

**Ecological Preference and Antagonistic
Acculturation: An Eco-Critical/-Cultural Study of
Kamila Shamsie's *Home Fire***

By

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Ecological Preference and Antagonistic Acculturation: An Eco-Critical/-Cultural Study of Kamila Shamsie's *Home Fire*

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Ecological Preference and Antagonistic Acculturation: An Eco-Critical/-Cultural Study of Kamila Shamsie's *Home Fire*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Thesis Title: Ecological Preference and Antagonistic Acculturation: An Eco-Critical/-Cultural study of Kamila Shamsie's *Home Fire*

The research investigates Kamila Shamsie's *HF* through the lenses of Ecocriticism and Acculturation. The novel recounts the life of two families from expatriate Pakistani Muslim community living in Britain. The text under observation represents the cultural push and pull which the characters face while living in different cultural and ecological surroundings. The main argument rests on the assumption that the culture and environment, simultaneously, exert a kind of pressure over the characters in the novel that makes them react to these forces of push and pull according to their own experiences as Muslim immigrant. The study concludes that ecology that surrounds the characters becomes a source of relief; on the contrary, due to acculturative stress, they begin to develop internal resistance towards host culture and to some extent towards their native culture as well. To support the main argument of this critical study, the researcher has selected the theory presented by Stephen Kaplan and Rachel Kaplan in their work *The Experience of Nature: A Psychological Perspective* along with Hirano Kenichiro's description of cultural contact in his work "Acculturation for Resistance". This project engages Kaplan and Kaplan's idea of *Ecological Preference* to determine the push factor, and Kenichiro's concept of *Antagonistic Acculturation* to explore the pull factor for the analysis of the selected text. The current study, adopting textual analysis as a research method, is likely to be a significant contribution to the production of knowledge in the area of Eco-critical/-cultural studies.

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LIST OF ABBREVIATIONS

HF	<i>Home Fire</i>
AA.	<i>Antagonistic Acculturation</i>
EP	<i>Ecological Preference</i>
CMI	<i>Critical Method of Interpretation</i>

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DEDICATION

This thesis is dedicated to my parents. To my mother Shamim Akhtar, the strongest woman I ever know, whose greatest strength had always inspired me to stay determined in the face of challenges. To my father Muhammad Afraz Abbasi, the most sincere and loveable man ever known to me, who will always be the greatest blessing of my life.

Contempt, disdain, scorn: these emotions were stops along a closed loop that originated and terminated in a sense of superiority.
— Kamila Shamsie, *Home Fire*

CHAPTER 1

INTRODUCTION

When people migrate from one country to another, they carry their knowledge and expression of distress with them. As they try to settle down in new culture their identity alters, and it encourages a degree of un-belongingness with the native culture and belongingness with the environment where they live. If the society, these migrants are living in is egocentric then it produces resistance. While the ecology provides them with comfort and solace. This research investigates this particular ‘change’ that causes resistance and relief at the same time. Despite the resistance, the migrant’s preference towards ecology increases their inclination towards their host country and makes them continue to live as immigrants. This analysis is conducted on third-generation immigrant characters in Kamila Shamsie’s *Home Fire (HF)*. In order to understand the strain produced by cultural forces and ecology, the project employs *The Experience of Nature* by Rachel Kaplan and Stephen Kaplan to reach the psychological strain that is embedded within the text and is significant in establishing their perception of nature around them. Moreover, the research intends to see the parallel effect of resistance by using the ideas of Hirano Kenichiro as expounded in his work “Acculturation for Resistance” to anatomize the effect of cultural contact caused by immigration. Through the application of the selected theoretical frameworks, the study argues that culture and environment create a kind of pressure over the characters that instigates a predictable reaction while having multiple experiences in that context. In plain words, it maintains that ecology, which surrounds the characters, guarantees the comfort and relief while culture harms their social integrity through resistance.

Since my study focuses on the resistance towards cultural assimilation faced by immigrant characters in *HF*, it is imperative to discuss immigrants, their social status and the way literature, that is produced centring them, is perceived. It allows me a deeper understanding of immigrant characters in the novel. Henceforth, I briefly discuss some of the features of immigrant literature. There has been a lot of scholarly debate and research over the issue of immigrants and the problems they encounter on foreign soils, their new homelands. Anthropologists, sociologists, environmentalist, literary scholars, psychologists, through their respective expertise, have analysed, probed and addressed the issues that surround immigrants. Migrants, leaving their own country and cultural settings, landscape and ecology take a long step to start a new life in another cultural and ecological setting develop a hybrid identity. These themes of fluidity and border-crossing have in turn given rise to a new sub-genre of literature i.e. immigrant fiction. The Individuality of migrants in a broad panoramic view of a cultural, political, social and religious picture, their communal bond and cultural difference have been the core issues that are being highlighted in this domain. Migrant fiction also recounts experience of migration, reception that the immigrants receive, an experience of difference from other cultural groups, the sense of rootlessness, environmental displacement, and quest for a new identity. The crisis continues and is further compounded when the second-generation migrants are born and raised. They see themselves sandwiched between their parent culture and the host culture. Elleke Boehmer defines these hybrid texts as ‘post-migratory’ rather than simply migrant in the second edition of her influential work *Colonial and Post-Colonial Literature: Migrant Metaphor*. The novel *HF* also falls under the category of immigrant fiction as it engages the reader in the socio-ecological surroundings of first and second-generation Muslim immigrants in the UK.

In the backdrop of the 9/11, immigrant literature became a complex phenomenon because of the stereotyping of Muslims as terrorists. As *HF* is a novel focusing on Muslim characters, I believe it is significant to briefly discuss the post 9/11 stereotyping of Muslims. It allows me to contextualize my study as well as to understand the sufferings of immigrants in the host country where they are branded as terrorists, unlike other communities. Along with the physical destruction, 9/11 attacks proved to be the harbinger of the cultural and psychological destruction of people in Europe and America. It pulled the strings of distrust and Islamophobia among the world communities living together in one place. It has completely changed the social conditions of Muslims all around the world. Generally speaking, some suffered the criticism on the hijab, some were branded as terrorists while others were named as conservative backward followers of some kind of violent religion that instigates killings and unrest in human societies. The estrangement grew stronger and stronger making the position of Muslims weaker than ever. The Islam, the Quran and Muslims had gained the attention of the world community. States began to reconsider their foreign policy regarding Muslim countries. "In post 9/11 examination of the role of Islam in policy formation, however, it seemed that many analyses failed to separate between the actions of states and non-state actors" claims Shaffer (13) in her book *The Limits of Culture: Islam and Foreign Policy*. Survival of Muslim immigrants reached such a level of precariousness that they feared even walking in the street any voice from anywhere would shout out loud at them, "bloody Muslims, go back to your country." As an answer to that question, they ask themselves, "Which country?" They were born here. They belong here.

Numerous factors contributed to the deterioration of Muslim's position as immigrants. For instance, the media played a very important role in portraying Muslims as a threat to world peace and civilization. "We believe that since the Western mass communication or culture industry is responsible for the global purveying of negative symbolic packaging of

Islam and Muslims, the response too should inter alia include the mass communication policy as its major component” (Khan et al. 6). On the other hand, the anti-Islam views received authenticity with the socio-political scenario of Muslim countries. World communities viewed the Arab countries as undemocratic states, Islam as the origin of radicalisation and the moderate country like Pakistan as an ally and greater supporter of Taliban---all these factors converged the criticism directly on Muslims and their social position in the international community.

Scanning the place value of Pakistan in the international world, Pakistan has remained a controversial state for western policymakers. It is widely believed that, “Pakistan’s society has been subjected to state-sponsored Islamization” (Shaffer, 294). Seeing this belief in post 9/11 scenarios, Islamization has not been used in positive connotations. Radicalization is the outcome of Islamization and so it leads to extremism. It is assumed that terroristic tendencies are part of Muslims’ belief system and cultural foundation. This complex state of affairs widely spread the terms like ‘Islamic terrorism’, ‘radical Islam’ and ‘Muslim terrorists’ etc.

These circumstances have adversely affected the social identity of Pakistani Muslims in European and Western countries. Which way to go? It is very hard to find out the answer to this question in the present situation. Unlike other communities, for example Chinese, Japanese and Koreans, Pakistani immigrants cannot easily harmonize themselves into the cultural context of these nations. Whether they choose the left or right, there remains an utter confusion in defining themselves to the audience. Kamila Shamsie depicts this nervousness and cultural anxiety in her work *HF* by delineating the life-size picture of Pakistani immigrants living in Europe under the above-mentioned circumstances. She places her character within the cultural walls constructed by the interaction of two cultures and then highlights the direction they opt out for themselves while undergoing the process of acculturation. The cultural contact made by the characters in novel shows that, “Changes took

place among the immigrant and did not take place among those who remained in the original culture are the result of the immigrant's acculturative experience" (Teske and Nelson, 145).

Conceiving the importance of strain of cultural hybridity and individual identity on Muslims, my thesis uses the theoretical framework of acculturation to understand *HF* by Kamila Shamsie. Immigrants do not always pass through the linear acculturation process. Often, some conditions force them to choose the opposite route in cultural space given to them. Hirano Kenichiro names this opposing tendency as Antagonistic Acculturation. This theory has helped me to apprehend the directly proportional relationship between culture and immigrants. According to this theory, rather than political or religious views, it is the clash of cultures that is the main push factor that leads the actors of a particular community towards un-belongingness. In these circumstances, when host culture pushes away the individual and *otheries* them, their coalition with violent non-state actors is inevitable.

Shaffer quotes Huntington, "In his article clash of civilizations, he clearly states; the great division among humankind and dominating source of conflict will be cultural. Nation-states will become more powerful actors in world affairs, but the principle conflict of global politics will occur between nation and group of civilizations" (Shaffer, 10). Contextualizing Huntington's statement, this clash of cultures is between a dominating and the most powerful community and weak unstable immigrants. Both of them are in direct contact with one another and thus undergoing the process of acculturation. The acculturation process that the characters experience in that particular context is not harmonized and organized one. Resistance is the predominant feature of this acculturation.

Characters in the novel *HF* seek refuge in divergent ideologies developed as a consequence of resistance. This widens the gap between the individuals as well as the cultures around him. David L. Sam and John W. Berry branded this gap as 'cultural distance' i.e. how dissimilar the two cultures are in the language, religion etc., too, lies not uniquely in

the background of an acculturating individual but the dissimilarity between the two cultures in contact (50). Shamsie's *HF* gives an overview of the dilemma that characters face while living with a dominant host community due to troubled historical and socio-political background. Although the characters belong to the same community and land still their responses towards the acculturation are totally different from one another. They only intersect at the point of resistance, which they show according to their experiences and belief system. These experiences bring them to the point of collapse because they choose what they choose to be. Terrorism surrounds their lives from all sides, and they find no escape from it rather they find themselves embracing it in their own unique way.

Migration always has a direct twofold influence. One is the adjustment and adaptation to new cultural settings and the other is the shift towards the new ecology and natural environment. My research employs Ecocriticism as the theoretical lens for the critical development of the argument. My study attempts to understand the desire of the characters to associate themselves with the new land despite the cultural resistance through inclination towards ecology. To see how the characters, show an inclination towards ecology, my research employs Richard Kaplan and Stephen Kaplan's ideas on eco-criticism as a theoretical framework.

In order to undertake the ecocritical perspective of the analysis, my theoretical framework has been limited to Kaplans' book entitled *The Experience of Nature: The Psychological Perspective*. In the first chapter of Introduction, they give the example of a natural scene of a window from the room of a hospital. "Ulrich demonstrated that the content of view (natural) is important in hospital patient's recovery from surgery, nature view contributes to faster recovery" (Kaplan & Kaplan, 1). They see nature aligned with human beings more than other phenomena of the world. Nature is a source of relief and comfort for the individuals:

Rather than being frivolous, preference as we have come to see it through numerous studies is an expression of a deep and underlying aspect of human functioning. Although people are generally not aware of it, their preferences are influenced by such factors as whether they could learn more in given environment and they would be able to move around in the environment without fear of getting lost. (Kaplan and Kaplan 6)

The research project focuses on this preferred movement of characters in the environment they have chosen for their survival after abandoning their native land. The ecology varies from region to region, depending on the landscape and available resources. The physical environment determines the choice of the ecology by the inhabitants dwelling in it. It also affects the choice of the landscape they are migrating to. “Migration may be reciprocally related to, for example, cumulative environmental degradation (e.g., land scarcity, degradation, air pollution); weather-related natural disasters (e.g., storms); production accidents (e.g., chemical spill), and/or resource-related development projects (e.g., artificial lakes)”, (Hunter & Nawrotzki 5). The study of the relationship between physical environment and human beings is termed as eco-criticism. Ecology and culture are closely related to one another, so it would not be sufficient discussing them in isolation because both influence each other. This study analyses the relationship of characters with the environment and the culture, also it explores how they have experienced these two dynamic phenomena and what are its effects. In what ways the humans and non-humans are related to one another because eco-critics believe on the principle given by Berry Commoner i.e., “Everything is connected to everything else” (Glotfelty & Fromm XIX).

This study sees the characters not only as active participants in the environment around them. Rather, it also explores how these characters perceive the ecology that

surrounds them from all sides, how they deal with it and in what ways and manners they experience and perceive nature. In their book that is based on psychological experience of nature, Kaplans narrate the influence of nature on the mind of individual. Nature offers relief to the dweller in terms of mental and emotional experiences. This particular type of relief and comfort in partaking and sharing the benign manifestations of nature take place in the narrative of *HF*. “She (Isma) licked the snow out of her palm, relieving the dryness of her mouth” (Shamsie 7). Natural experience gives ecological relief to the immigrants and they find themselves aligned and tuned to the environment despite the resistance they face culturally at the hands of the natives. The researcher will focus on the alignment and inbuilt harmony of the characters with the ecology around them, which goes so far as to pacify the nostalgic feelings in them.

According to culturalists, during the acculturation process, often a strong rejection takes place. This rejection process is purely psychological depending upon the individual experiences and their response. During acculturation, all the elements have not adopted the way they come down from the major cultural group in contact. Rather, sifting takes place. Some of the elements are adopted while others are resisted. Most of the time, the cultural elements are adopted in order to challenge the dominance and hold of the major ethnic group. According to some critics, rejection is preceded by self-assertion. Individuals try to present himself or herself in the social fabric based on the acculturative process. Kenichiro names this type of acculturation as *Antagonistic Acculturation (AA)*. As the name indicates, this acculturating process give rise to antagonism between the major and minor ethnic groups that become a reason of disharmony.

Seeing the socio-political scenario worldwide, in case of Muslim immigrants, this rejection goes beyond the level of tolerance. Muslims face rejection from the

dominant cultural in every way of life. Shamsie in her novel has made a great effort in depicting the element of cultural resistance. She displays the effect of cultural backlash as the main reason of disintegration and disharmony among Muslims and another cultural group living in Europe. While getting attached to the natural environment, immigrants whether first generation, second or third, face cultural resistance at the hands of dominant cultural groups. She narrates how one can resist the culture and at the same time accept the ecological surrounding of the cultural settings simultaneously.

1.1 Delimitation

The research project is limited to Kamila Shamsie's *HF* using the cultural studies made by Hirano Kenichiro in "Acculturation for Resistance" and Rachel Kaplan and Stephen Kaplan's *The Experience of Nature: A Psychological Perspective*.

1.2 Thesis Statement

Kamila Shamsie's *HF* depicts characters that largely seem to resist acculturation of the dominant British culture and, simultaneously, prefer its ecological surroundings. Though the characters tend to exhibit conformity to the environmental presence, they can hardly harmonize with the cultural markers of host society.

1.3 Research Questions

1. In what ways do the characters respond to the ecology of host culture in Kamila Shamsie's *HF*?
2. How does cultural antagonism spell out the cultural resistance of characters in the selected text?

1.4 Research Plan

I have structured my thesis in six chapters. My first chapter introduces the main argument of my thesis and briefly discusses the research questions, delimitation, and significance of the study. The chapter also rationalizes the major aspects of research.

Chapter two focuses on review of selected literature to identify research gaps in my research area. The chapter also reviews selected scholarship to allow me to contextualize my research in the existing body of literature. After identification of the existing gaps, my third chapter focuses on the theoretical models that form the basis of my research. I have explicated upon both the selected theoretical frameworks in this chapter. The chapter also explains the methodology employed for the analysis of Kamila Shamsie's *HF*.

This step-by-step structure helps me carry out my analysis in the next two chapters. Chapter 4 and chapter 5 contain the analysis of Kamila Shamsie's *HF*. Chapter 4 focuses on the cultural resistance in the light of Kenichiro's theory related to resistance during acculturation. The characters face a push-factor because of being unable to completely assimilate within the dominant culture of the host country. Chapter 5 focuses on the pull factor to see what pulls the characters towards their host country. This chapter focuses on Richard and Stephen Kaplans' theory of *Environmental Preference (EP)* to conduct the analysis. Chapter 6, finally, concludes the thesis and states the findings.

1.5 Significance of Study

The reflection on the environmental approach of the author towards her characters and their cultural settings is mandatory in current times. The society could realize the significance of their relationship with the environment, which is highly neglected in third world countries like Pakistan. The problems faced by Pakistani immigrants all over the world in post 9/11 contexts also calls for the duty because there is a need to highlight them in our critical research. The present study aims at discovering the core issues of environmental belongings and cultural differences simultaneously. In this way, this study may highlight the delicate issue of disintegration in foreign countries faced by Pakistani

Muslims. My focus on the ecology and culture in Kamila Shamsie's *HF* will possibly make this research a significant contribution to the field of knowledge.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

In this section, I intend to review the existing scholarship on Shamsie's *HF* to contextualize this project. It also situates my research project in the gaps that are identified in the existing literature. Pakistani Literature in English is expanding far and wide and, therefore, it calls upon the need for new critical surveys and analysis with every passing day. Many scholars and critics have investigated the core issues of identity crises and resistance in Shamsie's novels. The novel *HF* is geographically set in Britain, Syria, America, and Pakistan. The texts can be seen from multi-dimensional perspectives that allow me to highlight the themes of social hierarchy, un- belongingness, hybridity and resistance. All the angles have allowed me to lay the foundation of my research in the right direction. It traces out the gaps in the present critical knowledge and helps me fill those gaps with new research.

2.2 Review of the Literature

I have divided the chapter in the following three sections:

1. The First section contains reviews of articles and books related to Eco-criticism as explored in Pakistani Literature in English.
2. The Second section contains the reviews and critique of the chosen text *HF*.
3. The third section contains the interviews of the author that help drive the author's perspective regarding the text.

For the organization and orderly evaluation, the texts have been reviewed one by one. Yet they are made coherent with thematic unity, so a clear picture can be drawn from the analysis. It helps to form a continual pattern at later stages of textual analysis.

(I)

Munazza Yaqoob's article "Human Perversion and Environmental Space: An Ecocritical Reading of Mohsin Hamid's *Moth Smoke*" analyses the malicious effect of pollution on a person's inner *self*. Her research is significant as it examines Mohsin Hamid's novel from a unique perspective. The main aspect, which Munazza Yaqoob emphasizes, is that Hamid's novel *Moth Smoke* is a representation of the coexistence of human society and ecology. In addition to this, the novel also depicts the way society and nature manipulate with the inner character of human beings. She extracts this conclusion from the text by making use of the Marxian Eco critical theory. Her research places nature at the centre to stress upon the role of the environment in influencing a person's mental process. In addition, through this research, Munazza Yaqoob also claims that an environment that has been polluted, leaves dark stains not only on a person's psyche but his/her moral being as well.

Her research minutely examines the setting of Mohsin Hamid's *Moth Smoke* as it plays key role in shaping the identity of the protagonist, Darashikoh. Yaqoob asserts in her research that in Hamid's novel, Lahore is a city that is not only polluted physically but where there is spiritual decay as well. Her statement, "Lahore, where the story is set, seems a symbol of apocalypse where life is fluttering in the cage of spiritual and emotional as well social death" (94) reinforces the impact of ecology on human character. Furthermore, the novel presents a critique on the division that has been created on the basis of class system. Through the novel, Hamid shows the interconnectedness of socio-economic and environmental crisis. As Yaqoob asserts, Hamid refers to the extreme weather that has become the cause of deaths while also highlighting "the celebrations on the successful testing of the bomb" (100-101).

Yaqoob's analysis, centring on the study of the influence of environment on human

psyche in *Home Fire*, helps me contextualize my study in the framework of eco-criticism. Although Shamsie's *HF* doesn't get involved in describing ecological difference between a third world country like Pakistan and a first world country like Britain. It illustrates the relief; which characters are getting from the ecology of England rather than Pakistan. Just like Yaqoob's article identifies, I am able to see *HF* from an eco-critical perspective to see how the environment affects the characters' psyche in *HF*. This allows me to understand the reasons of the association of third generation immigrants with their host- country, despite their resistance towards culture. The article helps me understand and analyse the cultural and identity issues through an understanding of the ecological impact on the human psyche.

Like Yaqoob's analysis of *Moth Smoke*, Umaira et al.'s article "War on Terra and Eco-Critical Discursivity: Analysing the Role of Cultural Productions in Creating Eco-Consciousness" also focuses on plot and setting of Anis Shivani's *Karachi Raj*. Their research examines the novel through an eco-critical standpoint to present a critique on the eco-critical consciousness of the characters. The research focuses on the relationship that exists between nature and literature. This allows my research to understand the eco-critical domains with which Pakistani novels are analyzed and identifies the gaps for my research to be conducted on *HF*. Umaira et al's article analyses the novel using ecocriticism as the theoretical basis. Her analysis depicts various aspects of the novel as well as their impact on their immediate surrounding. However, what remains most intriguing in her article is the class distinction based on ecology.

Umaira et al. realize that the novel highlights the divide between people based on caste and creed, which affects the environment as shown in Shivani's novel. The article states that, "the textual analysis under the ecological consciousness lens has brought to surfaces these issues: As an ethnic and sectarian city, Karachi caters all sects in its environment" (341). The presence of different sects in Karachi has caused unrest as in recent years there

have been many attacks that were targeted at a certain sect. Another aspect that has been highlighted in the research is that Shivani's novel depicts the threat to both rural and urban life due to developments and expanding infrastructure. As Umaira et al. state, "Overall novel portrays life in city and *basti* at risk of life. City faces crowd, traffic jams, and unavailability of parking place... While *basti* has to face atrocities of city life in terms of loss of life and accidents" (342).

Shamsie's *HF* explains the preferences of character towards an appealing and secure environment rather than living in hostile, threatened and unappealing ecological surroundings. This article helps me contextualize my study in this domain to see how the characters find solace in the environment and wish their identity to be considered in relation to their host country. Even though characters face resistance by the mainstream culture, they still wish that they are considered British because of their status as third-generation immigrants. Umaira et al.'s article allows me to see the way threatened environments create a space, which is not preferred. I am able to contextualize *HF* to see if the characters in the novel decide to own their British identity despite their disapproval of the British culture merely because they prefer to live in an environment that is not threatened by social and political instability.

Shazia Rahman's article "Karachi, Turtles, and the Materiality of Place: Pakistani Eco-cosmopolitanism in Uzma Aslam Khan's *Trespassing*" also allows a similar insight into the issue of connectivity with the environment. She explores how people connect to and associate with a specific environment and desire to be recognized with it. The article finds out the subject of nationalism and cosmopolitanism through analysis of Khan's novel *Trespassing*. Rahman defines the term eco-cosmopolitanism as a concept, which looks for not only human groups but nonhuman groups as well. By analysing Khan's novel, Rahman pinpoints the distinction that has been created between people based on their gender, caste,

social status and ethnicities. The research is significant as it provides insight into the ways people feel connected to their lands instead of the imposed boundaries created by the state. In addition to this, Rahman also analysed the attachment of Pakistani people to their ecosystem as depicted in Khan's novel *Trespassing*. As my research examines *HF* from the ecocritical and cultural perspective, this article allows me to position my study in existing literature based on eco-criticism.

In her research, Rahman asserts, "In *Trespassing*, eco-cosmopolitanism becomes an ability to think beyond the nation by rooting oneself in our planet through an awareness of the environment in terms of animals as well as geography..." (264). This assertion highlights that Pakistanis are not only engaged in the discussion of nationalism and rootedness. Rather, the Pakistani community is also aware of its environment and its treatment of the animals. She addresses Pakistani's dilemma regarding nationalism and the ethnic tensions which exist in different parts of Pakistan. As Rahman states, "...in Khan's novel, Pakistanis are portrayed as particularly cosmopolitan and rootlessness because of the history of partition that displaced many from their homes..." (265). Despite the ethnic crisis, Khan's novel shows that the characters residing in Karachi are in love with not only their land but with the animals as well. Rahman also highlights that the novel's plot begins and ends on marine turtles to highlight that Pakistani community feels close to the natural environment and is not bound by the imposed boundaries.

Just like the characters in *Trespassing* come to associate themselves with the ecology of Karachi, characters in *HF* also associate themselves with the ecology of England. This allows me to comprehend the complexity of the relation that third-generation immigrants hold with their host country. They may resist the culture of the host nation but their association with the ecology of the home country forces them to continue to live in England.

In her analysis of the two novels *Ship Breaker* and *The Water Wars*, Saba Pirzada discusses environmental degradation, which is the biggest cause of global warming at these days. She explains that the environmental instability is a greater concern for the authors these days. In her view, traditional anthropocentrism has occupied the mind of human beings for a long period. It accorded human beings the highest position in the biological hierarchy, which made them believe that the environment is only to be valued as a resource to fulfil human needs. This egocentric and myopic approach has brought destruction to the natural environment of the world. Similarly, it has established a new representation of environmental degradation in the form of eco-dystopia like in *Ship Breaker* and *The Water Wars*. “In the wake of environmental disasters such as global warming (*Ship Breaker*) and water crises (*The Water Wars*), wars have taken place and economies have collapsed, leading to a shift in national borders” (Pirzada 205). This, says Pirzada, widespread devastation has developed dystopian societies. The novel *Ship Breaker* deals with the issue of global warming in which ecology is highly unstable and there is uncertainty. In the same way, *The Water Wars* delineates the experiences of two young siblings fighting over the depleting water sources. This water depravity becomes so much pressing desire in Vera that in the climax she meets Kai, a mysterious boy, who has limitless access to freshwaters. The novels in her findings, “*Ship Breaker* and *The Water Wars* show the depraved status of humanity, whereby most people are subject to socio-economic discrimination, denied their basic rights, pitted against each other for resources, and forced to work for authoritarian governments or powerful corporations” (Pirzada 207).

Pirzada’s critical analysis of the dystopian novels by Cameron and Bucilupi defines the catastrophic effect of the degradation of the ecology around human beings. This analysis has helped me in studying the deep relationship of human beings with their ecology and their effect on each other. Pirzada’s findings have paved the way for my research project, as I

primarily focus on the preference for the ecological surroundings. It helps me to view one of the aspects of the preference level, which depends on the stability of the environment. The more the environment is instable; the lowest is the preference level. As can be seen from the case of Pervaiz, who goes to Syria and despises its environment, While, Isma admires the ecology of Massachusetts.

Neelam Jabeen's article "Ecofeminism and Pakistani Anglophone Literature" analyses texts in Pakistani context to show the relationship of women and nature. Most importantly, Jabeen's research makes use of ecofeminism to highlight how the Pakistani texts cannot be scrutinized from the lens of ecofeminist perspective created by western scholars. The mainstream ecofeminist lenses ignore the conditions in which Pakistani women live. For this purpose, Jabeen develops a postcolonial ecofeminist perspective that is applicable to Pakistani Anglophone texts. The researcher explains the concept of postcolonial ecofeminism before delving into the textual analysis of the Pakistani Anglophone literature. Jabeen's research presents a critique on the assumption, which people have regarding the relationship of a woman with her nature, based on either her emotions or her situation.

In her research, Jabeen stresses that Pakistani Anglophone literature challenges the assumptions of a typical women-nature relationship in which women have been portrayed as caring towards their natural environment. An important aspect found in Jabeen's research is that it is focused on the varying relationships that women have with nature based on their caste, religion and social classes (4). Another vital aspect, which she highlights in her research, is that, "Khan dismantles the dualisms of science-nature, culture-nature, science-religion, and man-woman, giving new meanings to the woman-nature (and human-nature) relationships" (Jabeen 5). To Khan, the binaries of man/woman with relation to nature need to be dismantled. Jabeen also asserts that a person's social, cultural, economic and political situation determines the kind of relationship he or she has with his or her natural

environment. Through her research on the various texts of Khan, Jabeen challenges the assumptions that women are sympathetic towards nature because of their emotional setup. According to Jabeen, the woman and nature relationship is also used as a means of making both inferior to man (8).

However, Jabeen's focus does not include the aspect of cultural resistance and its relationship with eco-criticism. It is a gap, which my study intends to fulfil. Moreover, as is evident in the research. The relation of ecology and women is perceived in terms of women's gender roles. This allows me to realize that the female characters in *HF* may also hold such a relation. Thus, I am able to conduct an informed research and contextualize my research in the existing literature accordingly.

Dana C. Mount's research "Enduring Nature: Everyday Environmentalisms in Postcolonial Literature" analyses a wide range of postcolonial literature to examine the depictions of environmentalism in the South. Mount's research draws on the concept of environment and redefines it in order to make it applicable to different people and spaces. Similarly, the researcher also brings to the notice the concept of ecocriticism alongside the notion of the environment to scrutinize the environmentalist's depiction in postcolonial literature. By using these two concepts to examine the postcolonial literature, Mount provides helpful insights regarding environmentalism and ecofeminism. Mount's research comments on the concept of everyday environmentalism as a way of living in which people think about their environment on a daily basis. The research mainly centres on the local experiences linked to the environment that are framed by everyday environmentalists. The researcher makes use of the works of cultural theorists to understand the environment.

Mount's research focuses on the everyday dealings and interactions of people with their environment. As Mount claims, the purpose of the research is, "to understand environmental awareness as an ongoing, everyday occurrence that people across the globe are

engaged in, often without knowing it or naming it” (38). In addition to this, Mount believes that, “By focusing on a broader range of experiences, the everyday allows us to explore instances of environmental engagement” (39). This assertion highlights that the simple acts such as gardening and or tending to animals are important in order to understand the environmental engagement in postcolonial literature. Aside from this aspect, Mount’s research focuses on not only the positive treatment of the environment by people, but it also focuses on the negative treatment. In terms of negative treatment of nature, the research emphasizes the use of pesticides that are harmful to nature in every aspect.

Mount’s research informs me about the simplest and smallest ways in which we engage with the environment. This allows me to stay conscious of the small ways in which characters engage with environment. I am in a better position to understand that the environment has diverse effects on people. I can see how such engagement transforms the views of immigrants about their homeland and host land in *HF* by Shamsie.

(II)

Shaheen et al.’s article, “Obsessive ‘Westoxification’ versus the Albatross of Fundamentalism and Love as Collateral Damage in Kamila Shamsie’s *Home Fire*” critically analyses characters from Shamsie’s novel *HF* to understand the concepts of Westoxification and Fundamentalism. The research explores the link of the aforementioned concepts with the postcolonial studies. Shaheen et al. view Shamsie’s novel as a depiction of Islamophobic Westoxification, which actually refers to the view of Muslims as an ‘evil’ other, as purported by West. The article highlights the devastating effects of Islamophobic Westoxification on the characters in the novel. As the authors see it, the Western view of Muslims as ‘evil’ does not only affect the Western perception in general. Rather, it also affects the ideals of those who are Pakistani but identify themselves with the West because of their status as an immigrant. The article, in this sense, highlights the clash between Pakistani British obsessed

with the West and those that reclaim their fundamentalist ideals. Especially in the post 9/11 and post 7/7 worlds, the situation for Pakistani British Muslims worsened. In this backdrop, Shaheen et al.'s high point of the research is to pinpoint Shamsie's depiction of Britain as a place that has become intolerant towards people of multicultural sects and thus reinforces the Islamophobic Westoxification. Pakistani diaspora not only become a victim of Islamophobic Westoxification, but also victimize the natives of their homeland who have not immigrated to West.

An important basis on which the research has been structured is the terroristic attacks in the West, which has created an air of mistrust between people of varying faiths and cultures. As Shaheen et al. assert, "Set in 2015 the novel portrays the disintegration of a home plagued by terrorism" (152). This assertion highlights the plight of the Pakistani British Diasporas who have been victimized as a result of the terroristic attacks in different parts of the Western world. Shamsie's novel *HF* is unique in its depiction of the wave of Islamophobia that has spread through the West. It makes the characters live in another aspect explored in the research, which is the plight of the characters living in England due to the Bill that was passed to revoke the citizenship of the British citizens. The research highlights that the clash between people obsessed with the West and the fundamentalists such as the Taliban that have been depicted in the novel, leads to the death of several characters. As Shaheen et al. highlight in their research, "The terrorists have, for sure, taken Karamat Lone for his blind and obsessive integration into Western culture and his constant bitching of British Muslims for their adherence to Islam..." (153). According to Shaheen et al. the novel warns the British government of its treatment of citizens with dual nationalities and how the new laws are isolating these citizens from not only their homelands but host lands as well.

As my research intends to explore cultural resistance and ecological preference of immigrants, Shaheen et al.'s focus on the Islamic Westoxification allows me to probe deeper

into the issue. The concept of ‘Islamic Westoxification’ informs my research about the possible reasons behind one’s desire to associate with the host-land identity. Western perception of Muslim ‘other’ may be one of the reasons that keeps the characters inclined towards their identity in the host-land. As my research looks into the strain caused by the cultural resistance and an ecological preference of the Western world, knowledge of additional reasons behind inclination towards one’s immigrant identity allows me to analyse the selected text with precision. I am in a better position to see the characters without neglecting any dimension of their characters. Although the article discusses Islamophobia, Westoxification and terrorist identities, an exploration of the reasons behind cultural resistance and ecological preference still remains unidentified. My research fills this gap by seeing how the desire to resist culture of host country is overwhelmed by ecological preference, thereby, leading to maintenance of identity associated with the host-country.

Claire Chambers’ article “Sound and Fury: Kamila Shamsie’s *Home Fire*” narrates the intertextuality that exists within Shamsie’s novel *HF*. The research analyses Shamsie’s use of texts and sounds in the novel as a means of grabbing the audience’s attention towards an important issue that has been tormenting the people living in Britain. The issue that Chambers focuses upon is that of terrorism, Islamophobia and *jihad*. Chambers’ research is unique as it examines the theme of Shamsie’s novel in order to explore how the author has employed various techniques to depict the plight of the characters. She applies sound studies research to Shamsie’s novel *HF* in order to show how authors use literature as a means of discussing social and political matters. As she states, “The novel has a power and a truth that nonfiction does not possess to the same degree, it is a capacious form that exceeds borders and rules” (203). This assertion highlights that Shamsie’s novel is not just about the depiction of families that are settled in Britain. Rather, the novel also focuses on the various historical

events and political contexts and relates them to the lives of the character to present a bigger picture.

As Chambers focuses on the concept of radicalization, as explored in Shamsie's novel, the article urges the reader of *HF* to look into the voice that *HF* raises against the laws of British citizens. Explored through the lens of psychological, criminological and sociological theories, the research comments on the violence that has been directed towards citizens with dual nationality. Chambers' highlights through her research that literature plays an important role in capturing the mistreatments and the stereotyping of different secular groups existing in the West as immigrants. Chamber raises her voice through depiction of a radicalized young *jihadist* that she considers unusual. Chambers asserts that "the novel presents an unusual jihadist, set askew from the simplistic portrayals of some psychological studies and many sections of the mainstream media that recycle clichéd portraits of terrorists as young, death obsessed men with temperaments suited for engineering" (207). The description of the fundamentalists allows comprehension of the mistreatments and the intolerant behaviour towards Muslims.

As Chambers explores the political and social issues, her exploration of the fundamentalists and their descriptions allow me to comprehend how a Muslim and a terrorist are both taken as a similar figure in the Western world. While conducting the analysis, I am aware of the inequalities and discriminations against Muslims as pointed out by Chambers. This keeps my research informed about the ways in which Muslim identity is seen and how the British laws perceive it. I am able to analyse the characters' association while keeping in mind the biasness that they go through.

In an article based on Shamsie's latest novel, Dwight Garner discusses the themes present in Shamsie's novel *HF*. Garner writes regarding Shamsie's work, "there are occasional small blunders in *HF*. A consideration of grief, for example, becomes a word

goop...These moments are rare. Her humour mixes freely with her intellection.” (para. 20-21). This assertion shows that Shamsie’s novel *HF* is filled with moments of humour that are accompanied by grief caused due to the mistreatment of characters who are far from home and on their own. The humour is only short lived as the decisions of the characters lead them to tragic end. As Pervaiz, Aneeka and Eamonn die at the end of the novel. Garner remarks, “There is high, high music in the air at the end of *Home Fire*” (para. 27). This assertion can be linked to the sad ending of the Aneeka and Eamonn’s relationship as both die in each other’s arms. The actions of the brother affect the lives of those around him and the novel ends in a tragedy.

Dwight’s article, like Shamsie’s interview discussed in section III, also highlights that *HF* is replete with instances of grief and difficulties faced by immigrants. This allows me to keenly look for difficulties while analysing the reasons for immigrants’ adherence to their identity as an immigrant. Thus, I am an informed reader of the novel, aware of the issues explored in the criticism of the novel. I am in a position to analyse my selected text while keeping in view the existing criticism.

In an article “*Home Fire* by Kamila Shamsie – finally on the edge”, the writer Rahul Jacob discusses the main themes prevalent in Shamsie’s novel *HF*. Rahul writes, “*Home Fire*, Shamsie’s seventh novel, is set against a backdrop that is instantly recognizable: the rising prejudice that Muslims in the West now face, which is only worsening at a time when some of their young become militants or join ISIS” (para. 2). This assertion points towards the contemporary issues, which have made their way in Shamsie’s novel *HF*. Through this novel, Shamsie presents a glimpse into the lives of immigrants who, despite having citizenship, are treated as an outsider and a threat to the nation. He also writes that the novel is “about prejudice and the slide into radicalization, but it is also an expensive novel about love” (para. 5). The theme of love, which Jacob refers to in this quote, can be seen in the

relationship between the characters Aneeka and Eamonn. Shamsie provides a momentary episode of the love shared between Aneeka and Eamonn amidst the maltreatment of Muslims residing in Britain.

Jacob's article allows me to contextualize the issues of immigrants in the larger backdrop of Muslim stereotyping. Muslims have been stereotyped as barbaric in the West. Jacob's article points out that Shamsie's *HF* discusses the issue of radicalization and generalization of the image of Muslims. This helps me to understand the status of immigrants in the light of the general identity construction of the Muslims by the West. I am better able to understand that issues of Muslim immigrants are more complex because they also face marginalization at the hands of West because of being Muslims. Thus, I can analyse the novel to see why immigrants choose to keep their status even when they face all such difficulties in their lives.

Peter Ho Davies, in his article "An 'Antigone' for a Time of Terror", writes about Shamsie's novel *Home Fire*. Davies presents his review of Shamsie's novel and claims that the author has focused on the "aftermath on "homegrown" terrorists" (para. 1). The phrase 'homegrown terrorists' in the quote can be taken as a reference to Pervaiz and his addition to the ISIS group. As Davies claims, "She places herself in the same predicament as her characters. Just as they wrestle with their clashing duties to family, faith and nation, she wrestles with their prescribed narrative roles" (para. 8). This assertion highlights the fact that Shamsie raises her voice regarding the stereotypes that have been attached to Muslims all over the world.

As a reader of the novel, Davies' article as well as the interview of Gertler (discussed in section III) informs me about the political situation in which the characters and the novel can be placed. I am able to contextualize my idea in the bigger picture where I can utilize this knowledge to carry out a detailed as well as a comprehensive analysis. Moreover, I am able

to see that most researchers analyse the status of immigrant but do not see what makes the immigrants associate with their host land identity despite all the problems that they face. As a researcher, my focus on ecological preference allows me to fill this gap.

Understanding of political context is also important because Shamsie's novels are highly politicized. In the article "*Home Fire* by Kamila Shamsie", Ellen Cregan discusses the plot narrative of Shamsie's latest novel *HF*. She discusses the different elements found in the novel. Beginning with the plot of the story, Cregan asserts, "Imagine living in a world where every action you undertake is politicized, against your will... Kamila Shamsie's latest novel, *Home Fire* depicts this very phenomenon" (Para. 1). This assertion allows the readers to understand that the plot of Shamsie's novel is structured around the lives of people whose every move is considered as an act of terrorism and a threat to the nation. The character of Pervaiz is depicted as indecisive as he is persuaded by a stranger to join the ISIS group. However, after spending time with the group Pervaiz tries to run back to Britain but is killed before he can leave. The plot highlights that the actions and decisions of one person have serious consequences.

These views on Shamsie's *HF* allow me to look into the issue of radicalization and other political issues while keeping in mind that her works are highly politicized. Her exploration of theme of identity as immigrants does not stand in isolation. Thus, I am able to look deeply into the political contexts of the novel before coming to a conclusive interpretation of the novel. Moreover, I realize that although political aspects of identity as well as other issues have been explored in the novel, the issue of hybridity from ecological perspective in *HF* has not been explored so far. My research, by probing into this area, intends to fill this research gap.

In the article "Review of *Home Fire* by Kamila Shamsie: absentee father, conman, jihadist" Linda Funnell poses an important question. She asks, "What happens to those left

behind when men go off to fight?” (Para. 1). Her question can be linked to the ISIS situation shown in the novel where men join the Daesh group and leave their families behind to fend off for themselves. Funnell also writes, “The power of family ties infuses the novel – family versus career, versus self-preservation, versus politics, versus jihad” (Para. 2). The line quoted highlights that family ties lie at the basis of the novel as everything is linked to family, whether it is about joining the jihadi group or if it is related to work. Furthermore, Funnell also remarks, “Shamsie reveals the intimate – and conflicting - worlds of each of her five protagonists with enormous skill. The effect is more immediate and heartbreaking than any headline and shows with devastating power how ordinary people can be caught up in the unthinkable” (para. 11).

Funnell’s review is insightful and helps in viewing the novel from a different perspective, one in which family holds centre of everything. The Pasha family and the Lone family in the novel show how one’s political views can be the cause of distress for the relatives. Pervaiz’s decision to join the jihadi group has an overwhelming effect on his sister and her lover. Similarly, Karamat Lone’s critique of the Pakistani British citizens leads to his son becoming a victim at the hands of the terrorist group. Funnell’s article provides the readers with in-depth knowledge regarding the plot structure and the themes prevalent in Shamsie’s novel. An understanding of these aspects allows me to see how the relation of ecology to all these problems remains unnoticed. As a researcher, I am able to fill this gap by seeking answers to the question as to how ecology affects the decisions.

Kristina Marie Darling’s article “On Kamila Shamsie’s *Home Fire*: The Final Scene” discusses the similarity of Sophocles’ play *Antigone* with Shamsie’s *HF*. Darling reviews the novel and remarks on the character of Pervaiz who “is drawn to the memory of his father – at times reluctantly, at times enthusiastically” (Para. 1). In the novel, Pervaiz is conflicted about his father’s past, which leads him to join Farooq and his Daesh group. As Darling claims,

“The new life he chooses begins as a new past breathing life into a renewed future, but Pervaiz eventually becomes sickened by the violence he witnesses abroad” (Para. 1). Darling’s remark presents insight about people who are conflicted because of their inability to decide what is right and what is wrong. Similar is the case with Pervaiz as he initially is persuaded to join the jihadi group because Farooq fills his head with stories of his father’s past. However, after witnessing the violence exhibited by the jihadi group, Pervaiz doubts his decision about being a part of Daesh. Furthermore, Darling also commented on the relationship of Eamonn and Aneeka, which ends in a tragedy as neither get to fulfil their dream of being together. As Darling remarks, “Aneeka mourns her twin, which forces Eamonn to lament their relationship’s demise, and it “resolves” in a catastrophically romantic act of requiting love that concludes a sort of tragic relationship arc” (Para. 2). Her remark highlights that Shamsie’s novel might be interpreted as one filled with romance, but she ultimately leads it towards a political end. Darling concluded her review by highlighting that, “Kamila Shamsie’s work explores acknowledgment, recognition, and representability in our time as a fickle operation, and shows romance and tragedy as themselves contestable sites of representation” (para. 5).

Darling’s article provides an in-depth analysis of Shamsie’s novel and her style of writing that is very helpful in determining other aspects of the novel. Her article allows me to see that despite the fact that novel represent a bond of love and romance, Shamsie remains highly politicized throughout the text. As a researcher, I am aware of the political nature of her works and intend to remain alert to any possible political decisions being affected by ecology. I am better able to see whether or not political decisions are affected by environmental effect. I can also look for the factors that can influence the views and beliefs of the characters in approaching culture and environment.

(III)

In Devina Heriyanto's interview of Shamsie regarding her novel *HF*, the main themes that were discussed were minorities and terrorism. During the interview, Shamsie revealed that her novel had gained the attention of many scholars and readers. One of the reasons why her novel had been longlisted for the Man Booker (2017) was because of Shamsie's depiction of contemporary issues in *HF*. Through the novel, Shamsie highlights the plight of Pakistani British citizens. The novel *HF* is identical to Sophocles' play *Antigone* as both the play and novel center on politics and tradition. A clash between the two has a devastating effect on the lives of the characters in Shamsie's novel. Heriyanto writes, "In fewer than 300 pages, Shamsie flashes out how British people of Pakistani descent struggle to be accepted in society and provokes readers to re-examine views on terrorism, returning jihadist fighters, minorities and identity" (para. 2). The importance of Shamsie's novel *HF* is that not only does it show the mistreatment of the Muslim communities but also allows the readers to view the society from a new experience in which intolerance prevails (para. 6). Furthermore, Shamsie cannot be labelled as biased in *HF*, as she does not give her own opinions about any situation. Rather, she lets the readers decide on how to respond to the given scenario.

In another interview of Shamsie by Nick Major where the former discusses all her works, Shamsie discusses similar concerns as those discussed in Heriyanto. Her novel collection consists of *In the City by the Sea* (1998), *Salt and Saffron* (2000), *Kartography* (2002), *Broken Verses* (2005) *Burnt Shadows* (2009), *A God in Every Stone* (2014) and *Home Fire* (2017). While discussing the novels, Shamsie centers her attention on her childhood and her life abroad, allowing one to understand the author's position as a diaspora and an immigrant. While discussing the life, Shamsie highlights the impact that her life has on her novels. The first four novels are set in Karachi. While the setting of her novels is mostly

between Karachi and Britain. Most of Shamsie's novel focus on the topic of radicalization and its effect on the lives of her characters. History also plays an important role in Shamsie's novel as the author incorporates political contexts and historical backgrounds in her. Two of her novels, *Burnt Shadows* and *Home Fire* are almost identical in terms of themes as both depict radical Islam and the treatment of Muslims living in Britain.

The focus of Shamsie's interviews highlight and point out to the broader themes of identity, hybridity and radicalization that she explores in her works. It allows me to understand that *HF* also explores these thematic concerns. I find myself placed in a better position to dissect the novel from the perspective of identity formation. I can use the understanding of the thematic concerns to see how the identity of immigrants does or does not correspond to the thematic concerns mentioned by the author in her interviews.

In Maryam Wasif Khan's interview of Shamsie "Interview: In conversation with Kamila", the discussion centered on Shamsie's novel *HF*. In addition to divulging on the issue of terrorism and ISIS, which she has discussed in her novel at great length, Shamsie talks in detail about her experience as a migrant in London. Her narrative of her life in London is very close to the lives of the characters, which detest British laws regarding non-native citizens. In fact, Shamsie compares her life in London with her life back at home in Karachi. As Shamsie's novel dilates on the maltreatment of Pakistani British citizens through the characters in the novel *HF*. This aspect highlights the fact that living as a migrant herself, Shamsie might have had firsthand experience of the stereotypes against Muslims that have spread across the Western world. Shamsie clearly states in this interview that she is not concerned about marriages and love stories. Rather, even her characters like herself are more politicized and remain concerned with real life political and social issues. Thus, as she says, *HF* discusses the life of immigrants' issues in details.

Shamsie's interview on the status of immigrants allows me to see how the lives of immigrants are affected by their position as a hybrid being. Shamsie's comparison of her life with the lives of the characters as immigrants also helps me to understand the real-life problems of immigrants. I can analyse the selected text to see how ecology may or may not be responsible for affecting the psychological inclination towards their host land despite difficulties faced as an immigrant. As this question has not already been explored, I will be able to fill this gap for future research.

Other authors also see Shamsie's politicized nature of her works. In an interview, Simon Hooper and Daniel Hilton also notice Shamsie's politicized themes. Hooper and Hilton in an interview "'Home Fire' author Kamila Shamsie: Muslim home secretary was 'only matter of time'" with Shamsie discuss the themes that are prevalent in her recent novel *Home Fire* (2017). Hooper and Hilton claim that Shamsie explores the themes of "identity and the impact of counter-terrorism policies on British Muslim communities" (Para. 1). These two themes play an important role in the development of the plot of the novel. Shamsie declares that she was inspired by the Greek play *Antigone* and it led her to write the novel *HF* (Para. 5). Furthermore, Shamsie is intrigued by the stories of the people who are compelled to join groups like Daesh despite not wanting to be a part of any violence. This has been depicted in the novel as it tells the story of a family that struggles when forced to be a part of ISIS.

2.3 Conclusion

This chapter has helped me investigate the literature that is relevant to my critical appraisal. A detailed review of the works has developed a more elaborate picture of the novel in my mind. This study of researches has helped establish my viewpoint from multiple perspectives. It has assisted me in viewing the gaps left in the study of Pakistani Literature in English. Therefore, I have made an attempt to fill one such gap by directing my research towards non-investigated areas of critical analysis of the literature. I have realized that Pakistani

Anglophone literature has not been examined with the perspective of an immigrant who leaves behind a complete legacy and adapts to new cultural and ecological surroundings in an entirely new country. His identity, his political position, his un-belongingness to the culture of present and the past have been questioned on both sides of the borders. This chapter has assisted me in deciding the best-suited theoretical framework to make a to-the-point analysis of the text. I have devised my next chapter by keeping in view the above review of the literature. The next chapter of this study discusses Rachel Kaplan and Stephen Kaplan's theory of Ecological preference and Hirano Kenichiro's description of Antagonistic Acculturation, which I have used to analyse my selected text. The next chapter also mentions the research methodology and method employed to interpret the selected novel of Kamila Shamsie.

CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1 Introduction

This chapter focuses its attention on explaining the theoretical perspectives invoked to analyse Shamsie's *HF*. A detailed review of the literature carried out in the previous chapter has helped me identify the gaps in existing literature on the novel. Criticism on *HF* has assisted me to realize the lack of research on the selected text from an eco-critical and cultural perspective. Moreover, the literature review also played a significant role in determining the cultural issues faced by migrant as explored. This chapter, thus, takes in to account the theoretical perspectives, which fulfil these gaps and help me to execute a well-researched and focused analysis of the novel. Furthermore, in order for the analysis to follow a systemic pattern, this chapter will also dilate upon the methodology employed to carry out the analysis. For a clear distinction, this chapter is divided into two parts;

1. Theoretical framework
2. Research Methodology

3.2 Theoretical Framework

Theoretical Framework helps anchor my research in a particular area for a well-defined research. Theories enable a researcher to understand, predict and formulate the research work under a particular lens. This research project has been fixed in framework given by ecocritical and cultural theorists. For the purpose of delimitation, I have chosen theoretical perspectives best suited to carry out a concentrated research. To carry out an eco-critical analysis, I have chosen *Experience with Nature* by Rachel Kaplan and Stephen Kaplan as

my basic framework. However, my thesis does not merely seek to understand the ecological themes and the treatment of ecology in the novel. This research aims to fit it in the cultural scenario to understand the *Ecological Preferences*, which reinforce one's love and association with a second culture. It focuses on the strain produced by the forces of environment and culture upon immigrants. Shamsie's novel *HF* is a tale of first and second-generation immigrants in Europe, who are striving under the cultural dominance of the host culture and at the same time, find themselves configured with the environment around them. To carry out a focused analysis, thus, the second part of this section explores the concept of *Antagonistic Acculturation* by Hirano Kenichiro to understand the strain and the feelings of (un) homeliness. This section explicates both the selected theories under separate headings below.

3.2.1 *Experience of Nature: A Psychological Perspective* by Rachel Kaplan and Stephen Kaplan

Experience of Nature by Kaplans centres its attention on the psychological perspective of human experiences in environment. They are concerned with the choices that we as human beings make in the organization of our ecology. For instance, they believe that if the residential setting has water flowing in it then it becomes a highly expensive setting in the city. The capital is decided according to our ecological preference that is, in turn, decided by the aestheticism of the location. It raises the question as to why one object of nature is given priority over manmade objects as well as natural objects. The authors thoroughly explain the psychological background of the vast natural environment that human beings construct for themselves while also answering as to what objects of nature are preferred to constitute our ecological settings. Kaplans' realize that students of environment have ignored the importance of psychological perspective in which our natural settings have been designed for a long period. This is why, they embark upon the study in relation to apprehend this relation.

Before the concept of Kaplans is studied in detail, it is necessary to clarify what constitutes the concept of nature for them. Kaplans' view of nature is not restricted to far away wild oceans, high mountains, violent forests, or terrestrial and non-terrestrial habitats. For them, the relationship between man and nature is the focal point of the research. In relationship to man and nature, "nature seems very important" (Kaplan and Kaplan 1). In fact, they state that their purpose of study is not to deal with the question of "why nature plays such an important role" (Kaplan and Kaplan 3), rather, it is to, "make it clear that there is a meaningful phenomenon to examine and that there are important implications in terms of basic human needs." (Kaplan and Kaplan 3). It is because of this reason that their concept of nature connotes many settings. Nature, for Kaplans, is broad and inclusive which takes in settings and landscape, parks and open spaces, meadows, plants or any sort of vegetation that formulate the natural environment around human beings. They realize that it is the natural settings where human beings have intervened. For them, these places are still a part of natural settings, which have been adapted by human beings to fulfil their needs. For them a pool and a garden, a park amid crowded city, a landscape outside the window of a messy room, even a tree near a building is part of nature in relation to man.

Kaplan and Kaplan, as stated above, intend to present the psychological experiences of man with nature. In the bond between man and nature, human functioning depends on the information, which he receives directly from the environment. Human brain functions in complex and complicated ways. Information is received, processed and stored in human mind with every passing second. Experiences give information and then it remains in the storehouse of our mind, for this reason human beings have the capability that they can close their mind and imagine themselves in a different setting altogether, can give alternate plans, suggestions and deliver instructions based on it. "All based on the information that is not immediately present in the environment" (Kaplan and Kaplan 7). *Experience of Nature* is an

empirical study of nature/human connection. More than other stimuli, it is the visual stimulus that conjures up the information from the environment. Kaplans' have mainly engaged the visual stimulus for their preference rating method. Inherently, human beings are very adroit in using the information they receive from the surrounding areas. In the light of their experiences, they evaluate the data they have received according to which they design their functioning in the given natural settings. According to Kaplans, that's how people decide their environmental preference.

I would briefly discuss Kaplans' idea of *Environmental Preference*, which is later used in the analysis of the text. In Kaplans' view "Preference is an expression of underlying human needs...Humans like animals, are far more likely to prefer a setting in which they can function effectively" (Kaplan and Kaplan 10). Human beings go in for the landscape they have organized for their survival and functioning. In a special pattern, they adjust and accommodate themselves with indispensable nature around them. Humans do not adjust themselves with any kind of nature, but they are strongly oriented to particular ecological designs around them. These ecological designs are influenced by the level of preference they have for natural objects. Due to this trait, we make ourselves compatible with the environment around us. Interestingly, preference is unique among all human beings because everyone undergoes a peculiar mental process known to him only, "Preference is not universal, it depends on the process under it." (Kaplan and Kaplan 10)

Kaplans observe that the key element that acts as a catalyst in forming up the ecological preference is the human perception. It is through perception that we can estimate preference level for any sort of environment. Therefore, if one has to rate the preference, he has to examine the perceptual process of the individual. Human beings gather information from their environment in a lifelong continuous process. Information is then stored and processed in shape of our perception. This cycle moves on with continuity

until the time we sustain in an environment normally. “The research on preference thus tries to determine not only what people do not like but also what some of the categories, that constitute the basic pattern of daily experience” (Kaplan and Kaplan 18). Kaplan’s method of studying preference is thus primarily focusing the experiences that lead us to environmental realization.

Kaplan and Kaplan have categorized environment into two categories. In the first category, they juxtaposed human influence and natural setting which they named as content-based-category i.e. what constitutes the natural environment of humans. “Content play a very important role in perceptual process” (Kaplan and Kaplan 55). They suggest that nature and man are closely related to each other under a strong bond of survival and beauty. For instance, through preference rating they conclude that, “most preferred content-based-categories have generally been ones where nature is dominant in the scene” (Kaplan and Kaplan 67). Human beings’ inclination towards nature determines the content of their environment. First reason for their inclination is their sense of beauty. Human beings are driven by their sense of aestheticism. Natural aestheticism is an innate aspect of human psyche so, its conspicuous presence can be seen in all kind of ecology that is designed by men. In other words, “people are sensitive to the ways human influence is positioned in the context of natural setting” (Kaplan and Kaplan 73).

The second category becomes effective when their inborn sense of beauty intersects at the point where they find it beneficial for their biological survival. Kaplans’ called it spatial configuration that indicates the notion of effective human functioning in an organized environment. Gibson’s Idea of *Affordance* is similar to it, “An affordance is what an environment offers the perceiver, or, in other words, what the perceiver would be able to do in the setting” (Kaplan and Kaplan 55). Kaplans use the empirical method to use the preference method as a vehicle for understanding perception, “a pattern of preferring suitable

habitat over and unsuitable one is widespread in animal kingdom and may well be characteristic of human as well” (Kaplan and Kaplan 64).

Preference doesn't stand and function as a whole but there are factors that are engaged in accumulating the relevant information. Kaplans' named these factors as complexity, coherence, legibility and mystery. Complexity determines the intricacy of the scene; its richness and the way things have been happening in the scene. Also, it notices how much is there to look at the given surroundings. Coherence observes the sense of order, organization, design and uniformity. There is an important thing to mention that the scenes that are too complex might not be fully coherent. Both complexity and coherence are independent of each other's influence in preference rating process. The third factor legibility has been taken from Kevin Lynch's book *The Image of the City* meaning an understandable space. A legible space is the one that is easy to understand and to remember. It is coherent well-structured space with important distinctive elements helpful in building the mind map of a setting. The last but not the least factor is mystery. This factor promises further information if one walks deeper into the scene. Individual always remain curious because he would always feel that he could learn more every time he looks into it. Information doesn't unfold itself vividly, but it is partially hidden behind the settings of the scenes. Kaplans' suggest that factor of mystery makes the scene most preferred one and it is also higher in legibility. Apart from all these factors, familiarization also influences preference level of an individual for a certain scene. They say that the most familiar environment is preferred the most.

The theorists have propounded the concept of Preference Matrix for the measurement of preference level. After collecting data, one can evaluate the preference by taking a closer look at the most preferred and least preferred environments. “It makes interpretation of Preference readily apparent.” (Kaplan and Kaplan 73). They divide

preference matrix into two domains. First is Knowledge while other domain is the degree of Inference. The former domain is sub divided into two components; Understanding, Exploration. Kaplans' also have considered shared environmental preference by a community or a group of people as vital. Although, perceptual process is individual, but it travels within generations because of its aspect of familiarization. When a community experiences any kind of environment for many years, inevitably, their future generation would give priority to the same environment for living. It answers the question why Arabs always prefer to live in starry deserts despite its extreme temperatures.

My research analyses this ecological preference to understand immigrants' association with their host ecology and home culture. It also sees how the strain is produced between the two. Even though, culture is the force of resistance at the other extreme, but environment provides great level of safety and competence to the immigrants. This theoretical framework allows me to analyse the environmental preference of second-generation characters of the novel *HF* by Shamsie. Her account of first and second-generation Muslim immigrants in Europe who have embraced a new landscape, a new environmental setting despite the fact that the host community for some cultural, political or social issues resists them. The theoretical study of environmental preference gives an insight to this adaptation.

3.2.2 “Resistance for Acculturation” by Hirano Kenichiro

In his article, Kenichiro gives the idea of Antagonistic Acculturation that refers to the process in which a human being resists the opposite culture while living in that culture by either completely neglecting it, or by adapting it as per their needs. Its important to mention here that Kenichiro's idea of acculturation is not similar to the idea of nationalism rather it is closer to ethno-centrism. In his interpretation of cultural transformation and resistance, he is more concerned about the personal and communal adaptation of the outgroup culture while keeping intact once own personal and communal

bond whether it is religion oriented or nationalistic. In order to understand the term in its entirety, I will briefly discuss the idea of culture and acculturation. This will allow a comprehensive explanation of Kenichiro's terms.

Culture has a very powerful influence on the people who live in a society. It is the people who form and shape their culture and later when it gets its design done, it starts leading their lives. Human desires and faith help shaping the cultural elements of their community. It is ever changing dynamic phenomena and is different for every individual according to his/her perceptibility. Culture leaves its imprints in the form of onion layers; one layer after the other forms the individual's ideology as a whole. It is adopted, adapted and modified in various shapes and forms, belief and value system, custom and traditions, lifestyle and ideological grounds, politics, and morality. Hence each and every fragment act simultaneously and as a whole unit under the term culture.

The cultural change has remained the focus of many culturalist, anthropologists, sociologists, psychologists and historians. My focus is also based on same theory of cultural transformation, but it particularly focuses on the case of immigrants, who leaving behind their home culture, shift to another cultural setting that is entirely opposite to their previous cultural values. In this process a great transformation occurs that culturalists termed as acculturation. Bruce P. Dohrenwend and Robert J. Smith defined acculturation as, "those phenomena which result when groups of individuals having different cultures come into firsthand contact" (1). Therefore, acculturation has a strong impact on social, psychological and moral growth of a society through intercultural contact. According to them, intercultural contact is such a rigorous process that it emanates different forces that change the entire social structure.

Kenichiro defines one of the cultural forces in his famous research article as *Antagonistic Acculturation*. He has explained how cultures interact with each other and in

what ways culture undergoes various modifications. According to Kenichiro, it is not a harmonious process of merely adopting things of our choice but it, sometimes, faces resistance, rebelliousness and aversion. He named that force of resistance as Antagonistic Acculturation, “A culture resists acculturation, first, by refusing or neglecting cultural elements that are being transmitted and presented, second, by resisting or re-interpreting culture” (Kenichiro 2).

This kind of acculturation occurs in different phases. First phase is acceptance, but the purpose of acceptance is not the assimilation, rather individuals succumb to the dominant culture in order to resist it. He elaborates this point of Antagonistic Acculturation in the following words, “the type of acculturation in which the other group culture is accepted in order to resist that group is called Antagonistic Acculturation.” (2). Second phase is the resistance and then comes re-interpretation. In this way a group tries to attain cultural sustainability while living with other major and minor cultural communities. During this whole phenomenon, both the cultures alter a great deal. According to Kenichiro, in this process culture never remains the same but it transforms according to new cultural requirements. In this direct contact, it adopts certain key elements of dominant cultural groups to gain roots. It then produces a force of friction as a reaction of that adaptation. It accepts and resist at the same time.

Kenichiro states three types of AA. First type is seclusion i.e. limiting contact with the host culture. In this process, individual or a community under a strong fear of the host culture keep himself or herself aloof. He sees host culture as a threat to their own faith and values. So, to keep oneself integral to one’s own community he bars himself from the dominant cultural wave. He avoids interaction as much as possible to remain a member of his own community. Second type of antagonistic acculturation is “nativism”. This is more extreme form, which Kenichiro termed as “negative acculturation”. In this type of

acculturation, subject retrogresses to pre-contact culture. He strongly follows the pattern that is purely based on his native culture. In this case his resistance becomes stronger and often becomes violent. Last but not the least is the “differentiation of different aspects”. A subject identifies those elements that are different from their own culture and differentiates them while rest of the aspects is ignored. All the changes occur during antagonistic acculturation after some years of intercultural contact alter the shape of original culture altogether.

3.3 Research Methodology

This thesis undertakes eco-critical model of Rachel and Stephen Kaplan along with the Hirano Kenichiro’s theory of resistance on Kamila Shamsie’s *HF*. As stated earlier, Shamsie’s *HF* focuses on second-generation immigrants who resist the cultural dominance of the host country. However, the ecological preference makes these characters struggle to identify their ‘homeliness’ with one of the lands. Considering this argument, the research follows a qualitative approach as it analyses the literary text with the help of various theories to identify the strain produced by culture and ecology on the identities of immigrants. Qualitative approach, as indicated by Sibghatullah Khan in his thesis entitled *Between Homes and Hosts: Life Narratives of South and Southeast Asian Diasporic Academic Women in America*, is the best suited method for such a research as it allows one to comprehend the human nature “from the researcher’s point of view or that of the researched” (181). A researcher is able to reach a conclusion by keeping in mind various perspectives while drawing on all those perspectives to come to a conclusion of his/her own. As this research analyses Shamsie’s *HF* from the perspective of Kaplans’ and Kenichiro’s theory, the research follows a qualitative design.

Although qualitative approach allows the researcher the liberty to research, it is not merely a biased interpretation examined under the influence of researchers’ personal take

on ideas. Rather, it is a reflexive approach, in which the researcher reflects on various ideas instead of assuming ideas. Thus, my research remains conscious of the biases that can surface in one's analysis. My research is based on an extensive study of the existing literature and avoids any, "vague subjectivism" (Belsey in Griffins 162). Belsey has defined this sort of subjectivism as, "the text means whatever it means to me and there is nothing to discuss" (Griffins 162). Keeping in mind this, my research follows a qualitative and reflexive approach. The following subsection identifies the best-suited method to complement the methodology being followed in the thesis.

3.3.1 Research Method

As is evident in the previous section, research methodology is more of a research design or pattern that one follows to conduct a systematic study. Research methods, on the other hand, are exact ways and tools that help the researcher carry out his or her research. Gabrielle Griffin states that research methods are, "concerned with the way you carry out your research" and that this research, "depend[s] on the kind of research one wants to conduct" (3). Since my research focuses on the analysis of selected content, namely Shamsie's novel *HF*, it employs 'Textual Analysis' as the most appropriate research method.

Belsey states that textual analysis as a research method is, "indispensable to research in cultural criticism" (Griffins 157). Cultural and literary criticism is mostly conducted through textual analysis. It allows the reader to use his/ her subjectivity to reflect on the text and draw on various theories to provide a perspective on the text. According to her, this research method looks into the text and draws on previous knowledge, various texts available, and theoretical models to analyse the workings of the text. The text can be read from an individual's perspective. However, that does not imply that a text is to be read from a reader's perspective entirely. Belsey noted that Barthe's

notion of “death of the author” is used to focus completely on the readers’ ideas. She states:

The main problem for us now is that, while most people are willing to surrender the authority of the author... they often want us to replace it with the authority of the reader as individual. His reader is no more than the destination of the multiple writings and intertextual relations that make up the text itself. (Belsey in Griffin 162-163)

Hence, my research does not focus on my views and biases. Rather, my view is constructed in line with various arguments and study of extensive literature. My study focuses on the research questions stated in the introductory chapter of my thesis.

3.4 Conclusion

This chapter has explicated the theory of acculturation by Herano Kenichiro and eco-criticism by Richard and Stephen Kaplan. The characters in *HF* are immigrants who do not fully come to terms with the Western culture, and in some way or the other, resist it. However, they still identify themselves as the nationals of the host nation. They struggle to gain that identity. Antagonistic Acculturation provides me with a framework that can be used to analyse *HF*. It helps me to study how characters are deprived of their national indistinguishability while, due to the biases of the major ethnic group towards their religious beliefs, given the identity on the basis of religion. Moreover, Kaplans’ lens helps me to identify that ecology could be one of the reasons which may be responsible for the simultaneous assimilation and resistance. Thus, the next chapter uses the theoretical framework and research methodologies to analyse *HF* by Shamsie.

CHAPTER 4

TRANSNATIONAL BEHAVIOR, RESISTANCE AND ADAPTATION IN KAMILA SHAMSIE'S *HOME FIRE*: THE PUSH FACTOR

4.1 Introduction

Hirano Kenichiro provides a suitable lens for locating the elements of individual and communal cultural resistance in Kamila Shamsie's *HF*. In his article "Resistance for Acculturation", he explains the phenomena of acculturation with an entirely different approach. His theory has assisted me in reviewing the immigrant's un-belongingness and alienation with the cultural surroundings of the host country. He gives a detailed idea as to why first and second-generation immigrants, choose to live from one country to another, is the most unsettling phase particularly in the case of Muslims.

Before analysing the text, there is a need to look at the context in which the author has placed her novel. Shamsie's latest novel *Home Fire* is 7th novel in series written in 2017. The author claims it to be a re-imagination of Sophocles' *Antigone* in contemporary settings. *HF* won the Women's Prize for fiction. It is long listed for the Man Booker prize and shortlisted for DSC prize for South Asian Literature. The novel primarily focuses on the conflict of Muslim identity in Britain. It brings forth the struggle a Muslim had been facing in Britain to prove himself a loyal member of the state. The novel starts with an airport interrogation, a Muslim girl who is born and raised in Britain is being asked, "Do you consider yourself British" (Shamsi 9). to which she replies, "I am British" (Shamsie 5). The question and answer to the question are not as simple as it seems to be. For the purpose of answering this question, characters have to undergo a lifetime struggle. The reason she gives for being British keeps her profile incomplete, she tells the officer, "I have lived here all my life" (Shamsie 5).

HF is a composition of the life history of Muslim immigrants who are responding to the cultural demands in one way or the other but, unfortunately, nothing suffices their identity crises. The more they are compliant, the greater they suffer. In one way or the other, they accept the host country's cultural norms; they choose to acculturate but at the same time resist acculturation and create cultural antagonism. The situation is well illustrated by Eva-Santos Philip in her analysis of Telefilm *Almost a Woman* by stating the protagonist's choices, "Esmeralda Santiago makes clear that she chooses to acculturate__ adding a new culture__ without renouncing the one she was raised in __rather than to assimilate __replacing her original culture for new one" (Santos-Philip 209). They neither renounce old culture nor completely adapt to the new cultural settings. They try to get fixed in-between the cultural space but instead keep on oscillating from one extreme to the other. Considering it significant, my thesis focuses on the these gaps between two cultures stated by Bhaba, "What is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments and process that are include in articulation of cultural differences" (Bhaba 2).

The rest of the chapter explores the cultural resistance by viewing the cultural elements of the text under Kenichiro's developed microscope. How the characters in a given context are diffusing their own cultural norms while maintaining their ethnic distinctiveness in society. For this purpose, in order to study the nature of adaptation and level of resistance, I scan cultural associations of the characters and the host society presented in the novel. In order to step towards the analysis of acculturation after going through different researches and contextualizing the notion of culture.

4.2 Anxiety, Acculturation and Antagonism in *HF*

HF is a tale of the first and second-generation immigrants who are living in London, England. The characters belong to different social class and ideological background. England

is an English-speaking country that has a majority White-Christian population. Muslim immigrants whose parents are from Pakistan are living in different geographical locations within the same city directly under the dominance of White culture. We see that the characters are hurling between the cultural influences of the two nations. First is Pakistani Muslim culture and second is White Christian culture. The White Christian cultural elements are adapted into the original culture. They are inspired by the Islamic principles consciously and unconsciously but at the same time, mainstream White culture has overwhelmed them psychologically. They dangle between the culture of the country they belong to and the country they choose for living. “Europeans public intellectuals have argued forcefully that distant cultural origins of Muslim immigrants represent a durable obstacle to their successful Acculturation and social integration” (Chance 7). Muslim culture is strongly oriented by Islamic principles. Secular and liberal ideologies do not favour religious-centric cultural associations. Therefore, integration becomes very heavy on the social subjects living in altogether a different host culture in a particular context. It becomes very difficult for them to acculturate which should be the logical outcome of the cultural contact, as Linton defines acculturation in the following words, “Those phenomena which results when groups of individual having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both group” (Teske and Nelson 351).

During this contact, in usual circumstances, characters go through the process of gradual acculturation. But here in Shamsie’s *HF*, the transformation is not smooth. It develops an extreme level of anxiety in every character, which results in Acculturative stress. Characters face resistance from all sides, therefore, they distance themselves from one another. They try to show themselves as part of another community but at the same time by maintaining their own ethnic identity. This gives rise to cultural antagonism in the form of resistance. It is a basically, “Arduous struggle for cultural autonomy in the face of the

constant danger of encroachment” (Devereux and Loeb 136). My reference to resistance doesn’t mean here as mere traditionalism but it is basically distinction between two cultural groups in which one is striving to establish its own distinctive identity in the face of the other. In order to study what level of resistance the characters in the novel show, Kenichiro’s model seems suitable. The analysis is done by exploring resistance on three levels, firstly, character resisting the host/dominant culture as well as he/she is resisting its own community and culture. Secondly, the dominant culture resisting the cultural system of the minority group. For my analytical study of the text, I have divided the study of resistance into two levels. Under the first heading, I will analyse those characters that acquiesce to the resistance at a higher level and accept whatever flows to them. In this attempt, they tend to dissociate themselves from their own community and stand out of it, but they are unable to satisfy host cultural demands. The second stage will examine that character that entirely opposes the host culture’s resistance. Both types of antagonism will be investigated with Kenichiro’s theory of Antagonistic Acculturation.

4.2.1 Compliance to Resistance

The novel begins with an airport interrogation of Isma who is going to America for her higher studies. Apart from physical examination, she is being thoroughly investigated about her views on life in Britain, ideological standings and national politics. Isma is already prepared for this type of investigation. In fact, she had been practicing it before coming to the airport with her younger sister. “She had expected interrogation” (Shamsie 3). Despite the fact that she is born in Britain, she has been raised there. No other country she has visited ever in her life still she seems conscious of the fact that she is not part of that land. She shows total compliance with the things that flow from the host culture as an attempt to *otherise* her identity.

Isma is the eldest daughter of her Pakistani-expatriate parents in Pasha's family. Before turning twelve, Isma finds out that her father, a terrorist, had died while he was being taken to Guantanamo prison. Before his death, Isma does not get to see her father for many months and then one day he turns up from somewhere, stays for a short while and leaves again. Isma's mother strives hard for the survival of her children, which is the responsibility of her husband. On the contrary, Isma's father is not her ideal. In fact, she dislikes him for neglecting her mother and siblings and joining a terrorist group instead. "I envy your (Eamon's) father, mine died while being taken to Guantanamo" (Shamsie 45). Soon after the death of Isma's father, her mother and grandmother died, and she is left all alone with her two younger twin brother and sister. Following the example of her mother, instead of living her own life, Isma decides to look after her siblings. She quits the study and starts working in a laundry shop to bear the expenses of her family. Isma struggles all her life to make the lives of her siblings better. After they grow up and decide their own destiny, Isma moves back to her own life and continues her study on state-sponsored scholarship in America.

When Isma decides to go to America, she finds out that her younger brother has joined the terrorist group and left the family. He has gone to Syria. Isma despises this fact and tells the police about her brother's endeavour in Syria. She exclaims about her brother always calling himself, "His father's son; a fickleness in the gene pool" (Shamsie 26). Isma understands the fact that males of her family had made wrong choices that's why the females are suffering. She knows that after this terroristic association nothing can stop them from being subject to criticism. In order to defend herself, she shows compliance and resistance at the same time. Kenichiro called this type of resistance as *Stimulus Diffusion* as one possible way to defend ourselves. He expounds that, "when total seclusion is impossible, it is still possible to attempt 'defensive isolation' or 'purposive isolation' by partially limiting social contact or by prohibiting acceptance of certain cultural elements" (Kenichiro 39). Isma

doesn't reject the whole cultural dominancy but she tries to avoid its heaviness by showing compliance for some of the things that are unavoidable. Isma has no contact with anyone outside her own family. She abhors Karamat Lone's hatred for Muslim creed and criticizes him for being a puppet to the regime. She purposefully isolates herself from the world around her. Salman Akhtar calls this isolation as social denial (13) i.e. rejecting local community and dissociating from it by having a feeling that, "I am not one of them" (26). Isma never identifies herself with the White culture. She lives like an outsider; she attempts to just live with the flow of time without creating a ripple in the mainstream culture.

Isma also acts as the mouthpiece of Pakistani cultural values while communicating with other characters in the novel. For instance, she speaks of the name Eamon, "It's not an uncommon Pakistani surname" (Shamsie 34). Her knowledge of Pakistani national language and using it quite often while communicating with other characters can be seen from the following example when she asks Eamon Lone, "so you don't understand bey-takallufi?" (Shamsie 29). Also, she translates one of the famous Pakistani pop songs of the 90s.

Unlike Aneeka, Isma believes to have sex only "within marriage" which is uncommon in a country where sexual freedom matters a lot. "There is an air of openness about one's sexual orientation in the West" states Akhtar (59). Isma takes sex outside marriage as seriously as it is taken in Pakistan or any other Islamic country. "You should at least be able to imagine marrying someone before doing something so significant with them" (Shamsie 40). Isma's simple statement shows her preferences based on her knowledge of the culture of the country she belongs to. She does not acculturate herself according to the norms of mainstream culture rather she maintains her *self* in the face of major cultural group. It can be clearly seen with the John Gillin and Victor Raimy's subjective aspect of personality, "the concept of self" (375). They remark, "it is the notion or idea which an individual has of himself and seems to be used as a frame of reference when the necessity of making a choice

arises” (Gillin & Raimy 377). Isma develops her image of *self* through limited acculturation by showing partial resistance and partial compliance.

Another interesting case in the novel is of the home secretary, Karamat Lone. Karamat Lone is introduced to the reader by the reference of Eamon, who meets Isma in America. She recognizes Eamon at her first glance because Eamon resembles his father. He is known as ‘Lone Crusader’ who reaches the top political stage by proclaiming himself to be “taking on the backwardness of British Muslim” (Shamsie 35). One can see him as completely assimilated character who can identify himself with the large cultural group. Karamet Lone calls himself British, who for the sake of his political career adopts the mainstream culture in toto. As member of the political team, Karamat Lone is well aware of the social and ideological beliefs of the people. His career depends on the knowledge of cultural background of the general public and on how successfully he identifies his *self* with the majority Whites. He cleverly studies the boundaries of the two cultures he belongs to and chooses the new one as the best option for himself. In order to identify himself completely with the major ethnic White cultural group, He also marries an Irish woman as marriage is regarded as the most significant step towards assimilation and acceptance of the mainstream culture. In the words of Groenwold and de Walk:

A person’s self-efficacy, which is the belief that they will be successful when, performing a novel or challenging task even under adverse conditions, shapes their approach to moving to other country. Highly self-efficacious people set goals, invest effort, persist in the face of the barriers and recover well from setbacks. (1712)

Karamat Lone is a highly self-efficacious character that consciously eliminates his private persona in order to construct his public persona. He resists his own culture in order to meet up to the demands of dominant social structure. He is very careful not to represent anything that could associate him with his native cultural belongings. At time when he is spotted

entering a mosque, he clarifies that he went there to meet one of his cousins and knowing the public beliefs regarding mosque he expresses that he “would otherwise never enter a gender segregated place” (Shamsie 35). Kenichiro calls this situation as Herodianism, a term he derived from the 1st century B.C era. Herodians acquired the weapons of intruding foreign civilization, “and used the borrowed weapon to defend themselves ...and not to allow their civilization to look inferior to the opposing civilization” (Kenichiro 40). Herodianism is a cool and calculated move by the individual of a particular group. They are engrossed in their own civilization, but they use the alien civilization’s tool and means as self-defence.

Karamat Lone adopts the same method but he ultimately ends up resisting his culture’s physical and mental requirements. Although he transforms himself according to the new mainstream cultural identity, yet, he professes that he recites Ayat al Kursi (a Quranic verse) when he feels like he is caught in trouble. Also, every year on Eid he visits his relatives from Pakistan where, according to Eamon, “On that day of the year, his father became someone else, and it was this that he knew his mother hated as much as he did. Surrounded by his extended family, Karamat Lone disappeared into another language, with its own gestures and intonation-Even when he was speaking English” (Shamsie 58). Terry, Irish wife of Karamat, hates him the day when he retreats to his native circle and values. Karamat’s awareness of this absolute dislike of his true identity make him resist his cultural background, his creed and ethnicity. With his utmost efforts he tries to prove himself to be British. He attempts to define what is *Britishness* for the Muslim and how with careful moves and acculturation they can evade the resistance by the dominant culture and achieve the topmost positions. He in his own sense gives a solution to the resistance, which is creating unrest and dislocation for the Pakistani expats in Britain. Karamat says in his speech that later on gains media fame:

There is nothing this country won't allow you to achieve---Olympic medals, captaincy of the cricket team, pop stardom, reality TV crowns. And if none of that works out, you can settle for being home secretary. You are, we are British. British accept this. So, do most of you. But for those if you who are some doubt about it let me say this, don't set yourself apart in the way you dress the way you think the outdated codes of behaviour you cling to, the ideologies 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 you insist on your difference from everyone else in this multi-ethnic, multi-religious, multitudinous United Kingdom of ours.

(Shamsie 87)

Karamat's speech defines the right way to become a British, rather than having a hyphenated ethnic identity. He does acknowledge that racism exists but then he expresses his views on how to avoid any kind of cultural opposition and difference by being loyal to the realm.

Karamat and Isma both represent Bhaba's concept of hybridity. Both the characters are aware that in any case they will be destroyed like others if they didn't meet up to the demands of the resisting host culture. Isma informs the police about Pervaiz because she wants to gain the trust of the authorities. She succeeds to some extent because she easily passes the airport interrogation. While Karamat earns the brand name *Wolfpack* and Lone Crusader. In their case, they are stuck between two resisting situations. They choose to adapt the dominant cultural values by ignoring the resistance they face if fail to represent themselves as per standard, and resistance from their own native group and cultural values. Everyone turns his back on Karamat because he becomes one of *them*. Also, Isma bears the hatred and dislike by her siblings just because she is too compliant to the White authorities. Both the characters are sandwiched between the resistances from all sides and thus their

acculturation produces antagonistic tendencies and strong resistance against the side they choose not to acculturate.

4.2.2 Resistance against Resistance

Among the four types of *AA* Hirano exposes type I resistance that he elaborates as the, “combination of resistance concerning cultural elements and resistance against acceptance” (Kenichiro 37). This resistance occurs in two stages. Firstly, ignoring cultural elements that are transmitted by the dominant cultural group while on the other hand, the second stage is, “resisting and reinterpreting cultural elements that have been selected and accepted into the receiving culture” (Kenichiro 38). As defined by George Devereaux and Edwin M. Loeb, it is a distinction between in-group diffusion and resistance to out-group distinction. It signifies that during acculturation the element of resistance between two cultures, in-group diffusion prevents the homogenization of the two cultural groups as well as it demarcates a clear-cut line with castes and class barrier, while the out-group distinction opposes the homogenization of two different ethnic groups having different culture. Here the common thing is the level of *distinction* an individual or an ethnic group tries to establish in the face of major cultural group.

HF narrates the story of twin brother and sister Pervaiz Pasha and Aneeka Pasha who on one hand, adapt to the White supreme culture, while on the other hand they abhor the menacing stereotyping by them. Pervaiz, who is raised by his eldest sister, survives under the shadow of his father’s dark legacy. Throughout his life, he lives with the fact that his father is someone who was a terrorist and had died while being transported to Guantanamo. Pervaiz sees his mother and grandmother striving hard for their survival and unexpectedly die one after the other leaving them all alone in this world. His inner agony becomes more painful when he finds himself fixed in a frame of Muslim immigrant whose loyalties are questionable. In order to give a befitting reply to the supremacist, Pervaiz joins a terrorist

organization and leaves London for Raqqa, Syria. Between his life in London and Syria, there is a long story of cultural resistance and anxiety. Devereaux and Loeb find out various factors result in *AA* during cultural contact. They are of the view that crisis situation arises when the vested interests are in jeopardy, secondly, existing mode of adjustment to existing problem situation fail because they cannot be applied to new problem. The problem of Pakistani immigrant is unlike other immigrants as discussed above. Therefore, the relationship is jeopardized by the mall adjustment of the British Pakistani Muslims. In this situation, Pervaiz alienates himself from his cultural surroundings and considers himself as an outsider. He realizes that he is not *us* with the British. They do not accept him as native even though he was born there. Pervaiz sees himself in *others* category, “They only gave you scholarship because you tick their inclusive and diverse boxes,” (Shamsie 132).

Rejected by the dominant culture, Pervaiz finds himself closer to the Islamic fundamentalist group. Farooq, a Jihadist, talks about his inner anxieties and fears and shows him the path where he can defeat the grand British Empire. Pervaiz finds solace in imagining the fact that he can express his resistance and retaliate by inflicting same level of pain and agony to those who never accepted him. He starts believing in the legacy of the caliphate, “What you do to ours we will do to yours” (Shamsie 149). Although, Pervaiz’s mother and grandmother never accepted Adil Pasha’s act of being a Jihadi. They condemned his choices all their life; they even told the same thing to the authorities about Adil Pasha. Pervaiz always thinks that his father was a careless indifferent man, who left them for an evil cause of killing people. This notion changes with the passage of time when Pervaiz faces the strong criticism and rejection by the White supreme culture. His father’s choice becomes justified to him when Pervaiz finds himself standing outside of everything.

Pervaiz character can be more clearly scanned if one sees the character of Ali in Hanif Kureishi’s *My Son the Fanatic*. Ali, who is the son of a taxi driver Pervaiz, suddenly moulds

his ways of living strictly according to the fundamental Islamic principles. He becomes suddenly conscious of the fact that Muslims have gone astray and criticizes his father's neglect of Islamic values. He doesn't like his father's percept of drinking alcohol and eating pork while ignoring prayer and beard. Ali's strong resistance to western cultural values and his nativist approach declares him a fanatic in the foreign land. Ali offers five prayers, keeps beard as it is common in Islam, talks about God's will, good or bad deeds, heaven and hell. On the contrary, Pervaiz doesn't patronize himself according to the Islamic principles. He never stops his sister's involvement in dating with non-Muslim boys. He does not endorse Islamic value system rather he resists the cultural dominancy of the powerful British. Due to the huge cultural distance, Pervaiz chooses not to acculturate with the realm but with the minority Jihadists as an attempt to release his frustration. Resistance produces a clash between the cultural values and this clash happens when, "There are scarce resources. Moreover, the process of cultural learning and shedding may involve psychological conflict, where for example there are values held by members of the dominant groups" (L. Sam and Berry 44).

Pervaiz's strong antagonism influences another character in the novel i.e. his twin sister Aneeka. Aneeka and Pervaiz both represent resistance against the major cultural group. Aneeka too had same kind of life as Pervaiz. She is a Law student and lives with a family friend Aunti Naseem when Isma travels to Massachusetts for higher education. She is intelligent, beautiful and brave. Her character in the novel represents mixed and confused belief system, which is devised by herself. Aneeka is highly distressed at the rejection of Muslims as natives by the major cultural group. In response to Karamat Lone's speech she retaliates in the following words:

Among the things this country will let you achieve. If you're a Muslim are torture, rendition and detention without trial, airport interrogations, spies in your mosque,

teachers reporting your children to the authorities for wanting a world without European injustice. (Shamsie 99)

Unlike Isma who, “find it more difficult not be a Muslim” (Shamsie 21), Aneeka sees the rejection as violation of her basic rights. Aneeka affirms that as a Muslim she has been psychologically tortured for something she has never done. She personally abhors the resistance she faces but she does not retaliate like Pervaiz. Her antagonism is her acceptance of the resistance as something incomprehensible and uncontrollable. There is nothing a person can do about it, so one should accept it as it is. For instance, at one time Aneeka comes to Eamon’s house and starts taking a shower, when Eamon enquires, she tells him in very casual manner that a boy spat on her face because of Hijab. For this, she takes shower. She doesn’t do anything in retaliation but comes home. Aneeka naturalizes this reality that they as Muslim are unacceptable by the Whites as part of their own community no matter which generation of the immigrant they belong to. She shows stoic resignation in that regard by accepting the resistance as a reality of the world she lives in but resist it by showing hatred for these kinds of racial acts. Kenichiro calls this as III type of Antagonism that suggests that if the group in contact is so powerful that one cannot stand its power, then individual or community face it as an enemy. Aneeka has the same feelings for the major cultural group. She and Pervaiz consider them enemies but both respond in a different way. Pervaiz attempts to bring physical destruction to the people and carry on unfinished business of his father. While Aneeka tries to manipulate or exploit them for her own purpose. She traps and uses Eamon for her personal purpose. Aneeka doesn’t have any scruples in playing with the feelings of Eamon as there is no sign, she loves Eamon back, but her only effort is to trap him so he may ask his father to let Pervaiz come back to England from Syria uncharged.

This attitude of Aneeka can be termed as *pseudo-diffusion* of goals. George Devereaux and Edwin M. Loeb, while elaborating Antagonistic Acculturation, described it as

“borrowing of means if frequently undertaken only for the ultimate purpose of turning the tables to the lenders” (Devereaux and Loeb 140). Although they have used this term for national interests, I have narrowed it down by adapting it to individual acculturation process and its outcomes. This is because acculturation is individual as well as communal process. Aneeka, apparently seems to be integrated in the cultural environment but she consciously does this to achieve her goal i.e. bringing back Pervaiz to home. After Pervaiz dies in Syria, she leaves England for Pakistan and stages a sit in outside British Embassy to even take the dead body back to Britain. Aneeka’s pride drives her *self* towards cultural antagonism and she challenges the decision of British authority of not accepting him as British citizen. She doesn't accept the fact that he is not allowed for a burial in the land where he was born. In this process, Aneeka gives an identity to her lost brother Pervaiz as well.

4.2.3 Mundane Paraphernalia of Culture and Antagonistic Acculturation

Salman Akhtar in his work ‘Immigration and Acculturation’ discusses that external world has strong emotional, physical and psychological impact on the individual. He states that ‘living’ is a different experience when one lives in another cultural surroundings totally different from one’s own belief system. While talking about the culture representation he says, “Clothes, Wallet, shoes and eyeglasses connects us to reality and society in an unassuming and deep manner” (Akhtar 7). When we talk about culture, we study its representation in the form of dress, language, religious practices, festivals, social class and ideological belief system. In the text *HF* Shamsie has greatly emphasized on the cultural dislocation of the characters because of the contrasting cultural forces. I would discuss some of the aspects that contribute in the identification of the ethnic group according to the resistance and adaptation. Talking about the language, there is often a jump from English to Urdu language at many places. It is noticed that the characters time and again switch their language from English to Urdu. When they have to express emotional and social bondage, they use Urdu language

instead. Eamon who has no association with the Pakistan or its language, while telling his father about his feelings for Aneeka says, “Yh Eshq hai” (Shamsie 105). Karamat Lone calls his Irish wife as ‘Jaan’ an Urdu substitute for darling, Farooq calls Pervaiz as ‘yaar’ meaning friend. These and many other references in the text show that characters are not able to feel the emotional attachment with the dominant group language. This shows that character find it difficult to adapt to the cold and practical world of England, rather they find their language more expressive and passionate.

Dress is another cultural manifestation. For decades, the world community has criticized that Muslim dress code. They associate Muslim’s dress style with lack of freedom and deprivation of basic woman rights. In the text *HF* we may not find any link to Pakistani cultural dress but Aneeka and Isma wear Hijab as their personal choice. For wearing hijab, they face multiple stages of resistance in the outside world. For instance, when Isma first meets Eamon, he enquires about hijab as a dress code and remarks, “cancer or Islam ___ which is the greater affliction?” (Shamsie 21). The people because of her religious followings, on the other hand, abuse Aneeka for being a Muslim wearing hijab. Both of them continue to carry it as a challenge to the world outside their community. Devereaux and Loeb’s remarks seems appropriate here, they say “The pride stands in the way of acculturation and assimilation in the social cultural sphere” (135). Aneeka and Isma reject the negative stereotyping of hijab and continue wearing hijab as part of their cultural pride.

The antagonism of the characters can also be seen with the perspective of social class they belong to. Lone’s family belongs to higher social class and is exposed to the mainstream culture more than Pasha’s family who live at Wembley which is the place where middle class and lower middle-class immigrants live. Their exposure is less and so is not much influenced by the dominant culture. Kenichiro observes that power relationship plays a very important role in airing resistance among communities. When Eamon walks up to Aneeka’s house, he

realizes that never in his life has he visited this place before. All his life he lived in posh location of the city Notting Hill. This geographical division based on social class also widens the gap between communities, “always these other Londons in London” (Shamsie 34). The real London is the London of Eamon and Karamat Lone, while rest of the place comes in the periphery as ‘other Londons’. This division creates resistance within the community. In The “Psychology of Acculturation”, Richard Thurnwald concludes, “A certain amalgamation of more powerful families with representation clan or families of the inferior stratum concludes shifting of the standards of valuation and their control of conduct” (12). The more the amalgamation is on the side of power, the greater is the resistance from inferior clan. Lone’s shift of standard, is his shift from Wembley where he spent his childhood to Notting Hill, a place that he achieved. Wembley community sees him as the one dissociated from his own community to get the favour of Whites. This is why Eamon is called by Aunty Naseem as, “you British” (Shamsie 33) and by Mr. Rahimi as, “you Pakistani” (Shamsie 51). He is neither a Pakistani nor a real British; he suffers from un-belongingness because of his social class and therefore faces resistance.

4.3 Conclusion

The chapter shows that the identity victimization is originated from the instability of an individual in the cultural settings that are entirely opposite to the ones he or she belongs. This victimization leads to generate responses that tend to resist the main cultural group. Either s/he faces or attempts to resist a culture or show compliance; in both the cases s/he is pushed away from the cultural context s/he opts for living. The characters crave for the national identity as a British national but due to their religious associations their identity is forged as Pakistani-Muslims. This leads to un-belongingness, to the cultural surrounding of the individual. As a result, Kenichiro’s antagonistic acculturation is created in the novel. It suggests that when two cultures come into direct contact with each other, they consciously or

unconsciously, select their acculturating level by resisting some of the cultural elements and adopting other. They do this to maintain autonomous ethnic as well as individual identity. It is because of the power of resistance between cultures that rigorously construct the ethnic identification rather than assimilation or integration. The chapter analyses the characters under the same lens. They have to deal with this cultural antagonism, which ultimately pushes them away from the land and society they are born. In the next chapter, I use another approach to investigate the pull factor that makes the immigrants cling to the adopted country despite severe resistance.

CHAPTER 5

IMMIGRANTS' ECOLOGICAL PROCLIVITY IN *HOME* *FIRE: THE PULL FACTOR*

5.1: Introduction

In the previous chapter, I have discussed the cultural issues that characters face throughout the text. These cultural views shape their destiny in the end. They face two-dimensional resistance in present cultural context, resistance from within (in-group) as well as from the outer world around them (outer group). This resistance pushes the characters away from the land they have chosen for themselves to live. Therefore, cultural resistance is the main push factor that leads to un-belongingness amidst major ethnic groups. At this point, there arises a question that why the characters continue living in a place where nobody accepts them as the member of the large community. I have noticed that they prefer to live in the given ecological surroundings as they consider themselves perfectly aligned to it. Ecology is the main factor that pulls them towards the adopted country and approves their sustainability in apparently culturally hostile environment.

As discussed in Chapter 3, I shall analyse the selected text with the concept of Ecological Preference given by Rachel Kaplan and Stephen Kaplan in their book *Experience with Nature*. In their research work, they have provided several reasons as to why human beings choose to live at some area. I have applied their criteria for preference of natural environment on the text *HF* by Shamsie. This chapter's analysis comes under the domain of eco-criticism as it discusses the, "implicit dialogue between the text and the environmental surrounding" (A. Love 16). The author has primarily chosen the setting of present-day London, America, Syria and Pakistan. She has illustrated the environment according to the

preference of the characters, which help in studying the ecological evolutionary process in the individuals.

According to the ecologists and environmentalists, human beings always try to maximize their fitness and accommodation level in the given environment. Regarding environment there are always choices, and it is not very easy to categorize them into negative, positive or neutral. Therefore, observations are made to analyse the association of the human beings with the natural environment of the area. Kaplans' empirical study of preference for the natural ecology that has been integrated with the man-made environment provide the best theoretical framework for the measurement of preference for the natural environment of Britain and America.

5.2 Shift in Ecological Preference

HF is the story of second and third generation immigrants who are living in present day Europe. Before looking at the ecology they have chosen for themselves, there is a need to look at the ecology of the environment they belong to. Nearly all the main characters are Pakistanis, which is a third world developing country with meagre natural resources and environment. Due to over population, country is suffering from the exploitation of these resources. There is nothing in the ecology of their home country that could appeal to their senses. They feel culturally detached but relish the natural beauty of the region. This might be the reason, characters make it a question of pride to live and die in the environment they belong to. Outside that environment, they face death like Adil Pasha and his son Pervaiz Pasha, Eamon and Aneeka. Only those characters survive who live in the ecology they preferred for themselves like Isma and Karamat. Therefore, it is interpreted that characters make choices about their ecological adjustment that lead to their survival despite cultural resistance. As their ecological preference changes, the pull factor also embodies itself in different characters in different ways.

5.2.1 Ecological Shift in Similar Environments

From the beginning till the end of *HF*, we see all the characters that are living in present day Britain move geographically to other regions for their settlement. Characters face cultural resistance to such an extent that they decide to choose other ecologies for their survival. Isma prefers and chooses Massachusetts for her higher studies because she thinks that she has had enough life at Britain. Now, it's her time to live for herself. Her new habitat that she chooses is sounder and more protective because unknown to people, she develops an intimate relationship with the environment. Glen A. Love in his book 'Practical Eco-criticism' states, "Seen from the vantage point of our own times, we might cite this preference for 'soft' pastoral over 'hard' as another example of human avoidance of unpleasantness." (83). Here, hard pastoral can be adapted to the hard experiences that individuals have in any natural surrounding whatever the reasons maybe. Either cultural or personal: as survival does not merely depend on the basic biological needs. Isma faces strong rejection from the society she lives in, this makes her survival impossible, and anxiously she opts out another region based on her past experiences. As she reaches Massachusetts, we see that she finds herself in relationship to the natural surroundings:

She walked over to a mound of snow at the edge of parking lot, took off her gloves, and pressed her fingertips down on it. At first it resisted, but then it gave way and her fingers burrowed into the softer layer beneath. She licked snow out of her palm relieving dryness of her mouth. (Shamsie 11)

5.2.2 The Pull Factor in Different Environment

Isma's preference for nature can be interpreted by the concept of legibility presented by Kaplan's. According to this idea the more the environment is understandable to human beings, the greater is the preference for that environment. Isma readily understands the ecology of Massachusetts and feels comfortable in it. She feels a sense of protection and

security in the natural environment of the region. “Here, there was swagger and certainty and on this New Year’s Day of 2015__a promise of new beginning” (Shamsie 11). Certainty is a very important aspect of ecological preference. Human beings understand the environment and then with the direct knowledge and contact with the ecology, they decide whether they can survive there or not. In case of Isma, she accepts the environment as her protective shield. She spends a lot of time by being on the naturally isolated placed in that particular region.

Shamsie consciously celebrates the impact of Isma’s ecological preference as the wisest decision regarding human selection for ecology. She understands the importance of nature around her when she rents out a room for her, she sees that the owner convinces her by saying that she will be able to see lunar eclipse and starts from the roof. “The landlord had drawn her attention to the skylight as a selling point to the offset the dank built-in cupboard and promised her comets and lunar eclipse” (Shamsie 12). Kaplans’ start their research work with a question that why is this reason that we pay higher rent for the areas that has water in their vicinity. A particular object of nature, for instance water, is preferred either because of its aesthetic quality or its influence in human survival. Isma, in her preference, combines both of the elements together. Away from the people she is familiar with, she chooses to be a lonely wanderer in the natural atmosphere of Massachusetts. “The acoustic of ice on ice a thing unimaginable until experienced” (Shamsie 13).

Although Isma is very much upset about the situation her siblings are in, still she adjusts herself with the nature around her. Isma is attracted by the openness of the place and calls it “boundless”. She readily adapts herself to the new climatic condition of the country. This is the next step towards preference for natural setting for living. Thurnwald asserts, “if a man emigrates from Europe to North America to the tropics, he must obviously adapt himself to new circumstances. These are mainly climatic” (2). He names it as ‘Acclimatization’, which means cultural settlement along with the physical adjustment in the new region. Isma

acclimatize herself with the new atmospheric conditions, “The weight of snow pressing familiarity out of the objects, so that the glove placed beside its former pair seemed no more than a distant relative” (Shamsie 12). One can clearly observe that the new environment is comprehensible for Isma. She grasps each and every bit of it. Kaplans’ in their research explain that perception plays a very important role in defining preference for nature. Perceptual process determines the rate of preference for the environment. Isma perceives environment as secure and aesthetically beautiful. It gives her certainty and pleasure. “The woods were slushy but the light piercing through between scrabbling branches was a pleasure, and the river, swollen with snow melt, roared (Shamsie 16). Her change of natural environment from London to Massachusetts is dependent on her preference level. Her shift in the preference level is shown by the following words “she came from a city veined with canals” writes Shamsie, “the river was dark now. The first indication that the day was ending although there was still abundant light in the sky” (16). Isma playfully compares sky with the river. This comparison again shows that Isma is able to understand the ecology, which makes it more legible, and thus more preferred:

The thought of her studio with changing pipes was intolerable. She carried on down to tree lined graveyard at the end of the street...in summer must be a place of shade, in autumn a feast of colour. (Shamsie 24)

Isma’s preference for the green ecology of Massachusetts can be compared to Pervaiz’s choice of Syrian Desert. Unable to stand against the opposing cultural forces of Britain, he chooses the exotic land of Syria to accomplish his father’s unsolved mission. Syria that is totally opposite to the ecology Pervaiz experienced since his birth becomes one of the wrong preferences he makes for his survival. It is his preference that Eamon points out while arguing with Aneeka about his Syrian endeavour, “He can fuck off and stay in the desert he chose, can’t he?” (Shamsie 50). Pervaiz prefers an inappropriate and unfamiliar ecological

surrounding for his life that leads to his destruction. He explains it in the following words, “he knew by then the nature of the joyless, heartless, unforgiving hellhole for which he’d left his life” (Shamsie 167). It is the case with Pervaiz’s father; he dies outside Britain at Guantanamo while fighting for a lost cause. In both the cases we can see that the characters’ negated the Kaplans’ idea of preference in a right way. In their view, preference should be made upon experience and the level of familiarity with the environment. Both Pervaiz and Adil chose an unknown land; they have never visited before in their life. They have least idea about it. Without any knowledge and experience, Pervaiz tends to perish in the vastness of desert. Kaplans’ assert in their research that human beings prefer that geographical location as the most ideal one that has a limited horizon. Too vast ecological surrounding gives anxiety and a sense of insecurity. A fixed environment to the extent that human beings can function in it effectively makes it secure and more preferred than the vast unpredictable unknown land. Pervaiz faces the same anxiety after he reaches Raqqa. The fear that he will be lost or dead in an unknown land makes him desperate to go back to his home country.

5.3 Imagination, Ecological Pull, and Craving for Home

“Call it what you like” D.H Lawrence said, “but the spirit of place is a great reality” (A. Love 91). Place poses a great challenge to the characters in Shamsie’s *HF*. This can be well understood by William Golding’s *Lord of the Flies*. Wilderness that surrounds the characters awakens the beast inside them. Some of them crave for their home, back in their country where they had greater familiarity and knowledge of the land:

Just behind the cottage there was a sort of shed you could lie up there, watching the flakes swirl past you could see the damp spot where each flake died. That you could mark the first flake that lay down without melting and watch the whole ground turn white. You could go indoors when you were cold and look out of the window; past that bright copper cattle and the plate with the little blue man. When you went to bed

there was a bowl of cornflakes with sugar and cream...everything was all right and everything was good humoured and friendly. (Golding 68)

Characters in the Golding's novel are restless in the deadly forest to which they are least familiar. It shows that their preference is their home region where they feed and shelter themselves according to human biological needs. It is secure and protected. "His mind skated to a consideration of a tamed town where savagery could not set foot. What could be safer than the bus centre with its lamppost and wheels? (Golding 182)." Pervaiz's thoughts skate through the same perceptual process, when he lands into wild and savage desert of Raqqa. Meaninglessness surrounds his imagination and he craves for his home. Pervaiz finds himself badly entangled in the vast unattractive ecology.

There's a question that, in the first place, why Pervaiz prefers deadly Raqqa over green England. Kaplans' conclude that one of the bases of human preference for ecology is the mysterious image of that environment in humans mind. The land that provides food for more and more exploration and acquisition of knowledge attracts the attention of individual. Pervaiz never travelled to Raqqa all his life. He believes it to be a land where his father devoted his life for the cause of Islam. The mystery that a group fights back his enemy while hiding themselves in this particular region, fascinates Pervaiz. For him, Raqqa is a mysterious unknown region, where freedom fighter protects themselves from the world. His curiosity convinces him to prefer desert to green pastures.

Both Isma and Pervaiz in their own way try to make preference for higher ecological surroundings than they already are. Isma's selection seems appropriate as she has familiarity with the western ecology and climatic condition while Pervaiz suffers a painful death because unfortunately he travels to an unknown land that is wild and deadly. Glen A. Love quotes Heer Wagon and Orians while reviewing the ecological choices of the humans, "Modern humans prefer and seek out environment with wide sunlight vistas, climbable trees, grazing

animals, water, flower and grass” (79). Pervaiz’s choice goes entirely opposite to the preference level of the modern man. Raqqa’s desert is without greenery aesthetic charm of natural ecology does not find a suitable entry in Pervaiz’s life. With this fact, we can clearly see that human preference for the ecological environment is very important. It plays a significant role in accommodating individuals in new country as when someone moves to other country, he encounter both culture and ecology of that region. Based on their experiences they prefer ecology to any other.

Place has a very significant role in the lives of the characters in the *HF*. Every character has different level of attachment with the place around him which generates a variety of emotional responses among them. “The noise he (Eamon) was hearing was his beloved childhood tree house and its support structure being sacrificed” (Shamsie 100-101). Characters are deeply engrossed in the charm and pleasure of the place they dwelled from the beginning. Quoting Martin Heidegger’s idea of dwelling one can analyse how individuals prefer the land they dwelled all their life. “Dwelling” states Greg Gerard, “is not transient state; it implies the long-term imbrication of humans in a landscape of memory and death, of ritual, life and work” (Gerard 117). This dwelling as stated by Gerard results in the understanding and familiarization of a land or place and thus it establishes our priorities for our survival. The immigrant characters in the novel choose land for their living based on their dwelling experience and perception in an area. Isma moves to Massachusetts which is a relatively cold and surrounded by wilderness of a forest. Eamon visits Massachusetts for his own personality grooming. Pervaiz forgetting the importance of ecology moves to Syria, where he does not find any solace or comfort and ends up ultimately struggling getting rid of it. On the other hand, Isma enjoys and cherishes the new ecology she chooses for herself because of the ecological similarity of European and American landscape.

Shamsie also shows represents her character's identity through their association with the ecology of the place. "She came from a city veined with canals" (Shamsie 20). This represents her identity formation based on the ecology she lived. Otherwise, culture of the place never accepted her as the member of that society. The ecological background backs the claim of the character about their *Britishness* while cultural resistance pushes them away from the place, they chose for themselves. In this way, one can clearly understand that Ecology is the main pull factor that keeps the characters bound to the land where they live, despite being rejected by the host culture and major cultural groups.

Kaplan's strongly believe that, "human functioning depends on information" (Kaplan and Kaplan 3). They assert that in our environment there are verbal and non-verbal signs that design our behaviour. This information formulates our perception with the help of which we analyse and interpret our environment. Pervaiz in Syria had different knowledge of environment he lived. He could not escape that. From the beginning he remained confused and detach from the information he receives:

From up here you could make out the sounds of motorcycles and cars, hammering, birdsong, the wind through the branches of trees, fallen bougainvillea flowers dancing in the breeze along the balustrade of the balcony. Despite his disquiet at the spiked heads and veiled women, the blue skies and the camaraderie of the men slumped in beanbags promised the better world. (Shamsie 157- 158)

From this description, it is obvious that Pervaiz tries to figure out the ecology around him. The ecology, which is not organized, and charming rather a bulk of everything goes into his brain, birdsongs, sound of cars, fallen trees of bougainvillea. On the other hand, when I see the description of the Western part of the world:

The sky was rich blue, the water surged like blood leaving a heart, a lean young man from a world very distant from hers was waiting for her to walk back to him. She

breathed in the moment, tried to catch her reflection in the water, but was too quick, nothing like the slow-moving waterways to which she was accustomed. (Shamsie 19)

The touch of preference is seen in the description of the environment in which the characters are functioning according to their perception. Kaplan's specifically focus the visual perception, "People are particularly aware of the information that is visual, that concerns what they see. That doesn't mean that people interpret the information in visual terms exclusively, rather, visual stimuli are effective in conjuring associative information" (Kaplan and Kaplan 4). Therefore, visual stimuli of the characters are active in accumulating information from the surroundings.

5.4 Ecology and Emotional Association

Emotional outburst of the characters also influences the preference of the characters for the environment they want to live in. John Charles Ryan explains this by stating that, "In sociology sense of place tends to refer to an individual's awareness and feeling toward the environment he/she inhabits" (Ryan 159). *HF's* characters release their frustration, anger, insecurity and love through the environment. At one occasion, Eamon thinks about the pleasantness of the environment and finds its impression in the ecological beauty of the area around him. "But today not a day to worry very long about the precariousness of things. It was the start of April and London was bursting into spring" (Shamsie 57). At another occasion he, "kicked out, knocked out the kumquat tree. Shoved with his hands, toppled the cactus plant" (Shamsie 95). Kaplans' research indicates that, "People are sensitive to their relative location" (Kaplan and Kaplan 4). they perceive their environment according to their emotional needs. Human beings are emotional living objects. They can only function effectively when they find catharsis in the ecology they live. Pervaiz can be seen as an emotionally oppressed individual, who cannot express his emotions in the ecology, he is in. Therefore, he realizes that his survival is impossible and incomplete. "A day so still not a

single speck of sand moved in the desert landscape, no sign of life other than the kneeling man and the executioner sitting a few feet away...hidden from view he rested his head against the leather” (Shamsie 166).

Environmental preference can be measured with the CMI that is the critical method of categorization (categorization based on the categories defined in chapter 3 pg.37) This categorization is based on common theme of perception and perceptual process. “The outcome of the analysis is the designation that certain scenes belong together” (Kaplan & Kaplan 21). Keeping this in mind, categorizing the ecology of London, Amherst and Raqqa and exploring the selection of the environment, one can find out that characters would only survive in the ecology similar to green England. From the City of London filled with canals and water all around to the friendly forests of Massachusetts and the dry ruthless desert of Raqqa, characters prefer the ecology according to their training and guidance they have received while living in the ecology of England. There is a complete dislike for the place other than Europe and America because of the familiarity and previous experiences. The most significant reason might be that individuals have to be familiar with the land they live. The unwelcoming desert and polluted landscape of Pakistan are not the one they would ever want to prefer for themselves.

Handing Aneeka the laminated card with NATIONAL IDENTITY CARD FOR OVERSEAS PAKISTANI printed on it. She glanced at the picture, remembered then how sullenly she had accompanied her sister to the High Commission to have the card issued, hating the idea of missing a summer in London to spend it in a country teeming relative. (Shamsie 202)

Spending summer in London is far better than being among people of your own community and your country of belonging. It is obvious that ecology is the most preferred entity by the European immigrants than any other aspects of their living. It is dependent on different

variables. As we can see in the above quote, here it is weather and summer season is the reason of the association with the land. Often it is vegetation, temperature, natural resources, atmospheric conditions and landscape features.

Finally, the association of the characters with the soil is also important to be noticed. Greg Gerard in his book *Ecocriticism* explicates that the deep association of human beings with the soil is the essential aspect of their nationalistic identity. They prefer the soil, the land in order to show that they are the real genuine members of the land. Land, which is not equal for everyone, who live on it. He explains that with the example of Jews. “Even the extermination of Jews could be justified in part by their internationalism and urbanism; not only by their blood but by their supposed lack of allegiance with the soil” (Gerard 121). The allegiance and faithfulness with the soil determines the person’s identity whether he/she belongs to that land or not. The way Germans used the slogan of *blood and boden i.e. blood and soil* during the Holocaust, the same way it shows the preference of the characters in the text for the soil in order to prove their allegiance. Adil Pasha’s greatest loss is not that he died as a terrorist, but the loss is he died away from the soil he belonged to all his life. The concern of Pasha’s family for his burial in London shows that they consider it their right to be buried in the soil of the land they are living. “We don’t even know if anyone bothered to dig a grave” (Shamsie 50). In the same way, Aneeka’s struggle to bring Pervaiz’s dead body back to Britain and to be buried in London also indicates the characters close relationship with the soil. Karamat’s Lone stance on Pervaiz’s burial shows the blood and boden belief of nationalism and faithfulness. Sending Pervaiz’s dead body to Pakistan depicts that he has lived as a British, but he hasn’t died a British for this reason he has no right to be buried in Brit land.

5.5 Conclusion

Shamsie's *HF* illustrates the ecological pull that character face in the host country or the country they have chosen to live in. The preference for particular ecological surroundings leads to the adjustment and adaptation of the characters in the host country as an immigrant. Although characters have to go through a strong resistance to cultural settings, but they get adjusted to the landscape and ecology of the place. Therefore, ecological preference proves to be the main pull factor that helps them keeps up their belongingness to the culturally hostile country. All the characters in the novel show a variety of their perception and response towards the environment and base their preference upon it. The next chapter concludes the entire research with findings and recommendations.

CHAPTER 6

CONCLUSION

I started my research work with the basic question of identity that lies in the category of immigrant fiction. This text represents that Muslim immigrants' whether first or second generation, face the resistance by the dominant cultural groups as well as from the community of their own. Their life is a tale of resistance from all sides that shapes their personality and provokes responses leading to their disaster. This resistance towards acculturation is the main push factor i.e. it pushes the characters away from the society they live in. They are neither accepted by their native community nor they can make adjustments to new cultural settings. This push-away situation develops a sense of un-belongingness and encourages alienation inside them. Due to this resistance, characters do not seem to be a part of community as a whole. Rather, they are alienated individuals struggling to establish their *self* in the face of dominated cultural groups. On the other hand, the characters still chose to live and survive despite the fact that they are facing the major social rejection by the communities they are surrounded by. This is because they prefer the land, the ecology of the place they live in. Their ecological preference level provides them a sense of belongingness to the land where they find themselves perfectly tuned with the nature. So, the preference, for the ecology of the host country, proves to be the major pull factor. It pulls them towards the land of the country they adopted for living. The consequences of these two focal factors, the push and pull from ecology and culture, develops a strain in their personality. Due to this strain the characters make choices that ultimately brings destruction upon them. This research project critically explains the reasons behind this dilemma. My thesis statement studies this

interpretation that the characters tend to reject the cultural dominance of the British culture while, at the same time, they prefer the ecology of the place.

There are characters like Karamat Lone and Isma who show compliance to the host country's cultural system, but they face resistance from their own Pakistani community. They tend to prove themselves as much British as they could but their identity as a British always remains at stake. They are neither accepted by Pakistani community nor they can call themselves British. It can be seen in broad socio-political perspective where the Muslims are positioned by the world community. On the contrary, there are characters like Pervaiz and Aneeka, who show resistance to the major group but suffer from the same kind of fate in the end. The only difference is that the struggle for Pervaiz and Aneeka ends with their death. While, Isma and Karamat remain alive, seeing the disaster around them.

My research has interpreted and analysed the text on Muslim immigrants written by Kamila Shamsie, as it has been observed that the case of Muslim immigrants is not same as that of other ethnic group of immigrants in Europe. This glaring difference is due to the post 9/11 geo-political scenarios that have established Muslim identity all over the world as terrorist and extremist. Seeing the stereotyping of Muslim by Western and European media, many authors have started writing as an attempt to write back the answers and objections to the White empire. My study, therefore, kept the focus on the Pakistani-Muslim immigrant characters and draws my conclusion based on their narrative.

The chosen text has been interpreted in the light of the theoretical framework provided by two key authors. The theoretical lens has not been used overlappingly rather its being used parallel to each other as two forces equal magnitude and opposite in direction. It has allowed me to undertake a well-structured and organized analysis but also kept my study revolving around the main agenda. My research questions provided me a framework, which has organized my study at different levels. In the first level of study, I have contextualized

my analysis in light of the present socio-political situation of the Muslims all around the world. Secondly, I have interpreted the acculturation and resistance to acculturation of different characters in the novel. Finally, I interpreted the environmental preference of the characters while living as an immigrant in another country. Keeping in mind my research questions, I have conducted a coherent analysis of *HF* by using two theoretical lenses. One is provided by the joint work of Rachel Kaplan and Stephen Kaplan and the other by Hirano Kenichiro.

Kaplans' work is an empirical study of the human-nature relationship that is the basis for the preference they develop for an object of nature of the nature as a whole. The concept of *preference* for the nature has been extracted from their work *Experience of Nature* that has been helpful in determining the ecological preference of the characters in the text. Their concept of perception and preference has been helpful to investigate the characters' selection of the ecology. In the same way, the cultural antagonism between the cultural major and minor ethnic groups of the immigrants and the natives have been studied by the idea of *Antagonistic Acculturation* presented by Kenichiro in his work 'Acculturation for Resistance'. Through this theoretical perspective, I studied the characters' in-group and out-group cultural resistance and their response towards it. Thus, step-by-step I have analysed the cultural and environmental issues in the text written by Shamsie. I have interpreted one text with two different dimensions while summing it up on one conclusion. Similarly, I have figured out the dilemma that is faced by the Pakistani expatriates regarding their identity and belongingness. They hurl between two extremes and thus suffer from anxiety and stress, which ultimately bring them destruction and chaos. In addition, I have summarized the major ideas upon which my study is based. Therefore, I would further wish to present vivid view of the findings of my research project in next section for the purpose of clarity.

6.1 Findings

I have undertaken a qualitative research. It evaluates the repercussion of the identity crises that can lead to the destruction of nearly all the characters in the novel. The crisis occurs when characters swirl like pendulum from one extreme to other extreme i.e. between ecology and culture. The characters turn to Jihadi, or a self-proclaimed atheist to show that he is, or he is not part of what society might be expecting him to be. Simultaneously, they show a liking for the ecology of the land that has repelled their beliefs and customs and other cultural associations. The findings of this study may not be generalized as they are developed as a result of the study of fictional characters. The findings allow the understanding and interpretation of the *HF* suggested by the two theories. The findings help to maintain and construct the logical sequence of the characters' behaviour in cultural and natural settings.

The findings of this research can be divided into two categories. First is ecocritical and second is cultural. While studying the text as ecocritical, it has been noticed that characters are living in harmony with the environment while they have an unsettling relationship with the dominant White cultural group. I have studied this particularly in the selected novel *HF*. I have examined the resistance through the acculturation level of the immigrants. Acculturation is a key term when we try to analyse the cultural adaptation of the immigrants in the host country or the adopted country. In the same way, I have analysed the ecocritical side of the text by studying the preference of the character for the given ecological context.

6.2 Recommendations for Further Research

My research has allowed me to encourage the research scholars to investigate the Pakistani Literature in English from different theoretical perspectives. While keeping in view, the text *HF* by Shamsie, I can suggest the reading of Eco-Marxism and cultural plurality. The research can be carried out on the works of Uzma Aslam Khan's *Trespassing* and Shamsie's

Burnt shadows while keeping in mind the division and categorization of people in different regions as per their social status.

Shamsie's work can be interpreted while using this approach because she pays special attention to Pakistani immigrants and different social and political issues that they face while living there. Shamsie's writing career is fast and innovative. Her works are replete with the cultural and environmental references that can be studied with cultural and ecological consciousness. She also shows in her work about the development and brain washing of already troubled souls that are made a jihadi.

I am hopeful that my research can be useful as a reference to other scholars who take keen interest in immigrant fiction. I expect that the scholar will draw more diverse conclusions from the text that I have chosen for my research project. In this way, Shamsie's work can be analysed and evaluated in detail. I also hope that my recommendations would benefit the researchers in opening new vistas for research on Pakistani fiction in English.

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