

Dilemmas of Crisis and Complex Choices in Kamila Shamsie's "Home Fire"

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Abstract

The goal of this investigation is to discover how Kamila Shamsie's book "Home Fire" has been misinterpreted and used about the masculinity crisis for identity and existence. This study explains how the artificial masculinity imposed by society and culture on the male characters in the novel is forced onto them, only for self-satisfaction. The purpose of the study is to highlight the fact that different cultures, particularly the dominant diasporic culture, have distinct beliefs about masculinity and femininity in terms of identity and outright denial. The author supports this by pointing out how these masculinities also repress women. Erikson's work on identity, which is being examined under psychological views and the restraint of other creatures, has an impact on this study. By integrating self-categorization with presumptions about the nature of intergroup relationships, social categorization depersonalizes perception, cognition, effect, and behavior in terms of relevant in-group or outgroup prototypes and explains particular instances of group behavior. This project is done under qualitative data of research, however, in the conclusion; it is assessed how the Pakistani community is expressing its anxiety about masculinities.

Keywords: Gender Violation, Identity Crisis, "Home Fire"

Introduction

Kamila Shamsie: a Pakistani-British author who represents Pakistani culture in the English language. Shamsie, a feminist writer, is mindful of the conflict between Pakistani patriarchal ideology and transnational feminist opposition. Subsequently, in her fiction, she explores modern ways of globalized women's activism in society and more specifically Pakistani female subjects. She is essentially an analyst and feature writer for 'The Guardian'.

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The 2018 Women's Prize and the 2018 Man Booker Prize were given to Kamila Shamsie's sixth book, "Home Fire" (2017). The story examines the tension between private, society, politics, and religion through the complex experiences and frailties of two British families with Pakistani ancestry. Additionally, it covers a wide range of contemporary topics, such as radicalism, institutionalized Islamophobia, institutionalized marginalization and humiliation, and immigration.

In this research, the researcher investigated how notions are conceived about the identity of a character based on their gender, religion, color, and cultural background. As in "Home Fire", Pervez Pasha is expected to act like a man, not to follow her sisters as he's led to believe women don't have the wits as men, they are lesser than men, they can't make decisions for him no matter how elder they are to him, how experienced they are. Being a male of the family, Pervez should be the head of the family as he is led to believe.

For the duration of her everyday routine, Shamsie has experienced various urban areas and states; therefore, a feeling of multiculturalism and social identity has been reliably described. Shamsie exhibits mastery in capturing the intricate nuances that constitute each of her characters, skillfully portraying Isma with unflinching candor. Isma is rendered as a selfless sister who assumed the mantle of nurturing her siblings, an obedient yet conflicted individual who makes a heart-wrenching decision to safeguard both herself and her sister, and a young woman who experiences a fervent attraction to the charismatic and dashing Eamonn. When Eamonn visits their London home to deliver a parcel from Isma, he falls Aneeka in love with to save the person she loves most, Aneeka was the one who required the affection of the Home Secretary's son. The story is set against the backdrop of a passionate, if not fully selfless love affair as the three siblings try to put their lives back together and salvage what they can of each other and themselves.

Upon meticulous examination of the themes encompassing religion, ethics, extremism, and racism, the novel "Home Fire" unveils a tapestry of thought-provoking inquiries that linger within the reader's contemplation well past the closing chapter. Embedded within its narrative is an unyielding beacon of hope, mirroring the resolute commitment of Aneeka and Eamonn, who, undeterred, uphold their unwavering love and stand steadfast against doubt in the face of Aneeka's cause, all against a backdrop of losses too poignant to quantify.

This literary work, intricately adorned with allegorical motifs and generously infused with moments of both tragedy and triumph, navigates through an expansive terrain of societal, familial, religious, prejudicial, and discriminatory dimensions. Moreover, it grapples with the enduring conflict between legal mandates and the elusive pursuit of justice. The narrative strikes a chord on a profoundly relatable level, resonating with the latent impulses that often remain concealed beneath ostensibly cheerful exteriors. In this resonance lies its unique potency, as it not only stimulates intellectual inquiry and captivates the reader's imagination, but also forges an intimate and lasting connection, rendering the work an exceptional blend of relatability and captivating entertainment.

Identity Crises

Erikson's perspective revolved around the notion that individuals foster their sense of self through the exploration of diverse roles, behaviors, and social interactions. This developmental framework was further refined by theorist James Marcia, who lingered on Erikson's concept by asserting that the process of committing to a particular identity serves as a harmonious equilibrium between the realms of identification and confusion (as presented in "Identity Formation in Adulthood: A Longitudinal Study from Ages 27 to 50," 2016).

It is worth noting emphatically that an identity crisis does not hold the status of an officially recognized psychological diagnosis. However, while not constituting a distinct diagnostic category, the construct of identity remains of paramount importance in the assessment and understanding of personality disorders (as detailed in "Assessment of identity development and Diffusion in Adolescence: theoretical underpinnings and psychometric characteristics of the self-report questionnaire AIDA". (2000).

Identity crisis suggests the presence of clear instances of social separation and the presence of class structures, with no feeling of normal interests. The troublesome variables in the Muslim context could be the persistence, or rather the politicization of the Muslim position framework and the augmenting hole between the financially progressed and the economically backward sections.

The formation of a meaningful self-concept that integrates the present, past, and future is a crucial step in the search for identity. Therefore, in a historical moment where the grounding of family and community tradition has been lost and the future

is uncertain, the work is more challenging. The older age is no longer able to give the younger generation sufficient role models in a time of fast social change. (The Life Cycle Completed by Erikson, 1982)

Home Fire

Kamila Shamsie strategically situates the narrative of "Home Fire" across various countries, encompassing Britain, America, Syria, and Pakistan. Within the text of the novel, she skillfully weaves together multiple perspectives that intricately develop themes of un-belongingness, societal hierarchies, class conflicts, hegemony, and resistance. Notably, a survey conducted by Real Simple on Shamsie's "Home Fire" underscores her exploration of the delicate balance between legal dictates and individual convictions, as well as the sacrifices one may make for the sake of family. Oprah Magazine also lauds Shamsie's work for its incisive portrayal of contemporary realities, delving into the roots of family dynamics and radical ideologies, effectively revealing how personal and political realms intersect and influence each other.

In the novel, the character of Karamat Lone, London's home secretary, emerges as a potent figure seeking to exert control over the lives of the Pasha family. While he succeeds in shaping the perspectives of Isma and Zeenat Pasha regarding Adil Pasha, Aneeka Pasha stands as a formidable bastion of resistance, tirelessly striving to repatriate her brother Parvaiz to British soil. Bressler's assertion that societal constructs shape our perception of reality finds resonance in the narrative, as Isma confronts the harsh truth presented by Karamat Lone, acknowledging the verdict that her father's absence may be for the better (Shamsie 50). Shamsie adroitly delves into the concept of hegemony, where the dominance of the aristocratic class extends beyond its interests to persuade other strata of society that their pursuits are aligned with the greater good. This theme is intricately interwoven into the novel, resonating with the dynamics of power and influence portrayed throughout the story (Majeed and Akbar 2019). In essence, "Home Fire" navigates a complex tapestry of themes; artfully painting a narrative that traverses geographical borders while unearthing the multifaceted layers of human experience, social structures, and the intersections between the personal and the political.

In his 2019 research, Padel Muhamad Rallie delves into the theme of "Muslim Diasporic in Kamila Shamsie's Home Fire" (2017). Rallie argues that Shamsie creates a stereotypically unfavorable impression of Muslims in her story by imagining an

alternate universe where each Muslim character in "Home Fire" adopts many identities. This multiplicity of identities gives rise to an identity crisis among these characters, leading them to grapple with themes of alienation, inequality, and existential complexities within the context of 'Home Fire.' Natalie Haynes, writing for *The Guardian* in 2017, presents the perspective that 'Home Fire' can be viewed as a reinterpretation of Sophocles' play "Antigone." Haynes notes that Shamsie positions Aneeka as a counterpart to Anouilh's Antigone, and in a departure from Sophocles' original, Aneeka is depicted as the younger sister of Isma (Ismene).

This reinterpretation intertwines elements of familial loyalty, collective resistance, and the dynamics of the Muslim world, further enriching the narrative. Shamsie's fiction serves as a testament to the evolving landscape of Pakistani English fiction writers who engage in ongoing dialogues concerning the depiction of Pakistani British diasporic Muslims and the pervasive issue of Islamophobia. Chamber (2018) discusses Shamsie's adept utilization of literature to shed light on political and social challenges within a multicultural society. In his analysis, Chamber focuses on the theme of radicalization and examines how Shamsie's characters in "Home Fire" raise their voices against British laws. The novel illuminates the struggles faced by immigrants as they navigate the complexities of their hybrid identities.

The psychological impact of their struggle to assimilate into a new culture is evident, resulting in the creation of social hierarchies and the dominance of certain classes, as noted by Raees and Akhtar in 2019. The lower class's fight for survival often leads to dependence on the aristocratic ruling class. In the context of 'Home Fire,' Isma endeavors to integrate herself into British society by pursuing her studies, embarking on a Ph.D. journey at Amherst Massachusetts. However, her experience at the airport's security checkpoint proves to be challenging, casting light on the difficulties she faces. Nevertheless, Isma persists with her daily routine, displaying remarkable composure even upon her initial encounter with Eamonn, Karamat Lone's son. She manages to contain any panic and recognizes him without hesitation, a testament to her resilience and adaptability. Despite these challenges, she openly shares details about her father, Adil Pasha, revealing her acceptance of the reality that Karamat Lone had conveyed to her during his time as a Member of Parliament.

Parvaiz's transformation from a well-educated young man to a jihadist is influenced by a combination of individual and political factors. Marked as the offspring of a

man listed by MI5, Parvaiz is subjected to suspicion, surveillance, and even psychological scrutiny, leading to his being searched twice. Aroosa's perspective on the novel underscores the parallel between Aneeka's fate and that of Antigone, drawing attention to the poignant struggle she faces between personal and political obligations. Aneeka's perspective on grief is poignantly captured as she grapples with the concept of living without her loved ones. The experience of anticipation and subsequent humiliation during interrogation is aptly conveyed, emphasizing the emotional toll on the characters. The title of the book is inspired by a World War One song, evoking the sense of urgency and crisis that mirrors the upheaval experienced in Isma and Aneeka's lives.

Uprooted individuals often grapple with an identity crisis as a consequence of their displacement. In such circumstances, they may seek to draw parallels or contrasts between the various stages of their lives spent in both their host and home nations. Cohen (2006) highlights the process of "self-fashioning" in the face of the unfamiliar or adversarial. This process involves identifying or inventing a perceived "other" that is perceived as threatening, with the intent to confront or eliminate it. Brah (1996) defines culture as the symbolic construction of a wide range of life experiences within a social group.

According to her framework, an individual's culture can change after experiencing life abroad, whether due to exile or a diasporic condition, which may entail grappling with challenges such as identity crisis and alienation before adopting new identities. The concept of identity itself remains complex and multifaceted. In the era of globalization, individuals living in separate geographical locations may share common aspects of identity, while social groups within the same territory may evolve. Brah's (1996) understanding of identity is that it is both subjective and social, intricately woven into and shaped by culture. This perspective underscores the interconnectedness of an individual's identity and their cultural context. Exposure to multiple cultures can lead to a sense of confusion and ambiguity regarding one's own identity. In the aftermath of their mother's passing, Parvaiz experiences a profound shift.

During the first weekend following her death, he abstains from eating, rejecting offerings of food from Auntie Naseem, her daughters, and even Aneeka. Aneeka is left perplexed by this behavior. Notably, it is Isma, who harbors a dislike for cooking and domestic tasks, that reaches out to Parvaiz. She prepares a masala omelet

reminiscent of their mother's traditional breakfasts on Saturdays, offering a gesture of comfort and familiarity (Shamsie 151). As the story unfolds, Parvaiz undergoes a significant transformation. He yearns to connect with his father's pain, an evident shift from his earlier disposition. This evolution is portrayed when Parvaiz implores Farooq to re-tie him, expressing his desire to experience his father's anguish once more. Farooq's response showcases their shared bond, with the words "My brave warrior" conveying a mixture of empathy and encouragement as Parvaiz braces himself for the painful ordeal (Shamsie 110).

At its core, "Home Fire" is underpinned by the dynamics of social authority, where a cast of characters emerges as survivors within an upper echelon of political influence, navigating its overwhelming power while being motivated by love. Kamila Shamsie skillfully portrays her characters in contrast to the exclusive segments of society, highlighting their pursuit of social rights despite their lower-class status. Parmod K. Nayar's assertion that hegemony is not solely established through violence or legislation, but also through the acquiescence of the governed, resonates here (Nayar 130).

This notion finds resonance in the novel, as Karamat Lone, through his political power and supremacy, exerts influence over Isma's decisions, not through direct threats but by shaping her actions by his agenda. The scar on Tanaka's back serves as a poignant emblem of her fractured existence. Her past remains an indelible mark, a unique identity etched onto her being. Within the communities she inhabited, she was referred to as a "Hibakusha," a Japanese term signifying both foreignness and victimhood in the context of the bombing. This portrayal symbolizes the plight of colonized populations, left desolate in the wake of global politics and power struggles.

The establishment seeks to avert any disruptions caused by the colonized, leading to Parvaiz being branded a traitor when he attempts to return. Throughout the narrative, issues of identity loom large, casting a shadow over the characters. Despite identifying as British, the home secretary grapples with a truth succinctly captured by Rudyard Kipling's famous words: "Oh East is east, West is west, and they shall never meet" (The East and West Ballad). Despite his efforts to assimilate into Western norms, the Occidental perspective continues to perceive him through an Oriental lens. Yet, the narrative suggests that nurturing diversity can also serve as a means of safeguarding one's cultural identity and asserting their inherent rights.

Notably, the largest Pakistani-British community in Europe resides in the very setting of the book, the UK.

This is achieved through the nuanced portrayal of Isma, who embodies a synthesis of traditional and contemporary values. Recent examinations of Shamsie's "Home Fire" have tended to focus on male characters (Chambers 2018) and the representation of belief systems (Shaheen 2018). By contrast, previous investigations into the Muslim diaspora post-9/11 have explored the multifaceted nature of Muslim political perspectives, critically scrutinizing historical contextualization to analyze global variations (John dan Smith 2010, Morey 2011, Azeem 2016, Morrison 2017, and Sadaf 2018). In contrast, ongoing studies addressing the identity issue within the Muslim diaspora often overlook spatial complexities and the intricate realm of religious discourse (Landis 2016, Shirazi 2018, and Kanwal 2015). Within this narrative, Shamsie introduces the dichotomy between the bourgeoisie and the lower class, personified by the Lones and the Pashas, respectively. The elitist upper class makes repeated attempts to repress lower social classes in order to further their own interests.

This is being witnessed that intensified sense of "identity consciousness" within a particularly alluring segment of the younger generation. This phenomenon appears to disrupt our constructions of both positive and negative identities, as well as our assumptions about overt and covert behaviors, and conscious and unconscious processes (Identity, Youth and Crisis, 1968). In "Home Fire," a significant portion of the characters finds themselves under the imposing influence of the aristocratic class, which imposes its way of life on the common populace, ostensibly maintaining the facade of caring for the general welfare. The character Karamat Lone, driven by his egotism, endeavors to manipulate the entirety of British society, all the while neglecting his own life.

Haque's interpretation of "Home Fire" underscores how the novel intricately weaves together political, social, individual, and cultural events, often through subtle means and strategies rather than overt force or violence, as employed by the aristocratic class to achieve their aims (Haque 2020). Chamber, a notable critic, offers his perspective on the novel, highlighting its ability to transcend the boundaries between fiction and nonfiction. He emphasizes the novel's capacity to amalgamate distinct historical eras, geographical settings, and political contexts while maintaining a steadfast focus on its characters. Furthermore, he acknowledges the complexities inherent in adopting a psychological approach, noting that attributing

a higher incidence of mental illness exclusively to jihadists operating in groups, as opposed to lone actors, lacks substantial empirical support (Chambers 2018).

In "Home Fire," Shamsie skillfully portrays various aspects of society and its complexities. Her narrative and characters serve as allegorical representations of different social dynamics. For instance, Monika's analysis highlights the protagonists, Isma, Aneeka, and Parvaiz, as symbolic of British Muslims who have fallen victim to deceit. Karamat Lone embodies the British government, while Farooq represents an ISIS recruiter, illustrating broader societal roles and forces at play (Monika 2017). Furthermore, "Home Fire" can be interpreted as a metaphorical depiction of a place marked by instability and destruction. The notion of "home" can symbolize Britain or even a state, with ISIS (the Islamic State in Iraq and Syria) represented as a dystopian force.

The concept of "fire" can be seen as a symbol of attempted destruction or upheaval (Monika 2017). The novel's power lies in its ability to engage in discussions about citizenship rights, narratives of radicalization, and the sense of belonging or lack thereof, all within the framework of transnational fiction. By delving into transnational themes, Shamsie's narrative sheds light on British multiculturalism and its shortcomings, as well as the heightened securitization that has eroded the concept of citizenship into a mere privilege rather than a fundamental right. Banerjee's analysis underscores how the narrative navigates between issues of race, religion, and state policies, revealing the intricate interplay between these elements (Banerjee 2020).

Shamsie's novel manages to hold onto the characters' "ownership" in the eyes of the reader by employing an increasingly vivid and sensational style. This approach might reflect a certain unease or concern about the ethical dimensions of writing and reading about diverse communities, particularly when the writer is separated from that community through privilege and perspective. Ahmad's critical perspective acknowledges that "Home Fire" treads cautiously in this complex territory, offering readers insights into a cast of British Muslims while avoiding a potentially appropriative consumption of their "Muslimness." This is achieved through a deliberately exaggerated and melodramatic style, which disrupts a straightforward interpretation of the characters as purely "authentic" representations (Ahmed 2020).

In summation, Kamila Shamsie's literary contributions are characterized by a distinct feminist consciousness. Within her work, she masterfully incorporates the clash between traditional third-world female subjugation and Western ideals of independence and self-determination. Shamsie's post-colonial female figures defy the narrative of oppression, emerging as resilient, formidable, and empowered individuals. In a societal landscape marked by divisions of caste and gender, Shamsie strives to offer new identities to women within cultures burdened by oppression, as seen in Pakistan. Throughout her novels, these women often assume central roles, functioning as protagonists whose experiences reflect the validity of critical issues, substantiate the researcher's claims, and provide answers to pertinent research questions.

In the novel "Home Fire," Kamila Shamsie dissects the social barriers faced by certain Muslim male characters as they navigate their roles within society. Notably, Karamat Lone emerges as a figure who enforces hierarchical divisions without resorting to overt force, but through the exercise of his authoritative power. As posited by Gramsci, the ruling class maintains its dominance in a capitalist society not solely through coercion but also by influencing the prevailing norms and ideologies ("The Concept of Ideology, Hegemony, and Organic Intellectuals in Gramsci's Marxism" 1982).

Karamat Lone perceives himself as a quintessential British individual, a politician keenly attuned to societal ideologies and cultural beliefs. He possesses a nuanced understanding of the boundaries between the two cultures and consciously aligns himself with the dominant one – British culture. His marriage to an Irish woman represents a significant step toward embracing the potency of White culture. By embracing this White British culture, Karamat positions himself as a member of the ruling class that shapes the sociopolitical landscape and holds sway over the concerns of the lower strata. This mindset grants him a sense of superiority over other segments of society, underscoring the dynamics of privilege and hierarchy (adapted from the original text).

Karamat's perspective is rooted in the belief that the more the 'unconventional' conform to societal norms in their actions, behaviors, and thoughts, the more they will be accepted within the prevailing social order. This conditional acceptance reflects Karamat's socio-cultural and political inclinations, where his sense of self-worth and political relevance hinges on validation from the 'white' mainstream

society. For instance, “Karamat attempts to influence Aneeka, his son’s girlfriend from a Muslim background, to not wear a hijab” (107). “He ridicules her for abstaining from alcohol and presumptuously assumes she is likely a virgin” (234).

He also expresses a preference for the traditions of a church over those of a mosque, emphasizing the need for British Muslims to move away from what he terms the “Dark Ages” to gain respect (59). Another incident involves Karamat being accused of visiting a mosque associated with a radical preacher. However, instead of associating Islam with terrorism, he, as the Home Secretary, explains that he attended the mosque for his uncle’s funeral and stresses his reluctance to enter gender-segregated spaces. This explanation is accompanied by images of him and his wife walking hand in hand into a church (35). Consequently, he earns labels such as “Mr. English Values,” “Mr. Strong on Security,” and “Mr. Striding Away from Muslimness” (52).

This clear connection between Karamat’s attempts to “enlighten” Islamic practices and beliefs and the subsequent absorption and prominence, serves as a narrative portrayal of a changing attitude towards marginalized people. Racial background is no longer the sole focal point; it intersects with various social dimensions, including class, gender, and identity hierarchies. Within this context, the marginalized strive to gain positive representation in the unpredictable space of differences based on factors like nationality, race, religion, and culture. However, these differences are tolerated only if they are suitably controlled, reflecting a form of neo-racism.

This dynamic results in a scenario where the marginalized distance themselves from the stereotypical and undesirable aspects of their communities. They promote the norms and moral values of the neo-colonial center, not out of genuine alignment, but as a means to avoid further marginalization and to regulate their group members. In “Home Fire,” Isma’s perception of herself stands in contrast to the dominant White culture. She feels like an outsider, disconnected from the English community, intentionally keeping her distance from those outside her family circle. She avoids interactions with individuals who aren’t part of her immediate family and doesn’t identify with the dominant culture. Her statement, “I’m not one of them” (Shamsie 26), underscores her refusal to fully embrace the dominant norms.

Isma criticizes Karamat Lone for his disdain toward Muslim culture, viewing his actions as being controlled by the British elite. She seeks to navigate the pervasive

influence of culture without causing disruptions in society. Isma's decision to inform the police about Parvaiz's departure to Istanbul, without consulting her sister Aneeka, highlights a complex ethical dilemma. Aneeka's accusation, "You have made him unable to come home," is countered by Isma's response: "We are not in a position to let the state question our loyalties. Don't you understand that? If you cooperate, it makes a difference" (Shamsie 42). These lines reveal how Isma grapples with the pressure and manipulation from the dominant white society. Her choices are shaped by the need to protect herself and her sister, even at the expense of her brother's well-being.

'Asalaamu Alaikum,' said an unfamiliar voice in the faux-Arabicized accent of a non-Arab Muslim who is trying too hard, and Parvaiz looked up to see a compact but powerfully built man, muscles distorting the shape of his tightly fitting bomber jacket. Somewhere around thirty years old, with hair that fell in ringlets to his shoulders offsetting a beard neither hipster nor ecosystem but simply masculine. (Shamsie 96)

Parvaiz's resistance against the ruling classes compels him to embrace a path of destructive extremism, as he seeks to carry on his father's incomplete mission by becoming a jihadi. Still unsteady on his feet, he asserted, "I have to go." Farooq stood by him, pulling him into an embrace. "You're strong enough to bear this. You're his son, after all." (Shamsie 108) This burden weighs heavily on Parvaiz, driven by assumptions, stereotypes, and cultural pressures. He faces a different kind of liberation, one that frees him from societal slut-shaming. This experience mirrors the common struggles faced by women, where assumptions about body image, such as the pressure to be thin, are often influenced by models and advertising.

The rise of eating disorders among men also reflects the increasing emphasis on male self-perception. Empirical investigation results reveal a connection between Erikson's concepts of institutionalized moratoria, stages of value orientation, the ego-superego struggle for dominance of personality, and the identity status categories. This connection can be partly explained by the extent to which an individual has undergone an identity crisis. Parvaiz's determination to emulate his father's pain by saying, "Tie me again. I want to feel my father's pain" (Shamsie 110) displays how societal expectations and influences play a role in shaping his behavior.

As directed by Farooq, Parvaiz is forced to become someone he is not, encouraged by social standards and others around him: Farooq praised Parvaiz, calling him "my brave warrior," as he knelt and awaited the return of the anguish. Shamsie 110. When Farooq, Parvaiz's cousin, discovers that his father is Adil Pasha, he arrives on the scene and goes in search of him. Farooq seduces Parvaiz with stories of his father's heroic deeds and adopts a mentoring position, training Parvaiz to bear the pain (which he likens to experiencing his father's suffering), and guiding him in "how to be a man". In the end, Farooq convinces Parvaiz to join ISIS, but soon after they arrive in Syria, he vanishes from Parvaiz's life. In Turkey, Parvaiz tries to flee, but Farooq finds him and kills him in front of the British embassy.

Men's violence against women remains a significant issue. The conventional view of a direct gender hierarchy, where power is closely linked to masculinity, would suggest that certain types of men or forms of masculinity are more prone to violence. Since masculinity is intertwined with power, this correlation should be strong. However, this assumption does not always hold.

The one who claims to be a good Muslim, and thinks she has the right to decide whether you can live in your own house. Tell her it is written in the Quran, 'Men are in charge of women because Allah has made one of them to excel the other.' In addition, by Allah's law, you, not your women, dispose of your property. (Shamsie 102)

The pervasive societal pressure dictates how a man should conform to certain standards. There is an additional layer to this pressure: being a young man with a comfortable home, a nice car, a family with children, and a good job. However, these ideals often seem challenging to achieve and distant from many people's real experiences.

In contrast, Aneeka tries to manipulate individuals solely for her benefit, using Eamonn as a means to an end. After Parvaiz's tragic death in Syria, she endeavors to repatriate his body to England. Moving to Pakistan, she plans a sit-in protest outside the British consulate, aiming to secure a burial for her brother in England. Unfortunately, her efforts are thwarted by a new law passed by Home Secretary Karamat Lone. Aneeka's struggle highlights the clash between her refusal to accept the British authorities' dictates and her desire to provide her brother with a proper

identity. Despite her efforts, she is denied the ability to bury Parvaiz even in his country of origin.

Aneeka's defiance against the British establishment reflects her determination to resist their authority. This struggle is a manifestation of the hegemonic culture controlled by Karamat Lone, which profoundly impacts the lives of various characters and ultimately leads to the deaths of both Aneeka and Eamonn. Karamat Lone extends his influence over his son Eamonn by conditioning his assistance to the Pasha family on the condition that Eamonn severs ties with Aneeka. While Eamonn complies by leaving Aneeka, Karamat takes no further action to help her. Instead, he appears to harbor a vindictive plan, exerting his power over their relationship. As a result, both Eamonn and Aneeka meet their demise due to Karamat's calculated actions. His motivations appear to revolve around securing his political standing within society.

Conclusion

Shamsie portrays Parvaiz as a less capable and inferior adolescent. Parvaiz is sensitive to sound and is driven to have a listener by his fascination with visual and auditory objects. However, Parvaiz's sensitivity and preoccupation also give him a propensity for reading spatial objects and a sense of adventure.

"Never question that a couple of people can change the world" is an incredible explanation that we need to recollect at whatever point we face basic difficulties during our contemporary battles. It is based on this conviction that a couple of people can change the world; women are yearning for Transformative Masculinity. "The appeal to science plunges us into circularity".

Enabled, sexual orientation delicate and enthusiastic women have added to the battle for a reasonable world for all. On the off chance that every woman begins without help from anyone else bringing up her youngster boys or young women in a similar definite manner; giving them a similar measure of Honor, certainty, and appreciation, there will be less nervousness of masculinity on the planet.

There is consistently a woman of somewhere on the planet winning a fight that will completely change her, and the existence of her partners and her little girls. It could be the opportunity to stroll down a street unafraid of attack; it very well may be

social, financial, or political; the aftereffect of twenty years of work or a five-minute blaze of motivation. Certainty to get things going, we women need to recall how these fights are won. "Muslim women, particularly the beautiful ones, need to be saved from Muslim men. Muslim men need to be detained, harassed, and pressed against the ground with a heel on our throat." (Shamsie 102) We need the chance to fertilize our thoughts and to hear motivational stories to give us apparatuses, abilities, drives, and friends to work with.

Considering everything, the opposition is a definitive answer for demolishing the implanted ideas of abuse, male-controlled society, and women's subjection. With women's obstruction, the ruthless powers that perform and instigate the persecution of belief systems will be reduced; our opposition could be brought back women's Decency, freedom, and dignity. Time has come to place the inseparably and make uniformity our definitive course and unrest; for ourselves, our sisters, and girls so we live securely. Since just, there is no harm in society being similarly man-centric and matriarchal.

It is safe to claim that concerns like child marriage, limiting education, and child tendency is the immediate cause of viciousness after analyzing how men and society handle men in Home Fire. They contributed to the development of social norms that are followed from one generation to the next, which leads to the unending abuse of both women and men. Violence against males is undoubtedly not a new wonder; on the contrary, it is a part of humanity's evolving past. The phrase refers to the practice of male dominance over others by the use of terror, horror, beating, or death, which has a significant physical and psychological impact on women.

This examination is one of the many endeavors in the field of writing, through managing the topic of savagery in two books composed by authors from various cultural foundations, yet have a place with what is generally respected Islamic conventional social orders. The focal point of interest in this investigation is the connection between savagery and the conventional method of childhood among the people of the family.

The role of women and men varies starting with one society and then onto the next in the way of life. The scientist centers on Gender concentrates on which a man, especially in Muslim culture, encounters or feels separation. For the most part, male-centric philosophy decides the role of women and men in customary society

by dissecting the viewpoint of gender studies and the theory of Masculinity in the book.

In Muslim culture, young women are controlled, overwhelmed, and bound in restricted regions while boys are viewed as pioneers or rulers. They have the customary idea that a boy can reprimand a young woman secretly or openly. It does not become an issue when a boy has a connection with many women however, for a woman it is a no-no. The author enquires about the cultural mentality that ignores a man's extramarital issues and disloyalties. A specific culture decides the roles of people. She tracks down the new society disappointing because she feels that she does not track down the proper society to adjust with. Men keep on profiting from various perspectives from being related with the advantages of the manly by considering the manly superior to the well-mannered; which is one of the establishments of gender disparity and male-controlled society.

Men do not worry about women's fortitude because of their verbal, mental, and actual maltreatment, because customs persuaded them that their cruel masculinity is the best way to accomplish the ideal of being a genuine man to suppress the inner guilt and get a so-called true identity, here certainly we can expect that customs took some unacceptable way by receiving such hurtful customary practices which are considered as a component of acknowledged cultural practice.

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