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Home, And Belonging In Kamila Shamsie's Home Fire: A Study Of The Pakistani Diaspora

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Abstract

Kamila Shamsie's novel Home Fire (2017) intricately examines the notion of 'home' as a complex and contentious space for the Pakistani Pasha family residing in the United Kingdom. This study investigates how the narrative depicts "home" as a source of burden, intertwined with various political, ideological, and historical challenges that complicate the experience of living in the 'new home' (UK) while striving to maintain ties to their original home (Pakistan). The analysis highlights the political difficulties faced by the diaspora community, including the sense of "in-betweenness," the repercussions of post-9/11 scrutiny and mistrust, and the contrasting values that[1] emerge from Western and Pakistani viewpoints. Additionally, it addresses the ideological struggles encountered by the characters, such as reconciling their Muslim identity within a secular framework, navigating conflicting gender expectations, and managing the intricacies of their intersectional identities. Furthermore, the paper explores the historical burdens that significantly impact the Pasha family, encompassing the enduring legacy of British colonialism, the unresolved traumas of partition, and the ongoing strife that shapes their lives. These historical elements influence the characters' self-perception and their understanding of their place in society, fostering a sense of discomfort and skepticism towards the prevailing culture. The analysis also considers the characters' complicated relationship with their homeland, Pakistan, characterized by a blend of yearning and resentment. This duality reflects their profound connection to their cultural roots and familial bonds while simultaneously confronting the political realities and constraints of Pakistani society.

Keywords: *Home, Diaspora, Kamila Shamsie, Pakistani Anglophone fiction, Home Fire; postcolonial*

"For a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity." (Fanon, 1963, 44).

Introduction

The notion of home in postcolonial fictional narratives and theory has become intertwined with the concept of diaspora, producing a profound epistemological instability, and ontological complexity. It has also generated contradictory theoretical perspectives to analyze the diaspora in imaginary works like fiction. First, the idea of home in the diaspora is nuanced, varied, and characterized by a multiplicity of ideas, places, and a sense of belongingness to them. Therefore, the very concept of diaspora might reflect a pluralistic sense of home, avoiding the concept's fixity, boundedness, and sentimental exclusivity. Because the diasporic person lives between two separate homes, the relationship between

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diasporas and their original home reveals an attitude of ambivalence and psychological unease. Mitra (2015) argues that the academic discourse on homeland and diaspora provides a multi-dimensional investigation of the two notions' connection. As populations travel from one location to another, they may identify with numerous homelands. Because relationships cross national borders, home may traverse national boundaries as well. Furthermore, people's feelings of belonging may be so strong that distinct components of one's identity get separated across many countries.

What is home? Culturally, and even transculturally, home means a fixed point, o it is a place where a person develops sameness/homogenization through affiliation and responsibilities. It is also a prescriptive point where personalities have the opportunity to grow /develop an unproblematical form of identity. Politically, home can include such concepts as homeland, where a person's political and cultural identity works through active engagement in socio-political life. Further, it also embodies a sense of belongingness, and in the case of non-observance of roles/responsibilities, it constitutes a deep sense of betrayal.

Who are Diasporas? Hirsch and Gabrielian (2016) write that the word "diaspora" refers to a process of settling and a precarious feeling of belonging based on the negotiation between the collective memory of home and responsive adjustments to host areas. Leblanc (2002) argues that "home" as a concept of space has at least two dimensions: the physical space of origin or location with which we identify, and the intellectual (and psychological or spiritual) space from which we speak and, in whose language, we arrange, comprehend, and express the universe. As I consider it in this context, home is not only a place of origin. It is complex, changing, and troublesome as a result. It is likely best understood as one's "location," a phrase coined by Homi K. Bhabha to describe the source and content of the voice with which we communicate, whether or not we are constantly aware of it. Ahmad splits home between "'real' home and… and in which one projects the self as both homely and original, that is the most unfamiliar: it is here that one is a guest, relying on the hospitality of others" (Ahmad 1999, 330). It is also crucial to analyze the specific ways where the diaspora factor intervenes in the standard construction of the home. The bulk of the early diasporas are characterized by a strong yearning to return 'home,' which gave rise to a unified and ontological understanding of migration. Safran's (1991) classic exposition of diaspora is largely true to the variation of diaspora experiences in the conditions of displacement from home. Clifford (1994) calls "there is sometimes a slippage in the text between invocations of diaspora theories, Diaspora discourses and distinct historical experiences of diaspora" (302). It is within the context of these perceptions that I foreground my own perspective here with a specific purpose of analyzing how tensions of diaspora challenges the processes of homogenization in the shaping and compounding of personal, national and cultural identities. What lends peculiar importance to my work is the frequencies, and intensity, with which third World ideologies, historical relations between competing identities (especially between the West and the east) struggle for acceptance of differences and authenticity of cultural specification and cultural hegemony over each other and how they are now being articulated through the rhetoric of radicalism. In scholarly studies about diaspora, there is a growing consensus regarding how people in the diaspora relate themselves to the homeland from which they voluntarily or involuntarily emigrated. Stuart Hall asserts that diaspora must be defined, not as "an essence of purity," but rather as "the recognition of a necessary heterogeneity and diversity" (2014, 438), and as diasporic layers become more dispersed, the concept of oneness/rootedness becomes outmoded." Clifford (1997) attributes development in diaspora to the memory loss contributed to the loss of a feeling of connection to one's former home. This feeling of connection must be robust enough to "withstand the normalizing processes of forgetting, assimilation, and detachment" (Clifford 1997, 247). Ahmad argues " historical determination of patterns of estrangement in which the living and yet mediated relation between being, home and world is partially reconfigured from the perspective of those who have left home". But instead of relating it to individuals, she relates it to "the forming of communities that create multiple

identifications through collective acts of remembering in the absence of a shared knowledge or a familiar terrain" (329).

In his seminal 1994 work, The Location of Culture, Homi K. Bhabha delves into the intricate dynamics of cultural syncretism, a phenomenon that arises when established binary and totalizing structures of power are challenged and reconfigured. Bhabha's analysis is particularly focused on the experiences of diasporic communities, which have been shaped by the historical processes of colonialism and decolonization. These communities, often marked by a sense of dispossession and dislocation, find themselves navigating complex cultural landscapes that are both fragmented and hybrid. Bhabha posits that the rise of democratic frameworks in the post-colonial context provides these diasporic groups with a unique opportunity to forge new forms of community. This new community is characterized by what he terms the "unhomely," a concept that encapsulates the feelings of estrangement and ambivalence that arise from living in a world where traditional notions of home and belonging are disrupted. The "unhomely" experience reflects the duality of being simultaneously connected to multiple cultural identities while also feeling a sense of alienation from each. Through this lens, Bhabha articulates a vision of a new internationalism that transcends geographical and cultural boundaries, uniting individuals within the diaspora. He emphasizes that the experience of living in an "unhomely" world is not merely one of loss or dislocation; rather, it is also an affirmation of a profound desire for social solidarity. This desire is rooted in the recognition of shared struggles and aspirations among individuals who navigate the complexities of identity in a globalized world. Bhabha's assertion that "to live in the unhomely world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity" (1994, 18) underscores the transformative potential of art and literature in articulating the diasporic experience. Through creative expression, individuals can explore and negotiate their identities, confront the contradictions of their existence, and ultimately foster connections with others who share similar experiences of displacement and cultural hybridity.

The questions under discussion in the study are:

- What does the sense of belonging entail for the Pakistani diaspora in the UK?
- What does this affiliation say about how English people view tolerance in a global society?
- Is the sense of belonging overrun by the sense of betrayal of the original home?

Drawing on Homi K Bhaba, Clifford, Stuart Hall, and others the study argues that the home is burdened by political, ideological, and historical difficulties in Kamila Shamsie's Home Fire (2017), making living in the 'new home' and relationship with the previous home challenging and confounding. The study explores and assesses representations of home in Home Fire as a reflection of numerous linked histories, ideologies, and cultures. It argues how, in the novel, home and nation are reinterpreted as a historically established, dynamic, and contested territory, and cultural and national identity as a narrative-in-progress and hence always in flux. Nonetheless, a dualistic/paradoxical self develops as a recurring theme of belonging and betrayal. It's for instance visible in Anika's conflicted feelings about the veil and her sexuality. While the veil highlights the link to one's home, sexuality promotes the yearning to belong in a new home. Pervaiz, too, acts in a way that emphasizes attachment to the home, despite his affiliations with extraterritorial, non-state organizations like ISIS. This kind of belonging, on the other hand, is more in keeping with the current rise in fundamentalism and its radical manifestations through affiliation with radical organizations.

Home and Belonging: Discussion

Fundamentally, Home Fire is about blending a legendary tale of Sophocles Antigone, her filial bonds, and her sufferings which directly spring from the clash of filial bonds with state regulations and policies (Banerjee 2020). The legend has been adopted to narrate a

contemporary phenomenon of a clash of cultures, a clash of politics and personal affiliations, and especially a clash between the state, familial bonds, and the destructive forces of religiously codified transnational radicalism. Importantly both the state and radicalism here embody a global outlook which is not the case with the original legend of Antigone. Here the state appears to carry global connectivity with other states on the question of non-acceptance of religious terrorism. On the other hand, radicalism, though centrally located in the Middle East (Raqqa)carries a force that is global in nature as it has managed to ensure membership from many nations and ethnic identities.

Home and diaspora in the context appear to play a role in exasperating identity confusion, questioning the sense of belongingness to home and fundamental identity, clash of values/ideologies, and alienation. Further, the problem of belongingness is implicated in time where the present here does not mean representing a break with the past, or with history, but rather as an ever-shifting terrain in all its apparent discontinuities, (refers to Crusades). Shamsie also draws attention to the inter-connectivity between the personal and historical processes of cultural/trans-cultural conflict, which in the present case contradicts Bhabha's articulation of the hybrid interaction between the different cultures and histories through "third space enunciation" (Bhabha 1990, 721) that makes both negotiation possible, opening up possibilities for cultural meanings. It is against such formulations of diaspora that the study analyses home in Home Fire, in order to demonstrate how trope of home for the Muslim of diaspora interrogates as well as reconfigure the notion of homogeneous national cultures and identities, understanding of 'diaspora' is important because it signals an epistemological shift of focus from the original home/homeland to the existence of multiple homes/homelands with internal destabilizes inherent in both.

The plot focuses on the Pasha family (Adil Pasha and his siblings Isma, Pervaiz, and Anika). Curiously Adil Pasha is dead, rather than died in fighting) who have established in London as expatriates, but London continuously disowns them and casts shadows over their future. Adil Pasha's identity as a religious terrorist with international reach bothers his family and even inspires his son Pervaiz (a unemployed, disgruntled Pakistani-British teenager) to join ISIS (terror network) in Raqqa (Syria). As will be detailed later, the identification has terrible repercussions for the family, particularly Pervaiz.

Ideologically, the work also revives old postcolonial arguments on us/them dichotomies by dividing native Westerners and Muslims (as an ethnic totality) to accentuate the dichotomies between the cultured West in opposition to the uncivilized East. The Pasha family exemplifies how the Muslim diaspora is not recognized to be first-class citizens. They are exposed to racial and religious prejudice as ordinary foreigners. For example, a guy spits on Anika because she wears the hijab. The catastrophe of September 11, 2001, has exacerbated racial dichotomies between the Muslim diaspora and other populations. Consequently, othering continues to be reinforced, particularly regarding Muslims. From Antigone's perspective, the actions in this story are dictated by the idea that it is a modern retelling of Antigone; the brother will die, and the two sisters will demonstrate their predisposition towards the laws of the land or religion. In the Greek version, the Gods were angry with the monarch for not burying his brother, however in the current version, the rules of the nation take precedence, making religious identities and ethics the most controversial.

Home Fire emphasizes many interrelated postcolonial/multicultural/cross-cultural themes of the modern urbanized world, such as Islam in the west, Muslim dress code difficulties, the media and the war on terror, disgruntled Muslim immigrants, racial and ethnic conflicts, and religion vs secularism. As mentioned earlier above, Shamsie employs the Greek story of Antigone with great dexterity to illustrate the postcolonial dynamic of racial, religious, and ideological struggles, as well as the Muslim diaspora experience. Home Fire primarily focuses on three postcolonial themes: identity, terrorism, Islam and the modern world. The heart is where the home is. This provides further significance to the notion of Home in Home Fire. We observe that Anika, Isma, and Pervaiz are immigrants

to England. Due to their father's involvement in a terrorist network, they endure a great deal of suffering, which results in worry and pain, which is the exact reverse of what one would expect at home. The emphasis consequently shifts to the term "fire" in Home Fire to represent the severity of the issues that all three Muslim refugees encounter throughout their time in the United Kingdom. In addition, their association with a terrorist father traps them in a struggle to make their lives comfortable and meaningful, but without much success, until they return to Pakistan to bury the proclaimed terrorist Pervaiz, as if Pakistan were the key to unlocking a home where their identities would not be judged in relation to their father's terrorist background. Home also connotes trust, which these flawed characters lack. Isma hopes that her British passport may provide her an advantage when she travels from the United Kingdom to the United States. However, she is fundamentally defective, since her experience at Heathrow airport is terrifying and terrible due only to the fact that she identifies as a Muslim. As shown below, a simple questioning in the airport lounge reveals the underlying ideologies around Islamic militantism and terrorism. Farooq, a terrorist operative in the United Kingdom, betrays Pervaiz's confidence and brainwashes him into joining the ISIS network. He also forces him to travel to Raqqa, Syria, for terrorist training. Pervaiz is persuaded of the righteousness of his father's purpose to wage jihad against unbelievers. He convinces him of the crimes committed by Christina through crusades. He persuades him that Muslim kings such as the Mughals and Turks were 'eunuchs' and did not act against Christendom. Aneeka has faith in Eamoon, the son of the Muslim home secretary of Britain. She feels that her love for him will be enough to convince Eamoon's father of Pervaiz's 'innocence,' paving the door for his return to the United Kingdom following his stint at the ISIS camp in Raqqa.

In addition, her psychological and emotional problems; her divide between her desire and her religious identity; are intertwined in her sex and headscarf, which contributes to the notion that Muslim religious beliefs are antithetical to those of the contemporary world. Second, we observe identity erosion. Regarding their identities, the narrative shows a condition of doubt among the characters. Pervaiz is unable to determine if his identity stems from his family, his religion, or his ethnicity, so he follows in his father's footsteps, joins a religious organization, and dies in Pakistan, indicating that it was his ethnicity that gave him his identity. Isma has difficulty determining if she is a sister or a mother. She suffers difficulties because she is a Muslim, yet her behavior and the freedom it affords her make her more of a cultural than a religious entity. Karamat, a Pakistani-born British home secretary, faces a loss of identity (having been raised as a Muslim yet acting as an atheist British official). The animosity he feels for Muslims and Pakistanis demonstrates that he has lost his identity with original home as a conscious being as well as a person. Similarly, his discourse regarding Muslim clothing standards incorporates culture, ethnicity, and religion into his multi-ethnic and multicultural British identity. Son of Karamat Lone, Eamoon is likewise conflicted between his British and Muslim identities. Aneekais confused about her Muslim identity and her place in a liberal culture that does not condemn sexual activity outside of marriage and dating. Her "covered head, nude body" display implicates her in both conscious and unconscious confusions regarding religion, Muslim culture, and wants.

The novel's third issue is terrorism, and the contemporary world. Clearly, the modern world places greater emphasis on secular, liberal, and individualistic principles. In the post-9/11 environment, it refigures Western identity in juxtaposition to Taliban and ISIS strict and radical Islamic doctrines. 9/11 prompted a variety of discourses in western media and academics on the rise of a new world order centered on religious radicalism, extremism, fanaticism, fundamentalism, and "jihad" against liberal/secular centers in the West. Since 2001, Marranci has conducted extensive scholarly and political research on Islamic extremism, publishing hundreds of books and thousands of articles/publications. In general, notes Marranci, the arguments have centered on related topics such as Islamism, political Islam, and Islamic terrorism. According to Marranci (2009), the military campaigns in Afghanistan and Iraq have increased academic and popular publications to an unprecedented level, likely to exploit "morbid western orientalist curiosity about the violent

oriental Man who combines the divine with the political and the political with the holy violence" (1).

According to Gillory, socioculturally, the debates and the "War on Terror" complicated "everyday experiences of contact, cooperation, and conflict" amongst individuals of different races and nationalities (qtd. in Clements 2013, viii). In the modern setting of the battle against militancy, Huntington's contentious formulation of the clash of civilizations has taken factual significance for both parties. The resulting cultural and ethnic separation between "us" and "them" has been extremely upsetting. The usage of terms like "islmists," "Islamic Suicide Bombers," and "Jihadist" to justify the invasion of Muslim nation states after the collapse of New York's twin towers reflects and sustains the heightened polarization/division between Westerners and Muslims (Clements 2013, 6).

In the light of what Said refers to as vicious assumptions about Islam in the west (quoted in Clements 2013, 1), the portrayal of Islam by current Pakistani diaspora authors takes vital relevance. In her study Clements identifies a number of worrying impacts for Muslim authors who may be required to engage the western public sphere on cross-cultural divisions and polarization (2013, 2). Her thesis is focused on how certain South Asian Muslim authors responded to the issue of writing about Islamic religion in the aftermath of the September 11th attacks. She examines how south Asian fiction authors have sought to emphasize the contemporary vision of the Islamic world and how they redefine Muslims' capacity to interact or connect with Muslims who adhere to alternative forms of Islam or with non-Muslims in the wake of 9/11. In addition, she investigates how their creative writings establish realms of Islamic affiliation and bondage, as well as where their subjects go for a feeling of connection or identity. As an example, her preferred term to describe Aslam's handling of Islam in his fiction is "re-culturing," which, in her perspective, moves us away from the barbaric discourses of the west towards Islam and the horrific deeds of the Afghan and Pakistani Taliban (Clements 2013, 144). Therefore, it is demonstrated that Islam is the source of terrorism, oppression, patriarchy, and liberalism. Particularly Islam and terrorism are the primary notions that have shattered families by fostering false expectations and motivations. The father of Pervaiz joined extremist Muslim groups, damaging not just himself but also the reputation of his family, leaving them in a permanent state of doubt, bewilderment, and terror. Pervaiz himself joined these organisations, confirming the stigmatized religious identity of a terrorist whose dead body is not even acknowledged by the British government and is thus shipped in a coffin box to his place of origin, Pakistan, for burial. Nobody is prepared to accept. Shamsie may feel sympathy for individuals afflicted by being linked to radical father identities, but her work makes clear that she does not have it for them.

What are the many ways of belonging in Home Fire ? Understandably, belonging is not a straightforward experience in this context. There is no clear allusion to a sentimental wish to return to the homeland by the first and the second generation expatriates;rather, there is a profound tension about belongingness, where belongingness to home land is a source of trouble, worry, and battle for acceptance in the new home. The principal protagonists, with the exception of Karamat Lone, appear to be in a state of ambiguous connection with both their country and their current home (UK). Uncertainty exists regarding the homeland due to the absence of a clear desire to return and a lack of a clear understanding of what homeland genuinely represents. Does it, for instance, represent fundamentalist behaviors in moving from original home to new home in distant foreign lands or an egalitarian nationalism that views progress, journey, and development as a natural aspect of human evolution from past to the present in new spaces? It is appropriate to refer to a classic exposition of belonging in diaspora context. Christou (2011) writes:

> [. . .], the term ‘belonging’ allows an affective dimension to emerge that encapsulates not just ‘be-ing’ but also the yearning of ‘longing’. Perceptions of belonging can become reference points of a sense of self and a sense of (dis) connection to people and places that are correlated with ancestral roots and family histories. A sense of

> (dis)connection with 'home' can reflect an agonising search for (ontological) meaning and (emotional) stability. Routine practices can produce performative spaces of embodied representations of be/longing. Migrant lives can become saturated by performativities that enact memorialized can re-enact traumatic stages in this process. Migrant life stories exemplify how cultural and emotional geographies of home and belonging are an embodied performative act, a process of identification that can become an ontological need for some diasporic subjects (253).

Christou (2011) clearly identifies how home could serve as a "reference point" to debate both disconnections and connections to former land and people along with the search for meanings and emotive sensibility. Belonging in Home Fire is complex and far from a typical illustration of the above concept. In the first place, the negative connotations of "connection" with home are explicitly narrated. Far from developing a positive sense of belongingness to the real home, the major characters like Isma and Pervaiz are trapped in existential present of home in connection with the radicalization (Isma in particular as discussed below is trapped in Islamic terminologies that connect her present existence in UK with home (Pakistan) in a way that is disheartening and problematical for being accepted on equal terms as Pakistani British passport holder. Then it is paradoxical in the sense that geographical homesickness is not overtly present. None of the characters believe that returning home is necessary. Nonetheless, it manifests as in personality features, a sense of affiliation to the blood relation in the condition of displacement from home, cultural estrangement among migrants, and the identification of ideological ties to the religious representations of being Pakistani there. It is also best understood as the one that challenges the long-held assumption that individuals of similar backgrounds would band together when faced with physical and cultural distance.

The appropriate instance of "yearning or longing" for home and a sense of disconnection is however, agonizingly present in are perhaps best reflected in Koukub's nostalgia in Aslam's Maps for the lost Lovers. It is evident that Koukab's upbringing in a rigorous Pakistani setting fostered a mentality that resists change, adaptability, openness to experience, a space for intercultural diversity, and strong intolerance for any concept that conflicts with what she has been taught to listen to and perform. From a cultural standpoint, her attitude on relations with non-Muslims in the west is rife with what might be labeled "hate speech." In terms of her views on Islam and diversity, Koukab cannot be considered indicative of the local community as a whole. She could only be identified with a kind of fanatical personality cult that has been fed by narrow religious interpretations from a sectarian background. Born and raised in a mosque, she has been instructed in stringent Islamic norms to protect her from the male gaze. Hence her stay in England is a retrieval of nostalgic bonds with her original home and maladaptability in the new home. On the other hand, Isma's belonging in Home Fire is complex. Initially it is defined and dictated by her Muslimness by the British officials at the airport. "But do you consider yourself British" (Shamsie 2017, 5). This is how she is questioned at the airport.

. This demonstrates an emerging level of identification along religious meanings in a culture that appears to be tolerant of religious diversity. Then the purpose of her interrogation at Heathrow airport as she departs for higher studies in the United States is to ascertain her ideological affiliation along rigid/radical lines. Religion, migration regulations, politics, and conflict dominate the discourse and Shamsie struggles to build a worldview independent of Western discourses about not just Islam as a religion, but also Muslims' behavior in a very generic way, problematizing 'ordinary experiences of contact, co-operation, and conflict' between people of different races and ethnicities (Gillory as quoted in Clements 2013, viii). It is also critical to recognize that the details of belongingness gathered from the text represents how the narrator organized the information into a story or how the narrator 'processed' the data or arranged and interpreted

what happened to describe a sequence of past events, typically in chronological order, as they appear to the narrator in the present.

For Karamat Lone (first generation Pakistani who has risen in politics to become British Home secretary) and his son Eamonn (from English wife), the concept of belonging holds arguably distinct connotations. Both demonstrate how the Pakistani diaspora has, ironically, been engaged in a steady process of territorialization in the UK through time despite the persisting effects of colonialism. Karamat's belongingness to the home is adulterated by his hating his own culture, values and showing assimilation that is questionable

> Don't set yourselves apart in the way you dress, the way you think, the outdated codes of behavior you cling to, the ideologues to which you attach your loyalties .Because if you do, you will be treated differently-not because of racism, though that does still exist, but because your insist on your difference from everyone else in this multi-ethnic, multi-religious, multitudinous United Kingdom of ours. And look at all you miss out on because of it." Speech at Muslim school in Bradford (Shamsie 2017, 87-88).

This speech is very unusual in today's conflict centered world, where characters are not associated with their acts of assimilation, but individual, ethnic identity is valued. "Through Lone's speeches and
interviews, Shamsie draws attention to the ways in which cultural differences are
threatening and condones unequal treatment even within the rubric of multicultural-ism. This managed assimilation creates good and bad Muslims. The good Muslim is completely assimilated, does not identify as Muslim but is the true bearer of the faith;the bad Muslim is culturally marked and can be an extremist" Banerjee 2020, 5).

The character of Farooq is really mysterious. His type of immigrant to the United Kingdom is very disruptive and exposes significant gaps in the sense of belonging. He brazenly emphasizes on ideological aspects in Islam-Western relations with the express purpose of dramatizing the ongoing anguish of the past in the form of crusades. He expresses the existential premise of existence before essence that characterizes humans as self-defining and free-willed animals, and is seen to be trapped within the prejudices of the class they are born into. He convinces Pervaiz of the just mission of his father on the path of waging jihad against the infidels. He convinces him of the atrocities Christina has perpetuated through crusades. He convinces him that Muslim rulers like Mughals and Turks were "eunuchs" and failed to act against Christendom.

Aneeka places trust in Eamonn, son of the British Muslim Home secretary. She believes that her love for him would be enough to convince Eamonn's father of Pervaiz's "innocence" which would in turn pave the way for his return to UK after his stay at ISIS camp at Raqqa. Furthermore her psychological and emotional conflicts; her division between her desire and her religious identity is implicated in her sex and hijab together is a maker to understand Muslim religious attitudes as contrary to the modern world. Secondly we see loss of identities. The novel presents a state of confusion among the characters regarding their identities. Pervaiz cannot decide whether his identity comes from family, religion or ethnicity, so he follows his father's footstep, goes to the religious group and ends up as a dead body in Pakistan, conveying the message that it was ethnicity that gave him identity. Isma is having confusion in deciding whether she is a sister or a mother. She faces problems just because she is a Muslim but her conduct and the freedom that it presents to her makes her more of a cultural being rather than a religious one.

Conclusion

In conclusion, home is a primary issue in postcolonial diaspora; it is deeply intertwined with the notion of the country itself. Prior to independence, the home was thought to be an

ethnically homogenous entity in which distinctions are assimilated into a unified whole for the universal cause of freedom and state construction. However, the post-independence situation significantly fractures the cohesive whole, resulting in the recurrence of ethnic distinctions based on a power structure. As a result, for emigrating Muslims from Pakistan, for example, a sense of belonging to the new state became a cliché and an unfulfilled goal. Thus, the nation's internal heterogeneities were not acknowledged, leaving a void in the political or ideological worth of the new nation in the modern era. In this setting, continual diaspora displacement and cross-border movements of people and ideas, migrations from the peripheries to the center (imperial home) for a variety of reasons (economic, cultural, and political) have complicated the concept of home and country. The significant blowback of extremism and violence across Europe is the collision of cultures between Islam and the West, which is exacerbated by the problem of hijab/dress regulations. However, associating Islam as a whole with the proliferation of images of violence and extremism is a skewed depiction of Islam. In general, the pictures in the examined Pakistani fiction are saturated with rhetoric and specific discourses about Islam and Muslims. Therefore, Islam is consistently misrepresented in the examined Fiction. Moreover, due to the underlying struggle between the West and Islam, the popular language of binary (us/them or the essentialized West vs the essentialized Islam) has been meticulously preserved in the text, while the "Writing Back" rhetoric is meticulously downplayed. The protagonist's struggle to reconcile their identity with their sense of place and belonging is a central focal point, highlighting the universal human yearning for connection and a place to call home. Shamsie skillfully explores the emotional and psychological impact of displacement, as well as the profound longing for a place of safety, acceptance, and understanding. Through vivid descriptions and emotionally resonant characters, the novel delves into the multifaceted nature of home and the intricate dynamics of belonging, prompting readers to reflect on their relationships with these fundamental aspects of human experience.

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