

**STATE POWER, INDIVIDUAL AGENCY AND RESISTANCE: ANALYSING  
THE OPERATIONS OF IDEOLOGICAL STATE APPARATUS IN KAMILA  
SHAMSIE'S *HOME FIRE* AND MANORANJAN BYAPARI'S *THE RUNAWAY  
BOY***

*Dissertation*

*Submitted to the University of Calicut in partial fulfilment of the requirement for the  
award of Degree of Master of Arts in English Language and Literature*

**By**

**FASNA P**

**AIAWMEG013**

**Under the Guidance of**

**Ms. VEENALEKSHMI U R**

**Assistant Professor**

**PG and Research Department of English**



*PG and Research Department of English*

*M.E.S Asmabi College, P. Vemballur*

*Kodungallur, Thrissur*

*June 2024*

# CERTIFICATE ON PLAGIARISM CHECK

MES ASMABI COLLEGE, KODUNGALLUR

(Affiliated to the University of Calicut)

1.	Name of the Research Scholar/Student	Fasna P		
2.	Title of the Thesis/paper	State Power, Individual Agency and Resistance: Analysing the Operations of Ideological State Apparatus in kamila Shamsie's <i>Home Fire</i> and Manoranjan Byapari's <i>The Runaway Boy</i>		
3.	Name of the supervisor	Ms. Veenalekshmi U R		
4.	Category	Master's Thesis		
5.	Department/institution	PG and Research Department of English, MES Asmabi College, P. Vemballur, Kodungallur		
6.		Introduction / Review of literature	Materials and Methods	Results/ Discussion/summary Conclusion
7.	Similar content (%) identified	-	-	-
	In case Overall similarity (%)	6%		
8.	Revised Check			
9.	Similar content (%) identified	6%		
10.	Acceptable Maximum limit	10%		
11.	Software used	Plagiarism checker X		
12.	Date of Verification	May 23, 2024		

Issued by Librarian

Signature of the Researcher

Principal / HoD

Signature of the supervisor

Place:

Date:

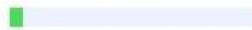
Seal



## Plagiarism Checker X - Report

Originality Assessment

**6%**



**Overall Similarity**

**Date:** May 23, 2024  
**Matches:** 644 / 11154 words  
**Sources:** 24

**Remarks:** Low similarity detected, consider making necessary changes if needed.

**Verify Report:**  
Scan this QR Code



## **CERTIFICATE**

This is to certify that the dissertation **State Power, Individual Agency and Resistance: Analysing the Operations of Ideological State Apparatus in Kamila Shamsie's *Home Fire* and Manoranjan Byapari's *The Runaway Boy*** is a bonafide record of research work carried out by **Fasna P** student of M.A English Language and Literature, fourth semester, in this Department, in partial fulfilment of the requirements for the award of the Master of Arts in English Language and Literature.

P. Vemballur

**Ms. Jameelathu K A**

Date:

Head of the PG & Research Department of English

M.E.S Asmabi College, P. Vemballur

## CERTIFICATE

This is to certify that the dissertation entitled **State Power, Individual Agency and Resistance: Analysing the Operations of Ideological State Apparatus in Kamila Shamsie's *Home Fire* and Manoranjan Byapari's *The Runaway Boy*** is a bonafide record of research work carried out by **Fasna P** student of M.A English Language and Literature, Fourth Semester, in this Department, in partial fulfilment of requirements for the award of the Degree of Master of Art in English Language and Literature.

P. Vemballur

Date:

**Ms. Veenalekshmi U R**

Supervising Teacher

PG & Research Department of English

M.E.S Asmabi College, P. Vemballur

## **DECLARATION**

I hereby declare that this dissertation entitled **State Power, Individual Agency and Resistance: Analysing the Operations of Ideological State Apparatus in Kamila Shamsie's *Home Fire* and Manoranjan Byapari's *The Runaway Boy*** is a bonafide record of research done by **Fasna P** (Register Number AIAWMEG013), has not previously formed the basis for the award of any Degree, Diploma, Fellowship or other similar title.

P. Vemballur

Date:

**FASNA P**

**AIAWMEG013**

## ACKNOWLEDGEMENT

In the preparation of this project I am happy to acknowledge my sincere gratitude to my supervising teacher **Ms. Veenalekshmi U R**, Assistant Professor of the Department of English, MES Asmabi College for her skilled guidance and painstaking correction and revision. I am grateful to her for providing me the valuable insights of words, appreciation and encouragement at every stage of this project.

I also thank with love and respect **Ms. Jameelathu K A**, Head of the Department of English, for her valuable guidance, help and cooperation. I am also grateful to her for taking my spirits up and her immeasurable guidance in spite of her various preoccupations. I cannot forget her words of correction, appreciation, and encouragement at every stage of project.

I also thank the librarian and her crew for providing enough materials for project.

I express my gratitude to **Dr. Reena Mohamed P M**, the Principal, for the congenial research environment she has always tried to foster in the Department.

And finally, but immensely and most affectionately I acknowledge the love and affection always showered on me by my parents, whose love and prayers are the source of inspiration behind all my endeavours.

Above all I bow my head before God, the Almighty without whose blessing, this work would not have been fulfilled.

Place: P.Vemballur

**Fasna P**

Date:

# CONTENT

1	<b>Chapter I</b> Introduction	1-5
2	<b>Chapter II</b> Theoretical Foundations of Ideology	6-12
3	<b>Chapter III</b> Hegemonic Struggles and the ISA: Understanding Diverse Power Structures	13-22
4	<b>Chapter IV</b> Power Equations and Caste Politics	23-36
5	<b>Chapter V</b> Conclusion	37-41
	<b>Works Cited</b>	42-43



# Chapter I

## Introduction

Literature is the reflection of life. It mirrors the society in which it is generated. Literature can reflect and comment on the society and culture in which it was written, providing a window into the values, beliefs, and experiences of the time. The word literature comes from the Latin word “litaritura” meaning writing organized with letters. Initially literature was a form of entertainment for the people, but over time it attained purpose of reform as well. Writers discussed and emphasized societal problems in their works, leading to its classification as a social genre. Using a platform to capture the reader’s interest in particular issues and encourage them to consider bringing about change.

The present study is a reading of Kamila Shamsie’s *Home Fire* and Manoranjan Byapari’s *The Runaway Boy* in the context of the theory of ideological state apparatus. Expanding on earlier study that examined *Home Fire* via perspectives like orientalist analysis and subaltern theory, a research void is found while analysing the book within the context of Ideological State Apparatus (ISAs). An in-depth knowledge of individuality, power structure, plus social control within the story might be gained by examining how the characters engage with and are impacted by ISAs like religion, media, and education. This would also offer important insights into the novel’s underlying ideological roots. The study is divided into five chapters. The theory of Ideological State Apparatus is discussed in chapter 2. The third and the fourth chapters study the two novels *Home Fire* and *The Runaway Boy* with theoretical ideological state apparatus.

The fifth and the final chapter is the concluding chapter, where the summary of the whole paper and my interpretations will be mentioned and with this the paper will be concluded.

Ideological State Apparatus is a theory introduced by Louis Althusser. He was a French philosopher who is renowned for his contributions to Marxist theory. While he did not write extensively about literature, his ideas have influenced literary theory and criticism, especially in the area of Marxist literary criticism. His idea of ideology has been considered Althusser's most important contribution to literary theory. He argued that ideology is greater than just a collection of ideas or beliefs; it is also a set of standards, customs, and practices that influence how people feel, think, and behave. According to Althusser, ideology is not something that individuals choose to adopt or reject, but rather something that is imposed on them by the dominant social order.

Althusser's concept of Ideological State Apparatus, ISA can be used to analyse the ways in which the dominant ideology of the ruling class is reproduced and perpetuated through cultural products such as literature. Political fiction can be seen as an ideological apparatus that works to maintain the dominant ideology by presenting certain values, beliefs, and ideas as natural or inevitable. By analysing the political fiction in terms of its representation of power, social relations, and ideology, one can uncover how the dominant ideology is reproduced and perpetuated through this cultural form. Althusser also introduced the concept of "interpellation," which refers to the process by which individuals are hailed or called into subjectivity by ideological structures. In other words, individuals are constituted as subjects by social structures that shape their identity and consciousness. This concept has been applied to literary analysis to explore the ways in which literary texts address and shape their readers.

Kamila Shamsie is part of a new generation of British-based Pakistani writers who are well-known in both Pakistan and the West. *Home Fire* is one of her famous award winning novel published in 2017. Born in Pakistan, Shamsie spent her formative years in both Pakistan and the UK, which deeply influences her writing. She gained widespread recognition for her novels. *Home Fire* (2017), perhaps her most celebrated work won the Women's Prize for Fiction. Shamsie's writing is characterized by its lyrical prose, nuanced characterizations, and exploration of complex themes such as family dynamics, political turmoil, and cultural identity. Beyond her novels, Shamsie is a prominent voice in contemporary literature, contributing essays and articles to publications like *The Guardian* and *The New York Times*. She is also an advocate for the promotion of literature from diverse perspectives and has served as a judge for prestigious literary awards. Shamsie's work continues to resonate with readers worldwide, cementing her reputation as the best significant voices in contemporary fiction.

The novel is a gripping contemporary novel that navigates the intricate intersections of family, love, and loyalty against the backdrop of political and religious tensions. Set primarily in London, the story explores the narrative of three British siblings – Isma, Aneeka, and Parvaiz – as they grapple with identity, belonging, and the legacy of their jihadist father. Isma, the eldest sister, struggles to pursue her academic ambitions while providing for her younger twin siblings. Aneeka becomes entangled in a forbidden romance with Eamonn, the son of a powerful British politician, while Parvaiz seeks to uncover the truth about his father's past. As their paths converge, the narrative highlights concepts of sacrifice, betrayal, and the search for personal freedom amidst societal expectations and political realities. With lyrical prose and compelling characters, Shamsie crafts a narrative that delves into the

complexities of citizenship, radicalization, and the enduring bonds of family, leaving readers deeply moved and contemplative.

In the novel the working of ideological state apparatuses, as proposed by Louis Althusser, can be observed in the depiction of the characters' interactions with the state and society. The novel delves into how institutions such as government, law enforcement, and media shape the characters' identities and actions, reflecting Althusser's notion that these apparatuses function to maintain the dominant ideology of the state. Throughout the narrative, characters navigate their relationships with these apparatuses, revealing the intricate nature of power relations and the influence of ideology on individual agency.

*The Runaway Boy* is a memoir written by Bengali writer Manoranjan Byapari. He is a significant figure in Indian literature, known for his powerful storytelling and poignant exploration of social issues. Born into a Dalit family in West Bengal, Byapari faced poverty and discrimination, but his journey from being a rickshaw puller to becoming a renowned writer is remarkable. His works often shed light on the struggles and injustices faced by marginalized communities, drawing from his own experiences and observations. Byapari's writing is celebrated for its authenticity, depth, and ability to provoke reflection on societal inequalities. It was originally written in Bengali and V. Ramaswamy translated the novel into English. The tale is a memoir that recounts the author's experiences growing up as a Dalit. This novel challenges dominant ideologies about caste and social hierarchy in India.

The novel follows the tumultuous journey of Jibon, a young boy from West Bengal, as he navigates the harsh realities of poverty and oppression. Fleeing his village striving for a brighter future, Jibon embarks on a perilous journey filled with challenges and obstacles. Through vivid storytelling, Byapari skillfully portrays the

social and political landscape of the time, weaving in themes of caste discrimination, inequality, and resilience. As Jibon encounters different personas and situations, he undergoes a profound transformation, grappling with questions of identity, belonging, and justice. Byapari's poignant exploration of human struggle and perseverance resonates deeply, offering readers a poignant reflection and it examining the nuances of life and the enduring power of hope.

## Chapter II

### Theoretical Foundations of Ideology

Louis Althusser, a prominent thinker and cultural critic of the 20<sup>th</sup> century, provides insightful explanations of Marxist theory and its applicability to various disciplines. His intellectual contributions have significantly influenced critical thinking in fields such as sociology, philosophy and political science. Althusser developed a theory of ideology and state apparatus. His hypothesis has subsequently exerted a considerable impact on culture and society.

In his famous essay *Ideology and Ideological State Apparatus*, (1970) written in French Althusser describes how the circumstances of creative forces and means of production are sustained and reproduced within society. Althusser argues that the wage system, which sets a minimum wage for the working class and prevents them from rising in status while requiring them to labour every day, ensures the expansion of effective forces.

Excerpted from a longer article titled *On the Reproduction of Capitalism*, Althusser's work describes how humans came to be self-conscious subjects. This aims to elaborate on the societal demands, issues, and duties that fall under neither the purview of the government nor the people; Althusser was a clear outlet for those. It illustrates how to encourage individuals to live in confidence rather than uncertainty and makes sure that the general public is spared from corruption, violence, and injustice.

The government apparatuses are influenced by the ideology of the ruling class and reproduce both the relations and conditions of production. There are two class divisions the capitalist class and the working class. The capitalist class serves as the foundation, while the working class is the structure built upon it. The bourgeoisie

maintains dominance over the superstructure using two mechanisms such as repressive state apparatus and ideological state apparatus.

According to Althusser ideological state apparatus differ greatly from repressive state apparatus. Upon initial inspection, it is clear that there are several ideological state apparatuses present alongside the repressive state apparatus. The interconnectedness of these various ISAs may not be obvious at first glance, but it still exists as a collective entity. Secondly, it is clear that although the unified (repressive) state apparatus is publicly known, most of the ideological state apparatuses, despite appearing scattered, are actually privately controlled. Private organisations include religious institutions, social gatherings, labor organizations, households, certain schools, the majority of media, artistic endeavours, etc.

Ideological State Apparatuses differ in number, but they are all connected by the ideas that sustain them. Within each of the ISAs, the dominant ideological discourses are always those of the ruling classes of the societies in which the ISAs have arisen. In order to ensure the political circumstances for the replication of production relations—which are essentially exploitation relations—The repressive mechanisms of the state are essential in using force. For example, a poor person who steals from a rich person, may be detained by the police under the capitalist system since the former has no legal claim to the latter’s “hard-earned” material belongings. The court may then bring charges against the detainee and sentence him to a lengthy prison sentence.

ISAs, conversely, ensure propagation of the relations of production by operating behind this “shield.” In the above scenario, for instance, ISAs would teach us civics and morals lessons, not to steal, to respect other people’s property, and to acknowledge that even though we may own far more than others, we have no ownership rights over their property. The aforementioned examples make clear how

ISAs uphold prevailing belief system: by not taking anything away from the wealthier people and by accepting our lowly status while still making a concerted effort to improve it, we guarantee the preservation regarding production associations, or the relationships between the exploited and the exploiters.

Morality and ethics serve as the cover for ideological state institutions. Institutions of higher learning, places of worship, families, media, labour unions, cultural, political, and legal groups are a few among them. The prevailing beliefs and values always hold more power among the various sets of beliefs at work in all government organisations. Althusser argues that the educational institution is the central component of ISA. While the church once played a major role in forming people's moral and ethical beliefs, morality and ethics are now taught in schools. The right ways of acting, thinking, communicating, and interacting are taught to the kids. Dominants become into capitalists, while subordinates become labourers. Within ideological state apparatuses, prevailing ideologies are not free.

According to Althusser, ideology is timeless and has remained unchanged throughout history, which is marked by constant change. This definition of ideology differs from The German Ideology's Marxist interpretation, which holds that ideology is an imaginary fabrication and a pure illusion. Althusser compares the pre-Freudian concept of the dream to the Marxian idea of ideology. Before Freud, the dream was thought to be "arbitrarily stuck together" (bricolage), empty, and simply fictitious. This bricolage is similar to Marx's concept of ideology, which he believes is constituted by the "day's residues," much like a dream, and so has no independent history.

Ideology, in Marx's view, is without historical precedent. Nevertheless, Althusser argues that because ideology is omni-historical, it lacks a positive historical past.



Althusser draws a comparison between the Freudian concept of the unconscious and his own conception of ideology. The unconscious is timeless, meaning it has no past, according to Freud's theory. He compares ideology to the unconscious mind, implying that both share qualities of being eternal. They understand eternal not as going beyond all temporal history, but as being present everywhere, spanning all time, and remaining constant throughout history. The author argues that ideology, much like the unconscious according to Freud, is present continuously throughout various times and places.

The writer discovers a theoretical basis for making this comparison by noting the common quality of eternal existence found in both the unconscious mind and ideology. Freud's study of the unconscious demonstrated how it continues to have a lasting impact on human behaviour, regardless of the time period in which it occurs. In the same way, ideology, as a set of beliefs and values, has shown its ability to endure through various cultures and time periods, influencing both individuals and communities. The author emphasizes the profound and often unconscious influence of ideology on human thought and behavior by comparing it to the eternal nature of the unconscious. This comparison encourages readers to think about how ideologies have had a significant and long-lasting effect on shaping both individual and group identities over time.

Ideology is grounded in reality. Since it is a component of the Repressive State Apparatuses, it governs their behaviour. It depicts an imagined connection between the people and their living circumstances. Interpellation is the process of granting someone identity. According to Althusser, ideology is essential in interpellation. "Ideology interpellates individuals as subjects," (Althusser 229). He claims that there are two purposes for interpellation: recognition and misrecognition. The institutions of

the media, education system, family, and religious organizations shape our identity for us. It is a fact that we are able to identify one another because of this identification. For instance, we might recognise our friends on the street and give them a handshake to indicate that we have seen them. Different rituals are used to demonstrate recognition in different contexts.

Marxist criticism is a way of thinking about theory and literature that challenges cultural and societal norms. Marxist critique centres on the class struggle, particularly the bourgeoisie's (the haves) subjugation of proletariat (the have-nots). If we look upon the Marxist analysis of Louis Althusser, Marxists view human as creative entities capable of shaping history via conscious activity, while structuralist Marxists believe that societal processes, not specific people, are what influence human behaviour. Our perception of free will, freedom, and creativity is an illusion, according to structuralist Marxists. In actuality, fundamental social systems are the source of everything about us. The unseen framework of society acts as the puppeteer manipulating our thoughts and actions. Society can be compared to a puppet show, where we are merely the actors on the stage. According to Althusser there are three ranks or frameworks in society.

The economic level – It describes the process of producing, distributing, and exchanging material items. This covers factors like who owns the property, how owners and employees interact, and the general style of production. Schools, family, media is included in political level and the ideological level encompasses a system of beliefs and behaviours rather than an accurate representation of reality,

Marx identified two “levels” of society: the superstructure, or political and legal institutions (government, police, and courts) and the infrastructure, or economic basis, as well as ideologies (political, religious, moral, and so forth). Compared to the

foundation, the upper structure operates with a degree of independence; it depends on the economic base yet occasionally endures for an extended length of time following significant alterations to the base. Although he acknowledges the Marxist theory, Althusser is focused on exploring how perspective is more tangible and widespread than previously acknowledged.

There is one-way causation in the base-superstructure model: everything else is guided by the industrial level. In Althusser's model, there is a shift from one-way causality to two-way causality, allowing for the civic and doctrin levels to have a certain degree of independence from the commercial level. The two-way causality in Althusser's model is ISA and RSA.

There are numerous definitions of ideology throughout Althusser's body of work, but they are all united by the belief that, ideology should no longer be mistaken for something like to "false consciousness," but rather should be understood as a category that is coextensive with the actual realm of lived experience. According to him, ideology does not occur at the level of consciousness. Rather, "even when it presents itself in a reflected form," it "is profoundly unconscious." "Although conviction shapes a framework of representations, most of these representations have little to do with "consciousness"; rather, they are imposed on the vast majority of men as structures rather than through their "consciousness." These representations are typically images and occasionally concepts.

Marxists were prompted by the conventional conception of ideology to demonstrate the falsity of ideologies by highlighting the real reality that ideology obscures (such as the "real" economic foundation for ideology). As opposed to this, Althusser claims that ideology "represents" the "imaginary relationship of

individuals” to the real world; in simpler terms, the object ideology (mis)represents is already divorced from the actual. “Ideology has a material existence” (Lenin 112).

In this context, Althusser created the notion of the ideological state mechanism where the Marxist definition of the term “state apparatus” refers to all the organisations that support the ruling class’s continued economic supremacy. In Althusser’s view, State apparatuses, based on the type of institution, are of two sorts. The public authority, the military, the cops, the judiciary, the reformatory, and other institutions that, at the very least, “function by violence” make up the state apparatus known as “Repressive State Apparatuses” (RSA). He insisted that violence is the means by which these institutions operate, classifying it as “at least ultimately” in this context because administrative repression, for example, might often take a non-physical form.

Thus, ideological organization is defined as specific institutions that function as a means of presenting a number of realities to the direct spectator. It includes institutions such as religious, educational, family, political, legal and cultural. The term repressive state apparatus suggests that the state functions by using force and coercion. The government, administration, army, police, courts, prisons etc are the examples of repressive state apparatus.

## Chapter III

### **Hegemonic Struggles and the ISA: Understanding Diverse Power Structures**

Literature has a remarkable power to take us to other places and extend our horizons by introducing us to novel concepts. It can improve our understanding of ourselves and others and offer insightful perspectives on the human condition. Readers of all ages can find inspiration and fascination in literature on variety of topics, from modern poetry to classic novels. Additionally, literature can provide insightful social commentary and understanding of the world we live in. Through literature, we are able to explore a diverse array of perspectives and gain a deeper understanding of the world. Moreover, writing can take us to other times and places and act as a window into history. Literature may provide us with a comprehensive understanding of important events that have influenced our planet, ranging from the tales of ancient civilizations to contemporary combat chronicles.

Contemporary writers concentrate on social and personal concerns. By presenting the appropriate context, the majority of contemporary writers permit the literary representation of their thoughts. Kamila Shamsie is a modern writer since she draws readers' interest in these subjects. Her works empower and enhance the roles of women, fostering positive connections between them and society. Kamila Shamsie is among a emerging group of British-Pakistani writers who have gained popularity in Pakistan as well as in Western countries.

Shamsie, a British-Pakistani author with a history in Karachi, the US, and London, presents two families that are torn between politics, religion, allegiance, and the global war on terror. *Home Fire* points out the problems and worries that Muslims have, both in the UK and globally.

Five portions make up *Home Fire*, each of which is focused around and named for a distinct character. Two immigrant families, the Pashas and the Lones, are contrasted throughout the book; despite their starkly divergent paths, their histories are intertwined. Even though the younger generation is the primary subject of the story, Adil Pasha and Karamat Lone, two enormous father figures, cast a shadow over their lives. Both men are British-born sons of Pakistani parents, yet they have chosen very different paths in life.

The book begins with 28-year-old Muslim hijabi lady Isma Pasha being questioned at Heathrow Airport while she tries to board a flight to the USA to begin her doctoral studies in sociology. Her family history is the reason for her detentions: Adil Pasha, her father, was a fighter who fought in several battles before being taken prisoner in Bagram. Due to her father's prolonged absence from her life and her mother's early death Isma reared her younger twin siblings, Aneeka Pasha and Parvaiz Pasha, who were just 12 years old when their mother passed away. Isma is questioned at the airport in part because Parvaiz left London to join ISIS in Raqqa, Syria, just before Isma had to travel to the USA.

Isma eventually makes it to Massachusetts, and starts her studies despite missing her trip to Boston due to the imprisonment. Throughout her time there, she communicates with her sister. One day break, she meets Eamonn Lone, 24, at a café. Eamonn is the British Home Secretary Karamat Lone's son. Despite her distaste for Eamonn's father, the two end up becoming friends. Eventually he is hurt and decides not to keep their connection going after Isma confides in him about her feelings for his father. Isma, distraught, tells how her family looked for information regarding her father's burial place after he passed away. Since Karamat was a British Muslim as

well, they approached him for help, but he turned them down. After trying to defend his father, Eamonn had to come back to England.

After he comes back, Eamonn goes to Isma's aunt's house in Wembley and encounters Aneeka. The girl identifies him before he can introduce himself, and he is instantly drawn to her. The two quickly start a romantic relationship, but she doesn't discuss Parvaiz much, only saying that he is currently abroad. After a while Eamonn proposes to Aneeka and she tells him the truth about her twin brother and asks for his help to bring Parvaiz home safely.

Meanwhile, Parvaiz is a member of the Islamic State's media wing, having been persuaded to join by Farooq, a fellow British Muslim. He wishes to go back to London and is really sorry about his choice to travel to Syria. Parvaiz requests Aneeka's assistance since he has no way out and his passport was taken by Farooq when they entered the Syrian border. The two are supposed to meet in Istanbul, but during one of Farooq's trips to the airport to pick up new recruits, Parvaiz runs away and goes to the British embassy, saying he wants to tell them how much he regrets going to Syria and to acquire a new passport. When Farooq sees Parvaiz on the stairs going to the consulate, he pulls a gun on him from his car.

Karamat denaturalises Parvaiz and sends his body to Karachi, Pakistan, refusing to return it since Parvaiz joined to ISIS. Bereaved, Aneeka takes a plane to Pakistan and camps out in a park close to Parvaiz's remains, demanding that his body should be brought back to London so he can be buried there. The next day, Eamonn takes a plane to Karachi to be with Aneeka after criticising his father for refusing to return Parvaiz's body home. He gets to the park, when two men approach him and put an explosive belt around his waist. Aneeka rushes up to Eamonn although he is objecting, and they embrace.

Louis Althusser's idea of the ISA, which contends that the state retains power not only by force (repressive apparatuses) but also through institutions that appear neutral, such as families, the media, and educational institutions, is reflected in the novel. *Home Fire* shows how Islamophobia and mistrust of the Bakari family are sustained through education, monitoring, and even familial interactions in sociology. Isma's family history is the reason for her detentions.

State institutions, Education system, Media, Family and community were some of the ISA manifestations viewed in *Home Fire*. At the outset of the novel, when Isma is detained at the airport, she is asked some questions. She was the target of this investigation because, as a practicing Muslim, she wears a headscarf and encountered security issues following 9/11. Despite the rigorous nature of the attacks, Isma had not made any action that could have caused problems for her visit. Given the religious component, the questions that were posed to her were quite bothersome because they seemed so implausible to her. Here we find that the nation is trying to control/ intrude into the lives of people.

Furthermore, during that time, there was a conflict between Sunni and Shia in Syria and Iraq. She questioned while stating her opinions on various matters. Therefore, it demonstrated to the state how to control oppression. Because of the sectarian differences between Shia and other nations, when one character desired to know what the other was thinking, his views differed. Similar to Iraq or the idea of dating, etc. Knowing that they could study her thoughts to determine whether or not she belonged to the extremist group, they wanted to verify her opinions on the current topics.

Isma's character is being questioned about her ideologies and commitment. He had asked her a lot of questions regarding her thoughts on suicide bombers at the time,



mostly regarding the events that were taking on within ISIS in various countries. Due to the nature of inquiry, Isma anticipates that she will not be permitted to travel. Her father was a Taliban member in Afghanistan who was killed in the conflict, which is why what happened to her at the airport was related to her family history. The investigator wasn't natural; even the interrogation was blatantly biased. The British Muslim community was heavily demonised by the media. Undoubtedly, Isma is held in check by the British government and state, who view Muslims as fanatics and foster unfavourable attitudes against them. The novel from the outset reflects on the operations of ISA.

A shift in ideological belief is perceivable in Eamonn's persona. Among other things, the name "Eamonn" represents multicultural integration. The original name of the main character, Ayman, has cultural connotations that may not conform to the dominant expectations or societal norms in their setting, which seems to be in Britain. The choice to take on the name "Eamonn" is indicative of the father's efforts to help his son blend in with the largely Western culture. The laughing at Wembley implies a certain sarcasm or pleasure on the part of the spectators, possibly due to the perceived oddity of an Irish name in a family of Muslims. This response highlights how difficult it is to negotiate one's identity in multicultural society where people frequently struggle to balance many cultural influences.

The story is further developed by the newspaper article that goes with the family photo. The reason for the purposeful name change is revealed: Ayman became Eamonn so that people would know the father had integrated. The father is presumably signalling his willingness to assimilating and accepting Western cultural norms by making this comment. The irony, though, is that some people view this integration as little more than "posing" rather than as a true manifestation of cultural

fusion or adaptability. The narrative is complicated by the mention of the father's Irish-American wife. Although her upbringing may have contributed to the son's Irish name, those who regard the decision cynically reject it as insufficient proof of integration. This demonstrates the complexity of identity politics and the difficulties people encounter in managing societal expectations and views.

State surveillance is another tool used by ISA's. People like as Aneeka and her family live in a society where every action is closely examined, every conversation is tracked, and every relationship is called into question. The text illustrates how Muslim communities, especially those with connections to alleged terrorist threats, are kept in a state of fear and paranoia by governmental surveillance. Aneeka's circumspect actions and reserved remarks highlight the widespread perception that one is always being watched, which has a negative impact on interpersonal connections and individual freedoms.

The protagonists' decisions are influenced by the ominous presence of MI5 and other intelligence services, which casts a shadow over their lives. Not only that, but governmental surveillance exacerbates already-existing divisions and reinforces prejudices as a means of control and manipulation. In their own communities, the protagonists experience isolation and mistrust as they struggle with the realisation that their identities, convictions, and behaviour are constantly scrutinised. Author examines intricate themes of identity, power, and allegiance through the prism of state tracking. She draws attention to how counterterrorism policies subtly affect vulnerable populations, posing significant concerns about the cost of security in a culture that is becoming more and more focused on monitoring and the degradation of civil liberties.

In a familial set up, parents consciously or unconsciously transmit the dominant ideology through their parenting practices, expectations, and conversations. It

suggests that families can play a role in transmitting and reinforcing the prevailing mindset of a society. Family traditions, rituals, and stories can reinforce existing social norms and power structures. Family is also one of the ISA manifestations in *Home Fire*.

Sources at the Met say Adil Pasha fought with jihadi groups in Bosnia and Chechnya in the '90s, and travelled to Afghanistan in 2001 to fight with the Taliban. He is believed to have died soon after. 'We have no idea if he was killed in a battle or died of malaria or from other causes. But if he'd ever been in Guantánamo there would have been records, and there simply aren't,' said a retired Special Branch officer who interviewed the Pasha family in 2002. 'I remember the son, Parvaiz. He was very young but was already being allowed to idolise the father, who fought with Britain's enemies. I took away the photograph album he had with pictures of his dad holding a Kalashnikov, and an inscription saying 'One day you'll join me in jihad. I recommended CPS keep a close eye on him, but unfortunately this recommendation was never taken up.(Shamsie 201)

The excerpt illustrates how the family functions as state indoctrination system by transmitting and reinforcing particular ideologies and beliefs. In this case, Adil Pasha's involvement with jihadi groups and his son Parvaiz's idolization of him exemplify how familial dynamics can contribute to the perpetuation of extremist ideologies. The Pasha family illustrates the essence of broader societal structures, with Adil's actions reflecting his alignment with anti-Western ideologies and militant groups. Through his participation in conflicts in Bosnia, Chechnya, and Afghanistan, Adil not only embodies these ideologies but also actively engages in their propagation through his familial relationships. Parvaiz's admiration for his father further

underscores the ISA's role in socializing individuals into particular belief systems. The photograph album with images of Adil wielding a weapon, along with the inscription encouraging Parvaiz to join him in jihad, functions as a potent instrument for ideological indoctrination within the family unit. The retired Special Branch officer's observation of Parvaiz's early exposure to extremist ideology highlights the potential consequences of familial ISAs. Despite the officer's recommendation for surveillance, the lack of action allows for the unchecked reinforcement of extremist beliefs within the family. Overall, the excerpt depicts how the family operates as a government propaganda mechanism, perpetuating and transmitting extremist ideologies through familial relationships and interactions.

Media is a political doctrine apparatus and its outlets can choose which stories to cover and how to frame them, influencing public perception of events and shaping social norms. Through various mediums such as news coverage, social media, and political discourse, characters in the novel are confronted with the manipulative nature of media and its ability to reinforce dominant ideologies. One significant example of media as a state ideological machinery is depicted through the character of Parvaiz, who becomes radicalized after consuming extremist content online. Parvaiz's journey from an impressionable young man to a jihadist fighter is heavily influenced by the online propaganda he encounters. Shamsie illustrates this through Parvaiz's fascination with videos of his father's past as a jihadist, which he finds online: "He watched on YouTube a grainy recording of his father training in a camp" (Shamsie 140). This representation emphasises how readily available and powerful internet media can be in influencing people's opinions and behaviour. Moreover, the novel explores the role of traditional media in perpetuating stereotypes and reinforcing societal prejudices. When Isma is detained and investigated at air terminal due to her

Pakistani background, the incident receives widespread media coverage, leading to public scrutiny and judgment. Through this, Shamsie demonstrates how media sensationalism can exacerbate discrimination and prejudice against marginalized communities.

Furthermore, the character of Karamat Lone, a British Home Secretary of Pakistani descent, embodies the elaborated interaction of media, politics, and identity. Karamat is acutely aware of the media's power to shape public perception and uses it to his advantage to advance his political career. He strategically navigates media interviews and public appearances to project a carefully curated image that aligns with mainstream ideologies. Shamsie portrays this manipulation of media as a way of achieving assimilation and acceptance within Western society, with Karamat's actions reflecting the pervasive influence of dominant narratives. The novel suggests that while media can raise awareness of social injustices, it often fails to incite meaningful action or provoke systemic change. By examining the journey of characters like Parvaiz, Isma, and Karamat Lone, Shamsie highlights the complex interplay between media, politics, and identity in contemporary society. By interrogating the role of media in shaping individual beliefs and societal norms, Shamsie prompts readers to evaluate the influence of media on their own worldview and biases.

Education emerges as another key site of ISA in *Home Fire* with characters like Eamonn and Parvaiz grappling with questions of identity and belonging in the realm of academic institutions. Parvaiz's radicalization and eventual recruitment by ISIS highlight the failures of educational systems to address the root causes of marginalization and alienation. The educational system perpetuates / celebrates tales of exclusion and otherness. Eamonn's privileged upbringing offers a contrasting perspective, unveiling the process through which ISA operates differently based on

intersecting identities of ethnicity, status and nationality. One of the central characters, Aneeka, embodies the revolutionary role of learning. As a university student, Aneeka's academic pursuits expose her to political ideologies and social injustices, challenging her previously held beliefs. Similarly, Isma's educational journey abroad catalyzes a complex exploration of her identity and cultural heritage. While studying in America, Isma confronts the dichotomy between her Pakistani roots and her experiences as a British citizen.

In the narrative, narrator deftly examines issues of identity, betrayal, and sacrifice. Drawing inspiration from Sophocles' classic Greek tragedy "Antigone," Shamsie skillfully crafts a modern story that speaks to our current global setting, illuminating issues such as the struggles faced by Muslim communities, the effects of counterterrorism measures, and the predicament of those torn between allegiance to their country and their family.

The individuals in the book struggle with their own personal tragedies, prejudices, and the effects of their decisions, which poses important concerns about the nature of justice, sacrifice, and loyalty. This work is a profoundly poignant and captivating examination of the enduring tensions that emerge when individual aspirations collide with governmental and societal demands.

In the end, *Home Fire* makes a noteworthy and relevant addition to modern writing. It functions as a moving reminder of the complexity of the world in which we live and the value of compassion and understanding in bridging differences.

## Chapter IV

### Power Equations and Caste Politics

Manoranjan Byapari, an eminent personality in Indian literature, is renowned for his compelling storytelling and poignant writing style. Born into poverty and illiteracy in East Bengal (now Bangladesh), Byapari's life journey from a cycle rickshaw puller to an acclaimed author deeply influences his writing. His works are characterized by raw honesty, social commentary, and a deep examination of human struggles, particularly those of the marginalized. Byapari's writing style is marked by its simplicity yet profound emotional depth. His narratives often center on the lives of underprivileged individuals, drawing from his own experiences and observations. Through vivid descriptions and vivid imagery, Byapari transports readers into the gritty realities of poverty, oppression, and resilience. One notable aspect of Byapari's writing is his ability to intertwine personal anecdotes with broader social and political commentary. He seamlessly weaves together individual narratives with larger societal issues, offering readers a nuanced understanding of the perplexities of class, caste, and power dynamics in contemporary India.

This work is a coming-of-age story set in rural India and deals with themes of poverty, social inequality, and the struggle for survival. Byapari's journey from illiteracy and poverty to becoming a writer and political activist may be regarded as a challenge to dominant ideologies and the status quo. Byapari's activism and writing represent a struggle against the dominant beliefs and values that perpetuate caste discrimination and social inequality in India. The first part of the book *Chandal Jibon* trilogy is a saga of displacement and despair. *Chandal Jibon* is an autobiographical trilogy that showcase his life as a Dalit in India. The word chandal refers to a

social group that has been historically marginalized and discriminated against in Indian society. The first person narrative style is used in the book.

The author often identifies with one of his characters—the hero or heroine, though this isn't always the case. *The Runaway Boy*, the first book in Byapari's *Chandal Jibon* trilogy, takes place against a backdrop of destitution, the refugee crisis, and racial unrest. It also weaves a chock-full of incidents that call society's unbalanced justice and equality scales into question. The book is rife with the ugliness of caste oppression, giving the milieu of the mid-20<sup>th</sup> century an unsurprising contemporary feel. As a young boy, Byapari had to drop out of school due to his family's financial struggles.

*The Runaway Boy*'s linear narrative is dotted with questions where it encapsulates the stark reality of poverty and deprivation. For instance, it highlights the incongruity and impossibility of such luxury in destitute households by contrasting the idea of having honey with the absence of fundamental staples like rice. These occurrences suggest a feeling of confusion and incredulity at the thought of owning something as ostentatious as honey in a situation of shortage. It emphasises the significant influence of poverty on day-to-day existence and survival by serving as a stinging reminder of the glaring disparities and harsh reality experienced by marginalised communities.

The author then emphasises how feelings and behaviours are cyclical, especially when it comes to love and hate. The proverb "Love breeds love and hatred breeds hatred" (Byapari 30) implies that while hate and other bad emotions tend to feed off one another and increase enmity, good emotions like love tend to produce greater love. Then, Byapari queries the source of caste hate, calling it "poison fruit." This suggests that previous injustices and prejudices sowed the seeds of caste-based discrimination, creating a vicious cycle of oppression and hatred. Byapari's investigation forces



society to face the causes of caste-based prejudice and recognise its negative effects. The use of the metaphor “poison fruit” highlights the destructive nature of caste prejudice and the pressing need to destroy such polarising ideas in order to create a society that is more peaceful and just.

He began working as a tea-seller and later became a member of a gang of petty criminals. Byapari’s life took a dramatic turn when he was arrested for his involvement in a political protest and was sentenced to prison. Jibon flees to Calcutta at the age of just thirteen because he believes that wealth seems to fly there. His incredibly immature imagination leads him to believe that he may leave the house, find employment, and come back with food for his starving family members and clothes for his mother, whose one and only sari is ripped. And as he leaves home, we see a newly emancipated India struggling with communalism and severe inequalities of all kinds via the wanderings of this hungry, bewildered, but resilient youngster. Jibon is a Dalit boy who was uprooted by partition and thrown around Bengal in the post-independence chaos and government indifference. He never manages to go to school, study, or even get himself a fistful of rice every day. Jibon is unable to escape the accident of his birth and its circumstances. His caste determines his fate; Byapari’s writing is hopeless and lacks a redemptive storyline. The narrative jumps back and forth, following the lives of Jibon’s father Garib, which means “poor,” as the family is compelled to leave their home in what was once East Bengal and seek safety in a camp for refugees.

The book opens with a barefooted and bare-bodied Garib Das stumbling over a riverbed in search of rice to cook his pregnant wife a supper. Shibnath Bhattacharya, the landlord, greets him and reprimands him for arriving unprepared and trying to collect the dust of a Brahmin’s feet. Gathering the dust from a Brahmin’s feet

represents deep respect and subordination to the highest caste in Hinduism. The highest social rank is attributed to brahmins, and they are revered for their feet. One accepts their dominance and looks for merit or favours by gathering their dust. This highlights the injustice and unfairness that are ingrained in the caste system and gently criticises the strict caste order and the blind obedience it requires. It captures the intricate relationships between privilege, power, and oppression that characterise Indian society.

For a handful of rice, Garib Das is made to spend all day chopping wood and constructing a pile of fuel from trees. Jibon eventually runs away from home in an effort to escape the hardships of poverty, but he is unable to obtain the conveniences that many of us take for granted. Regardless of where he goes—to Lucknow, Guwahati, or Darjeeling—his namashudra caste is always used to identify him; his malnourished body, helplessness, and hunger serve as stand-ins for his caste.

One character wonders about nama, who is wretched. It illustrates the severe effects that caste-based prejudice has on members of underprivileged communities. The narrative emphasises the structural oppression that members of the lowest caste in Hindu society, known as “nama,” endure. The word “wretched” conjures up images of extreme misery and poverty experienced by people socially marginalised because of their caste identification. The writer reveals the intrinsic injustice that the social stratum perpetuates and challenges societal perceptions through word choice. He asks viewers to consider the dehumanising impacts of caste-based prejudice on those who are judged lesser merely because of their birth and to confront the painful realities of such discrimination through this moving picture. The phrase is a potent critique of social injustices and a plea for compassion and unity with those who are affected by them.

The book is divided into several chapters, each one covering a different period in the author's life. In these chapters he describes his childhood, his running away from home, working as a bonded labourer and joining political movement. The author describes his childhood in a lower- caste family in a rural village in West Bengal. He talks about the poverty and discrimination his family faced and how they struggled to make ends meet. The author runs away from home at the age of 14 due to poverty and family conflict. He becomes a street urchin and learns how to survive in the harsh streets of Kolkata. The author is forced to work as a bonded laborer in a brick kiln, where he is subjected to physical and mental abuse. The author becomes involved in a political movement and starts to write about the issues facing the lower-caste communities in India, and *The Runaway Boy* is a powerful memoir that sheds light on the struggles faced by lower-caste people in India and the journey undertaken to overcome poverty and discrimination through the magic of words.

The author discovers his passion for writing and starts to write about his experiences as a lower-caste person in India. He eventually becomes a successful writer and publishes several books as it delves into the ways that caste and class intersect to shape the lives of marginalized communities in India.

One of the main political themes of the book is the oppression of Dalits in India. Byapari describes the ways in which Dalits are excluded from mainstream society and denied access to basic rights and opportunities. He also investigates how caste discrimination is deeply ingrained in Indian culture and social structures, perpetuating a cycle of poverty and marginalization. Another political theme of the book is the struggle for social justice and equality. Byapari describes his own journey from illiteracy and poverty to becoming a writer and political activist. He also discusses his

involvement in political movements and his efforts to raise awareness about the oppression of Dalits and other marginalized communities in India.

The novel's themes of fundamental societal fractures are revealed through the concerns raised by Garib Das and his son Jibon, who both wind up on the receiving end of caste politics. The unending pain and struggle that Byapari's main protagonists go through at every turn informs his biting critique of caste privilege and hierarchy. Like Jibon, Byapari was born three years after the division in the Barisal area of Bangladesh and resided in a camp for refugees in West Bengal after his parents moved to India.

The book also touches on other political issues, such as the impact of colonialism and globalization on Indian society, along with the role of religion and communalism in shaping political discourse. Overall, this memoir is a highly political book that offers a powerful critique of the social and political structures that perpetuate inequality and marginalization in India. Through his personal experiences and political activism, Byapari offers a compelling vision of social justice and equality that every human should acquire. There are some new aspects and thoughts of his post-life, but there are also some things left from his previous life. This time, he has come to know that in the circle of culture society or writer society, there is also a history of certain achievements as well as certain insults, the organization of seeing or showing our whole society is scattered in it. However, he must remember functioning as a creator himself today, with certain expectations from the industrial society, and brutal rejection is sometimes inevitable for the writer. It may even be beneficial at times.

This literary work is a powerful exploration of societal structures, power dynamics, and individual agency within the context of contemporary India. At its core, the fiction probes into the theory of ideological state apparatuses, as proposed by Marxist

philosopher Louis Althusser, to illuminate how various institutions function as mechanisms of social control and ideological reproduction. Althusser's theory posits that alongside repressive state apparatuses, such as the police and military, ideological state apparatuses are essential for preserving the dominance of ruling ideologies within society. These apparatuses, which include institutions like education, religion, media, and family, shape individuals' beliefs, identities, and behaviours through the dissemination of dominant ideologies and the perpetuation of current power hierarchies.

In *The Runaway Boy*, Byapari skillfully employs this theoretical framework to examine the approaches that ideological state apparatuses operate within Indian society, primarily with reference to caste-based discrimination and social inequality. Through the experiences of the protagonist, Jibon, a young Dalit boy born into poverty and marginalization, the novel provides a detailed scrutiny of how various institutions intersect to shape his worldview and life trajectory.

The education system becomes a focal ideological state apparatus in the novel, reflecting Althusser's assertion that schools and universities serve as sites for the transmission of dominant ideologies and the reproduction of social hierarchies. Jibon's struggles to access quality education and confront caste-based discrimination within the schooling system highlight the entrenched inequalities perpetuated by educational institutions. In this novel, Byapari masterfully explores how education becomes a tool for social control, shaping individuals' beliefs, values, and aspirations according to the dominant ideology. The protagonist's journey in the novel emphasizes the significance of education in reinforcing class divisions and perpetuating poverty. Born into a lower-caste family and facing numerous hardships, the protagonist experiences firsthand the inequalities embedded within the education

system. The limited access to quality education for marginalized communities underscores how the system perpetuates socio-economic disparities.

Byapari portrays schools as institutions where dominant ideologies are imposed on students, reinforcing the status quo. The curriculum often neglects the histories and experiences of marginalized groups, further marginalizing them. Moreover, the emphasis on rote learning and standardized testing stifles creativity and critical thinking, perpetuating a cycle of conformity and obedience. The portrayal of teachers in the novel also reflects the education system's role as a state doctrine apparatus. While some teachers genuinely strive to empower their students, others reinforce existing power structures through discrimination and favoritism. The protagonist encounters both kinds of teachers, highlighting the complexities of the education system and its impact on individuals' lives.

Also, the novel explores how the education system perpetuates gender norms and stereotypes. Female characters face additional barriers to education, reflecting broader societal attitudes towards women's roles and capabilities. Byapari exposes how the education system reinforces patriarchal values, limiting women's opportunities for personal and professional growth. Despite the subjugating aspects of the education system, the novel also depicts moments of resistance and resilience. The protagonist's quest for knowledge and self-improvement exemplifies the revolutionary impact of teaching, even within a system designed to maintain inequality. Byapari celebrates the autonomy of human beings to challenge dominant ideologies and carve out their own paths towards liberation.

'What on earth have you come here for? What will you gain by going to school? After all you're only going to catch fish and push the plough. Where's the need for schooling for that?' If the student did not flee at that rebuke, if he

stubbornly hung on like a leech, the master would frighten him: 'If you're unable to learn, I'll have the skin off your back. I'll break as many as four canes on your back. If even that didn't frighten the student, the master would then say, 'Go and sit quietly in that corner. Don't touch anyone, don't talk to anybody, don't touch the water-pot.' (Byapari 98)

Here, the teacher dismisses the importance of education for the student, belittling their aspirations and reinforcing societal expectations based on caste and socio-economic status. The teacher's words reflect a deeply ingrained prejudice against education for marginalized individuals, suggesting that their only purpose in life is to perform menial labor such as fishing or plowing. The teacher resorts to intimidation and threats of physical punishment to discourage the student from pursuing education. The mention of "breaking canes" and threatening to inflict physical harm underscores control activities in action, with the teacher exerting control and authority over the student. Ultimately, these lines highlight the oppressive nature of the education system depicted in the novel, where marginalized individuals face discrimination, limited opportunities, and even violence in their pursuit of education and social mobility.

In the story, gender stereotyping in education serves as a stark example of how the education system functions as an ideological state apparatus. One notable instance of gender stereotyping occurs when the protagonist observes the treatment of female students in his school. In the novel, female students are often discouraged from pursuing certain subjects or career paths deemed more suitable for boys. Teachers and administrators reinforce traditional gender roles, expecting girls to excel in domestic skills rather than academic pursuits. For example boys are inspired to study courses like physics and maths, while girls may be guided to home economics or sewing lessons. Additionally, the portrayal of female characters in textbooks and classroom

materials perpetuates gender stereotypes, depicting women primarily in caregiving roles and reinforcing the notion of male superiority. This biased representation in the curriculum reflects broader societal attitudes towards gender, reinforcing patriarchal norms and limiting girls' opportunities for academic and professional advancement. Byapari's depiction of gender stereotyping in education highlights how the education system serves to maintain and perpetuate existing power structures based on gender. By restricting girls' access to certain subjects and reinforcing traditional gender roles, the system ensures that women remain marginalized and confined to subordinate positions in society.

In Byapari's novel, family serves as an ideological state apparatus by reinforcing societal norms, values, and power dynamics. Byapari masterfully portrays how familial structures mirror and perpetuate broader social hierarchies, reinforcing dominant ideologies and power dynamics. Through the protagonist's journey and interactions with his family, Byapari uncovers the intricacies of familial relationships and their role in shaping individual agency and societal norms. Core of the novel is the protagonist's tumultuous relationship with his family, particularly his father. The father figure embodies patriarchal authority, wielding control over the protagonist's life and perpetuating conventional gender norms. Through his authoritarian demeanor and insistence on conformity, the father symbolizes the dominant ideologies upheld within the family unit. His actions and decisions reflect a broader societal context where power is unequally distributed, and individuals are conditioned to adhere to established norms. The protagonist's struggles within the family highlight the oppressive nature of familial structures. From a young age, he experiences emotional and physical abuse, which shapes his perception of self-worth and agency.



Byapari illustrates how familial dynamics reflecting societal power dynamics, wherein individuals are conditioned to accept and internalize hierarchical structures. Moreover, Byapari explores how familial expectations intersect with class dynamics, further illustrating the importance of the family as official state ideology system. The protagonist's impoverished background exacerbates his sense of marginalization within the family, as he grapples with the limitations imposed by socioeconomic constraints. His aspirations and dreams are often stifled by the harsh realities of poverty, highlighting how class divisions intersect with familial relationships to perpetuate cycles of oppression and inequality. Byapari explores the intricacies of familial ties and how they influence personal identity via the protagonist's interactions with other family members. The protagonist's relationships with his siblings, particularly his sister, offer glimpses of solidarity and support amid adversity.

However, even within the familial sphere, power dynamics are at play, as the protagonist's sister navigates her own struggles within the patriarchal framework. Ultimately, Byapari's portrayal of the household as a conduit for state ideology underscores the pervasive influence of societal norms and power structures on individual agency and identity. By experiencing the main personas voyage consumers are confronted with the complexities of navigating familial relationships within the larger socio-political landscape. Byapari's nuanced exploration challenges readers to interrogate the manner in which familial structures shape and constrain human experiences, while also offering glimpses of resilience and resistance against oppressive systems. The novel offers a poignant reflection on the role of the relatives as an ideological dissemination, illuminating the paths that familial relationships intersect with broader societal dynamics. Byapari's exploration of supremacy, capacity, and identity within the familial sphere operates as a convincing narrative of

struggle and resilience in the face of entrenched ideologies and structures of oppression.

There's a poignant scene where the protagonist, as a young boy, expresses his desire to pursue education instead of following his father's footsteps into manual labor. However, his father vehemently opposes this idea, insisting that education is a waste of time and that the boy should prioritize earning money to support the family. The father's resistance to education for his son reflects entrenched beliefs about advancement and the perceived hierarchy of labor. In this patriarchal household, the father's authority is absolute, and his decisions shape the future trajectory of the family members. Moreover, the father's dismissal of education perpetuates class-based inequalities and reinforces the notion that certain individuals are destined for menial labor while others are entitled to pursue intellectual and professional aspirations. The protagonist's struggle to assert his desire for education in spite of familial opposition underscores the coercive nature of familial relationships and the challenge of challenging ideological hegemony within the family unit.

Religion is another ISA manifestation in the novel. Byapari explores the role of religion as a tool for social control, as well as its impact on individual identity and agency. Through various examples, he depicts how religion intersects with other forms of power to perpetuate social hierarchies and maintain the status quo. One example of religion as an ideological state apparatus in the novel is seen in the protagonist's family's adherence to Hindu rituals and traditions. Since childhood, the protagonist is taught to respect and obey religious customs, including performing daily prayers, observing fasting rituals, and participating in religious festivals. These practices are presented as essential aspects of family life, reinforcing the idea that religion is central to individual and communal identity. Religion is illustrated as a

source of both comfort and constraint for the characters. While the protagonist finds solace in religious rituals and beliefs, he also grapples with the limitations imposed by religious dogma. For example, the protagonist's aspirations for education and self-improvement are sometimes at odds with religious teachings that prioritize conformity and obedience.

Additionally, Byapari explores how religion intersects with caste and class dynamics to reinforce social hierarchies. The protagonist, belonging to a marginalized caste, experiences discrimination and exclusion in the milieu of religious institutions and practices. Despite his family's devotion to Hinduism, they are treated as inferior by higher-caste individuals, reflecting the entrenched caste-based inequalities that pervade Indian society. Byapari depicts how religious teachings are manipulated by those in power to justify oppression and exploitation. The protagonist's journey also involves questioning and challenging the religious orthodoxy that surrounds him. Through encounters with individuals from different religious backgrounds and perspectives, he begins to interrogate the role of religion in shaping his identity and worldview. The critique of Byapari's work regarding the use of religion as a means of societal control and oppression is reflected in this investigation.

This chapter has delved into the concept of ideological state apparatuses as portrayed in the memoir by Byapari. Through a close examination of familial, religious, and societal dynamics within the novel, it becomes evident that Byapari masterfully illustrates how these apparatuses intersect to shape individual identities and perpetuate social hierarchies. Furthermore, Byapari's works challenge the existing literary canon by offering Perspective from the margins. His storytelling style and themes break away from traditional norms, expanding the literary landscape and enriching the diversity of voices in literature.

Manoranjan Byapari's artistic expression is marked by its rawness, honesty, and simplicity. His relevance today lies in his ability to shed light on social issues faced by marginalized communities and challenge existing prejudices. Byapari's narratives provide a powerful voice to the oppressed and offer a unique perspective that enriches the literary world.

## Chapter V

### Conclusion

Politics often labelled as the art of compromise and the pursuit of the common good, shapes the way societies function and progress. As Aristotle astutely observed, ‘Man is by nature a political animal.’ This quote underscores our inherent inclination towards engaging in collective decision-making, governance, and the pursuit of shared goals. Law enforcement officers are the guardians of peace and protectors of society’s well-being. Their tireless dedication and commitment to upholding justice ensure the safety and harmony we all cherish. It encapsulates the vital partnership between law enforcement institutions and the population they cater to; emphasizing the shared responsibility we bear in maintaining a just and secure society. *Home Fire* and *The Runaway Boy* are two political fictions produced by Kamila Shamsie and Manoranjan Byapari respectively.

Shamsie’s tale offers a compelling exploration of the ideological state apparatus (ISA) theory through its portrayal of the intersection between individual lives and state power. Drawing on the concepts developed by Marxist philosopher Louis Althusser, the novel examines how organizations like government, media, and education system shape individuals’ identities, beliefs, and actions within a broader socio-political context. At its core, *Home Fire* delves into methods by which the state apparatus influences the lives of its characters, particularly those from marginalized communities. The story follows the lives of three siblings – Isma, Aneeka, and Parvaiz – whose experiences are profoundly shaped by their interactions with various elements of the ideological state apparatus. The character of Isma serves as a viewpoint to explore the impact of the state apparatus on individual subjectivity. As a Muslim woman in her youth navigating the complexities of post-9/11 Britain, Isma

grapples with the pervasive effects of state surveillance, institutionalized discrimination, and the erosion of civil liberties. Her journey as a victim of profiling and suspicion highlight the techniques through which the state apparatus perpetuates systems of oppression and exclusion.

Similarly, Parvaiz's journey into radicalization offers a poignant examination of the manners in which people can be seduced by the allure of extremist ideologies in the face of systemic injustice. Parvaiz's recruitment by a jihadist group might be perceived as a response to his sense of alienation and disillusionment with the state apparatus, which fails to offer him a sense of belonging or purpose. His radicalization underscores the ways in which the state's failure to address the grievances of marginalized communities can lead to radicalization and violence. Through the character of Aneeka, the novel also explores the significance of the media as a state ideology machinery in shaping public perceptions and attitudes towards minority communities. Aneeka's relationship with Eamonn Lone, descendent of a powerful state man, becomes a focal point for media scrutiny and sensationalism, highlighting the ways in which the media perpetuates stereotypes and reinforces existing power structures.

Furthermore, the novel challenges the idea that the educational system serves as an ideological state machinery that moulds people's values and ideas. Isma's experiences as a student and teacher illuminates the mechanisms by which educational institutions can perpetuate dominant ideologies and marginalize dissenting voices. Her encounters with Islamophobia and xenophobia in the classroom underscore the modalities whereby the education system can reproduce inequality and perpetuate systems of oppression.

This novel is a coming-of-age story set in rural India and deals with themes of poverty, social inequality, and the struggle for survival. The book also highlights the themes of poverty, caste discrimination, and social injustice that are central to Byapari's life and work. The book traces Byapari's early life as a boy born into a family of Dalit refugees in West Bengal, India. From his childhood marked by hunger, discrimination, and social marginalization, to his experiences as a child laborer and eventually a runaway, the author provides a harrowing account of difficulties experienced by the oppressed and impoverished sections of society. It is a remarkable memoir that offers an intense examination of poverty, social injustice, and the redemptive power of education and literature. Manoranjan Byapari's personal journey from a destitute runaway to a celebrated writer serves as an inspiration to all, reminding us of the endurance of the inner self and the transformative potential of knowledge. Both books highlight the impact of ideology on the perpetuation of power relations within society.

They emphasize how the aristocracy and dominant social groups exert control by shaping the beliefs, values, and behaviours of individuals through various Ideological Apparatuses. However, they also demonstrate the opportunity for revolt and transformation through education, critical thinking, and the rejection of oppressive ideologies.

*Home Fire* and *The Runaway Boy* provide insightful narratives that align with Louis Althusser's theory of Ideological State Apparatus. They reveal the methods by which the ruling class maintains power and perpetuates social inequalities through ideological control. However, they also emphasize the potential for individuals to challenge and transcend the dominant ideology through education, self-discovery, and the rejection of oppressive systems.

These works serve as critical commentaries regarding the function of ideology in shaping society and the possibilities for resistance and change. Political fiction is used to express political views and critique social and political systems. It is a powerful tool for exploring social and political issues in a manner that is equally engaging and illuminating. Political fiction has been used by authors throughout history to address a range of issues, from the struggle for civil rights to the dangers of totalitarianism.

Kamila Shamsie's novel is a captivating exploration of identity, loyalty, and the clash between individual desires and societal expectations. Throughout the narrative, Shamsie examines how characters are influenced and sometimes constrained by various ISAs, particularly in the context of religion and politics. Religion works as a impactful ISA in the novel, shaping the characters' individuality and their relationships with others. Media and Education additionally acts as a significant ISA in the novel. The characters' interactions with the media highlight the power dynamics at play, as they struggle to control their own narratives in defiance of sensationalism and prejudice. The disparities in educational opportunities highlight the structural discrepancies that foster social divisions and reinforce existing power dynamics. The narrative offers a vivid reminder of how ideology shapes our understanding of ourselves and others, and the importance of empathy and understanding in bridging divides and fostering a more inclusive society.

Other one is a socially relevant novel that delves into the struggles of marginalized communities in India, particularly those belonging to the lower castes and impoverished backgrounds. The book presents the difficult truths confronted by individuals born into marginalized communities. *Byapari* exposes the insidious nature of caste discrimination, which permeates every aspect of life, from education and employment to social interactions and personal relationships. Education emerges as a



pivotal motif in the tale, serving as both a pathway to liberation and a site of struggle. For marginalized individuals, education represents a means of transcending the limitations imposed by caste and poverty, offering hope and more favourable destiny. However, availability of excellent knowledge is often unevenly distributed along caste and class lines, perpetuating existing inequalities and reinforcing social hierarchies.

Althusser's theory of Ideological State Apparatuses provides a framework to understand the prevalence of established doctrines which disseminated, internalized, and reproduced within societies. ISAs have a fundamental impact on sustaining the existing societal framework by shaping individuals subjectivities and perpetuating capitalist ideology. By recognizing the significance of ideological control, Althusser highlights the complexity of power relations beyond mere coercion and repression.

## Works Cited

- Althusser, Louis. "Ideology and Ideological State Apparatuses." *marxists.org*,  
<https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>
- Athar. "Ideology and Ideological State Apparatuses Summary by Althusser." *English Summary*, 1 May. 2018,  
<https://englishsummary.com/ideology-ideological-state-apparatus>.
- Bhattacharya, Aritra. "Louis Althusser's Ideological State Apparatus."  
*Inflibnet*, 24 July 2018,  
<https://ebooks.inflibnet.ac.in/soc15/chapter/louis-althussers-ideological-state-apparatus/>
- Byapari, Manoranjan. *The Runaway Boy*. Westland Publications, 2020.
- Centre for Research in Modern European Philosophy. "Ideology". *Concept and Form: The Cahiers pour l' Analyse and Contemporary French Thought*, <https://cahiers.kingston.ac.uk/concepts/ideology.html>.  
Accessed 20 December 2023
- Cipher, Inkwell. "From Love to History: How 'literature' Has the Power to Broaden Our Horizons." *Youth Ki Awaaz*, 3 May 2023,  
[www.youthkiawaaz.com/2023/05/the-enduring-themes-and-timeless-leverage-of-literature/](http://www.youthkiawaaz.com/2023/05/the-enduring-themes-and-timeless-leverage-of-literature/).
- Felluga, Dino Franco. "Modules On Althusser: On Ideological State Apparatus".  
*Purdue*, 31 Jan. 2011,  
[www.cla.purdue.edu/academic/english/theory/marxism/modules/althusserISAs.html](http://www.cla.purdue.edu/academic/english/theory/marxism/modules/althusserISAs.html)
- Hong, Terry. "Home Fire Is an Exquisite Modern Tragedy about Families Caught between Religion, Politics." *The Christian Science Monitor*, 14 Aug. 2017,

[www.csmonitor.com/Books/Book-Reviews/2017/0814/Home-Fire-is-an-exquisite-modern-tragedy-about-families-](http://www.csmonitor.com/Books/Book-Reviews/2017/0814/Home-Fire-is-an-exquisite-modern-tragedy-about-families-)

Jill Staake, B.S. "50+ Literary Genres Every Student Should Know, plus Examples."

*We Are Teachers*, 2 May 2023, [www.weareteachers.com/literary-genres/](http://www.weareteachers.com/literary-genres/).

"Kamila Shamsie." Literature, *britishcouncil*. 1 Jan. 1970

<https://literature.britishcouncil.org/writer/kamila-shamsie>.

Lombardi, Esther. "What Literature Can Teach Us." *ThoughtCo*, T 13 Jan 2020,

[www.thoughtco.com/what-is-literature-740531](http://www.thoughtco.com/what-is-literature-740531).

Mukherjee, Anusua. "Review of Manoranjan Byapari's 'The Runaway Boy.'" *The*

*Hindu*, 8 Feb. 2021,

[www.thehindu.com/books/the-unaccommodated-man-review-of-manoranjan-byaparis-the-runaway-boy/article33749255.ece](http://www.thehindu.com/books/the-unaccommodated-man-review-of-manoranjan-byaparis-the-runaway-boy/article33749255.ece).

Nye, Malory. "Louis Althusser on Ideology (State Apparatus, Ideology,

Interpellation)." *Medium, Religion Bites*, 31 July 2017,

<https://medium.com/religion-bites/louis-althusser-on-ideology-state-apparatus-ideology-interpellation-5a8b3df554d0>.

Shahzadi, Shaista, et al. "State vs. Individual: A Case Study of Home

Fire." *ResearchGate.net*, 13 June 2021,

[https://www.researchgate.net/publication/353580919\\_STATE\\_VS\\_INDIVIDUAL\\_A\\_CASE\\_STUDY\\_OF\\_HOME\\_FIRE](https://www.researchgate.net/publication/353580919_STATE_VS_INDIVIDUAL_A_CASE_STUDY_OF_HOME_FIRE)

Shamsie, Kamila. *Home Fire*. Bloomsbury Publishing, 2017.

Thompson, Author Karl. "Althusser's Scientific Marxism." *Revise Sociology*, 17 June

2016, <https://revisesociology.com/2016/06/24/althussers-scientific-marxism/>.