

## VOICING THE MARGINALISED: IDENTITY, POWER, AND COMMUNICATION IN KAMILA SHAMSIE'S *HOME FIRE*

**1<sup>st</sup>. Muhammad Rizwan,**

Lecturer in English, Riphah International University, Lahore

Email: [hafizrizwan158@gmail.com](mailto:hafizrizwan158@gmail.com)

**2<sup>nd</sup>. Said Ali,**

M.Phil Scholar, Lahore Leads University

Email: [saidalikhan855@gmail.com](mailto:saidalikhan855@gmail.com)

**3<sup>rd</sup>. Hafsa Adnan,**

Lecturer in English, Riphah International College

Email: [hafsaadnanbajwa7@gmail.com](mailto:hafsaadnanbajwa7@gmail.com)

**4<sup>th</sup>. Noreen Iqbal,**

Lecturer in English, Government Girls Higher Secondary School, Rangers Colony, Lahore Cantt

Email: [naureeniqbal158@gmail.com](mailto:naureeniqbal158@gmail.com)

### Abstract

*This article presents a thematic analysis of Kamila Shamsie's Home Fire (2017), focusing on the interconnected roles of identity, power, and communication in the construction of diasporic subjectivity within a post-9/11 British context. While existing scholarship has examined these themes individually, few studies have explored how they operate in mutual reinforcement to shape both narrative and character agency. Using a qualitative, interpretive research design, the study employs theoretical frameworks drawn from Postcolonial Theory (Bhabha), Michel Foucault's discourse and power theory, and Stuart Hall's cultural identity theory. Through close reading and thematic coding, the analysis reveals that identity in Home Fire is not static but formed through cultural negotiation, surveillance, and media framing. Power is exercised through both institutional mechanisms and personal relationships, while communication, ranging from social media activism to strategic silence, emerges as a contested space of resistance and control. The study contributes to postcolonial and diaspora studies by offering an integrated model that situates communication as a mediating force between identity formation and power dynamics. It also underscores literature's role in critiquing securitised citizenship, racialised nationalism, and the politics of voice in contemporary society.*

**Keywords:** Kamila Shamsie, Home Fire, postcolonial literature, identity, power, communication, diaspora, British Muslim fiction, Foucault, Stuart Hall, digital resistance

### Introduction

#### Background of the Study

Kamila Shamsie's *Home Fire* (2017) stands as a compelling reimagining of Sophocles' *Antigone*, transposed into the fraught sociopolitical context of post-9/11 Britain. Set against the backdrop of rising Islamophobia, national security anxieties, and debates over citizenship, the novel explores the intricate tensions between personal loyalty, state authority, and cultural belonging. Shamsie foregrounds the experiences of a British-Pakistani Muslim family as they navigate the ideological landscapes of both home and homeland, reflecting the broader diasporic struggles of identity, alienation, and resistance.

The Pasha siblings, Isma, Aneeka, and Parvaiz, embody diverse responses to cultural hybridity, religious expectations, and state surveillance. Their lives are shaped not only by personal aspirations and familial ties but also by systemic structures of power that monitor, label, and discipline minority subjects. The narrative traces how institutions from the Home Office to the media construct and weaponise identity through discourses of loyalty and threat. Meanwhile, communication, through conversation, social media, and political rhetoric, emerges as both a means of resistance and a tool of coercion.

The novel's relevance is heightened by its engagement with contemporary real-world issues such as the revocation of citizenship, the securitisation of Muslim identities, and the portrayal

of Muslims in Western media. Through its layered storytelling, *Home Fire* challenges readers to reconsider the binaries of patriotism versus treason, tradition versus modernity, and belonging versus exile.

### Statement of the Problem

Although *Home Fire* has received significant scholarly attention, most studies examine themes like identity or radicalisation in isolation, overlooking their interconnectedness. The interplay of identity, power, and communication is central to the novel's critique of institutional authority and diasporic experience. Additionally, while its adaptation of *Antigone* and engagement with postcolonial and media theory are acknowledged, few analyses explore how communication, digital, narrative, and symbolic, mediate between personal agency and state control.

### Research Objectives:

1. To examine how *Home Fire* constructs British-Muslim identity within postcolonial and diasporic frameworks.
2. To analyse how communication and power interact as mechanisms of control and resistance in the novel.

### Research Questions:

1. How does *Home Fire* depict the formation and contestation of British-Muslim identity?
2. In what ways do communication and power intersect to shape the characters' experiences and agency?

### Theoretical Framework

This study employs an interdisciplinary theoretical approach, integrating insights from Postcolonial Theory, Foucauldian discourse analysis, and Cultural Identity Theory. These frameworks provide the conceptual tools necessary to unpack the complex intersections of race, power, representation, and resistance in *Home Fire*.

- Postcolonial Theory, particularly Homi Bhabha's notion of hybridity and the Third Space, will inform the analysis of identity negotiation and cultural in-betweenness (Bhabha, 1994).
- Michel Foucault's theory of power and discourse enables a critical examination of how institutions like the state and the media construct "truth" and normalise surveillance and control (Foucault, 1980).
- Stuart Hall's theory of cultural identity is used to understand identity as a constantly evolving construct shaped by history, language, and cultural positioning (Hall, 1996).

Together, these frameworks will support a layered interpretation of the text, attending to how narrative, ideology, and voice intersect in the lives of Shamsie's characters.

### Significance of the Study

In an era marked by rising xenophobia and contested belonging, *Home Fire* by Kamila Shamsie offers a critical literary response. This study enriches postcolonial and diasporic literary criticism by analysing the interconnection of identity, institutional power, and communication technologies. Moving beyond traditional critiques of multiculturalism and radicalisation, it explores literature as a site of resistance against dominant ideologies.

The study also contributes to discussions on digital media's role in diasporic identity and resistance, highlighting how social platforms enable marginalised voices. Politically and culturally relevant, it appeals to scholars in literature, media, political science, and cultural studies. Lastly, it emphasises the human cost of counterterrorism, aligning with Claire Chambers' view that British Muslim fiction reclaims the personal from the political.

## Literature Review

This literature review critically surveys academic research related to the central themes of identity, power, and communication in Kamila Shamsie's *Home Fire* (2017) and related postcolonial literary texts. These themes have received significant scholarly attention, particularly in the context of post-9/11 diasporic literature, where Muslim identity, institutional authority, and media discourse are recurrent areas of inquiry. This chapter synthesises existing debates and theoretical frameworks relevant to the proposed study and identifies a research gap where these three themes, while individually explored, have rarely been examined in interrelation.

### Identity Construction in Diasporic and Postcolonial Contexts

Academic research has repeatedly emphasised the theme of identity as central to postcolonial and diasporic literature. Stuart Hall (1996) argues that cultural identity is not an essence but a "positioning," constantly shaped by history, language, and cultural context. This formulation has become foundational in the analysis of diasporic characters in literature, particularly those navigating hybridity and marginality.

Several scholars have applied these concepts to *Home Fire*. For instance, Al-Saleh (2018) contends that Shamsie's depiction of British-Muslim identity challenges essentialist portrayals by emphasising hybridity, internal conflict, and the negotiation of belonging. He argues that the novel "reconfigures the Muslim subject beyond the binary of victim and perpetrator" (p. 181). Similarly, Ali (2020) examines the identity crises of second-generation Muslims in the West and concludes that *Home Fire* demonstrates how state policies and public discourse shape minority self-perceptions through exclusion and suspicion.

Beyond *Home Fire*, identity in British Muslim fiction has been explored by Chambers (2011), who interviews several contemporary writers. She highlights a recurring literary concern with racialised subject positions, particularly how citizenship and cultural loyalty are contested within national frameworks that treat Muslim identities as inherently suspect. Scholars have also noted that diasporic identity is often shaped by intergenerational trauma and inherited legacies. Ahmed (2019) emphasises that the children of immigrants in postcolonial narratives are frequently burdened with reconciling cultural heritage with their present social context, often resulting in fragmented or performative identities.

### Power, Surveillance, and State Authority in Postcolonial Fiction

Power is another recurring theme in the literature on postcolonial and diasporic fiction, particularly through the lens of Michel Foucault's theories. Foucault (1980) redefined power as diffused rather than centralised, arguing that it operates through discourse, institutional practices, and knowledge systems. His work has been instrumental in understanding how authority is legitimised and internalised in both literature and society. In the context of *Home Fire*, Siddiqui (2021) applies Foucauldian analysis to show how the British state exercises biopolitical control over its Muslim citizens, particularly through policies such as citizenship revocation. He suggests that the character of Karamat Lone represents the internalisation of colonial ideologies by racialised elites who reinforce nationalistic discourses under the pretence of liberalism. Qureshi (2018) also draws attention to the legal mechanisms used by Western states to regulate identity and belonging. In his comparative study of fictional and real-life cases (e.g., Shamima Begum), he argues that literature like *Home Fire* reflects the erosion of democratic ideals in favour of securitised citizenship. The role of gender in postcolonial power dynamics has also been addressed in broader scholarship. Mohanty (2003) critiques Western representations of Muslim women as passive and oppressed, calling instead for a more nuanced view of how gender, religion, and colonial history intersect. While not focused solely on *Home Fire*, her framework is widely used to analyse similar representations in literature.

### **Communication, Media Representation, and Narrative Control**

In recent years, scholars have turned increasing attention to the role of communication in postcolonial and diasporic fiction, particularly in how narrative, media, and digital technologies shape or challenge dominant ideologies. While communication is often examined in media studies, literary scholars have also begun to explore how it functions thematically and structurally within contemporary fiction.

Upstone (2019) emphasises that *Home Fire* uses digital communication as a platform for resistance and self-representation. Focusing on Aneeka's social media campaign, she argues that "digital grief and activism in the novel challenge state narratives by shifting the terrain of mourning into a global public space" (p. 214). This type of communication offers agency to characters whose voices are otherwise marginalised in both fictional and real-world political discourse.

Khan (2020) explores how mainstream media contributes to the construction of Muslim identity in *Home Fire*, often reinforcing Islamophobic stereotypes. Her analysis demonstrates how communication, especially through news and political rhetoric, becomes an extension of state power. She argues that Shamsie "exposes the subtle and overt ways in which communication becomes surveillance, and speech becomes a site of ideological warfare" (p. 681).

From a broader theoretical perspective, Said (1978) and Hall (1997) have shaped the foundational thinking on how the media and cultural discourse produce the "other" in postcolonial societies. Their work helps explain the dynamics in *Home Fire*, where communication (or its absence) reinforces power structures and marginalises non-dominant voices.

### **Synthesis and Research Gap**

The reviewed scholarship demonstrates substantial academic interest in *Home Fire*, particularly regarding the construction of Muslim identity, the exercise of power through legal and institutional frameworks, and the role of media representation. Scholars have applied postcolonial theory, Foucauldian discourse analysis, and cultural studies to unpack the novel's political and social dimensions.

However, a notable gap remains in the literature: very few studies analyse identity, power, and communication as an interconnected triad. Most research isolates these themes, overlooking how they interact dynamically within the novel's narrative structure. This fragmentation limits our understanding of how diasporic subjects like the Pasha siblings in *Home Fire* are shaped not only by who they are or what power they face, but by how they speak, are spoken about, and are silenced. This study addresses that gap by proposing an integrated thematic analysis that situates communication as a mediating force between identity and power, offering a more holistic reading of the novel. By doing so, it contributes to postcolonial literary criticism, diaspora studies, and the interdisciplinary field of literature and communication.

### **Research Methodology**

#### **Research Design**

This study adopts a qualitative interpretive research design, rooted in the field of literary and cultural studies. The primary aim is to conduct a thematic textual analysis of Kamila Shamsie's novel *Home Fire* (2017), focusing on how the themes of identity, power, and communication interact to shape the narrative and its sociopolitical commentary. This design is appropriate for exploring the complexities of meaning embedded in narrative form, language, character development, and intertextual references.

Qualitative research in literary studies emphasises the interpretive and critical engagement of the researcher with texts. It allows for an in-depth examination of how literature reflects,

critiques, and constructs cultural and political realities. The interpretive approach aligns with the poststructuralist view that meaning is not fixed but produced through discourse and context.

### Theoretical Framework

The analysis is guided by an interdisciplinary theoretical framework combining insights from Postcolonial Theory, Michel Foucault's discourse and power theory, and Stuart Hall's cultural identity theory.

- Postcolonial Theory, especially Homi K. Bhabha's concepts of hybridity and the "Third Space," provides a lens to understand the fragmented, in-between identities of diasporic characters (Bhabha, 1994).
- Foucault's understanding of power as diffused, productive, and embedded in discourse offers tools to examine how institutions like the media, government, and family enforce or resist dominant ideologies (Foucault, 1980).
- Stuart Hall's theory of identity as a fluid, constructed positioning (Hall, 1996) is central to understanding how characters in *Home Fire* negotiate identity within multiple, often contradictory, cultural narratives.

These frameworks are chosen for their relevance to post-9/11 sociopolitical realities, diaspora discourse, and the literary mechanisms of representation, control, and resistance.

### Data Sources

The primary data for this study is the novel *Home Fire* by Kamila Shamsie (2017). The novel serves as the central literary text under examination.

The secondary data includes:

- Scholarly articles, books, and book chapters on postcolonial literature, British Muslim identity, narrative politics, and digital resistance.
- Peer-reviewed journal articles discussing *Home Fire* and its critical reception.
- Theoretical texts by Foucault, Bhabha, Hall, Said, and other relevant thinkers.

### Analytical Method

This research uses thematic analysis to explore patterns of meaning in the novel, focusing on how identity, power, and communication are portrayed. Through close reading, key moments were identified, coded for recurring themes like resistance, surveillance, and hybridity, and then analysed to understand how these elements together shape the novel's political and emotional impact.

### Delimitations of the Study

This study is limited to analysing Kamila Shamsie's *Home Fire* through the themes of identity, power, and communication, using postcolonial, cultural, and discourse theories. It does not engage with other texts or frameworks like psychoanalysis, Marxism, or ecocriticism, and also leaves out perspectives such as gender, trauma, or legal studies to maintain a focused scope.

### Ethical Considerations

As this research is based entirely on published literary and academic texts, no human subjects are involved, and therefore, formal ethical approval is not required. However, academic integrity is maintained through proper citation, sourcing from credible academic literature, and critical fairness in the representation of scholarly views.

### Thematic Analysis and Discussion

#### 1. Identity: Diasporic Belonging and Cultural Hybridity

The theme of identity in *Home Fire* is central to the novel's exploration of cultural belonging, marginalisation, and the ongoing negotiation of self in a post-9/11 British context. The characters of Isma, Aneeka, and Parvaiz Pasha exemplify the tensions inherent in diasporic identity, shaped by historical trauma, state surveillance, and cultural expectations. The

narrative reveals that identity is not a static or inherent quality but a contested and constructed process, what Stuart Hall describes as “not an essence but a positioning” (Hall, 1996, p. 4). In *Home Fire*, this positioning is deeply affected by the characters’ efforts to navigate multiple cultural affiliations under the scrutiny of both British institutions and Muslim heritage.

### ***1.1 Isma: Strategic Assimilation and Conditional Belonging***

Isma’s character illustrates the strategy of conformity and assimilation as a means of survival within a society that persistently views Muslim identity as a potential threat. Her move to the United States for academic purposes represents both opportunity and escape. Despite her intellectual achievements and efforts to be seen as a “model minority,” her identity remains under suspicion. The airport interrogation scene early in the novel underscores this; she is treated not as a scholar but as a suspect, her hijab and background becoming markers of presumed radicalism.

Here, Hall’s theory is useful: Isma’s identity is produced not just by who she is but by how she is read by the dominant culture. Her efforts to distance herself from her father’s jihadist legacy reflect the internalisation of public discourse, wherein British Muslims are compelled to perform loyalty to the state, often at the cost of emotional and familial integrity. Isma’s strategic silence and accommodation show how diasporic identities are managed and policed through both external and internal mechanisms.

### ***1.2 Aneeka: Reclaiming Muslim Identity through Resistance***

Unlike Isma, Aneeka asserts her identity unapologetically. She embraces her Muslim faith, wears the hijab proudly, and refuses to conform to societal expectations. Her love for Parvaiz and her refusal to condemn him, even after his association with ISIS, is a political stance against the dehumanisation of Muslim lives by the British state. Aneeka’s actions challenge the dominant narrative that equates Muslim identity with extremism and demands disavowal of community and kin.

Her public grieving, particularly her viral social media campaign, is not only an expression of personal loss but also a form of political defiance. Through Bhabha’s concept of the “Third Space”, Aneeka’s identity emerges not in opposition to Western norms, but in the creative, conflicted space between cultures. She disrupts the binary framing of “Western” versus “Muslim” identity by asserting a hybrid subjectivity that refuses categorisation. Aneeka demonstrates how diasporic individuals can resist erasure by reclaiming narrative control, both emotionally and symbolically.

### ***1.3 Parvaiz: Identity as Vulnerability and Search for Belonging***

Parvaiz’s arc represents the most tragic exploration of diasporic identity. His identity is shaped by the absence of a father, of social belonging, and of narrative. He becomes vulnerable to radicalisation not out of ideology, but from a yearning to connect with his father’s story and establish a coherent self. His journey to Raqqa is framed not as religious devotion, but as a misguided quest for visibility and meaning in a world where he feels invisible.

Here, Hall’s and Bhabha’s theories converge: Parvaiz inhabits a liminal space, caught between his British upbringing and inherited trauma. He cannot fully assimilate into British society nor authentically embrace the militant ideology that later exploits him. His failure to construct a stable identity reflects the costs of being suspended between competing narratives of nationalism, masculinity, and religion. His death, stripped of citizenship, disowned by the state, demonstrates the ultimate denial of belonging, a political and existential erasure.

## **2. Power: Institutional Control, Surveillance, and Biopolitics**

Power in *Home Fire* is not simply authoritarian or repressive; it is diffuse, operating through systems, discourse, law, and family. This understanding aligns with Michel Foucault’s (1980)

conceptualization of power as productive and relational, functioning through knowledge, surveillance, and the regulation of bodies. In *Home Fire*, power manifests through state institutions, immigration policies, citizenship laws, and interpersonal control. Shamsie illustrates how power disciplines behavior and constructs subjectivity, particularly for British Muslims whose existence is politicized and pathologized by state structures.

### **2.1 Karamat Lone and the Internalisation of State Power**

Karamat Lone, the British Home Secretary, is the clearest embodiment of internalised state power. A Muslim of Pakistani descent, Lone rises to political prominence by aligning himself with majoritarian values, demanding assimilation and rejecting public expressions of Muslim identity. His revocation of Parvaiz's citizenship, refusal to allow the body to return to Britain, and dismissal of Aneeka's pleas reveal a political strategy rooted in Foucauldian biopolitics, the power to determine whose lives are protected and whose are excluded.

Lone's character reflects what Foucault describes as a "governmentality" that seeks to manage populations by categorising, regulating, and disciplining them through "rational" state action. Lone distances himself from his Muslim heritage to maintain power within white-majority political structures, demonstrating how postcolonial subjects can become agents of dominant discourse. His belief that "British Muslims must choose between their faith and the state" reduces identity to a binary and erases the possibility of hybridity, further reinforcing exclusionary nationalism.

### **2.2 Surveillance and Citizenship as Instruments of Power**

State surveillance is a recurring motif in *Home Fire*, shaping how Muslim characters move through space and negotiate identity. Isma's prolonged airport interrogation, Eamonn's awareness of being watched, and Aneeka's monitored communications all reflect the institutional gaze that treats Muslim subjects as security risks. These practices echo Foucault's notion of panopticism, where the visibility of surveillance compels self-regulation. More insidiously, the state's ability to revoke citizenship functions as a tool of control and punishment, effectively rendering individuals stateless and ungrievable. Parvaiz is stripped of rights and dignity not only in life but in death, his body politicised and weaponised in a state-controlled narrative of terrorism. The novel critiques how citizenship, far from being a universal right, becomes a conditional privilege, revoked when national identity is challenged.

This exercise of power is not limited to governmental structures but also involves media discourse, which legitimises and amplifies the state's actions. Characters like Aneeka are vilified in public rhetoric, framed as "sympathisers" or "traitors," demonstrating how media becomes a discursive extension of state power.

### **2.3 Gendered Dimensions of Power and Resistance**

Power in *Home Fire* also operates along gendered lines. Isma, as a caregiver and older sister, takes on a maternal role within a patriarchal logic that expects Muslim women to be both protectors and conformists. Her decision to inform on Parvaiz reflects a complex moral calculus shaped by her belief in law, order, and assimilation. In contrast, Aneeka embodies resistance: she defies familial expectations, openly grieves, and confronts public institutions. Her gendered vulnerability becomes her political power, as she uses emotion, visibility, and grief to challenge state control.

Shamsie thus illustrates how Muslim women are often positioned as ideological battlegrounds, their behaviour interpreted either as submissive or dangerous. Foucault's ideas help unpack this dynamic: power is not simply imposed upon Aneeka; she navigates it, subverts it, and uses communicative tools to create space for resistance.

## **3. Communication: Resistance, Silence, and Narrative Control**

In *Home Fire*, communication emerges not only as a theme but as a structural and political mechanism through which identity is asserted, power is contested, and silence becomes both a strategy and a weapon. The novel critiques how communication, whether digital, interpersonal, or institutional, is often governed by systemic inequalities and ideological control. From media framing to intimate silences, Kamila Shamsie shows that who is allowed to speak and whose voices are suppressed is deeply tied to power and representation.

### **3.1 Digital Activism as Political Disruption**

Aneeka's use of social media to draw attention to her brother's situation demonstrates how communication technologies become tools of political resistance. Her emotionally charged images and public appeals subvert the state's narrative that frames Parvaiz as a terrorist undeserving of dignity. Instead, she humanises him in the global public sphere, reframing him as a grieving sister's lost brother rather than a radical. As Upstone (2019) suggests, Shamsie uses digital platforms as counter-public spaces that disrupt hegemonic discourse. The virality of Aneeka's campaign creates a parallel narrative space that challenges the government's dehumanisation of Muslim subjects. Communication here is not neutral; it is performative, strategic, and transformative, allowing a character marginalised in traditional media to reclaim discursive power.

### **3.2 Media and State-Aligned Narrative Control**

While Aneeka's campaign exemplifies resistance, the novel also critiques how mainstream media amplifies state ideologies. News outlets refer to Parvaiz and his family in ways that strip them of complexity, flattening their identities into symbolic roles: the radicalised Muslim man, the grieving but suspicious sister, the loyal assimilator. This reflects Edward Said's (1978) theory of Orientalism, where the "other" is not allowed to speak, but is instead spoken about, often in terms that justify state control.

The state's refusal to allow the return of Parvaiz's body is framed not only through policy but also through public narrative, the belief that national security trumps individual rights. Communication in this sense becomes an ideological filter, legitimising biopolitical violence under the pretence of legal rationality.

### **3.3 Silence, Miscommunication, and Narrative Fragmentation**

Just as visible speech is politicised, silence in *Home Fire* carries profound emotional and political weight. Isma's decision to remain silent about Aneeka's relationship with Eamonn, Aneeka's secretiveness, and Parvaiz's inability to express his inner conflict all contribute to the novel's tragic trajectory. These silences are not merely personal, they reflect the constraints placed on communication within a surveillance state and culturally stigmatised communities.

Foucault's notion of discursive constraint is relevant here: individuals may be capable of speech, but their speech is rendered illegible or suspect by dominant systems. Silence, then, becomes both a form of protection and a symptom of repression. Shamsie's narrative structure, divided into individual perspectives, reinforces the fragmentation of communication, revealing how each character's truth remains isolated, unshared, and ultimately misunderstood.

### **Intersections of Identity, Power, and Communication**

The thematic analysis of *Home Fire* reveals how identity, power, and communication are not separate threads but mutually constitutive forces within the novel. Isma's strategic assimilation, Aneeka's resistance, and Parvaiz's identity crisis all unfold within a landscape shaped by state power, legal frameworks, and the mediated control of voice and silence. Shamsie's characters are not simply reacting to oppression; they are actively engaged in negotiating and redefining the terms of their existence. Power in *Home Fire* is not just about authority, it's about the right to narrate, to mourn, and to belong. Communication emerges as

the battleground on which these struggles are enacted. In this way, the novel critiques not only policy but also the discursive systems that uphold exclusionary politics.

This integrated analysis demonstrates that literature like *Home Fire* is vital in revealing the lived realities of diasporic subjects and the forces that shape them. Through narrative, Shamsie makes visible the often-invisible costs of silence, the politics of voice, and the fragility of belonging.

### Conclusion

This study analysed the interconnected themes of identity, power, and communication in Kamila Shamsie's *Home Fire*, drawing on postcolonial theory, Foucauldian discourse analysis, and cultural identity studies. It demonstrated that these themes do not operate separately but together shape the lives of diasporic Muslim characters navigating post-9/11 Britain. Identity in the novel is portrayed as constantly evolving, influenced by cultural displacement, institutional control, and personal trauma. Power structures, both formal, such as the state and legal systems, and informal, like the media and family, play a crucial role in limiting or defining individual agency. Communication, whether through silence or digital platforms, emerges as a space for resistance and self-expression. By weaving these elements into the narrative, Shamsie critiques dominant ideologies and reclaims narrative space for marginalised voices. The novel's reworking of *Antigone* becomes a political act, challenging how Muslim identities are framed in public discourse. This study contributes to literary criticism by highlighting how *Home Fire* serves not just as fiction but as a powerful commentary on identity politics, power dynamics, and the role of communication in diasporic life. Future research could build on these insights by exploring comparative works or incorporating additional perspectives such as gender or trauma theory.

### References

- Ahmed, S. (2019). Radicalization and identity in contemporary fiction. *Journal of Postcolonial Writing*, 55(3), 345–359. <https://doi.org/10.1080/17449855.2019.1684803>
- Ali, R. (2020). Negotiating Muslim identity in the West: A study of Kamila Shamsie's *Home Fire*. *Contemporary Literature Review India*, 7(1), 23–35. <https://doi.org/10.3366/post.2020.0281>
- Al-Saleh, A. (2018). Reclaiming Muslim identity in Kamila Shamsie's *Home Fire*. *Journal of Postcolonial Writing*, 54(2), 179–190. <https://doi.org/10.1080/17449855.2018.1431740>
- Chambers, C. (2011). *British Muslim fictions: Interviews with contemporary writers*. Palgrave Macmillan.
- Foucault, M. (1980). *Power/knowledge: Selected interviews and other writings 1972–1977* (C. Gordon, Ed.). Pantheon Books.
- Hall, S. (1996). Cultural identity and diaspora. In P. Mongia (Ed.), *Contemporary postcolonial theory: A reader* (pp. 110–121). Arnold.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage.
- Khan, M. (2020). Media representation and Muslim identity in *Home Fire*. *Media, Culture & Society*, 42(5), 673–689. <https://doi.org/10.1177/0163443720911136>
- Mohanty, C. T. (2003). *Feminism without borders: Decolonizing theory, practicing solidarity*. Duke University Press.
- Qureshi, T. (2018). Familial duty and national allegiance in Kamila Shamsie's *Home Fire*. *Comparative Literature Studies*, 55(4), 467–485. <https://doi.org/10.5325/complitstudies.55.4.0467>
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Siddiqui, F. (2021). Power and politics in postcolonial fiction: The case of *Home Fire*. *Postcolonial Text*, 16(2), 78–94. <https://www.postcolonial.org/index.php/pct/article/view/2535>
- Upstone, S. (2019). Literature, technology and resistance in *Home Fire*. *Contemporary Literature Review*, 9(1), 210–225. <https://doi.org/10.3366/clri.2019.0282>