

Chorography of Contemporary Migrations and Fractured Identities in Kamila Shamsie's Novel *Home Fire*

Dr Sandhya Tiwari

Professor and Head, Department of English

School of Languages

Central University of English

Mahabubnagar, Telangana, India

drstm96@gmail.com

Abstract

In the realm of literature, representation extends beyond mere inclusion; it demands accurate and nuanced portrayals of diverse identities. Identity, a multifaceted construct encompassing dimensions such as race, gender, sexuality, and class, is a central theme explored by authors to unravel the intricacies of human experiences. This research article investigates the theme of contemporary migrations and fractured identities within the context of Kamila Shamsie's novel *Home Fire* (2017). Employing the concept of chorography – a method that maps and represents spatial and cultural phenomena – the study delves into the intricate portrayal of identity in the novel. It scrutinizes how characters grapple with their cultural, religious, and personal identities amidst the backdrop of migration.

The article illuminates the challenges faced by migrants, particularly those from Muslim backgrounds, as they navigate cultural assimilation, religious identity, and the clash between tradition and modernity. Migration, as depicted in the novel, becomes a catalyst for the fragmentation of identities, unraveling struggles with belonging, cultural boundaries, and the profound impact of political and social factors. Additionally, the research explores the role of memory and history in shaping characters' identities and their experiences of migration.

This earnest exploration aims to provide a comprehensive understanding of the intricate relationship between contemporary migrations and the fractured identity of the Muslim community on a global scale. By contributing to existing literature on migration studies and identity formations, the article sheds light on the profound impact of fractured identities on characters' sense of belonging and their interactions with others. Through a meticulous analysis of the text, the article reveals the intricate ways in which these fractured identities resonate within the narrative, adding depth to discussions on Pakistani English Literature, representation of identities, Muslim religion and individual identity, and the pervasive issue of Islamophobia..

Keywords: Fractured Identities, Pakistani English Literature, Kamila Shamsie, Home Fire, Representation of Identities, Muslim Religion and Individual Identity, Islamophobia

Introduction

Kamila Shamsie created a new trend in Pakistani English Literature. She has carved a place for herself in the world literature in no time. Her way of telling the story keeps the readers hooked. Her deep affinity in writing makes readers to immerse themselves into her novels. She wrote seven novels. Each of her writings has brought her a wonderful international recognition. Her seventh novel *Home Fire* (2017) was nominated for the prestigious “Man Booker Prize”, but in 2018 it achieved even greater recognition by winning the Women’s Prize for Fiction. In addition, it was also a finalist for the DSC Prize for South Asian Literature, solidifying its position as a remarkable literary work. The novel revolves around family, nation, duty and destiny. The novel explores Muslim people identities in Britain and conflicts between Islamic religious identities and Britishers suspicion over them.

Shamsie, a dual citizen of Britain and Pakistan, embraces her identity as a Muslim woman and is proud of her roots in Pakistan. Despite gaining international recognition for her writings, she remains committed to preserving her connection to her motherland and her place in Pakistani English literature. In her novels, she skillfully explores the complexities of identity,

loyalty, love, and the challenges of belonging in a rapidly changing world. One of her notable works, *Home Fire*, delves into the anguish experienced by individuals caught between their British and Islamic identities. Shamsie subtly highlights the deep-seated prejudices held by some English people towards Muslims, particularly following the devastating terrorist attacks on September 11th, 2001. Many British individuals tend to associate terrorism with every Muslim immigrant, further exacerbating the divide between the two communities. These prejudices have become deeply ingrained, not only among the British but also among Europeans who have developed their own biased perceptions of Muslims. Despite these challenges, Shamsie finds solace in living in both Karachi and London, cherishing the unique experiences and perspectives each place offers.

Kamila Shamsie: Entrenched and Persuasive Pakistani Diaspora Voice

Kamila Shamsie was born to Muneeza Shamsie, an intellectual and literary writer, editor and journalist. She was born on 13th August 1973 in Karachi, Pakistan. She was brought up in the family of intellectuals who were writers, her aunt was writer Attia Hosain and her grandmother was autobiographer Jahanara Habibullah. Shamsie did her schooling in Karachi Grammar School. Later she travelled to the United States and studied Bachelor's degree in creative writing from Hamilton College and completed Masters in Fine Arts from University of Massachusetts. While she was an MFA student, she published her debut novel *In the City by the Sea* (1998) that was shortlisted for the John Llewellyn Prize in the UK. In 1999, she was honoured with the prestigious Prime Minister's Award for Literature in Pakistan, recognizing her outstanding contributions to the literary world. Her remarkable talent and literary prowess were acknowledged in 2013 when she was selected as one of Granta's Best Young British Novelists. Besides these, her remarkable achievements in the field of literature led to her induction as a Fellow Member of the esteemed Royal Society of Literature in 2011.

Kamila Shamsie's growth as a writer and intellectual was greatly influenced by her mother, Muneeza Shamsie, who was not only an author but also an editor. Muneeza's presence in Kamila's life played a pivotal role in shaping her daughter's creative journey and intellectual pursuits. Muneeza had an extensive collection of books that served as Kamila's primary source of inspiration and guidance on her path to becoming a writer. Kamila was given the freedom to explore and choose the books she desired to read. Whereas, under her mother's guidance she read the works of renowned authors such as Rushdie, Anita Desai, Peter Carey, and Kazuo Ishiguro. Embracing her mother's suggestions, Kamila focused on developing her unique voice and narrative style. During her Master's in Fine Arts in the United States, Kamila was deeply influenced by the works of Agha Shahid Ali, a Kashmiri poet. After the success of *Salt and Saffron* (2000), her second novel, she was nominated as one of Orange's 21 Writers of the 21st Century. Like her first novel, her third novel *Kartography* (2002) also short listed for the John Llewellyn Award in the UK. Her works received unprecedented acclaim in her native country Pakistan. Her third novel *Kartography* and her fourth novel *Broken Verses* (2005) have been awarded Patras Bokhari Award from the Academy of Letters in Pakistan. Her fifth novel *Burnt Shadows* (2009) earned an Anisfield-Wolf Book Award and it was shortlisted for the Orange Prize for Fiction. Her sixth novel *A God in Every Stone* (2014) got Bailey's Women Prize for fiction and short listed for Walter Scott Prize in 2015. BBC appreciated her seventh novel *Home Fire* as a "powerful story of the complexities of love, family and state in wartime". It won the Women's Prize for Fiction in 2018. Besides fiction writing, she wrote non fictional works and contributed her writings on International Academic Platforms. The nonfictional work *Offence: The Muslim Case* (Published by Seagull Books, 2009) got much critical acclaim for her presentation of social realities. Shamsie also gave her short story *The Desert Torso* to Oxfam's Ox-Tales Project for UK stories collection written by 38 authors. She spoke about her style of writing in Jaipur Literature Festival in 2011.

Shamsie has actively participated in various international events, including the "Cleveland Humanities Festival," and the "NGC Bocas Literature Festival." Moreover, she holds the esteemed position of patron at the "Manchester Literature Festival." Her commitment to literature extends to her role as Professor of Creative Writing at the Manchester Centre for New Writing, a position she assumed in 2017. Notably, in 2018, Shamsie delivered a thought-provoking lecture titled "Unbecoming British: Citizenship, Migration and the Transformation of Rights into Privileges" at University College London. In 2021, she took on the responsibility of judging the Goldsmith's Prize, collaborating with fellow judges Nell Stevens, Fred D'Aguiar, and Johanna Thomas-Corr.

Despite her lack of prior experience in cricket, Shamsie enthusiastically joined the Authors XI Cricket team in 2012. Her passion for the sport led her to contribute a chapter titled "The Women's XI" to the collaborative book "The Authors XI: A Season of English Cricket from Hackney to Hambledon" (2013), documenting their inaugural season together.

In 2019, Shamsie found herself amidst controversy for her support of the pro-Palestinian BDS movement. Despite this, The New Indian Express recognized her as a noteworthy novelist with a promising future. Beyond her novels, Shamsie has made substantial contributions to esteemed publications such as The Guardian, New Statesman, Index on Censorship, and Prospect, while also engaging in radio broadcasts.

During an interview, when asked about her literary identity, whether it be Pakistani, British, or British Muslim fiction, Shamsie confidently declared herself primarily as a writer, leaving the categorization to be determined by critics and academics.

Her seventh novel, *Home Fire*, received critical acclaim and sparked numerous discussions on topics such as identity, racial biases, xenophobia, and particularly Islamophobia. The novel raises thought-provoking questions, shedding light on the challenges faced by Muslim individuals residing in foreign countries, where their sense of identity is often in crisis

due to global circumstances. Shamsie skillfully portrays the radical ideologies of the 21st century and the conflicts faced by Jihadists in contemporary times. Through her writing, she compels readers to listen to the voices of those who suffer, refusing to overlook or forgive the actions of Islamic extremists. By addressing the urgent issue of radical thoughts and racial suppression within Islam, Shamsie frequently depicts the violent consequences that arise. She emphasizes the importance of lending an ear to those whom society tends to dismiss, particularly individuals associated with terrorism. Shamsie challenges the prevailing pessimistic outlook towards these individuals, urging readers to recognize that not every Muslim is a terrorist and that many innocent individuals unknowingly fall victim to becoming Jihadists.

An Overview of Thematic Concerns in *Home Fire*

Kamila Shamsie's novel *Home Fire* delves into the theme of fractured identities by exploring the lives of three British-Pakistani siblings: Aneeka, Parvaiz, and Isma. Each character grapples with conflicting loyalties, cultural expectations, and personal ambitions, resulting in identities that are fragmented and shaped by their intricate circumstances. Aneeka's identity is profoundly fractured as she navigates the tension between her British identity and her Pakistani heritage. Being a British citizen residing in London, she embraces her British values, cherishes her independence, and advocates for feminism. However, Aneeka is torn by her family's strong ties to Pakistan and the perception of her as an outsider within her own community. This struggle intensifies when she falls in love with Eamonn, the son of a powerful British politician, further complicating her sense of self and challenging cultural norms. On the other hand, Parvaiz finds himself torn between his longing to belong to his Pakistani heritage and the allure of a more Western lifestyle. Growing up without a father figure, Parvaiz becomes susceptible to the allure of radicalization, seeking a sense of belonging and purpose. In an attempt to discover his identity and fill the void left by his absent father, he joins ISIS, a

decision that fractures his sense of self even further. His endeavour to reconcile his Pakistani roots with his newly adopted radical identity ultimately leads to tragic consequences. As the eldest sibling, Isma experiences a fractured identity as an educated Muslim woman striving to establish her independence while remaining connected to her family. She is torn between pursuing her academic aspirations and taking care of her younger siblings following their mother's demise. As a woman endeavoring to find her place in a patriarchal society, Isma grapples with the challenge of balancing her desire for personal freedom with the expectations placed upon her as the matriarch of her family. Her internal conflict mirrors the struggles faced by women within both British and Pakistani cultures, highlighting the complexities of identity formation in such contexts.

The narrative of the Pasha family serves as a significant example of a particular form of contemporary migration, one that involves the dispersal of family members, their pursuit of education abroad, and their encounters with traumatic experiences in various diasporas. This migration experience not only sheds light on the complexities of identity but also challenges its very foundations. Initially, the novel appears to be a straightforward account of Adil Pasha, a father engaged in jihadist activities, and his son. Yet, upon further scrutiny, the novel unveils a fresh perspective, presenting a reimagined depiction of their tale, post-colonial and diasporic identities, through the skillful use of narrative techniques such as memory, storytelling, and fragmented verses. Debjani in her article states,

The assertion of rage could be considered as one of the indicators of resisting, protesting, and responding to trauma, facilitating healing temporarily. Neurotic effects like helplessness and vulnerability are employed on purpose to indicate diasporic trauma. (Banerjee, 291)

The narrative gains depth and complexity through the incorporation of historical and traumatic elements, enabling a more profound exploration of the characters' experiences and

the broader societal implications. Shamsie effectively delves into the all-encompassing presence of trauma that permeates the existence of each individual belonging to the Pasha family. The jihadist actions of their father and the haunting memories experienced by their brother, Parvaiz, leave the entire family deeply traumatized. By shedding light on the immigrant tragedies faced by individuals who are forced to migrate due to political instability and artificial wars in regions such as the Asian subcontinent and the Middle East, this study aims to raise awareness of these issues. Furthermore, it seeks to foster a greater understanding of the catastrophic experiences of immigrants and their portrayal in literature.

Home Fire as a Political Fiction

Jatinder Verma, a theater director from London, proposed to Shamsie that she should write a contemporary play based on Sophocles' *Antigone* (441 BCE) However, after reading it, she was so impressed that she decided to write a novel instead. The novel with focus on the political unrest in the Muslim communities in the UK and US, specifically addressing the issue of xenophobia towards Muslims. The main theme of her published novel *Home Fire* revolves around the turmoil caused by the 9/11 terrorist attacks and the subsequent crackdown on the Islamic world. The story primarily follows two British Pakistani families, the Pasha Family and the Lone Family, and their experiences intertwined with British politics and the Islamic religious community. The novel tells the tale of Isma, the elder sister to twin siblings Aneeka and Parvaiz, who takes care of her younger siblings after the untimely death of their parents. Isma, at her 28 year's age, went to US to pursue her PhD in Sociology under her old professor Hira Shah. Parvaiz had left London with his friend Farooq to Raqqa, Syria to join in the media arm of ISIS.

Parvaiz's childhood was shaped by the stories he heard about his father, Adil Pasha, who was a Jihadi and fought in Bosnia before being imprisoned in Bagram, Afghanistan. Unfortunately, Adil Pasha passed away from a stroke while being transported to Guantanamo.

Aneeka, on the other hand, was a determined law student who always fought for justice and refused to show any weakness to those in power. When Isma went to the US, the Lone family was introduced through Eamonn, who would later become friends with Isma. Eamonn, whose name was Irish to conceal his Muslim identity as Ayman, was influenced by his father, Karamat Lone, to demonstrate loyalty to the British nation and their integration with British culture. Karamat Lone, a British Muslim politician with Pakistani roots, had a strong desire for power and was willing to sacrifice his religion to play a significant role in British politics. Despite this, Eamonn had some knowledge of his Pakistani heritage due to his father's influence. Isma and Eamonn developed a close friendship over a few weeks and eventually developed romantic feelings for each other. However, Isma struggled to accept Karamat Lone's selfish and cruel treatment of Muslim people, and she openly criticized him to Eamonn. Eamonn, however, remained cold and passive, refusing to acknowledge any wrongdoing on his father's part. Isma attempted to help her brother, Parvaiz, return to a normal life with the assistance of Eamonn and his father's influence, but unfortunately, her efforts were unsuccessful.

Shamsie effectively explores the theme of Muslim trauma in her novel through the lens of 'grief'. Aneeka, one of the main characters, provides a profound insight into the concept by reflecting on her ancestral roots. She explains that for some, grief is an abstract notion, particularly when it comes to their father who was absent throughout their lives and passed away long before they could comprehend the significance of his absence. Aneeka and her twin brother, the only survivors in their family, find solace in each other's presence as they navigate the depths of their own grief. This portrayal of grief highlights the profound impact it has on individuals and the unique ways in which it can be experienced.

“Grief manifested itself in ways that felt like anything but grief;
grief obliterated all feelings but grief; grief made a twin wear the
same shirt for days on end to preserve the morning on which the

dead were still living; grief made a twin peel stars off the ceiling and lie in bed with glowing points adhered to fingertips; grief was bad-tempered, grief was kind; grief saw nothing but itself, grief saw every speck of pain in the world; grief spread its wings large like an eagle, grief huddled small like a porcupine; grief needed company, grief craved solitude; grief wanted to remember, wanted to forget; grief raged, grief whimpered; grief made time compress and contract; grief tasted like hunger, felt like numbness, sounded like silence; grief tasted like bile, felt like blades, sounded like all the noise of the world.” (Home Fire, 198)

Social gatherings give rise to immigrations, where individuals, families, or other groups participate. These migrations often result in long-term or even permanent settlements, although some families or migrants may relocate elsewhere. While diaspora is often associated with the pain of separation and displacement, it is also a place of hope and new beginnings. They are challenged by “cultural and political terrains where individual and collective memories collide, reassemble, and reconfigure” (Brah, 193). Brah’s vision indicates what the readers notice initially in Shamsie’s novel, though the inevitable destination is unfortunately again one’s motherland in a remote and dark corner of the world. Brah and other modern diasporic theoreticians such as James Clifford, Paul Gilroy, and Stuart Hall associate a diasporic identity with “the idea of roots and notions of ethnic and national belonging” (Toninato 3) which indicates the relation between diaspora and nation. It can be observed that all the political negotiations between the Britishers and the Muslim people failed in all the cases in the novel. As a British politician, Karamat Lone had no sympathy for his Muslim subjects; He did not help when Pasha’s family approached him on two occasions to send the dead bodies of father and son to London, Britain. Karamat Loan failed to help them in the least. He was ruthless in

understanding the sensibilities of the Muslim people. We can see the prejudices and policies of the British in the character of Karamat Lone, who thought he was British, but was actually a Muslim, giving wrong orders to the British government in understanding and helping the Muslim people.

Fractured British Muslim Cultural Identities in *Home Fire*

At the very beginning of the novel, Isma's journey from London to the US begins with a painful incident of identity crisis, when she is detained at Heathrow Airport, where security personnel interrogate her for two hours because she wears a hijab raising suspicion about her though she is a British citizen. Even though she is a Muslim woman, she didn't bring or keep Quran, the sacred book with her because she doesn't want to invite troubles by security personnel. Isma made a conscious effort to conceal her Muslim Pakistani heritage as she headed to Heathrow. Despite the officer's unusually long pauses during the unsettling questioning, Isma tried to give brief answers.

“This isn't yours,” she said, and Isma was sure she didn't mean because it's at least a size too large but rather it's too nice for someone like you... She stopped herself. The official was doing that thing that she'd encountered before in security personnel—staying quiet when you answered their question in a straightforward manner, which made you think you had to say more. And the more you said, the more guilty you sounded. (*Home Fire*, 7)

This shows that dominant culture's influence over weak cultured people sensitivities. But she cannot avoid wearing hijab. Isma can't completely become Britisher. It shows the conflict between cultural identities. Security people asked her repeatedly that does she consider herself Britisher. She firmly told them all her life she lived in Britain. Trust and suspicion played hide and seek in two hours interrogation and finally she permitted to go Boston, USA.

Isma's desire to reconnect with her cultural heritage is represented by her choice to wear both British attire and a turban to cover her head. The turban serves as a subtle reference to her Pakistani roots and signifies her identity as a Muslim. She fondly remembers the songs that her Pakistani ancestors used to sing, and she actively strives to keep them alive in her memory. Once Eamon plays the melody "she recognized the song by the tune more than the words which came out as gibberish tinged with Urdu" (Home Fire, 28). Isma, a British national immersed in an English-speaking environment, often reminisces about her past. Although she doesn't frequently engage with the Urdu language, she becomes increasingly intolerant when individuals of her own race fail to comprehend it. "Do you know any Urdu? So don't you know bey takalufi" (Home Fire, 29). She finds it repulsive that Home Secretary Khamar Lone failed to teach his son Eamon even the most fundamental Urdu language.

The British stopped believing Islamic people that the Muslims had become a threat to their civil existence. Each Muslim began to be examined under a microscope by the British Officials. Many of Muslims, who are residing in foreign countries most probably in UK and US, don't want to be devastated on the name of religious differences, ethnic discriminations and cultural conflicts. They always want to be pacified by adopting the cultures of the foreign lands where they are living without any anguish attempts. But they were not ready to renounce their sacred religious rites and traditions at the same time. These cultural struggles can be seen in the characters of Pasha Family members who are main characters of the story. Stuart Hall in his book *Cultural Identity and Diaspora* (2015) states that:

"There are two different ways of thinking about 'Cultural Identity'.

The first position defines 'Cultural Identity' in terms of one, shared culture, a sort of collective 'One true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Within the

terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ‘one people’, with stable, unchanging and continuous frames reference and meaning, beneath the shifting divisions and vicissitudes of our actual history.” (Hall, 223)

Stuart Hall raises question of cultural interactions and dominant culture’s suppressions and effusions that cause weak cultured people’s lives into question. Isma, Aneeka and Parvaiz face these degrading cultural identities in the novel. The significant difference “What we really are” and ‘What we have become” statements are absolutely true to witness in these three characters of the novel. Hall also says that cultural identity is a matter of ‘becoming’ as well as of ‘being’. Isma struggled to identify herself as a loyal British citizen. Dominant British Cultural Power suppresses the Islamic spirit and Muslim identity of Isma. Stuart hall says “They had the power to make us see and experience ourselves as ‘Other’.” Isma completely lost by thinking what identity she should take either British or Muslim. Britishers cultural and political domination over Muslims is the recurring theme in the novel. Arthur G.Neal adds that

“Under conditions of national trauma, the boundaries between order and chaos, between the sacred and the profane, between good and evil, between life and death become fragile” (Neal, 4)

Home Fire story runs through the different lands with different cultures. It goes through London, Syria, Massachusetts and Pakistan. The story told from the perspectives of Isma, Aneeka and Parvaiz to show their fierce struggles to adjust with Britishers. The remaining two parts of the story are told by the point of views of Eamonn and Karamat Lone to show their assimilation to mix successfully with Britishers. The character Isma would feel difficult not to be Muslim though she was brought up in London from her birth. Isma can’t defend for her Muslim identity. Aneeka tried to protect her true identity without any fear of others domination

of state or people. Karamat Lone, not thinking much of his Pakistani Muslim heritage, shunned Muslimness in favour of the British. The characters of Parvaiz and Eamonn show the weaker side of their passions of the two opposite poles of the British and Muslim worlds.

Islamophobia causes loss of Muslim Identity in *Home Fire*

The novel describes the radicalization of young Muslim people in extremely violent ways to die for their jihadist missions. No state, No Law and No one can easily understand their complex leitmotifs. The violence has become their way of living. Shamsie provokes us to listen and understand the complex inherent struggles of Muslim youth through his pasha family characters. Shamsie has shown the dangers of psychological manipulation of young Muslims through the characters of Parvaiz and Farooq. Those Muslim youths unknowingly ran into the fiery flames of divine folly at God's behest. Isma's wayward younger brother Parvaiz goes into the footsteps of his terrorist father Adil pasha who abandoned his family for the sake of Daesh (ISIS) and Jihadi mission. In fact, Parvaiz thought his father was great holy warrior for him and he was greatly influenced by his heroic father's adventures. Then he was showed wrong path by his friend's cousin Farooq. Farooq had always admired Parvaiz's father as a great warrior and told Parvaiz that many Syrian people still worshiped his father. Farooq told many heroic stories about his father. Parvaiz was overwhelmed listening to them with excitement. Telling these kinds of endearing statements, Farooq eventually convinces Parvaiz to join Daesh. Later on, Parvaiz immediately decided to return to London after witnessing the violence going on in ISIS and sought the help of his sister Aneeka. She advised him to approach the British Consulate in Turkey and declare his innocence. Unfortunately, Parvaiz was shot dead by Farooq before he could reach the British Consulate. Farooq feels that Parvaiz's departure from ISIS in such panic is a betrayal. After shooting him, Farooq says that Parvaiz is no longer a 'warrior'. Farooq always called him 'Warrior'. After that, everyone except his family members who knew the truth about innocent Parvaiz branded him as a dreaded terrorist. This

shows every Muslim faces this impression. No one has the empathy to understand the reality of situations and people. Islamophobia has swept across the UK and US like water under a rug. Muslim Identity became danger in these countries. In this regard, it is important understand the anguish of Anneka, who criticises Eamonn as follows,

“Why didn’t you mention that among the things this country will let you achieve if you’re Muslim is torture, rendition, detention without trial, airport interrogations, spies in your mosques, teachers reporting your children to the authorities for wanting a world without British injustice?” (Home Fire, 104)

Isma made all her efforts to bring her brother's dead body to London, Britain. She uses her friendship with Eamonn to convince his father, Karamat, home secretary, that he can help them bring her brother's body to London. But Karamat made a scathing statement that Parvaiz was a racist and that his body should be sent to Pakistan, where he came from, not Britain, and that he no longer belonged to Britain. When not helping them receive their brother's body, Isma tells Eamonn how cruel his father was throughout the incident. Eamonn apologizes to her a bit but defends his father's ways as the protector of the British nation. No truth has been confirmed about Parvaiz. Simply, he was perceived as racist and extremist by Islamophobia. The Muslims have had to face a deplorable state of affairs in their everyday existence subsequent to the events of 9/11. This is a recurring situation wreaking havoc in the Muslim world. In fact, those seeking repatriation from Islamic states are not given a second chance and their families are not granted a sympathetic hearing. No one is ready to listen and understand the facts of the events. This gross neglect of listening to them causes violent hatred in them, which causes much more violence than they have experienced before.

Gayatri Chakravorty Spivak in her article *Terror: A Speech After 9-11* states that:

“Epistemological constructions belong to the domain of the law, which seeks to know the other, in his or her case, as completely as possible, in order to punish or acquit rationally, reason being defined by the limits set by the law itself. The ethical interrupts this imperfectly, to listen to the other as if it were a self, neither to punish nor to acquit.” (Spivak, 83)

Spivak raises the importance of listening even applied to understand terrorists and their terrorism. But that we don't see in the novel and in real, social and political life is hearing and understanding the people like Isma and Aneeka who are struggling about their brother Parvaiz. Who will listen to them? Racial prejudices never allow us to understand others. Britishers won't have patience to listen and understand their psychological struggles. Spivak shows that terrorism is also man-made and institutionalized. Spivak says about terrorism as a social movement in her article:

“When the soldier is not afraid to die, s/he is brave. When the terrorist is not afraid to die, s/he is a coward. The soldier kills, or is supposed to kill, designated persons. The terrorist kills, or may kill, just persons. In the space between “terrorism” as a social movement and terror as affect, we can declare victory.” (Spivak, 92)

Her suggestions made us think in a new light to understand and deal with this complex issue. Shamsie brought these things to light with her story and characters in the novel. This is not a problem of one or two like Isma and Aneeka but a problem of Islamic countries and European nations.

Spivak proves that how terrorism won't have any message to be understood but terrorists also human beings they must be understood by listening to them. Spivak states in her article:

“Those whose desires are rearranged so as to undertake suicide bombing are invariably the young, whose attitude to life is peculiarly vulnerable to such coercion. I am a pacifist, I cannot and do not condone violence, practiced by the state or otherwise. I therefore also believe that violence cannot be brought to an end by ruthless extermination. I believe that we must be able to imagine our opponent as a human being, and to understand the significance of his or her action. The real lesson for the young potential suicide bombers may be that their message will never be heard.” (Spivak, 93)

At the end of the novel, Isma's attempts to bring her brother's body to Britain have all failed. Aneeka, on the other hand, tries harder than Isma to bring her brother's body to Britain, but Karamat, a stubborn Britisher, does not allow it, and scolds and warns his son Eamonn that he is blinded by Aneeka's love. He must never meet her again. Eamonn went to Pakistan where Aneeka was ready to get dead body of her brother Parvaiz. When Eamonn is going to meet Aneeka, two strangers approached him and they fastened the suicide belt around his waist. Seeing this, Aneeka runs into Eamonn, but Eamonn understands the situation and warns her to go back, but she ignores his words and hugs him lovingly. The two lovers whisper to each other imagining they are in the park. Their lives end peacefully.

Conclusion: Kamila Shamsie's novel *Home Fire* stands as a poignant exploration of fractured identities within the context of contemporary migrations and diasporic literature. Delving into multifaceted themes such as stereotyping, prejudice, fanaticism, and the profound impact of political and social factors on Muslim civilians, Shamsie weaves a narrative that transcends mere depiction. Through the compelling depiction of characters grappling with migrations, unintentional expatriation, and the emotional wounds experienced by immigrant Muslims, the

novel emerges as a powerful commentary on identity construction. Shamsie skillfully exposes the enduring discrimination and biases faced by individuals from Africa, the Middle East, and the Asian subcontinent, highlighting the persistence of double standards in the modern era. The novel not only underscores the importance of identity but also sheds light on the pervasive hardships faced by immigrants today. By narrating from the perspective of ordinary people and families, Shamsie effectively magnifies the impact of tragic events, incorporating them into the fabric of contemporary diasporic identity. Ultimately, *Home Fire* stands as a symbolic testimony to the enduring effects of an identity crisis, with its main character navigating a diasporic trauma that reaches its heart-wrenching peak in the haunting experiences detailed in the final chapters. Shamsie's work, marked by its authenticity and depth, adds a significant voice to the ongoing discourse on migrations, discrimination, and the intricate complexities of identity in our modern world.

Suggestions:

In this insightful exploration of Kamila Shamsie's novel *Home Fire*, the manuscript navigates the complex themes of contemporary migrations and fractured identities. Focused on the novel's poignant conclusion, where characters grapple with the aftermath of failed attempts to repatriate a brother's body, the analysis employs the concept of chorography to unravel spatial and cultural phenomena, shedding light on the intricate construction of identities. Shamsie's narrative skillfully captures the emotional wounds of immigrant Muslims, depicting a spectrum of feelings from sadness to silence. The manuscript delves into the broader themes of unintentional expatriation, exodus, separation, and partition, showcasing the nuanced dynamics of identity construction. With a keen eye on discrimination and biases, the work underscores the novel's relevance in exposing the persisting double standards faced by individuals from Africa, the Middle East, and the Asian subcontinent. Ultimately, Shamsie's *Home Fire* emerges not only as a depiction of contemporary migrations but as a profound

exploration of diasporic identity, symbolically unraveling the impact of an identity crisis on individuals in the face of discrimination and hardship.

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