Kamila Shamsie, include the troubles of diaspora community, denial of identity, their senses of homelessness and homesickness. The writer's friendly attitude towards Eamonn shows her dissimilar nature. Hira Shah, dissimilar to Karamat Loone, doesn't leave the Islamic views but she has embraced the Western lifestyle and culture parallel with her own ethnic identity.

Eamonn belongs to a Muslim family, speaks Urdu despite having no idea how Urdu is associated with Pakistan and Muslim's history. He isn't introduced to Urdu by his father, 'Karamat Lone' as the official language of Pakistan. He tries to adopt the English social norms and lifestyle. His family alters his Islamic name 'Ayman' to 'Eamonn' to enable the people learn about; *"the father has integrated"* (p. 16). This alteration of names means the modification of identity as an effort to be regulated and become more relevant with the leading culture. If someone isn't capable to speak the native language while living within the different culture, he/she can't be associated with having no concern about the native language. 'Eamonn' is the noteworthy representation of the cultural integration at the lingual level. He talks to Isma's grandmother, utters an Urdu word and feels; *"clumsy on his tongue."* (p. 62). This distancing from the native language is a distressing aspect of globalization, as the languages of the third world countries are dying away in the presence of the influential languages.

In the novel 'Home Fire', he interrogates the religion frequently about Isma's Hijab and Aneeka's prayers. Aneeka responds that the prayers is not *"transactions, Mr. Capitalist"* but are just taken as the usual ritual. The recital of ayat-ul-kursi, as a Quranic verses, by Karamat Loone is just a *"reflex"* for him. The unacquainted spoken words aren't out of belief but are out of predetermined mindset. This kind of isolation from Arabic and Urdu languages mirrors the lack of compassion towards those languages.

The dispersion of identity is observed in Aneeka's character. She wears scarf to cover her head and uses jeans and make-up and jeans to practice the western norms. It is approved by her grandma that a person can be at the either side of the pole;

"Back in my day, you were either a girl who wore a hat or a girl who wore make-up" (Shamsie, 2017, p. 64).

Karamat's game for dual identity at the start of his career was simply an effort to get along the new identity in the host land. He hasn't been provided with the clear options from each of his identity. It forces him reach the

place where he leaves his Muslim identity and culture completely. Later, it shows the disloyalty to his own Muslim civic, he once reinforced. Karamat Lone, in an article, is alleged for using his Muslim identity while contesting an election and later being bitterly against the Muslim community and exploiting them after winning it.

The important secretive selection of Karamat Lone without his interrogation about relations with the terrorist groups, is just another example of schemed game of identity as a Muslim. Hence he presumed his new role as;

“the most outspoken critic of the community that had voted him out.” (Shamsie, 2017, p. 247).

He continued his bias and partiality towards the Muslims at the eve of the day. Karamat, at the subtle border of his career, was to choose one of the two communities to be its part. He made a position for himself. The uncertain treatment of the British State turned him against the Muslim civic, voting in his favor for the position of Home Secretary. A Muslim's elevation to the position of British Home Secretary, results his family hated by the Muslim minorities settled in the West.

It takes him to the status of being cruel and brutal towards Parvez's corpse. His wife is seen piercing his ethics for his cruel attitude towards Aneeka to;

“Take a peek at her... Take a look at this poor youngster you've turned into your adversary, and consider how low you've sunk in doing so.” (Shamsie, 2017, p. 257).

Isma's uses turban with the British dress. It is the symbol of her secret efforts for being united with her own origin, Muslim-ness and Pakistani culture. She bears tune in her collection that were sung by her cousins in Pakistan. She exclaims to be sticking these tones in her attention for the years' long period, trying to recall the time. Eamon sings the song and;

“The melody of the song was more familiar to her than the words, which were gibberish tinted with Urdu.” (Eamon, 2016.p 18).

Isma, while living in terms of British nationality within the speaking culture, returns to her past at the several times. She scarcely uses the Urdu words and dislikes someone belonging to Muslim civic but unable to understand Urdu.

She feels sickened if a father hasn't taught his son the basic language skills of Urdu. Her younger sister, all through the novel stands in contrast with Isma but she comes to her diasporic identity, struggling to be clear with their original past. Having corporeal relations with Eamon, son of the British Home Secretary, brings back her brother Pervaiz to their home but she later, shows affection with him. At the moments of strong physical agreement, she keeps her Hijab fastened around her head.

The sisters are questioned by the high commission about their brother, joining Daish, their British nationality is set aside by the commission and judgment is made just on the basis of their appearance, along with their turban and Hijab; *“The hijabs are still proof that Pakistani British are still caught in the Past”* (Shamsie, 2017, p. 202).

Shamsie has chosen the airport experience, to show the mobility and uncertainty, in order to attract the reader into the plot of Home Fire. Through the character of Isma, she feels that she has to get prepared with her sister for the interrogations at the airport. By an actor and performer Riz Ahmed's evaluation and contrast in the navigation of airports. The Muslim to his acting trials and tryouts just illustrate the minorities playing role to alleviate fears raised by “good” and “bad” images of Muslims.

“And now you've come along, Miss Hojabi Knickers, and I have to pull strings I don't want to pull to get you out of the airport without the whole world's press ...” (Shamsie, 2017, p. 209).

The distress caused by these experiences is represented in this novel at the numerous occasions. Finding a place to live, Isma refuses a sky-lighted studio for being panicky about her interrogation at the Heathrow airport and is still afraid of shadowing satellites. In the novel *'Home Fire'* the writer 'Shamsie' exhibits the loyalty among the members of families living across the different landmasses, troubled with the international dealings i.e. the consequences of 9/11 and their alienation as 'Others' by the people of West. Later, at the end of this novel, Aneeka goes to Pakistan to fetch her brother home. She is just able to take a step as a result of the safety from being British and is slandered in Karachi by her cousin whose position she feels more dangerous being associated with the possible effects of Aneeka's actions with reference the issues faced by the Muslims while crossing the airports;

“...did you or your bhenchod brother stop to think about those of us with passports that look like toilet paper to the rest of the world, who spend our whole lives being so careful we don't give anyone a reason to reject our visa applications? ...” (Shamsie, 2017, p. 209).

Shamsie shows the faithfulness of lovers divided due to their family politics. Furthermore, the heart break of Romeo and Juliet is repeated in countless versions and the more lines are drawn deeply among the familial

standpoints. Post-9/11, is a corresponding proliferation of Romeos and Juliets in ever more tragic love stories. Eamonn tells his father about his intention to marry Aneeka, daughter and sister of terrorists. Karamat replies the way he could do that to an individual who had always offered the unconditional loves. Finally, Eamonn pays the price for selecting his lover over his loyalty to his parents, a multi-racial and a multi-religious family.

“Because if you do, you will be treated differently—not because of racism, though racism does exist—but because you insist on being different from everyone else in our multi-ethnic, multi-religious, and multitudinous United Kingdom.” (Shamsie, 2017, p. 87).

It has been determined as a part of mainstream British society and its formation that is exhausted by the post-9/11 politics. Aneeka suggests to fetch her twin brother home at every cost. She goes to Karachi and brings his corpse to a grassy plot outside the complex of British Deputy High Commissioner under a banyan tree. The media reports and the story is rolled and twisted. Home Secretary, Karamat doesn't allow the corpse to be returned to his native land and say that the “bad” Muslims, deserve to be treated in a diverse way.

The author portrays Isma as the Muslim woman having pride on her religion. She feels contented to use turban and cover her head on the public places. Thus, turban is the symbol of her distinctiveness as a Pakistani Muslim woman. She uses the modern products up-to-date as the hair treatment. So, she takes care of her hair as a private matter and says;

“Isma gazed in the mirror, her hair ‘texturized’ into ‘beachy waves,’ just as Mona of Persepolis Hair in Wembley ... (Shamsie, 2017, p. 45).

The above quoted lines inform us that Isma modifies her hair-style “texturized/frizzy” to “beachy waves”. The model name like “beachy waves” implies that she is living with the modern hairstyle of Western women. Furthermore, the words underestimates her self-confidence as under; *“Her hair said ‘playful’ and ‘surprising’*. The writer justifies the contrast between both the features and tries to blur the barriers between to become a modern woman who considers the treatment of her hair using the recent hair-style and along with maintenance of her communal values.

Shamsie criticizes according to the notion of militancy and provides self-criticism on the Muslim diasporic group by emphasizing the scheme of allegory and literary language within the Quranic understanding. Her criticism is shown in a scene where Farooq is offended by Parvaiz's intertextual jokes under-estimating the glory of the Islamic State as;

“Let’s follow the Yellow Brick Road, or is it the White Rabbit who takes us there?” (Shamsie, 2017, p. 145).

Shamsie remarks that the radical group's interpretation of literary language under the influence of their explanation of the holy book. In the earlier quotation, Parvaiz's parody inter- texts Lewis Carol's Alice in Wonderland. The “Yellow Brick Road” refers to a road to the imaginary wonderlands and the “White Rabbit” signifies the magical realms. Farooq is unable to receive the satire and it can be observed in his answer;

“What are you talking about rabbits for when I’m trying to tell you something serious?” (Shamsie, 2017, p. 145).

Shamsie confuses the depiction of radical groups through Farooq's exterior. His phallogocentric viewpoint while judging the same form of *“Emasculated version of Islam”* (131). He was a kind, thoughtful and fashionable urban man, following the evolution of a popular culture. The author writes the stories on the Muslim women with different relationships to criticize with the biased viewpoint as well as gender aspect of Muslim stereotypes. Even though she re- articulates the well-established stereotypes to design her Muslim male central character, we understand her meaning as a storyline strategy to problematize the concept of radicalism and the dissertation of Islamophobia.

Shamsie portrays Islamophobia openly in this novel, in the British society, at the different stages. She is given the ancestral heirloom of a jihadist father and an extremist brother. Isma faces an awkward and chastening questioning at the Heathrow Airport, London while leaving for America. Aneeka reports Eamonn, the sad incident of spitting on hijab worn by her and take bath immediately on reaching his bedroom. It is simply, an example of Islamophobia and racial discrimination. While discussing the attainments of British Muslims with Eamonn, Aneeka perceives as under;

“Do you say, why didn’t you mention that among the things this country will you achieve if you’re Muslim is torture, rendition ...” (Shamsie, 2017, p. 99-91)

The language used in the stories within the British newspaper, debates the Parvaiz Pasha's burial is the live example of Islamophobia in British society. Shamsie depicts the British reporters using the Islamophobic nicknames and descriptions for Aneeka and late Parvaiz as follows;

“Hojabi! Aneeka knickers ‘Pasha,” Pervy Pasha’s identical sister,” and Muslim fanatic Parvaiz pervy ‘Pasha’ (Shamsie, 2017, p. 204).

Farooq recruits the militants as well as man power for ISIS, fans Parvaiz' hatred for the British racist and Islamophobiac society through her brain-washing that England has no more a multiculturalist state after the revision of its welfare plans on discriminatory foundations. He adds that England has in a time been a welfare state when it welcomed the emigrants. He believes it as the miscarriage of this multicultural state. Farooq convinces Parvaiz calling it 'The Caliphate' and al-Dawla exists when the people like himself and Parvaiz can go to live with the true representation of the directorial doctrines of freedom and equality. Parvaiz is an immature and unexperienced young one, dissatisfied with his life being unable to apprehend the details and complications of the world politics. All his environment in Britain, is imprisoned within Farooq's analogies for ISIS and its deceptive promises. Karamat Lone, the son of a seamstress mother and a newspaper seller, is a member of the second Pak-British generation who rose to the position of British Home Secretary based on his ability to fully integrate with British values rather than on his intelligence. Karamat, like Creon in Antigone, has a tenuous claim to the position of British Home Secretary. He is not white-colored in spite of all his integration and he is not supported by social and religious groups of his British Muslim diaspora. So, he believes faithfully in the British nationality and firmly follows the state laws to justify himself in the British nationality, offices and politics. He is an imitator with no uncertainty. His Irish-American wife 'Teresa O'Flynn' is called as 'Terry'. The Islamic name of his oldest son 'Ayman' masked in the Irish spellings as 'Eamonn' and the English name of his daughter 'Emily', are the pointers of his Western beliefs. Because of practicing the Western social norms, he is hated by the British Muslim voters. So, he contested elections from some safe constituency, containing vast majority of the white voters. Allegedly, being a disbeliever and having a strong desire for pricy wine brands, the members of British Muslim community labelled him as a traitor, box-office, coconut and opportunist. Isma called him with nicknames like 'Mr. British Values', 'Mr. Strong on Security' and 'Mr. Striding Away from Muslim-ness'.

Findings

'Home Fire' (2017) by kamila Shamsie portrays the diasporic effects on the lives of characters regarding misfortunes, trials and troubles of a family with a bequest of terrorism in the modern age UK. This novel was written in 2015 and shows the breakdown of a home afflicted by terrorism. . Isma Pasha and her two twin brothers and sisters, Aneeka and Parvaiz Pasha, remain silent about their father Adil Pasha, a jihadi terrorist, until Parvaiz is captured by Farooq, an ISIS recruiter, and travels to Raqqa, the terrorist state's capital. After a decade-long tiring support, education and nurture of her orphaned brothers and sisters, Isma leaves for America to realize the dream of her life and is capable to get the fellowship of Ph.D.

This novel is a wake-up call for the government of UK to make high-class laws of anti- immigration and anti-terrorism to isolate and estrange Pakistani citizens having dual nationality and belonging to Pak-Muslim dispersed and separated communities. This novel is a clarion call to its readers as a stimulating post-9/11 and post-7/7 dilemma faced by the British government regarding members of families leaning towards organisations supporting terrorist activities, causing huge sufferings and heavy losses, as well as social exclusion, communal isolation, and political discarding.

Karamat's game for dual identity at the start of his career was simply an effort to get along the new identity in the host land. He hasn't been provided with the clear options from each of his identity. It forces him reach the place where he leaves his Muslim identity and culture completely. Later, it shows the disloyalty to his own Muslim civic, he once reinforced. Karamat Lone, in an article, is alleged for using his Muslim identity while contesting an election and later being bitterly against the Muslim community and exploiting them after winning it.

Shamsie represents hijab or veil to challenge the bias against it as a symbol of repression in Islam. Both the heroes' cross-culture identities as the Muslim diaspora, are also shown through their daily language. They use English proficiently in public and private places. The distress and distrust float around the minds of Parvaiz, Isma and Aneeka at the time of using internet. They are frightened even if a google search engine can cause them serious harm. Their sense of being under constant observation and the restriction enforced by media, have shortened the life-span of the masses. It shows that the state is also biased and blamable to impose restrictions on the autonomy of the diaspora.

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