

## Nationalism and Identity Transformations for The Muslim Diaspora in Kamila Shamsie's Home Fire

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This paper seeks to illustrate how nationalism was impacted by political formations and religious, secular, and even linguistic considerations by looking at Kamila Shamsie's novel *Home Fire*, a British writer of Pakistani descent, which won the Women's Prize for Fiction 2018 award and was longlisted for the Man Booker Prize 2017. Shamsie's novel depicts the suffering of the Muslim South Asian diaspora and the immense difficulties they face, including discrimination based on race, customs, traditions, and religion. She also looks at the extent to which the religious fundamentalists among the expatriates accept the idea of separating religion from politics. This paper aims to redefine nationalism and the evolving dynamics of identity by looking at some examples of representatives among the Muslim immigrant community. Due to the importance of the novel *Home Fire* and despite the many studies dedicated to it, I have attempted to develop a new objective approach. Indeed, this paper tackles the critical studies of Shamsie's *Home Fire* to examine its loyalty to objectivity with a different perspective and a new way of treating the contents of this novel.

**Keywords: Muslim Diaspora; Nationalism; Religions; South Asian Diaspora; South Asian identity.**

**Abstract**

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in Kamila Shamsie's *Home Fire*

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## Introduction

There is a need to distinguish between essential terms that occupy a central place in this paper: country, nation, nationalism, and identity. A country is a political and administrative entity with supreme authority over its population and stretches over a geographical area recognised internationally (Kundra, 2019). On the other hand, a nation is an entity of people united and made distinct by their shared culture, religion, customs, traditions, common heritage, and even ethnicity, all of which serve as sources of belonging and loyalty between the members of the nation, regardless of their nationalities or the countries they inhabit. A nation's affairs are not necessarily governed by a central power but by a social one, distinct from the state's authority, so a single country may include many nations. The opposite is also true: since it is possible that a single nation spread over more than one country, as is the case in the Arab world, those countries are not governed by the same laws, unlike the citizens of a country, who abide by the same laws which are incumbent upon all of them.

However, there is a question that is worth posing here, and it's the following: is it necessary for all those criteria to be fulfilled in a group of people so that it could be labelled a "nation"? In the case of the Islamic "nation" (or ummah), the answer would be "no" since many Muslims speak languages different from Arabic. They can also

differ in their culture, heritage, and history; their religion only unites them.

This paper aims to answer these questions:

How does *Home Fire* reveal the motives that make a Muslim diaspora a terrorist?

Does the racial treatment of the Muslim diaspora from the host country cause to this transformation?

How did the Muslim diaspora look up closely? How does he see himself?

To what extent is the literary critic influenced by the fictional discourse, affected by its contents, professing the same intellectual and ideological orientation, and acknowledging its truth?

Is it not upon the critic to rise above the text, instead of glorifying it, to separate the wheat from the chaff, and to find the right direction in the cases where it's deviated from the objective reality?

## Methodology

What distinguishes this paper is that it seeks to approach the novel *Home Fire* via a unique critical approach by looking at, and utilising, all the previous narratives. However, at the same time, a moderate tone will be adopted in the critique to achieve more objectivity and be welcomed by all the different parties, thus calling for an open and objective dialogue.

## Literature Review

The importance of looking into all that has been written on the subject of the present paper is self-evident. It is necessary so that the efforts of the previous scholars can be recognised and objectivity maintained, but also as a way of providing a large and solid

background for the reader. Indeed, this is of paramount importance for the research development and the building upon past efforts without repeating them, especially since most of studies of Shamsie`s Home Fire have skipped the preceding studies that dealt with the same novel.

In her work entitled, "*Global Epistemic Injustice: An Ethical Confrontation with Jihadism*", Ben Driss talks about the different kinds of injustice exercised against those living in societies that are not their native ones, even if they possess a nationality. The study portrays the image of the estranged Muslim who lacks a feeling of security and belonging since he is threatened to have his nationality withdrawn and put into exile at the slightest indication that he might be engaging in activities that endanger national security, stripped of any right to express, or defend himself.

Muslim immigrants are treated as a potential threat to the state. They are being silenced, oppressed, and deprived of the freedom to express their thoughts and convictions. They feel pressured to choose between two options: suppress or hide their previous identities, since any loyalty, nostalgia, or belonging to those identities could cause harm. (Givens et al. 2009; Sides and Gross 2013)

The above-mentioned study is similar to the one carried out by Chambers (2018), entitled "*Sound and Fury*" in which she calls for the need to listen to the voice of the other, even if he is a terrorist. Similarly, in her paper *Can the Subaltern Speak*, Ume-Kulsoom, Mahesar, who borrowed the title from the thinker Gayatri Charkavotry Spivak's eponymous work, expresses the idea of the sense of inferiority of the Muslim, who, despite being born in a given country, is treated as a second-class citizen. And even if he/she possesses a nationality, he/she is not recognised as a fully-fledged citizen.

A study entitled "*Locating Cultural Hegemony: A Marxist Analysis of Home Fire*" (Haque, Syrrina. Iqbal, Hina. Siddique,

Naghmana. Saeed, Asia. (2021) comes in the same context. It argues for the relentless pursuit of Pakistani expatriates in Britain to prove themselves worthy of citizenship, hindered by the aristocracy who pretend to work for the common good, while in fact, they aim to benefit themselves, at the same time imposing its culture. On the other hand, the proletariat class struggles for survival, self-affirmation, and the right of expression.

A study by Padel Rivaldy, entitled "*Muslim Diasporic Identities in Kamila Shamsie's Home Fire*", looks at the division among Pakistani expatriates, who suffer from the persistent negative stereotypes against Muslims in western societies, into two groups. The first consists of those who try to do away with or hide their old affiliations to get accepted into the new society, especially if they have political aspirations. The second group is Muslims, who refuse to abandon their religious, national, or cultural affiliations. At the same time, they suffer from dissatisfaction in a society that doesn't accept them in their difference - an expression of the extremism of the 21<sup>st</sup> century which negatively affects the image of modern Britain.

Brigida and Pinho's study "*Necropolitics and National Identity in Kamila Shamsi's Home Fire*" explores the extremism of the Pakistani Muslim he adopts as a result of the conservative attitude of the host, which requires him to submit to the culture of the new society and to seek its goodwill by disengaging from anything that is beyond his new home. This racist attitude against the minority often leads to rebellious attitudes. In any case, this result directly threatens the whole of society.

Baglama (2020) discusses the term "new racism" in Shamsie's novel, whereby the host society imposes on the minorities a way of expressing their religious and cultural identities in a fashion that the host determines and sees fit, not according to the realities behind those identities.

Lodhi, Muqaddas, and Sikander draw attention to the association between religion and politics and the difficulty of separating the two, especially in the case of the western Muslim. They also discuss the role of politics, which has been like a double-edged sword: one edge - a positive one, leading to prosperity and peace, and the other - a negative one, which can lead to destruction and collapse.

Any Muslim who espouses an Islamic identity pleasing to European society is thus welcomed. Whereas any Muslim trying to preserve their traditional way of thinking is being marginalised and his belonging questioned, his acceptance depends on a condition that requires change. However, in the context of religion, such change and reform are impossible since faith is an expression of a firm set of beliefs that apply to every place and time.

Abdulkadir Ünal (2022) bases his study on literary trauma theory. He utilises it to study the trauma of the diaspora, describing it as a social experiment that causes harm to the Muslim, who lives in a state of constant struggle and feelings of fear, powerlessness and lack of security. At the same time, he clings to fond memories of his native country, resulting in socio-cultural trauma.

More than one study of the novel has observed the intersection between *Home Fire* and Sophocles's ancient Greek play *Antigone*. Those studies have sought to find the points of convergence between the two by pointing out the contemporary significance of the play with regards to the Muslim diaspora. Whenever secular laws conflict with the laws of religion, someone will rebel against them, in contrast to the servility of the rest. Antigone (Aneeka) is one such character. She opposes the decision of British Home Secretary Karamat Lone to refuse a burial for her brother Parvaiz in Britain even though he broke the law and his nationality was withdrawn on the principle that "whoever is not with us is our enemy." At the same time, her sister Isma is trying to dissuade her from protesting. This story resembles

the legend of Antigone in which king Creon refuses to allow her brother Polyneices to be buried as a punishment for his rebellion against the king's orders. This results in her determination to oppose his decision, while her sister tries to discourage her from her line of opposition.

Many studies view the novel in light of the play Antigone. However, none of them refers to the previous one as if to claim that they were the first to point out the similarity between the play and the novel and the juxtaposition of the past and the present as a way of introducing a contemporary issue.

However, there are studies that look at the convergence between the play Antigone and Shamsie's novel by adopting the theory of intertextuality, by way of which they trace the points of convergence between the two, pointing out their aims and references without ignoring the previous intertextual studies on different works. (Saba Khan, Imdad Ullah Khan, Saira Asghar Khan, Laraib Rahat, Shahreena)

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A different kind of study is Ahmad's (2021), where he employs the Austin speech theory to examine the two sisters' personalities from a linguistic perspective. Their character traits and natures are described based on the language they use in their speech.

Koshy (2021) studies the novel in light of the Thing Theory developed by Bill Brown. He tries to follow the transformation of the Muslim immigrant from a "you" to "he" (Transforming the Ich-Du to the Ich-Es) and the agony through which the immigrant goes to rid himself of the image of a suspected terrorist.

Some view the novel in light of contemporary events, Britain's exit from the European Union, the victory of the right with their call for the marginalisation of minorities, and the fight against their very existence by raising all kinds of obstacles for Muslims under the pretext of securing the national stability. (Lau, Mendes, 2021)

This comprehensive survey of the studies dedicated to Kamila Shamsie's novel *Home Fire* gives a good idea about the tense relationship between European society and the diasporic Muslim community, which affects how members of this community perceive their identities. This necessitates a redefinition and clarification of its characteristics and the changes it has undergone.

Some Europeans view the Muslim diaspora with kindness and sympathy because they believe those people came looking for safety from societies that they perceive as violent and backward, unlike their own civilised societies, which are ready to embrace them since they are still human at the core. (Abdullah, 2020)

These studies of Shamsie's novel demonstrate the politics (of exclusion) through a repressive method against Muslims by some of the members of European societies under the pretext of maintaining national and social security and the rise of Islamophobia. A pre-criminalisation of everyone who professes Islam is thus observed in Europe, and in the best-case scenario, diasporic Muslims are only accepted if they happen to espouse secular notions which agree with the European way of thinking. However, this sort of acceptance is not humane since it is conditional.

We must distinguish between legitimate criticism and whimsical vilification and criticism of individuals themselves. The dominant discourse based on a rhetoric of criticism caused much hostility and damage and was widespread. Blame was often directed at the western society and state for their nonhumane treatment of the

victim (the Muslim immigrant) without recognising the existence of two strands – right and left – and the different ways they dealt with the issue of immigration. This discourse resulted from the widening gap between the European and the Muslim immigrant, or Muslims in general, and also, more broadly – between the East and the West, between “me” and the “other” instead of helping to narrow this gap.

According to the “Just World theory”, Dalbert and Donat (2015), blame can also be placed upon the Muslim communities (the victim) for two reasons: the first one is that their pride prevents them from recognising some of the mistakes of certain extremist which tarnish their reputation. The second one concerns their failure to promote the universal outlook of their tradition and its noble values. As a result, each side’s interaction with the other is based on very limited and often times stereotypical knowledge of each other, whether in the Muslim world or Europe.

The problem lies in the approach and the diagnosis of the cause of disagreement. Instead, the westerner needs to be taken by the hand to recognise the peaceful and good nature of the Islamic community members. This can happen through the adoption of a discourse of calmness, common sense, and objectivity, which enriches the “other” and benefits them, making them reconsider the enmity with which they treat the immigrant Muslims which is based on negative stereotypes.

### **Polyphony as a mirror of identity transformations**

Polyphony indicates the differences between the fictional characters, their diversity and heterogeneity in their loyalty and conviction. The character of Parvaiz, accused of terrorism and extremism, is a sensitive nineteen-year-old teenager who can’t bear the scenes of torture he knows and has heard about and the abuses suffered by the Guantanamo detainees, especially since his own father

was one such detainee against whom such brutality was practised. He holds the Western countries, and especially Britain, responsible for that. As a result, he refuses to belong to it and seeks to pay allegiance to a newly emerging country with no racial discrimination like the one he suffered in Britain, no security checks and oppression. But at the same time, what motivates him to join this organisation is the chance it gives him to take revenge against the tormentors and killers of his father.

Farooq, a terrorist, persuades Parvaiz to go to Syria, where there is a newly emerging state which welcomes the immigrants who reach it and where they can live in dignity and without any trace of racial discrimination. His rationale for turning against and fighting the Western governments is their mistakes, one of which was the war on Iraq waged under the pretext of the presence of weapons of mass destruction, which led to brutality in the name of false freedom (166). Another reason for Parvaiz's behaviour is the treatment of immigrant Muslims as second-class citizens (Cantle, 2006), without realising that this discriminatory treatment creates people ready to revenge with extremism. (D. Helbling, 2020, M. Meirrieks)

Thus, Farooq manages to brainwash Parvaiz by telling him about the heroism of his father who fought in Chechnya, and the state's hostility against anyone who espouses extremist ideas or is found to be involved in terrorist acts. The problem, however, is that the entire family of such an individual is subjected to heavy surveillance as a potential threat to the state. (Tekin, 2021)

Some immigrants seek to win the trust of the new society and the state, even if this requires sacrificing a family member. This is the case of Isma, who tells the government of the UK about her brother who travels to fight in Syria. (55)

*Home Fire* depicts some attitudes to illustrate the marginalisation and the oppression which the immigrant from South Asia suffers in European countries, especially Britain; the obstacles he faces when he wants to travel from one country to another, such as America, and especially after the events of September 11th. Instance, Isma has been stopped at the airport for an interrogation that lasts nearly two hours. She is being asked about sensitive matters, including her opinion on the Shiites. She replies in the following manner: “When people talk about the enmity between Shias and Sunnis, it usually centres on some political imbalance of power, such as in Iraq or Syria—as a Brit, I don’t distinguish between one Muslim and another.” (Shamsie, 12)

Only because her name sounds Muslim Isma is enough reason for her to be suspected and interrogated, despite her possessing British citizenship. In this context, the decision of Donald Trump prohibits immigrants from entering America after he assumed the presidency under the pretext of protecting the US from terrorism. (Trump, 2017)

*Home Fire* also refuses to accept the logic of war, especially one waged by a country against another, since this causes a loss of innocent lives. Isma confirms this: “Occupying other people’s territory generally causes more problems than it solves”—this served for both Iraq and Israel. “Killing civilians is sinful— that’s equally true whether the manner of killing is a suicide bombing or aerial bombardments or drone strikes.” (Shamsie, 12)

In other words, the novel expresses a humane concern by asking why some countries justify their wars on other countries, killing and weakening innocent civilians in large numbers. At the same time criminalising and prohibiting the same deeds when committed by individuals? Shouldn’t the major terrorist acts, or what we could call “state terrorism”, be stopped first, since the harm it causes is much greater and more dangerous?

On the other hand, the novel depicts the personality of the Asian immigrant who is craving political gains to become a member of Parliament, describing him as a self-interested opportunist who pays the price for this position by running away from anything which could indicate his national belonging in general, and his Islamic religion, in particular; so much so that he changes his son's name from Ayman (which sounds Islamic) to the Irish Eamonn. This is how he indicates his willingness to adapt and integrate into the new society and marry an Irish-American national.

What is more, these kinds of Muslim immigrants are keen to confirm their strong belonging and deep loyalty to the new country and to speak its new language to clear themselves of the image of fundamentalism and fanaticism, thus winning the confidence of the new society. In order to achieve this, they are ready, if necessary, to denounce their religion, criticise it, or accuse it of backwardness while praising the Church and its traditions. (Rieffer, 2006) Since religion and politics cannot be separated, the Muslims of the diaspora abstain from voting during elections due to the hostile statements against Islam and Muslims. (Shamsie, 2017)

The character of Karamat is an embodiment of the old patriotic Briton with his political statements through which he expresses a deep belonging and praise of the British identity, calling his former compatriots to integrate into the new society by abandoning their traditional attire, their ways of thinking, and their "ancient" behavior. Not doing so would mean a treatment equal to the difference they demonstrate. (Shamsie, 2017)

He criticises and blames his compatriots without asking British people to try to understand the differences among the immigrant Muslims in the way they dress their ideas, and convictions. The criticism he directs at his compatriots is reminiscent of the theory of the "Just World". The abusive behavior they face is due to their

insistence to demonstrate their difference, so they should only blame themselves. In fact, every racial discrimination they face is a consequence of this. At the same time, the native citizens are not required to accept this difference and it is a part of life.

Undoubtedly, such a total transformation comes at a price for the immigrant. The highest price he pays is for his attempt to eliminate any trait that would connect him with a particular societal group. That is why Karamat Lone, who is of Pakistani origin and a member of Parliament, tries to conceal his Islamic origin. He is later appointed as the Home Secretary largely because he is so eager to demonstrate that he takes security very seriously, in line with the new country's politics, so much so that he denies having entered a mosque. And as if to get rid of a suspicion directed at him, he denies this by stating that he refuses to visit a place where genders are separated but instead accompanies his wife to the church. Therefore, he's given the sobriquet "the lone wolf" who manages to transcend British Muslim backwardness: "He has to prove he's one of them, not one of us, doesn't he? As if he hasn't already. I hate this country."(Shamsie, 2017, 33) .

On the other hand, we see people like Isma, her brother, and her sister, who remain faithful to their heritage, language, and religion in the new state. They despise anyone from the immigrant community who doesn't share their inclinations, such as Karamat Lone, who disdains the mosques' tradition of separating the genders, showing the Islam in a bad light.

Each of those two tendencies has its justifications. One is about the abandonment of the old national identity and origin as a consequence of its inability to deliver a just and respectable life for its citizen so that all he wants for himself and his family is to obtain a new identity and to live in a progressive country which offers all its citizens a decent life and justice. For him, this is worth a sacrifice, so

he declares his wholehearted belonging and loyalty, publicly and privately, and this is what he really believes.

In complete contrast to the personality of Karamat Lone, who is fanatical about his new identity, stands the character of Aneeka, who adheres to her past, traditions, and religion. She is one of the people who pay the price for Karamat's racist statements against people who share his former nationality. Aneeka has been spat at only because she wears modest Islamic clothes. This is a consequence of the harm Karamat Lone has done; with his racial statements, he increases the suffering of the Muslim immigrants and deepens the gap between the native population and the newcomers, thus allowing the government to subject Muslims to oppression. (Shamsie, 2017)

This transformative stage is something every immigrant must go through, and this is felt on a deeper level by those of them who are born into this new environment. This transformation entails even clothing that might suggest one's religious affiliation or culture. When Eamonn sees Isma by chance and recognises her, he asks her, surprised, about the reason she's wearing a hijab, whether because it's a religious obligation, whether it was some fashion, or for aesthetic reasons. To this, she answers:

“You know, the only two people in Massachusetts who have ever asked me about it both wanted to know if it's a style thing or a chemo thing.” Laughing, he said, “Cancer or Islam—which is the greater affliction?” There were still moments when a statement like that could catch a person off-guard. He held his hands up quickly in apology. “Jesus. I mean, sorry. That came out really badly. I meant, it must be difficult to be Muslim in the world these days.” “I'd find it more difficult to not be Muslim,” she said. (Shamsie, 2017, 23)

This question explains why some women in predominantly Christian countries resort to changing the form of the hijab to make it

look like a fashionable or aesthetic garment rather than as a fulfilment of an Islamic religious obligation. Sometimes it is replaced by a cap/hat which covers the whole hair, camouflaging the religious belonging of those who wear it. This practice is on the rise in America, especially after September 11, and its purpose is to soften the impact of the looks of disapproval or maybe even disdain. (Chebel d'Appollonia 2012; Davis and Silver 2004; Huddy et al. 2002)

The Demise of Religious Identity Between Religious Fundamentalism and Political Extremism While the fight against terrorism may be a legitimate right, or, indeed, a pressing issue our era has engaged with, causing the British government to spend much effort on it, the brutal torture of the prisoners of Guantanamo has aggravated the problem greatly, instead of diminishing or resolving it. So, we see how someone like Parvaiz, affected by what he heard, saw, and experienced about this inhumane treatment, is prompted into hating the British government, whose nationality he possesses, and contemplating abandoning any loyalty to this European country, looking for a new belonging which is responsive to the romantic aspirations and fantasies of the 18-year old, who wants a revenge for his father and the fulfilment of a presumed justice.

Shamsie looks deeply into the thoughts of the terrorist Parvaiz to show the gradual transformation of his thinking and behavior from someone who lives a moderate and ordinary, albeit not easy, life, to a stage of idealism in which he sees in rosy hues all the pictures he sees and the stories he hears about the caliphate state. However, those scenes he kept in his imagination soon disappear, to be replaced by the painful reality of this world he saw as ideal. Soon the feeling of love gives way to hatred: from one extreme to another. (Shamsie, 2017)

Shamsie shows the methods which the extremists use to recruit new volunteers and how they persuade them to join by promising them a future with many worldly attractions, After that, the novel

portrays the huge dilemma and the inner struggle this group goes through upon realising the falsity of the ideas and stories and the life they had been promised. It describes the impossibility of returning to where they came from because of the risk of a prison sentence without the opportunity to defend oneself, repentance, or correct one's mistake. There is no dialogue or sympathy for this type of recruit, who is not even given a chance to speak, especially if his father is a terrorist. (Shamsie, 2017)

Parvaiz has been described as a victim who joined an extremist terrorist organisation. The reader sympathises with him, especially when he realises the graveness of the mistake of going to his two sisters. His dilemma reaches its climax when he wonders whether to go to the consulate and surrender himself or to reluctantly go back to his group out of fear of the consequences of turning himself in to his government.

The question of the preference for one identity over another becomes a utilitarian issue for him, even if this identity disagrees with his convictions and longing.

Denouncing his extremism for Parvaiz would mean punishment and destruction at the hands of the government, which wouldn't accept any excuses. Its main objective would be to gain as much information as possible, without paying any attention to his needs, apart from some basic ones enabling them to receive more information.

His will for life drives him to keep claiming that he is loyal to his new identity and to continue fighting and sabotaging with his new group despite the fact that this clashes with his convictions. He doesn't have the choice to go back to his homeland and to his normal way of life, of which he was once so bored and which is now all he hopes for, every single detail of which is now a ray of hope for him.

On the other hand, his fears fill him with frustration since no one will understand that he realised the huge mistake of following a dream which turned to be an illusion. Therefore, he longs to return to his life of a normal human being but society refuses to have him back as if he is a carrier of some contagious disease who needs to be either avoided or killed. The novel uses this colourful portrayal to criticise the way western governments treat their misled members who seek forgiveness and declare their willingness to denounce the way of extremism and terrorism.

*Home Fire* reveals hidden aspects in the relationship between the terrorist and his family, drawing the reader closer to the human side of it. The family is the one which forgives its members their mistakes and is ready to defend them at any cost in order to give them a chance for a new life under the family's protection. Indeed, this is the law of the family which, through its compassion, has the power to protect and guide its members, and to influence them.

The British Foreign Minister, an ethnic Pakistani, refuses to bury Parvaiz in Britain. By ordering the revocation of his British citizenship, he deprives him of any identity. The reason for this, in his own words, is Parvaiz's anti-state actions. However, this decision is rejected and denounced by his twin sister Aneeka. The novel portrays the scenes of protest against this decision, for example, in which the sister sits by the coffin in a garden in Pakistan as a form of protest against the decision. The novel excels in describing the great sorrow the sister feels for her brother; the great sadness is not diminished or mitigated by the brother's remorse before his death.

When political decisions do not consider the human consequences, they can be very destructive. Such a decision results in the death of the Minister of Foreign Affairs Karamat Lone's son because of his stubborn persistence to deny the burial of Parvaiz in Britain where his family is. This drives Eamonn to go the dead's sister

to talk to her and to express his disagreement with his father's political decision. He arrives at the garden where the sister sits by the coffin in protest, only to discover, shocked, that he's been shackled by someone wearing explosives as a form of punishment for the decisions of his father, who is considered to be hostile to his nationality and religion. The novel ends just before the moment of the explosion, with Aneeka hugging him.

The ugliest manifestations of terrorism become obvious in the scene which shows the details the terrorists go into in their beheading of a prisoner. The details of the head's detachment are being filmed. The angle at which the sword is supposed to strike the head is meant to make the scene even more impressive, with cameras and microphones being set in appropriate places around the kneeling victim who is waiting for the execution. All the preparations take place slowly, without remorse, regret, or even sympathy for the victim. On the contrary, the victim is treated like a sheep devoid of feelings, around which they gather eagerly to partake in the pleasure of its beheading. What follows is the moment just before the execution, when the person starts reciting what he believes in, which turns to be "the verse of the throne" from the Quran, revealing his religious affiliation. At this moment, Parvaiz can't control his hand, which begins to tremble at the sight and his stomach from vomiting. If, however, in our eyes, those signs reveal his humanity, they are viewed as signs of weakness and betrayal by the executioners. (Shamsie, 2017)

Another manifestation of extremism is when Parvaiz, as well as the rest of the men, is not allowed to help a woman crying out for help under a collapsed wall due to bombing, for the simple reason that her face is unveiled. The novel depicts the inner struggle Parvaiz goes through when he is being made to ignore the woman's cries out of respect for the brutal and oppressive law. (Shamsie, 2017)

## Findings

The study of the novel Shamsie's *Home Fire* reveals some spontaneous processes taking place alongside others which deliberately aim at changing and influencing the Muslim's affiliation in the diaspora, whether this be his identity or his nationality, or the country in which he resides, or the community to which he ascribes himself as a result of numerous considerations, the most important of which are: the change of place and time, the change of ideas and personal convictions, or because of the nature of the treatment he has received from the new society.

The study shows the diverse characters of the Muslim Diaspora, a character loyal to the UK society, where he lives a decent life, while his original country could not secure him. And a character who shows unreal loyalty because of fear that she would be harmed if she failed to show loyalty and kept committed to the culture, language and religion of her original country. The third character looks for a new affiliation; Because he was affected by deviant and extremist thought, and although this character represents a very small group, he is very dangerous, and *Home Fire* sheds light on the precise personal details of the life of this extremist character, including psychological and intellectual reasons to answer questions Curious about how he went from a normal human being to an extremist terrorist. By tracing the factors that transfer the Muslim diaspora to a terrorist, he felt racial discrimination by dealing with him as a second-class citizen, in addition to the restrictions he and all members of his family were exerting on him.

The study gets very close to the terrorist character, who is an executioner involved in acts of sabotage and a victim of brainwashing and deception. He lives through a psychological struggle as he discovers, too late, that he is walking on the wrong path. He is no

longer able to continue in his sin, nor can he back down, scared of the terrorist groups he joined.

The critical discourse is supposed to achieve balance in a way which does justice to the other without being influenced by it by recognising what distinguishes those developed countries in terms of developments in different spheres of life. At the same time, it needs to keep in mind the need of those countries to understand the identity of the other and to accept it in order to be able to interpret the other's behaviour correctly instead of seeking to erase his identity and cultural, national, and religious sense of belonging. Such an approach will harm the countries themselves since it forces immigrants to superficially follow the politics of the country, pretending to be loyal in a way which pleases the host country. Another possible reaction is the rebellion against such an approach which leads to a clash and attempts for revenge against an egoistic society which demands of anyone living in it to adopt the same ideas and culture, thus transforming into a new human being without any collective memory or roots.

The study shows that the critical discourse in its literary review was affected by the outrageous and offensive tone of the novelist's discourse, shutting the door for any kind of a dialogue with the other. If the novelist is allowed to place human issues under a magnifying glass in order to exaggerate their true size and to make a case for their importance artistically and originally, this kind of method does not allow for a critical engagement and critical discourse, whose task is to discern calmly, objectively and dispassionately, without any prior ideological bias.

The traces of paranoia in the critical discourse are evident, and come as a result of its influence by the fictional narrative. For this reason, we can notice how the crime of the other has been exaggerated, while the self has been justified. And if this approach

befits the artistic fictional discourse, it doesn't at all suit the critical discourse which is supposed to deliver an objective and neutral judgment.

Hence the study recommends the adoption of a moderate and neutral critical approach which is more conducive to the adoption of the discourse of argumentation and its acceptance; one which looks back at its attitude and corrects it in order to come up with satisfactory answers to the questions of identity and the issue of the transformation of national belonging.

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