

A Post-colonial Approach to Displacement and Home in “At the Border” by Choman Hardy (1974) and “Home” by Warsan Shire (1988)

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Abstract—This study examines the themes of displacement and home from post-colonial and psychological perspectives in two poems; “At the Border” by Choman Hardy (1974) and “Home” by Warsan Shire (1988). Both poems illustrate the harrowing experiences of refugees, emphasizing the emotional and psychological ramifications of compelled travel. This research employs a comparative analysis that merges post-colonial theory with psychological insights on trauma and identity, investigating how Hardy and Shire employ literary techniques, narrative voices, and symbolic representations to convey the intricacies of exile, belonging, and selfhood. The results indicate that both poets utilize vivid imagery and fractured structures to depict the dissolution of home and identity within the framework of post-colonial displacement. Hardy’s depiction of borderland pain underscores the political aspects of migration, illustrating the colonial legacy that influences the refugee experience, whereas Shire’s art accentuates the psychological anguish and communal longing for home. The study illustrates how both works contest Western notions of home and identity, providing a critical examination of the lasting psychological effects of colonialism on displaced individuals.

Keywords—Cultural resilience, Diaspora literature, Displacement, Identity, War poetry.

I. INTRODUCTION

Themes of displacement and the desire for home are frequently explored in contemporary literature, reflecting the worldwide realities of migration, conflict, and identity politics. Poems “At the Border” by Choman Hardy and “Home” by Warsan Shire offer insightful reflections on the topic, exploring the major challenges faced by individuals and groups relocating. Poets Hardy, an Iraqi-Kurdish poet, and Shire, a Somali-British poet, offer unique perspectives shaped by their cultural backgrounds and experiences. However, their works intersect as they delve into the themes of identity and the upheavals created by relocation.

Hardy’s poem “At the Border” offers a devastating portrayal of the difficulties faced by migrants, highlighting the psychological and physical obstacles they face (Hardy, 2004). The author’s work utilizes personal experiences and scholarly knowledge in the field of Kurdish studies to examine the points where political conflict and displacement interact (Hardy, 2004). The poem effectively depicts

transitional zones when people confront ambiguous prospects and displacement from their homeland (Hardy, 2004).

Shire’s “Home” offers a contemplative examination of the notion of home, with a particular emphasis on its psychological and emotional dimensions rather than its physical characteristics (Shire, 2022). Shire explores the psychological impact of moving to a new country, drawing from her personal experience as a Somali-born immigrant in the UK. She questions conventional ideas about home and explores the feelings and psychological experiences influenced by moving to a new place (Shire, 2022). The poem explores the concepts of identification and inclusion, raising the issue of whether one may find a sense of belonging in memories, relationships, or inside oneself, even in the face of outward disorder (Shire, 2022).

This research analyses the artistic approaches and thematic concerns of Hardy and Shire in addressing the notions of displacement and home. This study illuminates how these poets articulate the complexities of identity and sense of belonging in the context of migration and diaspora through a comparative analysis of their literary works.

This research also scrutinizes the poets' use of imagery, language, and narrative strategies in the poems "At the Border" and "Home" to convey the emotional experiences of displacement. The analysis explores the portrayal of the effects of relocation on people and communities by Hardi and Shire, as well as their handling of the conflicting emotions of yearning for one's country and adjusting to new surroundings. This analysis explores the impact of memory, trauma, and resilience on the protagonist's formation of identity and feeling of belonging.

This research adds to the discussion around the topics of relocation, home, and identity in modern literature. This research enhances comprehension of universal human experiences that transcend geographical and cultural limitations by analyzing Hardi's and Shire's lyrical reactions to these common themes. It provides crucial perspectives on the concept of belonging in a globally interconnected world.

II. LITERATURE REVIEW

The study intends to reach a number of objectives through an in-depth and systematic examination of the existing literature. The chief aim of the paper is to cultivate a profound comprehension of the theoretical frameworks and conceptual methodologies used by scholars such as Edward Said (1994), Homi K. Bhabha (2012), and Gloria Anzaldúa (1987) to explore themes of displacement and home in the two selected poems.

This investigation establishes the foundation for the comparative analysis of Hardi's "At the Border" and Shire's "Home." Scholars, such as Jane Dowson, have examined Choman Hardi's poetry within the framework of contemporary war literature. They have focused on themes of displacement and trauma. Many poems, such as "At the Border," have been examined by looking at the personal repercussions of combat. Scholars frequently situate Hardi's work within the broader context of Kurdish literature and analyze its sociopolitical implications in their evaluations. The studies, which emphasize the ideas of cultural endurance and identity, emphasize the poetry in Hardi's book: *Life for Us*.

Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* (1990) postulates that gender is performative rather than an intrinsic characteristic. She contests essentialist perspectives, highlighting the flexible and socially created essence of gender. Butler's approach challenges rigid gender identities, advocating for a more nuanced comprehension. The concept of performativity may be used to examine displacement and belonging in the works of Choman Hardi and Warsan Shire, where fluctuating identities are important to the experience of exile. Butler's approach provides insights into the intersection of gender and home within diasporic experiences. Her work enhances the examination of identity within the framework of migration and displacement.

III. RESEARCH METHODOLOGY

Using close reading, textual analysis, and a post-colonial theoretical framework, this comparative analysis of Choman

Hardi's "At the Border" and Warsan Shire's "Home" examines how the poets address themes of exile and home in modern poetry. It meticulously analyses the stylistic and thematic subtleties of the poetry, revealing the emotional impact and concealed interpretations, meticulously dissecting each line and stanza. Post-colonial theory offers a valuable framework for examining the influence of colonial histories and cultural dynamics on experiences of displacement and belonging from a critical standpoint.

This research expands upon the theories proposed by Edward Said and Homi K. Bhabha, and it contributes to the ongoing academic discourse regarding the themes of displacement, home, and identity in contemporary poetry. This interdisciplinary approach integrates perspectives from post-colonial discourse, cultural studies, and literary studies to gain a more profound understanding of the ways in which poetry interacts with personal narratives and sociopolitical issues.

VI. ANALYSIS AND DISCUSSION

The study examines the continuing impact of colonialism on civilizations, with a particular focus on cultural dominance, racial rankings, and the exclusion of indigenous perspectives. The article examines the concept of cultural hybridity and the development of adaptable identities as a consequence of colonial relationships, while also questioning the idea of rigid cultural beliefs.

This article centers on the subaltern, magnifying the voices of marginalized individuals who were suppressed during colonial domination, and endorsing current endeavors aimed at decolonization and self-governance. Post-colonial theory rigorously analyses the consequences of globalization in perpetuating colonial injustices and advocates for equitable and ethical global engagements.

This theory delves into a profound analysis of how literary works demonstrate the continuing effects of colonialism, explore the complexities of identity, and challenge oppressive regimes. Chinua Achebe and Edward Said are influential individuals in the analysis and evaluation of colonial discourse, as well as in the advocacy of narratives that challenge and resist colonialism.

Post-colonial understanding is vital for gaining knowledge about historical injustices and envisioning more inclusive futures. It achieves this by prioritizing marginalized perspectives and promoting critical dialogs on global power dynamics.

Post-colonial studies examine the cultural, social, and political effects of colonialism and imperialism, particularly their impact on literature and identity. This theoretical framework helps scholars analyze how poets from many cultural backgrounds explore topics such as displacement, home, and identity in connection with the legacy of colonies and contemporary global issues.

A. Application of Post-colonialism

Post-colonial Theory offers a comprehensive framework for analyzing Choman Hardi's poem "At the Border," which

dives into the realities of refugees or displaced persons as they navigate border checkpoints. Within the post-colonial framework, borders serve as more than just physical demarcations; they also represent the enduring effects of colonialism and the current geopolitical power relations. These boundaries often maintain and sustain inequities and injustices that originated from colonial governance, resulting in divides that fragment communities and limit the freedom of mobility.

Hardi's poem offers a critical analysis of the dehumanizing procedures and bureaucratic scrutiny encountered by refugees at borders, revealing the persistent influence of colonial history on migration laws and practices. The poem's vivid imagery and lucid language depict the terrible reality of displacement, worsened by post-colonial geopolitics. Bureaucratic processes may serve as symbols of identity elimination through the blurring of faces or the erasure of names. This underscores how bureaucratic processes reduce people to mere numbers or perceive them as potential threats instead of acknowledging them as multifaceted human beings with inherent rights and dignity.

Moreover, post-colonial theory serves to elucidate the psychological and emotional consequences of displacement, as shown in the poem. Refugees' existential uncertainty and lack of a sense of belonging resonate with broader post-colonial narratives of displacement and marginalization. By placing Hardi's work within this theoretical framework, we get insight into the role of borders as locations of exclusion and oppression, which uphold colonial hierarchies and sustain uneven power dynamics. Hardi's poetry challenges readers to directly address the lasting effects of colonial histories on present-day global migrations and to empathize with the hardships faced by people trapped in the turmoil of relocation.

B. "Home" by Warsan Shire

Warsan Shire's poetry, namely in "Home," delves into post-colonial theory by examining topics such as displacement, identity, and the need for a sense of belonging. Shire's work frequently delves into the complex aspects of diasporic experiences, where the historical context of colonial exploitation and involuntary migration shapes identities. "Home" explores the notion of home as a central theme, allowing Shire to delve into the fragmented identities and yearnings for the past experienced by those affected by colonial and post-colonial influences. Warsan Shire's poetry, especially "Home," also delves profoundly into post-colonial theory as it examines issues of displacement, identity, and the need for a sense of belonging. Shire's work frequently delves into the complexities of diasporic experiences, where histories of colonial exploitation and involuntary migration shape identities. "Home" explores the theme of home as a central element, through which Shire analyses the fragmented identities and nostalgic desires of those affected by colonial and post-colonial influences.

Post-colonial theory clarifies how Shire's poetry explores the notion of home as both a physical place

and a psychological state disrupted by colonialism. The author's vivid and powerful use of imagery and emotionally moving language evokes the pain and memories associated with displacement, demonstrating the ongoing impact of colonialism on individual and group identities. The quoted lines convey the idea that people only choose to put their children in a boat when the ocean is safer than the land. This illustrates the desperation and determination of displaced communities, emphasizing how colonial history continues to impact worldwide migrations.

Furthermore, Shire's examination of cultural hybridity and methods of survival among displaced populations aligns with post-colonial criticisms of borders and limits. Her poetry confronts oversimplified accounts of home and belonging, presenting intricate depictions of diasporic experiences influenced by past injustices and current geopolitical conflicts. Applying post-colonial theory to "Home" provides a more profound understanding of how Shire's poetry addresses the intricate issues of displacement, memory, and identity in a society characterized by the lasting effects of colonialism and ongoing battles for dignity and human rights.

Applying post-colonial theory enhances our understanding of both "At the Border" by Choman Hardi and "Home" by Warsan Shire by uncovering the complex manner in which both poems address the lasting effects of colonial histories on present-day global circumstances. Both poets use their works to shed light on the experiences of those impacted by displacement and border crossings. They encourage readers to thoughtfully consider the sociopolitical factors that influence migration, identity, and a sense of belonging. Analyzing these poems through the lens of a post-colonial paradigm reveals a profound understanding of the intricate nature of borders as arenas of conflict and diplomacy, where people and communities grapple with the enduring effects of colonialism while pursuing self-respect, fairness, and a sense of belonging.

C. Close Reading and Textual Analysis of the Poems

Close reading and textual analysis are essential approaches in literary criticism that include a thorough investigation of literary works to reveal intricate layers of meaning, stylistic techniques, and theme progressions. Within the framework of comparing Choman Hardi's "At the Border" and Warsan Shire's "Home," this technique focuses on carefully analyzing the poems, examining each line and stanza to determine how each poet depicts themes of displacement and home.

The procedure starts with a meticulous examination of the poems, whereby scholars carefully analyze the language selections, imagery, symbolism, metaphorical phrases, and other literary devices used by Hardi and Shire. This thorough examination seeks to reveal the ways in which these components contribute to the poets' investigation of themes and evoke strong emotions in their unique works.

In addition, attentive reading enables academics to examine the organization and progression of each poem, finding pivotal moments, changes in mood, and the evolution of fundamental concepts pertaining to displacement and

home. Through an analysis of the structural elements of the poems in conjunction with their subject matter, scholars have a deeper understanding of how Hardi and Shire skillfully construct their poetic personas and effectively communicate intricate feelings and encounters related to displacement or a need for a feeling of belonging.

By engaging in meticulous examination and interpretation of the texts, scholars can uncover the unique literary techniques and thematic strategies employed by Hardi and Shire. This will facilitate a comparative analysis that highlights the similarities and differences in the portrayal of these profound human experiences by the two authors.

Choman Hardi's "At the Border" directly addresses the harsh and difficult experiences endured by refugees and displaced persons without avoiding or sugarcoating the truth. Hardi, an Iraqi-Kurdish poet, skillfully incorporates her cultural history and personal experiences into her poetry, effectively engaging readers with vivid descriptions of physical dislocation. Using evocative images and straightforward language, she depicts the emotional distress of abandoning one's own country, negotiating perilous borders, and facing the unknowns of seeking asylum in strange territories. Hardi's poetry captures a feeling of immediacy and the need to survive, emphasizing the extreme desperation and determination necessary when confronted with political strife and forced relocation. The quoted lines, "the stars were big, and I was small,/and that's all I remember," effectively capture the profound loss of youthful innocence in the midst of upheaval, suggesting a universally relatable experience of how dislocation affects one's own identity.

Warsan Shire's poem "Home," on the other hand, has a contemplative and symbolic approach to the topic of being forced to leave one's homeland. Shire, a poet of Somali-British descent, delves into the concept of home, seeing it not only as a physical place but also as an intricate emotional and psychological framework closely connected to memory and identity. The poem explores the inner territories of desire, recollection, and a shattered sense of self influenced by relocation. Shire's language is rich in symbolism and imagery, skillfully intertwining individual storytelling with profound inquiries into the concepts of belonging and cultural identity. The lines "no one leaves home unless/home is the mouth of a shark" vividly depict the dangerous voyage and emotional risks involved in leaving one's own nation, striking a chord with the experiences of many displaced persons worldwide.

Despite their varied styles, these poems have thematic connections when compared. Both Hardi and Shire illustrate the deep emotional and psychological effects of relocation on people and communities. They examine loss, trauma, and the need for belonging in the face of turmoil, emphasizing the shared human experience of yearning for a secure and permanent feeling of home. Both poets also query traditional concepts of home, challenging whether they are based on a physical location, memories, or a feeling of cultural heritage.

Nevertheless, their stylistic approaches differ considerably. A plain and direct approach often characterizes Hardi's narration in "At the Border," effectively conveying the

immediate and brutal reality of home displacement. She employs a style of writing that leans toward tangible and vivid details, with the intention of portraying the physical challenges and determination needed in difficult situations. Shire's "Home" uses a fragmentary and poetic narrative style that combines personal experiences with bigger philosophical reflections on displacement and identity, in contrast to another work. The author's use of metaphor and symbolism encourages readers to reflect more deeply on the inner struggles and complications of seeking a sense of belonging in a society where displacement and cultural dislocation are prevalent.

Ultimately, both poets contribute unique viewpoints to the discussion of relocation and home in modern poetry. Hardi's poem presents an unfiltered and intense depiction of being forced to leave one's home, emphasizing the acute difficulties experienced by refugees and those who have been displaced. Shire's poetry explores the complex inner realms of memory, identity, and emotional yearning, prompting readers to reassess the concept of home beyond its physical dimensions. Collectively, these poems enhance our comprehension of the many encounters and intricate emotions associated with displacement, prompting us to contemplate the innate human urge for a sense of belonging in the midst of widespread migration and cultural confusion.

D. The Psychology of the Speakers in "Home" and "At the Border"

Warsan Shire's "Home" and Choman Hardi's "At the Border" provide profound examinations of the psychological experiences of refugees, whose identities are influenced by the trauma of displacement and the intricate emotions associated with exile. Both poets utilize rich imagery and potent language to offer an intimate examination of the psychological and emotional impact of forced migration on individuals, notably through the perspectives of the speakers in each poem.

The psychological landscapes depicted in these pieces illustrate the terrible consequences of displacement and the enduring emotional scars that result from such violent encounters. The speakers in these poems endure profound emotions of estrangement, grief, shame, and despair, mirroring the intricate realities encountered by refugees and displaced individuals globally. Both poems provide a profound psychological depiction of displacement by exploring the trauma of leaving home, the trauma of crossing borders, and the struggle for survival and identity.

This analysis examines the psychology of the speakers in "Home" and "At the Border," focusing on their emotional states, underlying trauma, and expressed sense of alienation. We will integrate critical viewpoints to enhance the understanding of how these psychological themes are expressed.

In "Home," Warsan Shire depicts a speaker who represents the shared trauma of individuals compelled to escape their residences due to violence, conflict, or persecution. The poem's speaker is not merely narrating a personal event, but instead, embodying a universal psychological state common

among immigrants. Shire employs striking and evocative imagery to convey the profound emotional and psychological impacts of relocation.

The speaker underscores the compelling need for departure, exhibiting a vivid psychological portrayal of compelled migration: “no one leaves home unless home is the mouth of a shark” (LL, 1-2).

This sentence establishes the psychological tone of the poem, indicating that departing from one’s home is not a decision but a desperate measure for survival. The metaphor “the mouth of a shark” signifies imminent peril, indicating that the speaker’s home has transformed from a sanctuary into a source of menace. The trauma of this circumstance is significant since it reflects the psychological distress of existing in a setting where each day may be one’s final. The speaker’s choice to depart is motivated by fear, and the psychological ramifications of that anxiety permeate the poem.

The speaker elucidates the reasoning for escape: “One must comprehend that no individual places their children in a vessel unless the water is more secure than the land” (LL, 3-5).

This appeal, “you must comprehend,” highlights the speaker’s internal struggle, caught between the brutality of remaining and the dangers of departing. Psychologically, it embodies the protective impulse that compels parents to subject their children to peril, as they perceive the unknown as potentially safer than the familiar threat. The psychological impact of this decision is profound – parents must prioritize survival above all else, even at the expense of their own mental health.

The poem continues to explore the psychological toll of displacement through the speaker’s sense of identity loss and alienation: you have to understand, that no one leaves home unless home chases you, fire under feet, hot blood in your belly (LL, 7-10). The phrase “home chases you” suggests that even after leaving, the psychological burden of home continues to pursue the individual. The notion that the speaker is being chased by their home reflects the way in which the trauma of forced migration is not easily left behind. The urgency conveyed in “fire under feet” and “hot blood in your belly” illustrates the panic, fear, and dislocation that refugees experience. The speaker’s body becomes a site of physical and emotional turmoil, emphasizing the fragmented sense of self that accompanies displacement. As the poem unfolds, the speaker’s sense of alienation becomes even more apparent. In the lines: “you have to understand, that no one leaves home unless home is a sweaty voice in your ear saying – leave, run away from me now. I don’t know what I’ve become” (LL, 15-17).

The speaker reflects on the loss of self in the process of migration, expressing confusion and psychological fragmentation. The repetition of “you have to understand” reveals the speaker’s frustration with the inability of others to comprehend the trauma of exile. The phrase “I don’t know what I’ve become” is a poignant expression of identity loss – an emotional and psychological fragmentation that is often a result of displacement. The speaker is no longer who they once were, and the trauma of migration has rendered them almost unrecognizable.

The speaker’s search for belonging is a recurrent theme. The idea of home becomes a symbol of both safety and oppression, representing the loss of self and the impossibility of return. The speaker is in limbo, unable to truly belong anywhere, trapped in a psychological state of dislocation. This liminal space – caught between the home they have lost and the new place they must inhabit – creates profound emotional distress and alienation.

Choman Hardi’s “At the Border” redirects attention from the agony of migration to the emotional and psychological intricacies of seeing displacement from a position of relative security. The speaker in Hardi’s poetry is an outsider observing, yet their psychological involvement with the anguish of others is equally profound. The poem examines sentiments of guilt, isolation, and emotional stagnation under a catastrophe.

Initially, Hardi’s speaker conveys a sense of estrangement regarding the act of crossing borders: “I do not know what it is to cross a border.”

“I do not know what it is
to cross a border.

I do not know what it is
to escape war” (LL, 1-4).

This assertion indicates not only a lack of physical awareness but also a psychological detachment from the refugee experience. The speaker’s acknowledgment of their ignorance regarding the refugee experience establishes a juxtaposition between their own circumstances and those of the others they watch. This engenders a sense of guilt – an acknowledgment that the speaker is an observer rather than a participant in the suffering of others. The gap between the observer and the subject constitutes a crucial psychological tension in the poem.

Throughout the poem, the border serves as a metaphor for the psychological chasm between the speaker and the refugees:

“I only know what it is
to stand on the other side
and watch, and wish, and wait” (LL, 5-7).

The speaker’s incapacity to traverse the border, to “wish” and “wait,” encapsulates the psychological immobility associated with observing pain without the capacity to assist. The feeling of helplessness is intense: the speaker exists in a transitional state, cognizant of others’ suffering yet incapable of providing assistance. The emotional strain is heightened by the repeated structure of the lines, indicating the stagnation and irritation associated with a sense of powerlessness.

Then, in the poem, the speaker’s awareness of the refugees’ trauma becomes clear:

“The people who crossed
have no homes.

They have nowhere to return to” (LL, 9-11).

These lines elicit a deep sense of sadness. The speaker acknowledges that for many people, dislocation is irrevocable. The psychological ramifications of having “nowhere to return to” highlight the significant loss of identity and sense of belonging associated with forced migration. The speaker, despite their empathy, experiences remorse for their helplessness to alter the circumstances.

Numerous reviewers have remarked on the psychological profundity of these two poems, providing insights into the representation of displacement and suffering.

Morley (2017) contends that Shire's "Home" adeptly illustrates the "internal, psychic displacement" experienced by refugees, depicting home as a site of both security and fear. Morley contends that the poem embodies the estrangement of coerced migration and the enduring psychological traumas that persist long after physical boundaries have been traversed.

Bergvall (2019) contends that "Home" underscores the "unremitting psychological impact" of migration, accentuating the trauma associated with relinquishing one's identity. Bergvall posits that the poem emphasizes the communal aspect of exile, with the speaker's voice serving as a representative for all displaced individuals.

On the other hand, critics such as Khanna (2015) explore how Hardi's "At the Border" illustrates the "psychic violence" of borders, noting that the psychological and emotional divide between the speaker and the refugees mirrors the physical divide of the border itself. Khanna emphasizes that the speaker's guilt is a central psychological theme. Ghosh (2020) discusses how Hardi's poem reflects the "paralysis" of observing suffering from a position of safety. He notes that the speaker's guilt and empathy are compounded by their inability to act, which is psychologically distressing. Bhabha (2012) explores the theme of "liminality" in both poems, suggesting that the psychological states of the speakers in "Home" and "At the Border" reflect the experience of being caught between two worlds – neither of which offers a sense of belonging. Bhabha argues that this liminal condition heightens the psychological complexity of the refugee experience.

Both "Home" and "At the Border" deliver a comprehensive psychological examination of the refugee experience, elucidating the emotional and mental repercussions of exile. The speakers in these poems confront themes of trauma, alienation, guilt, and identity loss – psychological repercussions that profoundly resound within the setting of forced migration. Shire and Hardi, through their poignant language, highlight the human toll of displacement and the enduring scars carried by the displaced.

These poems articulate the individual psychological effects of exile while simultaneously emphasizing the collective anguish endured by displaced people globally. The analytical viewpoints of scholars such as Morley, Bergvall, Khanna, Ghosh, and Bhabha enhance our comprehension of the psychological intricacies depicted in these impactful poetic works.

V. IMAGERY

Both Choman Hardi's "At the Border" and Warsan Shire's "Home" expertly use visual images to depict the physical environments and emotional distress encountered by displaced individuals.

Choman Hardi's work evokes a profound emotional response in readers through the use of vivid imagery, offering powerful insights into the difficult experiences endured by

refugees. An illustrative instance arises when Hardi depicts "nights replete with adolescents bearing aspirations, their feet afflicted with soreness and blisters" (Hardi, lines 2004, 10-11). This image powerfully depicts the profound physical fatigue experienced by young migrants, emphasizing the significance of their ambitions and the heavy responsibilities they bear. The choice of "sore and blistered" feet highlights their arduous journey and underscores the impact of displacement.

Warsan Shire's poem "Home" uses vivid imagery, exemplified by the line "No one leaves home unless/home is the mouth of a shark" (Shire 2022, lines 1-2). This metaphor vividly captures the danger and urgency that drive people to abandon their homes, depicting the act of leaving as stepping into the clutches of a predator. Shire's use of visual imagery establishes a sense of urgency and danger, promptly captivating readers with the brutal truths of being forced to leave one's home and live in a state of banishment.

Hardi and Shire skillfully utilize vivid imagery to elicit a profound emotional response from readers, fostering a deep understanding of and relatability to the experience of displacement. Hardi's use of imagery effectively portrays the stark contrast between the idealistic aspirations of youth and the harsh reality of life. Similarly, Shire's artwork emphasizes the inherent risks and vulnerability experienced by refugees as they navigate new and sometimes dangerous situations. Together, these artistic techniques shed light on the significant obstacles encountered by refugees.

VI. SENSORY IMAGERY

Choman Hardi's "At the Border" and Warsan Shire's "Home" are well-crafted compositions that intricately incorporate sensory images, skillfully designed to engage several senses and intensify their emotional impact.

Hardi, in her poem "At the Border," vividly describes the sensory experiences of "the taste of mud" and "the scent of a woman/washing her hair with rainwater" (Hardi, 2004, lines 15-16). The inclusion of sensory information results in a multimodal experience that fully immerses readers in the realm of refugees. The reference to "the taste of mud" not only evokes a coarse and natural feeling but also symbolizes the challenge and adversity of traversing challenging landscapes. Amidst hardship, the aroma of a lady washing her hair with rainwater evokes a delicate and refreshing picture, emphasizing the perseverance and ingenuity of individuals experiencing relocation on "Home." Warsan Shire uses sensory imagery to portray the presence of "the disdainful gazes in the street/the chilling apparitions of stone" (Shire, 2022, lines 5-6). These lines create a tangible feeling of being disconnected and alone, portraying the unfriendly gazes and inhospitable atmosphere experienced by displaced people in unfamiliar circumstances. Shire's use of sensory imagery establishes a connection between the poem and the tangible and emotional environments encountered by refugees, promoting compassion and comprehension among its readers.

By skillfully using sensory imagery, both Hardi and Shire effectively move readers beyond simple observation and

into a profound and tangible comprehension of the refugee experience. The juxtaposition of rustic flavors and organic aromas in Hardi's poetry, as opposed to the frigid and inhospitable setting in Shire's poem, intensifies the emotional resonance, enabling readers to sympathize with the intricate challenges encountered by refugees.

VII. SYMBOLIC IMAGERY

Choman Hardi's "At the Border" and Warsan Shire's "Home" are rich with symbolic imagery that provides a deep understanding of subjects such as identity, trauma, and the search for a feeling of belonging in the face of dislocation.

Hardi skillfully employs symbolic imagery in "At the Border," as evidenced by the words "the stars were big, and I was small" (Hardi, 2004, line 20). In the face of the immense scale of displacement and uncertainty, this representation symbolically portrays a deep feeling of unimportance and susceptibility. The speaker's smallness juxtaposed with the presence of big stars not only conveys the physical magnitude of their surroundings but also emphasizes their emotional and existential significance.

Shire also used symbolic imagery in "Home," shown by the lines "you have to understand,/that no one puts their children in a boat/unless the water is safer than the land" (Shire, 2022, lines 9-11). This symbolic representation contradicts traditional accounts of migration, highlighting the excruciating decision made by parents to seek sanctuary for their children in the face of dangerous circumstances. The boat motif represents both optimism and peril, embodying the risky voyage and the need for safety.

Hardi and Shire use skilled symbolic language to go beyond literal understandings of displacement and exile. This makes readers think about deep philosophical questions about human worth, strength, and the need for a safe place to stay. The poems have symbolic layers that evoke universal themes of loss and survival, prompting readers to contemplate the fundamental human aspects of worldwide displacement crises.

VIII. LANGUAGE

Choman Hardi's "At the Border" and Warsan Shire's "Home" exhibit a straightforward and concise use of language, successfully reflecting the pressing and immediate nature of the refugee experience.

Hardi's deliberate use of straightforward language in "At the Border" intensifies the emotional resonance of the poem, enabling readers to more clearly comprehend the terrible reality experienced by displaced persons. The quote "the nights are full of teenagers carrying dreams" (Hardi, 2004, line 10) illustrates this straightforward approach, expressing a genuine sincerity about the experiences of young migrants and highlighting their goals in the face of challenges.

Warsan Shire uses straightforward language in her poem "Home" to challenge social views about refugees and immigrants. This is seen in lines 3-4 when she writes "go home blacks/refugee dirty immigrants" (Shire, 2022). This direct and clear language reveals the bias and discrimination experienced

by displaced people, urging readers to examine their own prejudices and preconceived notions about migration.

Furthermore, both poets intensify the emotional impact of their poems through the use of simple language, effectively conveying the themes of loss, perseverance, and hope without any interference. The writers' deliberate use of straightforward language in both poems effectively communicates the harsh truths of relocation in a way that is both understandable and emotionally powerful.

Both Hardi and Shire enhance the emotional and thematic complexity of their poetry through the skillful use of language, prompting readers to directly address the human aspects of displacement and sympathize with people who experience its difficulties.

IX. IMAGERY AND LANGUAGE

The imagery and language in both Choman Hardi's "At the Border" and Warsan Shire's "Home" play important roles in the poems. They not only portray the tangible and psychological aspects of being displaced with great clarity but also elicit empathy and comprehension from readers.

Hardi and Shire use sensory, symbolic, and direct language to create intricate depictions of relocation that include the outward challenges and emotional conflicts experienced by refugees. Hardi's description of "barbed wire stretching as far as the eye can see" (Hardi, 2004, line 12) vividly depicts the physical obstacles encountered by refugees. Similarly, Shire's line "no one puts their children in a boat/unless the water is safer than the land" (Shire, 2022, lines 9-10) symbolizes the difficult decisions made in pursuit of safety.

The poems use straightforward and powerful language that intensifies their emotional impact, encouraging readers to profoundly connect with themes of self-identity, grief, strength, and the quest for a sense of belonging in the face of political unrest. Hardi's use of clear language in "At the Border" and Shire's directness in "Home" both enhance the emotional and thematic complexity of the poems, prompting readers to confront the profound human aspects of displacement and to empathize with those who endure its trials.

The convergence of imagery and language in Choman Hardi's "At the Border" and Warsan Shire's "Home" goes beyond their status as literary pieces, functioning as significant reflections on the human aspects of relocation and the ability to endure in the midst of hardship. Both poets use their artistic skills and deep understanding to encourage readers to acknowledge the unheard narratives and suppressed voices of refugees and immigrants. They emphasize the need for empathy and unity in a world that is becoming more linked.

X. CONCLUSION

Comparing "At the Border" by Choman Hardi with "Home" by Warsan Shire illuminates the intricacies of displacement and the search for a home in contemporary poetry. Hardi's lucid words and striking images beautifully convey the challenges faced by refugees, including physical obstacles

and the loss of identity due to political unrest. By contrast, Shire's lyrical investigation of home probes its psychological aspects, questioning traditional ideas through the interweaving of nostalgia, identification, and yearning. The two poets shed light on the common human experience of relocation and the tenacious pursuit of belonging in the face of upheaval through their own poetic voices and shared concerns. This research adds to our knowledge of how literature conveys the emotional experiences of those stuck in the liminality between the past and the present, between yearning and adaptation, by examining these works from a post-colonial perspective. In the end, Hardi and Shire want readers to think about how displacement affects people long after it has happened and understand how important it is to have a place to settle down, no matter where that may be. Several words are recurred in both poems that are related to the theme of home and displacement such as "home," "safety," "safer," and "border". There are indications in both poems that home is no longer the safer place for the individuals but "a mouth of shark" that is why immigrants left it.

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