Hegemony, Marginalisation, and Hierarchies: Masculinities in Contemporary Pakistani Anglophone Fiction

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Abstract

By being empowered as subjects, authors of Pakistani anglophone fiction present a more nuanced, layered, and complex picture of Pakistan than the Western hegemonic discursive construction of the country as a hub of terror. Contemporary Pakistani anglophone fiction provides an insight into the collisions of culture, modernity, and religion in Pakistan. This literature also offers a way of understanding gender dynamics in contemporary Pakistani society. Scholarship on the representation of men and masculinities in South Asian anglophone literature, especially Pakistani anglophone fiction, is sparse. My study seeks to fill this lacuna and focuses on fiction by four male authors, namely, Nadeem Aslam, Mohsin Hamid, Muhammad Hanif, and Daniyal Mueenuddin. My research highlights the potentially powerful existence of male narratives exposing, critiquing, and resisting misogyny, male violence, and gendered oppression. This research explores how these authors fashion the narrative of Pakistani masculinity and how these representations are shaped by wider societal, cultural, political, economic, and religious contexts. I draw on theories of performativity, intersectionality, and a range of scholarship about masculinities for my analysis.

Examining texts which bear the imprint of socio-cultural practices offers a tool to understand the social, cultural, and religious pressures that shape patriarchy, dictate men's actions, and control masculine perceptions of identity and self-worth. Each chapter explores a different aspect of Pakistani masculinity, ranging from the depiction of the feudal and capitalist masculinities in rural Pakistan in *In Other Rooms, Other Wonders* to representations of toxic and hostile masculinities among working-class and lower-class men in *Our Lady of Alice Bhatti* and the clash between urban middle-class and elite Pakistani masculinities in *Moth Smoke*. The final two chapters reach beyond the geographic borders of the nation to focus on the depiction of the impact of honour culture, male entitlement, and racial marginalisation on diasporic Pakistani masculinities in *Maps for Lost Lovers* and the impact of global and political shifts on hegemonic masculine ideals and transnational business masculinity in *The Reluctant Fundamentalist*. This research maps a range of representations of the diversity, complexity, and unequal power dynamics of Pakistani masculinities. This study also explores the formation and representations of female identity and femininities in negotiations with masculinities in the selected fiction, for example, emphasized femininity in *Maps for Lost Lovers*, rural femininity in *In Other Rooms, Other Wonders*, and enlightened femininity in *Moth Smoke*. Through this

study, I hope to widen the critical discourse about gender in relation to Pakistani anglophone fiction and contribute towards an expansion of scholarship seeking to interrogate and interpret Pakistani masculinities.

'Her absence is like the sky, spread over everything.' – C.S. Lewis

In the loving memories of my precious aunt, my khala Aneela Shakeel

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Introduction

All good writing is writing on a mirror – Nadeem Aslam[1]

Brought up in Pakistan, I have grown up being fascinated by Jane Austen's novels and Elizabeth Browning's poetry. I came across Pakistani anglophone literature much later. However, after reading just a few novels, I realised two things; I am more Samar[2] than I am Emma, and I can work better on homegrown literature and literary representations of my own culture. As a Pakistani woman, I approach my research as both an insider and an outsider. An insider because I am writing about literary representations of my own culture, but an outsider because my focus is on masculinity. The decision to research literary representations of Pakistani masculinity may, on the surface, seem strange. After all, my ambition in life is to be a strong, independent Pakistani woman with a voice and a future of my own. The question I often confront, both internally and from others, is: 'Why would you, as a feminist, focus your attention on Pakistani men when so many women in Pakistan struggle and suffer under patriarchy?' My answer is a complex one, as will be evident throughout this study. However, the heart of it lies in my belief that issues of gender and power affect all Pakistani citizens in a variety of interconnected ways. In order to understand and potentially change the existing power dynamics, it is necessary to have explicit knowledge of the factors that shape masculinity and to appreciate that masculinity is diverse and multifaceted. This research in no way apologises for or excuses masculine behaviour that oppresses women but seeks to understand and critique the cultural and ideological factors that shape Pakistani masculine identity. It also focuses on exploring a range of masculinities, highlighting that men, just as women, are shaped and can be oppressed by patriarchy.

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[1] Nadeem Aslam, 'Where to Begin', *Granta*, 29 September 2010 <https://granta.com/where-to-begin/> [accessed 18 May 2021]. (para. 14 of 14).

[2] Ali Sethi, *The Wish Maker* (New York, USA: Riverhead, 2009). Samar is a female character in Ali Sethi's novel *The Wish Maker*. Raised in Pakistan, she remembers dialogues from Bollywood movies, watches American TV shows, lives among strong, rebellious women and dreams of changing the world but also dreams of falling in love and marrying a tall, handsome brown man.

Significance of the Study

Pakistan, at its core, is a patriarchal society where women are considered a liability, with the birth of a daughter seen as a burden because of dowry responsibilities and the honour code.[3] Several organizations across Pakistan fight gender discrimination, laws are made to protect women (such as the 2006 Women Protection Act), and women themselves are becoming more aware of their rights. The violence against women in Pakistan is extensively documented and commented upon; however, the status of women has not changed significantly. Articles about sexual and domestic violence against women appear regularly in Pakistani newspapers and magazines, but what is absent is a realisation that if men are part of the problem, they should be part of the solution. Feminism has helped women rethink and redefine themselves, but although there has been scholarship on the need to change predefined notions about women,[4] the parallel task of interrogating and redefining 'masculinity' has been largely neglected. Unfortunately, Pakistan still seems blind to the importance of changing the male mindset and masculine stereotypes.

From news of girls being prohibited from attending schools in remote areas of Pakistan to rape and acid attack cases making headlines, the Western[5] image of Pakistan has become quite similar to what Gayatri Spivak brought to light while discussing the negative impacts of first world intellectuals speaking for third world subalterns: 'the English men as colonisers are collectively represented as the protector, the saviour of Indian women from an oppressively patriarchal Hindu society'.[6] Pakistani women undoubtedly occupy the position of subalterns, but if this situation is considered from the perspective that Spivak and bell hooks articulate, it is also possible to consider the subaltern status of Pakistan as a nation. The word subaltern does

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[3] Muhammad Jehanzeb Noor, 'Daughters of Eve: Violence against Women in Pakistan' (unpublished Undergraduate thesis, Massachusetts Institute of Technology, 2004) <https://dspace.mit.edu/handle/1721.1/32771> [accessed 21 June 2017] ; Shazia Gulzar, Farzan Yahya, Muhammad Naumanand others, 'Dowry System in Pakistan', *Asian Economic and Financial Review,* 2.7 (2012), 784-794 <https://EconPapers.repec.org/RePEc:asi:aeafrj:2012:p:784-794>.

[4] Rahat Imran and Imran Munir, 'Defying Marginalization: Emergence of Women's Organizations and the Resistance Movement in Pakistan: A Historical Overview', *Journal of International Women's Studies,* 19.6 (2018), 132-156 <https://vc.bridgew.edu/cgi/viewcontent.cgi?article=2063&context=jiws>

[5] In this thesis, I am using the term West to represent America, European and other countries with majority populations of European ancestry. Also, I am using the word Western to refer to the culture, customs and traditions of these territories.

[6] Lynsie Thompson, 'In 'Can the Subaltern Speak?' Spivak Offers the Sentence 'White Men Are Saving Brown Women from Brown Men' as one Interpretation of the Relationship between Coloniser and Colonised. How far does This Sentence Reflect the Representations of British Dealings with India in the Texts You Have Studied?', *Innervate,* 4 (2015), p. 143.

not just represent the oppressed but the ones who are 'not heard'.[7] The cultural filters of conformity and assertive Western discourse create a chaos in which the voice of the subaltern gets lost. bell hooks brilliantly explains Western attitudes to third world problems in 'Choosing the Margin as a Space of Radical Openness':

> No need to hear your voice when I can talk about you better than you can speak about yourself. No need to hear your voice. Only tell me about your pain. I want to know your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine, my own. Re-writing you, I write myself anew. I am still the author, authority. I am still the colonizer, the speaking subject and you are now at the centre of my talk.[8]

By writing stories about Pakistani people in English, Pakistani authors such as Muhammad Hanif, Kamila Shamsie, Mohsin Hamid, and Uzma Aslam Khan have claimed their own voice rather than just being examined and debated in Western media as the 'others'. hooks views this effort of speaking up as 'both a way to engage in active self-transformation and a rite of passage where one moves from being object to subject […] As objects, we remain voiceless – our beings defined and interpreted by others'.[9] By being empowered as subjects, authors of Pakistani anglophone fiction present a more rounded, intimate and complex picture of Pakistan than the Western hegemonic discursive construction of the country as the hub of terror,[10] depicting and providing an insight into the collisions of culture, modernity, and religion in contemporary Pakistan. This literature also offers a way of understanding masculinities in contemporary Pakistani society.

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[7] Gayatri Spivak, Donna Landry, and Gerald MacLean, *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak* (London: Taylor & Francis, 1995). p. 292.

[8] bell hooks, 'Choosing the Margin as a Space of Radical Openness', *Framework: The Journal of Cinema and Media*.36 (1989), 15-23 <http://www.jstor.org/stable/44111660> p. 22.

[9] bell hooks, *Talking Back: Thinking Feminist, Thinking Black* (Boston, MA: South End Press, 1989). p. 12.

[10] Ruvani Ranasinha, 'Resistance and Religion in the Work of Kamila Shamsie', in *Culture, Diaspora, and Modernity in Muslim Writing*, ed. by Rehana Ahmed, Peter Morey, and Amina Yaqin (New York: Routledge, 2012) <https://doi.org/10.4324/9780203129623> p. 201.

Feminism in Pakistan:

From the vilification of Aurat March[11] to resistance towards laws favouring women's autonomy, some Pakistanis view feminism as an attack on culture and religion instead of a fight against patriarchy and gender-based oppression.[12] Pakistani prejudice against feminism is often based on the idea that feminism is a Western and foreign construct, therefore 'unsuitable for [Pakistani] culture and rooted in different social and moral norms'.[13] A crucial part of this 'feminism as Western [ideology] charge' stands on the 'assumption that feminism is not just anti-religious and anti-male but also destructive to the family and thus immoral and ruinous to society as a whole'.[14] Safia Bano asserts that it is a 'collective failure of our society to term feminists' demand as Western propaganda or anti-religion instead of […] a cry for a more egalitarian society'.[15] A prominent South Asian activist Kamla Bhasin negates the idea of feminism as a Western concept and cites 'anecdotes from Hindu, Buddhist and Islamic history showing that ideas related to gender equality had existed long before the emergence of feminism in its formalised shape in Europe'.[16]

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[11] Rubina Saigol and Nida Usman Chaudhary, 'Contradictions and Ambiguities of Feminism in Pakistan: Exploring the Fourth Wave', (2020) <http://library.fes.de/pdf-files/bueros/pakistan/17334.pdf> p. 1. '[Aurat March] is an annual public demonstration held in various cities across Pakistan, including most prominently at Lahore, Karachi, Islamabad, Multan, Hyderabad, Sukkur, Quetta, Mardan, and Faisalabad, to mark the international women's day to demand an end to patriarchal structures that result in sexual, economic, and structural exploitation of women or of those that identify as female and/or as other gender and sexual minorities'.

[12] Alia Chughtai, 'Pakistan's Women's March: Shaking Patriarchy 'to its core'', *Al Jazeera*, 8 March 2020 <https://www.aljazeera.com/features/2020/3/8/pakistans-womens-march-shaking-patriarchy-to-its-core> [accessed 13 March 2021]. In an interview with Al Jazeera, Lawyer Azhar Siddique declared that the 'entire movement is part of a Western agenda'. (para. 13); The Wire Staff, 'Religious Hardliners Disrupt 'Aurat March' as Pakistani Women Take to the Streets', *The Wire*, 9 March 2020 <https://thewire.in/women/aurat-march-pakistan-womens-day> [accessed 13 March 2021]. A petition against the march organisers was filled in the Lahore high court claiming that the intention of the Aurat March is to defame Islam and 'spread anarchy, vulgarity, blasphemy and hatred'. (para. 9 of 11); Daniyal Hassan and Omar Farooq, 'Women's Protection Bill — A Case of Men's Insecurities', *Dawn News*, 14 March 2010 <https://www.dawn.com/news/1245591> [accessed 11 March 2021]; Kalbe Ali, 'Religious Parties Reject Women Protection Bill', *Dawn News*, 6 March 2016 <https://www.dawn.com/news/1243896> [accessed 13 March 2021].

[13] Nighat Said Khan, Afiya Rubina Saigol, and Shehrbano Zia, *A Celebration of Women: Essays and Abstracts from the Women's Studies Conference, March 1994* (Lahore: ASR Publications, 1995). p. 2.

[14] Madihah Akhter, 'Fictionalizing a Feminist Self: Kishwar Naheed's Buri Aurat ki Katha' (unpublished Masters thesis, Tufts University, 2017), in Tufts Digital Library <http://localhost/files/2227n183m> [accessed 13 October 2020]. p. 88.

[15] Safia Bano, 'Who's Afraid of Feminism?', *The News*, 1 March 2021 <https://www.thenews.com.pk/print/797139-who-s-afraid-of-feminism> [accessed 21 May 2021]. (para. 11 of 11).

[16] Aamir Yasin, 'Feminism is not a Western Concept', *Dawn News*, 12 March 2017 <https://www.dawn.com/news/1319842> [accessed 24 May 2021]. (para. 5 of 7).

Muneeza Shamsie argues that 'a strong feminist consciousness, across the generations, runs through the work of English language women writers of Pakistani origin'.[17] The 'feminist movement' evident in Pakistani anglophone fiction is not the result of a Western influence but rather a 'continuation of the long-standing feminist movement in Urdu'.[18] Feminist Urdu writers such as Ismat Chughtai, Qurratulain Hyder, and Kishwar Naheed have written extensively about issues faced by women in the subcontinent. From the subcontinent's partition rallies to recent protests supporting women's rights, Pakistani feminists have always been active and involved in the country's social movements. The military dictatorship of Muhammad Zia-ul-Haq and subsequent Islamisation in the 1970's encountered retaliation and criticism from feminist journalists, academics, and artists who found Zia's interpretation of Islamic values regressive and especially tyrannical towards women. The women of Pakistan 'came out into the streets to protest' against Zia's Hudood Ordinances and formed 'the legendary Women's Action Forum' even before Pakistan came under the wave of globalisation in the mid-1980s.[19] A consciousness of women's rights and resilience against cultural and religious oppression has been an integral component of the narrative of Pakistan. I am interested in exploring how Pakistani authors, who, as a product of the culture steeped in both resistance to feminism and feminist resistance against gendered violence, perceive and portray patriarchal structures and Pakistani masculinities.

Pakistani Anglophone Fiction

English language poetry by authors such as Ahmed Ali, Alamgir Hashmi, and later Taufiq Rafat started to surface just after the partition of India and Pakistan in 1947 but had a limited audience. While the West became aware of Indian culture and traditions through the novels of Indian English writers such as R.K.Narayan, Mulk Raj Anand, and Raja Rao, Pakistani anglophone fiction bloomed later. Texts such as Zulfikar Ghose's 1967 *The Murder of Aziz Khan* (a critique of the ruling elite), Bapsi Sidhwa's 1978 *The Crow Eaters* (a humorous depiction of Parsi life in Pakistan), and Sara Suleri's 1989 *Meatless Days* (a memoir of a father by his daughter), set a path for subsequent writers. The Pakistani Anglophone fiction got its

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[17] Muneeza Shamsie, 'Continuity and Commingling: The Trajectory of Pakistani Literature in English', *The Ravi* <https://www.academia.edu/39886196/Continuity_and_Commingling_The_Trajectory_of_Pakistani_Literature_in_English> [accessed 24 May 2021]. p. 6.

[18] Ahmed, Zia. Postcolonial Feminism and Pakistani Fiction. International Research Journal of Arts & Humanities (IRJAH). 41. p 2.

[19] Saigol and Chaudhary. p. 11.

share of attention and acclaim towards the end of the 20th century. The twenty-first century Pakistani writers write particularly about the complex issues and dilemmas faced by Pakistanis such as class fragmentation, corruption within the judicial and law enforcing bodies, misuse of religious discourse, and the deep-rooted misogyny hence offering insights into the culture and 'trenchant commentary' on the matters of significance to the country and its people.[20]

Pakistani anglophone fiction has grown immensely in the past decade and offers insights into the lived experiences of Pakistan, such as the wars, martial laws, East Pakistan partition, and post 9/11 chaos. Several Pakistani authors have incorporated these turbulent events in their fiction as either the backdrop or have woven fictional accounts of those events in their narratives, for example, Mohammed Hanif's *A Case of Exploding Mangoes* is inspired by President Zia-ul-Haq's plane crash, Kamila Shamsie's *Kartography* and Sorayya Khan's *Noor* are set against the backdrop of Civil War 1971, H.M. Naqvi's *Home Boy* represents the impact of 9/11 attacks on the Pakistani community in America, Nadeem Aslam's *The Blind Man's Garden* revolves around the Afghanistan War, Mohsin Hamid's *Moth Smoke* is set against the backdrop of Pakistan's nuclear tests, and Sabyn Javeri's *Nobody Killed Her* is inspired by and modelled on Benazir Bhutto's assassination.[21] Pakistani writers are writing about diverse subjects such as Mohsin Hamid's *Exit West*, which deals with the refugee crisis and Sami Shah's *Fire Boy*, which is a horror genre novel about djinn (demons).[22]

Both the foundations of this literary tradition and the work of contemporary authors have received critical attention from prominent Pakistani literary scholars such as Alamgir Hashmi, Muneeza Shamsie, and Tariq Rahman, who have analysed the progression of Pakistani anglophone fiction and provided an in-depth account of its evolution. Increasingly, Pakistani fiction is receiving international attention, with Hamid, Aslam and Shamsie, in particular, receiving international awards, and Hamid's *The Reluctant Fundamentalist* being adapted into a feature film in 2013.

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[20] Ali Usleem Saleem, 'Paracolonialism: A Case of Post-1988 Anglophone Pakistani Fiction' (unpublished PhD thesis, University of Bedfordshire, 2015) <https://core.ac.uk/download/pdf/29822381.pdf> [accessed 21 Feb 2020] p. 2.

[21] Mohammed Hanif, *A Case of Exploding Mangoes* (New York: Knopf, 2008); Kamila Shamsie, *Kartography* (Boston, MA: Mariner Books, 2004); Sorayya Khan, *Noor* (Publishing Laboratory: Wilmington, NC, 2003); H.M. Naqvi, *Home Boy* (New York: Shaye Areheart, 2009); Nadeem Aslam, *The Blind Man's Garden* (New York: Knopf, 2013); Mohsin Hamid, *Moth Smoke* (India: Penguin 2013); Sabyn Javeri, *Nobody Killed Her* (London, UK: Fourth Estate, 2017).

[22] Mohsin Hamid, *Exit West* (New York: Riverhead, 2017); Sami Shah, *Fire Boy* (Colombia: Fantastica, 2016).

A question that I have encountered several times while presenting or discussing my work with international researchers is, 'Why English? Why are these writers writing in English and why analyse their fiction and not the fiction produced in indigenous languages?'. Pakistan is home to more than seventy languages, the most prominent being Urdu, Punjabi, Sindhi, Pashto, Balochi, and Saraiki. Pakistani literature is produced in all these languages, especially Urdu, Punjabi, and Pushto, and these works have extensive readership in Pakistan and neighbouring countries. Literature produced in these languages is widely read and reviewed in Pakistan.[23]

The British ruled the subcontinent from 1858 and 1947, which is almost 100 years. The English language has been a part of South Asian culture since the British set foot in the subcontinent. English and Urdu share the status of Pakistan's official languages, but the constitutions and laws are written in English. English is generally used as the medium of communication in the workplace and education sector. Also, several news channels broadcast news updates in English, and English newspapers are circulated in Pakistani cities. Linguist Robert Baumgardner emphasises that English has been indigenised in Pakistan through the use of 'loan words from Urdu and the other regional languages', especially the impact of the Urdu language 'seems all pervasive in Pakistani English'.[24] This localisation has given Pakistani English a 'linguistic and cultural identity'.[25] Pakistani novelist Bapsi Sidhwa exquisitely encapsulates the indigenisation of English in Pakistan in these words: 'in adapting English to our use, in hammering it sometimes on its head, and in sometimes twisting its tail, we have given it a new shape, substance, and dimension'.[26] Hamid stresses that English is 'not a foreign language in Pakistan anymore' and is a 'valid language to be writing in for Pakistanis too'.[27] Anglophone fiction is being published, marketed, and sold in Pakistan because there is a readership for it there. The 'young people in college today in Pakistan are reading novels in English' and are choosing a language that both 'connects them to the world' and offers the world insights into their culture and country. [28]

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[23] Tariq Rahman, *Language and Politics in Pakistan* (Karachi: Oxford University Press, 1996).

[24] R. J. Baumgardner, A. E. H. Kennedy, and F. Shamim, 'The Urduization of English in Pakistan', in *The English Language in Pakistan*, ed. by R. J. Baumgardner (Karachi: Oxford University Press, 1993). p. 42.

[25] Baumgardner, Kennedy, and Shamim, 'The Urduization of English in Pakistan'. p. 42.

[26] Bapsi Sidhwa, 'New English Creative Writing: A Pakistani Writer's Perspective', in *The English Language in Pakistan*, ed. by R. J. Baumgardner (Karachi: Oxford University Press, 1993). p. 212.

[27] Mohsin Hamid, 'Jeffrey Brown talks with Mohsin Hamid', in *PBS NewsHour*, ed. by Jeffrey Brown Public Broadcasting Service, 2013).

[28] 'Jeffrey Brown talks with Mohsin Hamid', 2013.

As mentioned above, writing about the dilemmas and the issues faced by Pakistanis is an extension of a tradition already present in Urdu fiction, and this influence is evident in the selection of themes and writing styles of the Pakistani writers writing in English. In Hamid's *Moth Smoke*, an upper-class housewife Mumtaz adopts the pseudonym Zulfikar Manto and just as the Urdu feminist writer Manto, she also writes about prostitutes and the hypocrisy and corruption of the society.[29] Nadeem Aslam's representation of sanctions on female sexuality and a hypocritical, deeply rotten society in *Maps of Lost Lovers* gives a glimpse of the world Manto represented in his short stories. Aslam's first published story was written in Urdu and was published in an Urdu newspaper. Aslam asserts that Urdu literature continues to be his 'first point of reference' while writing which explains the hues of Urdu poetry in his works.[30] The name of the fictional town Dasht-e-Tanhai (Desert of Solitude) in *Maps for Lost Lovers* is borrowed from prominent Urdu poet Faiz Ahmed Faiz's acclaimed poem 'Yaad'.[31] An influence of Ismat Chughtai's exploration of female sexuality in her short stories is visible in Daniyal Mueenuddin's short stories 'Saleema' and 'Lily' in *In Other Rooms, Other Wonders*. Pakistani English writers have also translated works of Urdu feminist writers into English such as, Rukhsana Ahmed's translation of Kishwar Naheed, Fahmida Riaz and Sara Shagufta's feminist poetry *We Sinful Women*, Tahira Naqvi's translations of Ismat Chughtai's work, for example, *Vintage Chughtai: A Selection of her Best Stories* and *Obsession & Wild Pigeons* and Atish Taseer's translation of Saadat Hasan Manto's revolutionary work *Manto: Selected Short Stories*.[32]

Another question that I am often asked is, 'Who are the intended audiences of Pakistani anglophone fiction?' Muneeza Shamsie acknowledges that English literature from Pakistan 'reaches a broad Anglophone audience',[33] but Pakistani anglophone literature has also been

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[29] Raza Rumi, 'Reclaiming Humanity: Women in Manto's Short Stories', *Social Scientist,* 40.11/12 (2012), 75-86 <http://www.jstor.org/stable/23338872>.

[30] Jaggi, para. 16 of 28.

[31] Faiz Ahmad Faiz, *Nuskhaha-e Wafa* (Lahore: Maktaba e Karvan, 1986). p. 184.

[32] Rukhsana Ahmad, *We Sinful Women: Contemporary Urdu Feminist Poetry* (Austin, TX: The Women's Press, 1991); Ismat Chughtai, *Vintage Chughtai : A Selection of her Best Stories*, trans. by Tahira Naqvi (New Delhi: Women Unlimited, 2013); Ismat Chughtai and Tahira Naqvi, *Obsession & Wild Pigeons*, trans. by Tahira Naqvi (New Dehli: Speaking Tiger, 2019); Saadat Hasan Manto, *Manto: Selected Stories*, trans. by Aatish Taseer (New Dehli: Random House, 2003).

[33] Muneeza Shamsie, 'Introduction ', in *And The World Changed: Contemporary Stories by Pakistani Women*, ed. by Muneeza Shamsie (New York: Feminist Press, 2008). p. 1.

welcomed into the culture of literary festivals in Pakistan.[34] Writers such as Kamila Shamsie, Muhammad Hanif, and Mohsin Hamid have their cult following in Pakistan. In addition, Pakistani fiction is taught as part of the curriculum at several universities in Pakistan, for example, Government College University Lahore, International Islamic University Islamabad, Bahauddin Zakariya University Multan, Forman Christian College Lahore, and the University of Peshawar. Pakistani anglophone fiction has received both critical acclaim and accolades.[35] However, Pakistani anglophone writers often face criticism for writing about issues that can bring negative attention to Pakistan. Masood Raja argues that '[w]hile the authors see themselves as cultural critics and tend to highlight the darkest and the most troubling aspects of Pakistani culture, the Pakistani readers, constantly under attack from various kinds of [w]estern media, see such representations as a betrayal'.[36] Mushtaq Bilal further explains the readers' perspective:

> [M]any Pakistani readers and academics believe that Pakistani Anglophone fiction offers a reductive, stereotypical and inauthentic portrayal of the country for the consumption of general readers in the Anglo-American world. In other words, these critics assume that Pakistani Anglophone writers are pandering to Anglo-American readers.[37]

These assertions arise from the Pakistani readers' fear of being judged, misconstrued, and labelled. Western world's self-granted 'authority' of 'moral policing in the third world in the name of human rights' and subsequent stereotyping is a crucial reason for this sensitivity among Pakistani audiences.[38] In addition, the desire to sweep the unpleasant truths under the carpet and face-saving is a flaw Pakistan struggles with as a nation. Aslam, who frequently writes about women's oppression in Muslim countries, states that he writes about the issues

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[34] Fiction by Pakistani anglophone writers has been launched and sold at Karachi Literature Festival, Lahore Literary Festival, and Islamabad Literature Festival. Also, Pakistani anglophone writers such as Mohsin Hamid, M.H. Naqvi, Kamila Shamsie, and Uzma Aslam Khan are frequently invited for panel discussions and interviews at these festivals.

[35] Mushtaq Bilal, 'Introduction', in *Writing Pakistan: Conversations on Identity, Nationhood and Fiction* (India: Harper Collins, 2016).

[36] Masood Ashraf Raja, 'The Pakistani English Novel: The Burden of Representation and the Horizon of Expectations', *Pakistaniaat,* 6 (2018), 80 <https://pakistaniaat.org/index.php/pak/article/view/361> p. 2.

[37] Mushtaq Bilal, 'What I Learnt while Teaching Pakistani Literature to a Class of Old, White Americans', *Dawn*, 19 July 2020 <https://www.dawn.com/news/1569733> [accessed 19 June 2021]. (para. 13 of 39).

[38] Shazia Sadaf, 'Terrorism, Islamization, and Human Rights: How Post 9/11 Pakistani English Literature Speaks to the World' (unpublished PhD thesis, The University of Western Ontario, 2017) <https://ir.lib.uwo.ca/etd/5055/> p. 97.

that he feels should be stressed because 'a work of art can be a powerful instrument against injustice'.[39] When Kamila Shamsie was asked whether Pakistani fiction caters to western audiences, Shamsie expressed disappointment in the reductive perception of fiction and explained that a 'novel accommodates different readings — it rewards both intimacy with the subject matter and distance from it'.[40] The reaction a writer's work produces is inevitably dependent on the reader's subjectivities. Writers have little authority over how their work is perceived and received by wide-ranging audiences. Mohja Kahf insists that writing with the 'fear of what the West will think' is 'self-crippling'.[41] Censoring and adjusting literature to fit the agenda of presenting an optimistic picture of Pakistan will only rob the art of its essence. The fiction flowering from Pakistan is undeniably more nuanced, humane, and textured than the other channels through which the World is apprised of the developing country. It seems excessive to hold the writers and their works of fiction accountable for 'the unwillingness of [some]white people to depart from stereotyped thinking' and paranoia of some Pakistanis, who believe in suppressing and censoring issues instead of addressing them.[42]

Writing fiction in English implies engaging in the process of 'global storytelling'.[43] While Pakistani readers are justified to feel worried that Pakistani literature might uphold the existing image of Pakistan among international readers, it can and has also compelled readers to think otherwise, as in the case of Hamid's *The Reluctant Fundamentalist*.[44] Bapsi Sidhwa asserts that international audiences' interest in reading about the place they regularly see in a particularly negative light in the news is a positive sign:

> [A]nything written by Pakistanis which British and American audiences read is good for Pakistan. These writings show Pakistanis as ordinary, normal human beings and not

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[39] Aslam, para. 9 of 14.

[40] Kamila Shamsie quoted in Muhammad Badar Alam, Saman Ghani Khan, Amal Zamanand others, 'Exploring the World of Pakistani English Fiction', *Herald*, 12 November 2018 <https://herald.dawn.com/news/1154009/i-know-most-readers-in-pakistan-cant-read-my-work-because-i-write-in-english-kamila-shamsie> [accessed 21 June 2021].

[41] Mohja Kahf, 'On being a Muslim Woman Writer in the West', *Amman: Islamica Magazine* [accessed 23 May 2021]. p. 83.

[42] Kahf, p. 81.

[43] Maniza Naqvi, 'Pakistani English Fiction's Search for Approval and Appreciation ', *The Herald Magazine* <https://www.academia.edu/36078253/Enter_West_Pakistani_English_fictions_search_for_approval_and_appreciation> [accessed 24 May 2021]. p. 7.

[44] Gabrielle Bellot, 'Why Every American Should Read The Reluctant Fundamentalist', *Literary Hub*, 5 October 2016 <https://lithub.com/why-every-american-should-read-the-reluctant-fundamentalist/> [accessed 21 May 2021].

just as fundamentalists and terrorists. These writers are making a bridge between the West and Pakistan.[45]

Bina Shah also expresses similar views as Sidhwa and insists that she as a writer 'builds bridges between Pakistani culture and the rest of the world'.[46] As someone who relates with the characters depicted and stories told in Pakistani anglophone fiction, I feel Pakistani fiction is intended for anyone who wants to explore Pakistan's literary talent and tales.

Representations of Masculinities by Pakistani Male Authors

For this study, I have chosen contemporary, twenty-first-century literary voices and have made a deliberate, conscious choice to focus on male voices. There are indeed exciting, fascinating female authors who have created male characters with complex interiority, for example, Sakhi and Ice-Candy-Man in Bapsi Sidhwa's *The Bride* and *Cracking India*, Daanish in Uzma Aslam Khan's *Trespassing*, and Parvaiz in Kamila Shamsie's *Home Fire*.[47] However, the intentional selection of male authors for the research is to highlight a potentially powerful counter existence of male narratives resisting misogyny, male violence, and gendered oppression.

A lot of the Pakistani anglophone fiction comprises social novels in the realist tradition, and one of the most recurrent topics is the oppressive condition of women in Pakistan and its diaspora. In Bapsi Sidhwa's *The Pakistani Bride*, Sakhi's brutality compels his wife Zaitoon to run for her life, in Nadeem Aslam's *Maps for Lost Lovers,* Chanda is killed by her own brother and in Muhammad Hanif's *Our Lady of Alice Bhatti,* Alice dies because her husband Teddy throws acid on her. In these novels, undoubtedly, men are the victimizers, and women are the victims, but the female characters suffer at the hands of a male who is either her father, brother or husband. Two of the novels I am examining for the study of Pakistani masculinities are Nadeem Aslam's *Maps for Lost Lovers* and Mohammed Hanif's *Our Lady of Alice Bhatti* which focus primarily on the representations of family and intimate partner violence against women. *Maps for Lost Lovers* is a tale of marginalised Pakistani immigrant community in Britain who suffocate themselves in the process of maintaining their contact with Pakistani

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[45] Bapsi Sidhwa quoted in Bilal, 'Introduction'. p. 6.

[46] Bina Shah quoted in Bilal, 'Introduction'. p. 6.

[47] Bapsi Sidhwa, *The Pakistani Bride* (New York: St. Martin's Press, 2000); Bapsi Sidhwa, *Cracking India* (Minneapolis, Min: Milkweed Editions, 1991); Uzma Aslam Khan, *Trespassing* (London: Picador, 2005); Kamila Shamsie, *Home Fire* (New York: Riverhead Books, 2017).

culture and religious values.[48] *Our Lady of Alice Bhatti* focuses on the tragic fate of an underprivileged Christian nurse who dares to stand up for herself in a society that does not give her the right to do so. This study is attentive to how masculine and female identities are constructed in negotiation; especially how male characters' performances of masculinity impacts the female characters. My aim in exploring the male characters in these texts is to examine how these individuals represent wider cultural, political, and religious forces and how these forces shape Pakistani masculinity. By exploring the impact of cultural and religious masculine ideals and norms on characters' performance of masculinity in the novels, I hope to investigate the manner in which the texts serve as a critique of restrictive, repressive values. The study also includes two novels by critically acclaimed Pakistani writer Mohsin Hamid, the Betty Trask Award-winning novel *Moth Smoke* and *The Reluctant Fundamentalist*. Both novels revolve around the internal struggles and mental turmoil of male protagonists. As this research focuses on exploring a range of representations of masculinities, masculine hierarchies, and the complexities of men on men relationships in Pakistani society, the analysis also includes a collection of short stories *In Other Rooms, Other Wonders* by Daniyal Mueenuddin. The collection explicitly deals with the broader fabric of Pakistani society and masculinities. It comprises eight interlinked stories depicting male characters from different strata of society, ranging from a poor farmer to an ambitious electrician and from a dying landlord to a flourishing businessman.

Zain Mian recognises that a lot of Pakistani authors 'bear the stamp of their experiences in the stories they choose to tell'.[49] An important commonality between the selected narratives is that they take inspiration from the authors' lived experiences and the world they know. There are uncanny similarities between Ozi's life in *Moth Smoke* and Hamid's real life. The character Ozi in *Moth Smoke* grows up in upper-class Lahore, goes to America for higher education, and marries a foreign-educated Pakistani woman, like his creator Hamid.[50] The protagonist of *The*

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[49] Zain R Mian, 'Mohsin Hamid represents Pakistani literature to many, but gives no real sense of Muslim existence', *Scroll.in*, 30 January 2019, <https://scroll.in/article/910865/mohsin-hamid-represents-pakistani-literature-to-many-but-gives-no-real-sense-of-muslim-existence> [accessed 13 November 2020] (para. 22 of 29).

[50] Alex Preston, 'Mohsin Hamid: 'It's Important Not to Live One's Life Gazing towards the Future'', *The Guardian*, 11 August 2018 <https://www.theguardian.com/books/2018/aug/11/mohsin-hamid-exit-west-interview> [accessed 7 March 2021]. (para. 6 of 15).

Reluctant Fundamentalist, Changez, is a 'derivative' of Hamid, who belongs to a similar background as Hamid, studies at Princeton University, works in the corporate sector, and moves back to Pakistan just as the author himself.[51] There are a number of autobiographical elements in Aslam's *Maps for Lost Lovers*, including the community represented in the novel. About the gendered violence depicted in the novel, Aslam claims that 'nothing in that novel [is] made up' and he had 'lived in that community' as a young boy.[52] There are several similarities between Aslam's life and the lives of the characters he portrays in the novel. The protagonist Shamas's character is inspired by Aslam's father, who was a communist with a passion for poetry but could not pursue his dreams because of his family responsibilities.[53] The character Kaukab belongs to an orthodox Muslim background like Aslam's mother. In an interview for *The Guardian*, Aslam revealed that by writing *Maps for Lost Lovers*, Aslam was 'trying to understand what maleness is' in communities steeped in violence against women. [54]

Born to a Pakistani father and American mother, Daniyal Mueenuddin has lived 'zigzagging' between Pakistan and America.[55] He now manages his farms in southern Punjab and spends most of his time in Pakistan focusing on his writing career, writing stories about 'the country he sees with both an outsider's sense of marvel […] and a native's sense of place'.[56] Mueenuddin, who has 'spent more time on the farm than anywhere else in the world', feels acquainted with the feudal life and people he has depicted in *In Other Rooms, Other Wonders*: 'I am familiar with them, which is why I can write about them'.[57]

Muhammad Hanif was born in a village in Punjab, but Hanif's journey as a journalist began in Karachi, the city which provides the backdrop of Alice's tragedy in *Our Lady of Alice Bhatti*.

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[51] Stephen Chan, 'The Bitterness of the Islamic Hero in Three Recent Western Works of Fiction', *Third World Quarterly,* 31.5 (2010), 829-832 <http://www.jstor.org/stable/27896580> p. 829; Amina Yaqin, 'Mohsin Hamid in Conversation', *Wasafiri,* 54 (2008), 44 - 49 <https://doi.org/10.1080/02690050801954344>.

[52] Nadeem Aslam quoted in Maya Jaggi, 'Nadeem Aslam: a Life in Writing', *The Guardian*, 26 January 2013 <https://www.theguardian.com/culture/2013/jan/26/nadeem-aslam-life-in-writing> [accessed 28 May 2021]. (para. 21 of 28).

[53] Madeline Clements, 'Re-culturing Islam — Nadeem Aslam's Mausoleum Fiction', in *Writing Islam from a South Asian Muslim Perspective: Rushdie, Hamid, Aslam, Shamsie*, ed. by Madeline Clements (London: Palgrave Macmillan UK, 2016) <https://dx.doi.org/10.1057/9781137554383_4>.

[54] Nadeem Aslam quoted in Jaggi, para. 20 of 28.

[55] Jennie Yabroff, 'Writer Daniyal Mueenuddin on Pakistan, Fame', *Newsweek*, 7 August 2009 <https://www.newsweek.com/writer-daniyal-mueenuddin-pakistan-fame-81705> [accessed 21 May 2021]. (para. 1 of 7).

[56] Yabroff. para. 3 of 7.

[57] Raza Naeen, 'Interview: Daniyal Mueenuddin', *NewsLine* <https://newslinemagazine.com/magazine/interview-daniyal-mueenuddin/> [accessed 21 May 2021]. para 8.

Hanif took the inspiration for his protagonist from 'a nurse who looked after his mother at a hospital'.[58] According to Dexter Filkins, Hanif's ability to notice and write about the complexities of ordinary people's lives arises from his own middle-class upbringing and journalism, which 'has brought him closer to the struggles and disappointments of ordinary Pakistanis'.[59]

This research is alert to the ways in which contemporary Pakistani novels in English consider masculinity, especially the particular trends and patterns followed by authors in their representations of Pakistani men. Iqbal Sevea asserts that 'the way masculine characters are portrayed […] is part of a process through which patterns of cultural discourse are represented, challenged, and reified'.[60] Immersed in codes of honour, shame, and manliness, some male characters are undoubtedly oppressors, the embodiment of patriarchy. However, some authors are sensitive to how the system constructs a cage that oppresses both women and men who are unable to successfully enact traditional masculinity because of their physique, sexual orientation, or position in society. These characters work to critique and expose patriarchy. This study does not concentrate on the minor inconveniences affecting men for whom patriarchy 'works', but the causes of the violence in the men who commit it and the effects of the violence on those women and men who genuinely suffer under it.

My thesis's approach involves textual analysis through a close reading of the chosen primary texts and critical research on these texts. The close reading involves careful attention to the detail and nuances of the writing, the language, the themes, the imagery, narrative arcs, character construction, and the tone of the primary texts. Drawing on both the Western scholarship on masculinity, detailed below, and relevant research on subcontinental masculinity, I read the texts with a sensitivity to the social, cultural, and religious pressures that shape the patriarchy, dictate men's actions, and control masculine perceptions of identity and self-worth.

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[58] Umer Nangiana, ''Our Lady of Alice Bhatti': An ordinary tale of extraordinary character', 14 September 2011 <https://tribune.com.pk/story/251975/our-lady-of-alice-bhatti-an-ordinary-tale-of-extraordinary-character> [accessed 17 June 2021].

[59] Dexter Filkins, 'Dangerous Fictions', *The New Yorker*, 2 May 2016 <https://www.newyorker.com/magazine/2016/05/09/a-pakistani-novelist-tests-the-limits> [accessed 23 April 2020]. (para 26 of 41).

[60] Iqbal Sevea, '"Kharaak Kita Oi!": Masculinity, Caste, and Gender in Punjabi Films', *BioScope: South Asian Screen Studies,* 5.2 (2014), 129-140 <https://dx.doi.org/10.1177/0974927614548645> p. 130.

Masculinity Studies

Juanita Elias and Christine Beasley note that for the longest time, masculinity has maintained 'the banality of the unstated norm; not requiring comment, let alone explanation. Indeed, its invisibility bespeaks its privilege'.[61] Harry Brod suggests that to educate men and alter their perception of manhood, men studies should be viewed 'as a necessary complement to women's studies'[62] and conceived as an addition to gender studies:

> Without a particular focus on men, the danger remains that even new knowledge about women will remain knowledge of the 'other,' not quite on a par with knowledge of men. The 'women question' must be supplemented by the 'man question' for either to be addressed fully.[63]

In past decades, masculinity has become a much-debated and theorised topic, and this literature review surveys the field, with particular reference to scholarship of direct relevance to my research on representations of masculinity in contemporary Pakistani literature. As the previous section on Pakistani anglophone fiction has demonstrated, there is some scholarship on Pakistani anglophone fiction, but little critical analysis of masculinity in relation to this fiction. This literature review draws on a diverse range of theories about masculinity, some from the Humanities, but many from the Social Sciences, to establish the relevant contexts in which my literary analysis will be grounded.

In 'Masculinity Studies and Literature', Alex Hobbs sheds light on the intentions of masculinity studies, stating that '[r]ather than reinforce patriarchy […], men's studies seeks to challenge the myth that men in general benefit from it, and celebrates a multiplicity of masculine identities over socially imbedded stereotypes'.[64] The complexities of the subject are also foregrounded by the contributions to *Constructing Masculinity*, which deals with the question of how and why masculinities are constructed. Brian Wallis, Maurice Berger, and Simon

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[61] Juanita Elias and Christine Beasley, 'Hegemonic Masculinity and Globalization: 'Transnational Business Masculinities' and Beyond', *Globalizations,* 6.2 (2009), 281-296 <https://dx.doi.org/10.1080/14747730902854232> p. 283.

[62] Iain Borden, Barbara Penner, and Jane Rendell, 'Harry Brod', in *Gender Space Architecture: An Interdisciplinary Introduction* Taylor & Francis 1999). p. 89.

[63] Borden, Penner, and Rendell, 'Harry Brod'. p. 89

[64] Alex Hobbs, 'Masculinity Studies and Literature', *Literature Compass,* 10.4 (2013), 383-395 <https://dx.doi.org/10.1111/lic3.12057> p. 2.

Watson conclude that masculinity cannot be viewed as a 'monolithic entity, but as an interplay of emotional and intellectual factors – an interplay that directly implicates women as well as men, and is mediated by other social factors, including race, sexuality, nationality, and class'.[65]

Masculinity Studies is an essential component of Gender Studies and since the 1990s, due to increasing emphasis on Queer theory and studying masculinity as a social construction, it has evolved into an established academic field. It draws heavily on feminist theory to examine and understand masculine ideologies, so concepts such as intersectionality and gender performativity, because of their influence on this field, will constituent an essential segment of the literature review.[66]

There has been some research on contemporary masculinities in Asia and the Middle East, which does not focus directly on my topic but provides a useful reference framework. Before exploring that scholarship, however, I will examine the core theorists and thinkers from the West who have laid the foundation of this field, as their research provides the necessary context through which to examine subcontinental writings about masculinity. In addition, Gayatri Spivak's subaltern theory is helpful in ensuring that I remain alert to the way in which discourses are inextricably linked to ideologies and cultures, with scholarship written from a Western perspective frequently 'othering' the subcontinent. This literature review is structured thematically, but it begins with an overview of the departure point from which queer and intersectional theorists begin – the perception that masculinity is somehow singular and easily definable as the opposite of 'femininity'.

The prescriptive binary of masculine versus feminine is endorsed in texts such as Patricia Sexton's *The Feminized Male*, which lists a series of masculine norms:

> What does it mean to be masculine? It means, obviously, holding male values and following male behaviour norms […] Male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body.[67]

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[65] *Constructing Masculinity*, ed. by Maurice Berger, Brian Wallis, and Simon Watson (London: Routledge, 1995). p. 3.

[66] Allan A. Jonathan, 'Phallic Affect, or Why Men's Rights Activists Have Feelings', *Men and Masculinities,* 19.1 (2016), 22-41 <https://dx.doi.org/10.1177/1097184X15574338>.

[67] Patricia Cayo Sexton, *The Feminized Male : classrooms, white collars, & the decline of manliness* (London: Pitman, 1970). p. 20.

The stereotypical qualities associated with masculinity that Sexton draws attention to—all of which are associated with toughness and a privileging of the rational over the emotional—are just as unrealistic for men as the Victorian concept of the 'Angel in the house' seems for women. [68] According to Tim Carrigan, John Lee and Bob Connell, as a reaction to the rise of feminism and public discourse about homosexuality, one of the most prominent themes in the male-oriented literature of the 1970s concerned 'the restrictions, disadvantages, and general penalties attached to being a man'.[69] Scholarship such as 'The Inexpressive Male: A Tragedy of American Society', *The Male in Crisis*, or *The Hazards of Being Male* likewise attempted to argue that men are not privileged over women in any way, instead, such texts focused on the responsibilities and burdens of being a man, such as being the breadwinner, taxpayer, and maintainer of social status.[70]

Such views continued to reverberate into the 1990s. In reaction to feminist and post-structural theories about gender, Robert Bly's *Iron John: A Book About Men* argued that there is only one way of being masculine and that boys being raised by mothers into 'soft males' are deprived of the essence of manhood. Bly states that the concepts of manliness existed before civilisation, arguing that 'men have lived together in heart unions and soul connections for hundreds of thousands of years'.[71] He also contends that masculinity is a phenomenon that goes beyond history or culture and is unaffected by both, a view that received considerable criticism for its idealistic portrayal of masculinity.

Multiple Masculinities

Since the 1990s, there has been a significant increase in publications on Western masculinity, with scholarship focusing on understanding and exploring masculinity as a shifting gender construct. These studies challenge the traditional way of looking at masculinity as simply the opposite of femininity, the view that man is everything woman is not. For example, influential

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[68] In 1854, Coventry Patmore wrote a poem about his late wife describing her in terms suggesting selfless devotion to husband and children which went on to be known as the Victorian feminine ideal. Coventry Patmore, *The Angel in the House* (London: Cassell & Company, 1887).

[69] Tim Carrigan, Bob Connell, and John Lee, 'Toward a New Sociology of Masculinity', *Theory and Society,* 14.5 (1985), 551-604 <https://dx.doi.org/10.1007/BF00160017> p. 564.

[70] Jack O. Balswick and Charles W. Peek, 'The Inexpressive Male: A Tragedy of American Society', *The Family Coordinator,* 20.4 (1971), 363-368 <https://dx.doi.org/10.2307/582167>; Karl Bednarik, *The Male in Crisis, the Emasculation of Contemporary Man By the Technotronic Society and Superstate He Has Created* (New York: Knopf, 1970); Herb Goldberg, *The Hazards of being Male: Surviving the Myth of Masculine Privilege* (Oxford, England: Nash, 1976).

[71] Robert Bly, *Iron John : A Book about Men*, 1st edn (New York: Vintage Books, 1992). p. 32.

Australian sociologist R.W. Connell states that there is no single, static form of masculinity and that hegemonic masculinity 'embodied the currently most honored way of being a man, it required all other men to position themselves in relation to it'.[72] Racheal Jewkes and Robert Morrell describe the concept of hegemonic masculinity as:

> a set of values, established by men in power that functions to include and exclude, and to organize society in gender unequal ways. It combines several features: a hierarchy of masculinities, differential access among men to power (over women and other men), and the interplay between men's identity, men's ideals, interactions, power, and patriarchy.[73]

Due to the intersecting power structures governing the masculine ideals of social behaviour, a marginalised or restricted way of being a man is formed that leads to the hierarchies. Connell recognizes this process as multiple masculinities**.** These multiple masculinities can easily be divided into three types: hegemonic masculinity is the contemporary socially accepted way of being a man; subordinate masculinity is the form of masculinity that is considered weak or unacceptable by society, and marginalized masculinity that due to the influence and domination of hegemonic masculinity is cornered 'peripheral or disadvantaged unequal membership'.[74] Recent ethnographic studies of masculinity illustrate that masculinities are not constant and keep on evolving; one form of masculinity can succumb to or produce another form. Connell believes that due to continuous change in approved masculinity, non-violent, enlightened masculinity can also become hegemonic masculinity. If a culture is non-violent and egalitarian, it will instinctively promote nonaggressive, progressive masculinity.

Jonathan Green and Matthew Jakupcak note that 'the study of male gender norms and their influence on men's behaviours and psychology has grown exponentially, resulting in a greater awareness and understanding of the impact of masculine gender socialisation on various areas of intrapersonal and interpersonal functioning'.[75] Connell's *Masculinities* has led to valuable

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[72] R. W. Connell and James W. Messerschmidt, 'Hegemonic Masculinity: Rethinking the Concept', *Gender & society,* 19.6 (2005), 829-859 <https://dx.doi.org/10.1177/0891243205278639> p. 832.

[73] Rachel Jewkes and Robert Morrell, 'Sexuality and the limits of Agency among South African Teenage Women: Theorising femininities and their connections to HIV risk practises', *Social Science & Medicine,* 74.11 (2012), 1729-1737 <https://dx.doi.org/10.1016%2Fj.socscimed.2011.05.020> p. 40.

[74] R.W. Connell, *Gender and Power: Society, The Person and Sexual Politics.* Stanford University Press, 1987). p. 295.

[75] Jonathan D. Green and Matthew Jakupcak, 'Masculinity and Men's Self-Harm Behaviors: Implications for Non-Suicidal Self-Injury Disorder', *Psychology of Men & Masculinity,* 17.2 (2016), 147-155 <https://dx.doi.org/10.1037/a0039691> p. 147.

contributions in the fields of education, counselling, and criminology. The theory has been applied in other fields to understand relations between masculinities and crime,[76] media representations of men,[77] psychotherapy, designing violence-prevention and emotional education programs for boys at schools.[78] Rachel Jewkes studies on domestic violence and sexual abuse draw heavily from Connell's theory of masculinities and identifies that marginalised men are more prone to violence to overcome the feelings of inadequacy and assert superiority.[79]

Michael Kimmel is also a prominent sociologist who has significantly contributed to the field. He is the founder and editor of the first academic journal focused on men, namely *Men and Masculinities*. In addition, he has written notable books such as *Manhood in America: A Cultural History* and *Misframing Men*.[80] The core focus of his research is to investigate how 'the idea of being a man' affects a man's behaviour and relationships and how a man shapes himself according to his perception of established masculinity. Kimmel suggests that society, especially men, 'equate[s] manhood with being successful, capable, reliable, in control'.[81] In 2005, Kimmel co-edited a collection of essays *Handbook of Studies on Men & Masculinities* with Jeff Hearn and Robert W. Connell. The collection presents an interdisciplinary approach towards the study of masculinities, including works of distinguished contributors from diverse disciplines such as health, polemology, psychology, and anthropology. It is a significant

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[76] James W. Messerschmidt, *Masculinities and Crime : Critique and Reconceptualization of Theory* (Lanham, Md: Rowman & Littlefield, 1993).

[77] Ronald F. Levant and Gini Kopecky, *Masculinity Reconstructed : Changing the rules of manhood- at work, in relationships and in family life* (New York: Dutton, 1995); R. Hanke, 'Redesigning Men:Hegemonic Masculinity in Transition', in *Men, Masculinity, and the Media*, ed. by S. Craig (Newbury Park, CA: Sage, 1992).

[78] T. A. Kupers, *Revisioning Men's Lives: Gender, Intimacy, and Power* (New York: Guilford, 1993); J. Salisbury, and D. Jackson., *Challenging Macho Values: Practical Ways of Working with Adolescent Boys* (Washington, DC: Falmer, 1996); D. Denborough, 'Step by Step: Developing Respectful and Effective ways of Working with Young Men to Reduce Violence', in *Men's Ways of Being*, ed. by C. McLean, M. Carey, and C. White. Boulder (CO: Westview, 1996).

[79] Rachel Jewkes, 'Intimate Partner Violence: Causes and Prevention', *The Lancet* 359.9315 (2002), 1423-1429 <https://dx.doi.org/10.1016/S0140-6736(02)08357-5>; Rachel Jewkes, Michael Flood, and James Lang, 'From Work with Men and Boys to changes of Social Norms and Reduction of Inequities in Gender Relations: A Conceptual Shift in Prevention of Violence against Women and Girls', *The Lancet,* 385.9977 (2015), 1580-1589 <https://dx.doi.org/10.1016/S0140-6736(14)61683-4>.

[80] Michael S. Kimmel, *Manhood in America : A Cultural History* (New York: Free Press, 1996); Michael Kimmel, *Misframing Men : the Politics of Contemporary Masculinities* (Piscataway: Rutgers University Press, 2010).

[81] Michael Kimmel, 'Masculinity as Homophobia: Fear, Shame and Silence in the Construction of Gender Identity', in *Theorizing Masculinities*, ed. by Harry Brod and Michael Kaufman (CA: Sage Publications, 1994). p. 125

addition to masculinities studies as it traces the role of sexuality, class, geographical context, religion, and health in producing and articulating masculinities.[82]

Another established name in the discipline of Masculinity Studies is Michael Messner, who views sexuality and gender roles as 'constructed identity, a performance, and an institution'.[83] Messner insists that '[a]lthough it may be true that men, as a group, enjoy institutional privileges at the expense of women, as a group men share very unequally in the fruits of these privileges'.[84] According to Messner, sexuality plays a crucial role in determining where a man stands in society. Prestige is associated with the embodiment of conventional masculine traits, such as skilled bodily activity, sexual relations with heterosexual partners, and risk-taking, which fosters gender-based inequalities in society, especially in sports and education. Messner aims at creating an awareness of self-destructive, toxic masculinity, arguing that the belief that men are violent, aggressive, and competitive by nature undermines the significance of the emotional and physical damage that stems from it. Messner also coined the term 'soft essentialism', targeting the ideology that certain sports and fields are more suitable for women than others because of inherent differences in genders.

Masculine Identity and Performativity

One theory of particular importance to this analysis of literary representation is Judith Butler's theory of performativity. Butler is one prominent, frequently cited scholar, perhaps best known for *Gender Trouble*, which introduced a distinctive way of interpreting sexuality, gender roles, and identity.[85] She critiques the hegemonic way of assuming the gender and sexuality of a person by their sex. Instead, she interprets gender as 'a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief'.[86] Gender is performed through 'subsequent repetition or citation of gender norms […] under conditions of cultural constraint or 'regulatory regimes', which compel some appearances of masculinity and femininity while prohibiting

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[82] M. S. Kimmel, Jeff Hearn, and R. W. Connell, (*Handbook of Studies on Men & Masculinities*, 2005).

[83] Micheal. A. Messner, 'Becoming 100% Straight', in *Inside Sports*, ed. by Jay Coakley and Peter Donnelly (London: Routledge, 1999) <https://doi-org.ezproxy.waikato.ac.nz/10.4324/9780429494802> p. 194.

[84] Michael A. Messner, *Politics of Masculinities: Men in Movements* (Thousand Oaks, CA: Sage Publications, 1997). p. 7.

[85] Judith Butler, *Gender Trouble : Feminism and the Subversion of Identity*, Thinking Gender (New York: Routledge, 1990).

[86] Judith Butler, 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', *Theatre Journal,* 40.4 (1988), 519-531 <https://dx.doi.org/10.4324/9780203567234-13> p. 520.

others'.[87] Butler states that a person can reinvent his/her gender identity as '[t]here is no gender identity behind the expressions of gender [...] identity is performatively constituted by the very "expressions" that are said to be its results'.[88] Butler's theory of gender performativity is a useful analytical tool for my research as it opens up the possibilities to understand patriarchal man's actions as both performances of masculine norms and product of men's behaviour in a patriarchal society.

Anthropological studies of masculinity from different parts of the world adhere to the concept that gender is a performance. Anthropologist Gilmore's *Manhood in the Making* provides an insight into how cultural concepts of hegemonic (desired) masculinity govern men in different regions of the world. Gilmore gives the example of men from Mehinaku tribe of Brazil and their masculine standards. He states that Mehinaku men's passport to acceptance depends on their sexual potency as much as it does on other material achievements. Hence performance anxiety governs the men as sexual failures can tarnish their manly reputation and instantly make them an 'outcast' and 'figure of fun'.[89] Employing Butler's theory, Gilmore argues that this obsession with sex and sexual potency in Mehinaku men is not instinctual, rather just the imitation (performance) of masculine ideals. Performativity theory focusing on the acts that constitute, reinforce, and subvert gender paradigms is an effective lens for looking into gender representation in literature.

Intersectionality and Masculinities

An effective analytical tool for understanding masculinities and deconstructing the veiled forms of discrimination, power dynamics, and underlying hierarchies is intersectionality. The term 'intersectionality' was coined by African American Feminist Kimberlé Crenshaw in 1989, to underscore how African American women are marginalised based on gender, race, and class in the legal system of America.[90] Crenshaw recognises that 'identity categories' are 'intrinsically negative frameworks in which social power works to exclude or marginalize those

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[87] Chris Brickell, 'Masculinities, Performativity, and Subversion A Sociological Reappraisal', *Men and Masculinities,* 8.1 (2005), 24-43 <https://dx.doi.org/10.1177/1097184X03257515> p. 27.

[88] Butler, *Gender Trouble*. p. 25.

[89] David D. Gilmore, *Manhood in the Making : Cultural concepts of Masculinity* (London: Yale University Press, 1990). p. 84.

[90] Kimberle Crenshaw, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', *University of Chicago Legal Forum,* 1989 (1989) <https://chicagounbound.uchicago.edu/uclf/vol1989/iss1/8>.

who are different'.[91] In 'Mapping the Margins', Crenshaw explains that white feminists often overlook domestic violence or discrimination experienced by black women assuming it to be a race issue, whereas Crenshaw views that abuse as an outcome of black women's overlapping racial and gender identity so 'within discourses that are shaped to respond to one or the other, women of color are marginalized within both'.[92] She elaborates the idea of intersecting identities thoroughly in the paper, concluding that all different forms of discrimination appear to be distinct in nature but, in reality, are mutually dependent and intersect with each other to form an unified system of oppression.[93] Different aspects of an individual's identity can overlap and create a position of advantage or disadvantage. Hence, the theory of intersectionality views 'multiple, intersecting identities (e.g., race, gender, class, sexual identity)' as 'systems of power and oppression' or as George Ritzer and Jeffrey Stepinisky put it, 'vectors of oppression and privilege'.[94] In *Black Feminist Thought*, feminist Patricia Hill Collins used Crenshaw's intersectionality theory to analyse how the intersection of different forms of oppression leads to injustice.[95] She also introduced the concept of 'matrix of dominations', suggesting that all the intersecting 'structural, disciplinary, hegemonic, and interpersonal domains of power' are actually organized forms of oppression.[96] Other critics have built on the foundations provided by Collins and Crenshaw and have applied their intersectional framework specifically to the experiences of men. Studies such as Frank Cooper's *Against Bipolar Black Masculinity* and Richard Johnson and Mario Rivera's 'Intersectionality, Stereotypes of African American Men' use an intersectional framework to understand the hierarchies deeply embedded in American society and explain structured marginalisation and stereotypical perceptions of African American men.[97]

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[91] Crenshaw, p. 1242.

[92] Crenshaw, p. 1244.

[93] Kimberle Crenshaw, 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color', *Stanford Law Review,* 43.6 (1991), 1241-1299 <https://dx.doi.org/10.2307/1229039>.

[94] Tania Chowdhury and Sumie Okazaki, 'Intersectional Complexities of South Asian Muslim Americans: Implications for Identity and Mental Health', in *Mental and Behavioral Health of Immigrants in the United States*, ed. by Gordon Hall and C. Nagayama Academic Press, 2020) <https://doi.org/10.1016/B978-0-12-816117-3.00009-9>. p. 180; George Ritzer and Jeffrey Stepinisky, *Contemporary Sociological Theory and its Classical Roots: The Basics* (New York McGraw-Hill, 2013). p. 204.

[95] Patricia Hill Collins, 'Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment', *Ethnic and racial studies,* 38.13 (2015), 2314-2314 <https://dx.doi.org/10.1080/01419870.2015.1058515>

[96] Patricia Hill Collins, 'The New Politics of Community', *American Sociological Review,* 75.1 (2010), 7-30 <https://dx.doi.org/10.1177/0003122410363293> p. 18.

[97] Frank Rudy Cooper, 'Against Bipolar Black Masculinity: Intersectionality, Assimilation, Identity Performance, and Hierarchy', *U.C. Davis law Review,* 39.3 (2006), 853 ; Richard Greggory Johnson and Mario Antonio

Feminist and social-activist bell hooks also contends that these intersecting forces produce, maintain, and articulate systems of oppression and domination in society. While Crenshaw and Collins focus primarily on African American women's experiences, hooks employs intersectionality theory to expose the discrimination African American men face in their daily lives. hooks' book *We Real Cool* deals with the systemic marginalisation, dehumanisation, and criminalisation of African American men.[98] In 'Doing it for Daddy', hooks gives an insight into the impact of racist attitudes and negative stereotypes on the psyche of African American men. According to hooks, 'representations colonize the mind and imagination' which has led black men to believe that the right way of being a socially acceptable man is to follow the patterns of white masculinity.[99] Gargi Bhattacharyya's *Dangerous Brown Men* is a similar study dealing with representational racism and marginalisation of men of colour. In her book, Bhattacharyya thoroughly examines the articulation and perpetuation of Western imperialism and sexualised racism against brown men post 9/11. She asserts that brown men from the subcontinent have been stereotyped and profiled as brutes in the media to justify the discrimination and marginalisation they are subjected to in the Western world.[100]

A significant contribution by bell hooks to gender studies is *The Will to Change*, a book that considers the negative impacts of patriarchy on male members of society and makes a case for feminism as a viewpoint that can and should be adopted by men. hooks explains that feminism is not a fight against men but against the shackles of patriarchy, and men need feminism to liberate themselves: 'it is patriarchy, in its denial of the full humanity of boys, that threatens the emotional lives of boys, not feminist thinking'.[101]

The interrogation of patriarchy apparent in hook's work is also evident in Gary Barker's 'Male Violence or Patriarchal Violence?'. Barker suggests that instead of using the terms 'gender-based violence' and 'domestic violence', such violence should be referred to as 'patriarchal

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Rivera, 'Intersectionality, Stereotypes of African American Men, and Redressing Bias in the Public Affairs Classroom', *Journal of Public affairs Education* 21.4 (2015), 511-522 <https://dx.doi.org/10.1080/15236803.2015.12002217>.

[98] bell hooks, *We Real Cool : Black Men and Masculinity* (New York: Routledge, 2004).

[99] bell hooks, 'Doing it for Daddy: Black Masculinity in the Mainstream', in *Reel to Real* Routledge, 2008) <https://dx.doi.org/10.4324/9780203440919-14> p. 103.

[100] Gargi Bhattacharyya, *Dangerous Brown Men : Exploiting Sex, Violence and Feminism in the War on Terror* (London: Zed Books, 2008).

[101] bell hooks, *The Will to Change : Men, Masculinity, and Love*, 1st edn (New York: Atria Books, 2004). p.37.

violence'.[102] Similarly, using the term 'male violence' for men-on-men violence 'ignores the power dimensions and dominance of some men over other men that are the root of such violence'.[103] Barker argues that most men who carry out violence against women are the men who are marginalised by economic and political processes. He argues that such men 'often crave a kind of "blaze of glory" of media attention as a way to break out the invisibility that a patriarchal world of winners and losers has forced on them'.[104] It is only by analysing the role of patriarchy in generating such hierarchies and strict masculine standards that patriarchal violence can be controlled.

Masculine Hierarchies

In *Manhood in the Making,* Gilmore states that 'maleness is a complicated venture, a long, restive journey that not all men can complete'.[105] Here 'journey' is used in a psychological, internal sense. This statement gives rise to questions like, 'what happens to men who are unable to complete this journey?' and 'where do they stand in relation with the men who are able to complete the journey?' This section of the literature review will focus on exploring and understanding the harsh and complex relationship between hegemonic and subordinate masculinities. As the theory of intersectionality suggests, the social position or status of a man depends not only on his gender but also on his race, class, ethnicity, and sexuality.

Describing current perceptions of Western hegemonic masculinity, Connell specifies that 'it is heterosexual; being closely connected with the institution of marriage, and a key form of subordinated masculinity is homosexual'.[106] Many societies still regard homosexuality as the 'negation of masculinity'.[107] Helen Harker expresses similar views in 'The New Burdens of Masculinity' and describes homosexuality as a 'flight from masculinity' and its prescribed gender roles. [108] Arthur Brittan and Mary Maynard assert that 'domination always involves the objectification of the dominated; all forms of oppression imply the devaluation of the

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[102] Gary Barker, 'Male Violence or Patriarchal Violence? Global Trends in Men and Violence', *Sexualidad, salud y sociedad* 22 (2016), 316-330 <https://dx.doi.org/10.1590/1984-6487.sess.2016.22.14.a> p. 318.

[103] Barker, p. 318.

[104] Barker, p. 323.

105 Gilmore. p. 106.

[106] Connell, *Masculinities*. p. 61.

[107] R. W. Connell, 'A Very Straight Gay: Masculinity, Homosexual Experience, and the Dynamics of Gender', *The American Sociological Review,* 57.6 (1992), 735-51. <https://doi.org/10.2307/2096120> p. 736.

[108] Helen Mayer Hacker, 'The New Burdens of Masculinity', *Marriage and Family Living* 19.3 (1957), 227-233 <https://dx.doi.org/10.2307/348873> p. 231.

subjectivity of the oppressed'.[109] According to Richard Fung, homophobia is justified in Canada by associating homosexuality with irresponsible attitudes, for example, the 'self-destructive and uncontrollable appetite for sex' that is seen as the cause of the AIDS epidemic.[110] Similarly, homosexuality is regarded by some as an escape from the 'responsibility' of being a provider and a 'breadwinner'.[111]

In 'Gender Displays and Men's Power', Hondagneu-Sotelo and Messner note how marginalised and subordinate masculinities are treated as 'Others' in relation to the educated, privileged, straight white 'New Man' in America, particularly the labelling of Latino men as having a propensity for criminal behaviour.[112] The term 'Protest masculinity', first used in the book *On Being Lebanese in Australia*,[113] is 'a pattern of masculinity constructed in local working-class settings, sometimes among ethnically marginalized men which embodies the claim to power typical of regional hegemonic masculinities in Western countries'.[114] This form of masculinity lacks the authority and economic power of the established hegemonic masculinity and channels itself through exaggerated display and verbalisation of masculinity. Messner views the aggression and hostility in Mexican immigrants in America as resistance and a defence mechanism against class and racial discrimination. Protest masculinity is distinct from hyper and toxic masculinities as it is incorporated by the marginalized masculinities. In contrast, hypermasculine and toxic traits can be a demonstration of hegemonic masculinity in different cultures. Hyper-masculinity is 'a gender-based ideology of exaggerated beliefs about what it is to be a man'.[115] It consists of 'four inter-related beliefs, namely toughness as emotional self-control, violence as manly, danger as exciting and calloused attitudes towards women and sex'.[116] In a misogynistic culture, an exaggerated callousness towards women can

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[109] Arthur Brittan and Mary Maynard, *Sexism, Racism and Oppression* (New York: Basil Blackwell, 1984). p. 199.

[110] Richard Fung, 'Burdens of Representation', in *Constructing Masculinity* ed. by Maurice Berger, Brian Wallis, and Simon Watson (New York: Routledge, 1995). p. 293.

[111] Fung, 'Burdens of Representation'. p. 292.

[112] Pierrette Hondagnue - Sotelo and Micheal A. Messner, 'Gender Displays and Men's Power', in *Theorizing Masculinities*, ed. by Harry Brod and Michael Kaufman, Research on Men and Masculinities (Thousand Oaks, Calif: Sage Publications, 1994) <https://ebookcentral-proquest-com.ezproxy.waikato.ac.nz>.

[113] Ray Juedini, 'On Being Lebanese in Australia: Identity, Racism and the Ethnic Field', *Race & Class,* 53.4 (2012), 100-102 <https://doi.org/10.1177/0306396811425995>.

[114] Connell, R. W., and James W. Messerschmidt, 'Hegemonic Masculinity: Rethinking the Concept', *Gender & society,* 19.6 (2005), 829-859, p. 847.

[115] Megan Vokey, Bruce Tefft, and Chris Tysiaczny, 'An Analysis of Hyper-Masculinity in Magazine Advertisements', *Sex Roles,* 68.9 (2013), 562-576 <http:/dx.doi.org/10.1007/s11199-013-0268-1> p. 562.

[116] Vokey, Tefft, and Tysiaczny, p. 562.

produce toxic masculinity that is repulsed and 'threatened by anything associated with femininity'.[117]

Exploring class-based discrimination, distinguished sociologist Karen Pyke investigates the relationship between a man's class, power, and masculinity in her study, 'Class-Based Masculinities'. Pyke maintains that class-based discrimination is systematic and structural violence as unequal power structures and class dynamics provide power to some men and deprive others of opportunities for progress and improvement.[118] Shahin Gerami also emphasises the role of man's social status in determining the masculinity he demonstrates, '[m]en's social class and its associated life chances are the primary factors in their identity construction. Their ethnicity, rural or urban background, and religious orientations contribute to their agency in constructing masculinity out of opposing trends and pressures'.[119] J. B. Gamlin and S. J. Hawkes's research on homicides in Mexico, 'Masculinities on the Continuum of Structural Violence', provides an understanding of violence among working-class men in Mexico as an outcome of lack of opportunities and possibilities for upward mobility which, they suggest, is structural violence.[120] They note that men from impoverished areas are unable to attain hegemonic masculine norms and rely on physical aggression and violence to assert their manhood. This study has been instrumental in my understanding of violence among Pakistan's working-class and working-class Pakistanis in the diaspora.

Islam and Muslim Masculinities

Just as race and sexuality, religion also plays a vital role in determining a person's position in society. As the male characters I am examining in the texts are Muslim characters, the focus of this section will be on Muslim masculine ideals and identity. From the very beginning, scholarship related to gender studies in the Muslim world has been focused on issues such as the oppression of Muslim women, male entitlement towards women, and concepts of divorce and hijab. Leila Ahmed's influential book *Women and Gender in Islam* focused on

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[117] Sarah Banet-Weiser and Kate M. Miltner, '#MasculinitySoFragile: Culture, Structure, and Networked Misogyny', *Feminist Media Studies,* 16.1 (2016), 171-174 <https://dx.doi.org/10.1080/14680777.2016.1120490> p. 171.

[118] Karen D. Pyke, 'Class-Based Masculinities: The Interdependence of Gender, Class, and Interpersonal Power', *Gender & Society,* 10.5 (1996), 527-549 <https://dx.doi.org/10.1177/089124396010005003>.

[119] Shahin Gerami, 'Islamist Masculinity and Muslim Masculinities', in *Handbook of Studies on Men & Masculinities*, ed. by Michael S. Kimmel, Jeff Hearn, and R.W. Connell (Thousand Oaks, CA: SAGE Publications, 2005) <http://dx.doi.org/10.4135/9781452233833> p. 455.

[120] Jennie B. Gamlin and Sarah J. Hawkes, 'Masculinities on the Continuum of Structural Violence: The Case of Mexico's Homicide Epidemic', *Soc Polit,* 25.1 (2018), 50-71 <https://dx.doi.org/10.1093/sp/jxx010>.

understanding the current position of Muslim women by studying Islamic discourses about gender and sexuality from the foundation of Islam until the modern era.[121] In much of this early scholarship, Islamic masculinity is positioned as a patriarchal, oppressive framework from which women need to escape. However, masculinity in the Middle East was not the focus of gender studies scholarship until 2000, when Mai Ghoussoub and Emma Webb published the edited collection *Imagined Masculinities*. The collection challenges the virtual exclusion of the male perspective from Middle Eastern studies of gender and focuses on the diversity of masculine identities in the Middle East by exploring some of the key sites where notions of maleness are constructed, reproduced, and contested, such as Islamic sexual politics, transsexuality, and the importance of the moustache in maintaining a masculine image.[122] According to Lahoucine Ouzgane, masculinity in Islamic culture is a particularly unmapped category as it 'secures its power by refusing to identify itself'.[123] It is this research lacuna that my study aims to fill.

Ouzgane's *Islamic Masculinities* focuses on the construction of 'masculinities within particular social and historical contexts'.[124] The collection consists of essays about the Palestinian-Israeli conflict and the effects of war on Palestinian men, gender violence in Yemen, social change in Morocco, and male infertility and homosexuality in Iraq. Unlike Bouhdiba's *Sexuality in Islam*, which promotes purity, the segregation of sexes and male authority in a way that is typical of any Mullah[125] in madrassas, *Islamic Masculinities* seeks to examine instead of justifying Islamic values and their influence on socially constructed masculinities.[126] The following paragraphs highlight three particularly relevant chapters.

As religion plays a significant role in shaping the masculine standards in the Muslim world, it is to be expected that the Prophets, especially Prophet Muhammad (PBUH), are looked up to as representing ideal, hegemonic masculinity. Due to the concept of polygamy, virility and fertility are considered two important markers of masculinity. As Muslims consider Prophet Muhammad (PBUH) a perfect man, exaggerations and overstatements about his manliness,

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[121] Leila Ahmed, *Women and Gender in Islam: Historical Roots of a Modern Debate* (New Haven, CT: Yale University Press, 1992).

[122] *Imagined Masculinities: Male Identities and Culture in the Modern Middle East*, ed. by Mai Ghoussoub and Emma Sinclair-Webb (London: Saqi Books, 2000).

[123] *Islamic Masculinities*, ed. by Lahoucine Ouzgane (New York: Zed Books, 2006). p. 1.

[124] *Islamic Masculinities*. p. 2

[125] A male Islamic teacher trained in religious law and doctrine who holds an influential position in society.

[126] Abdelwahab Bouhdiba and Alan Sheridan, *Sexuality in Islam* (London: Saqi Books, 1998).

especially his virility, have been documented and are often used as evidence to label him a womanizer lacking in character. Ruth Roded's 'Alternate Images of Prophet Muhammad's Virility' critically explores the clash between the Western and Muslim perception of Prophet's character and gives insight into modern Muslim men's perception of sexuality.

Durre S. Ahmed's 'Gender and Islamic Spirituality' provides an understanding of the distorted view of Islam in Pakistan, examining the general mentality through Jungian psychoanalytical theory. Founded on the belief that Pakistan is a Muslim country, religion is an integral part of Pakistani masculine identity. In today's Pakistan, where a particular section of society shows consciousness of Western culture and tries to blend in with the outer world, another class finds it intimidating and, in opposition, has developed an approach that Ahmed refers to as 'low fundamentalism'. It 'places even more emphasis on physical, outer aspects, such as beards, veils, clothing, and headdress, not to mention an extraordinary preoccupation with various bodily taboos'.[127] While addressing the impact of customs from other Muslim countries on Pakistani masculinity, Maleeha Aslam also identifies that 'people in Pakistan have started adopting Saudi Wahhabi appearance, with men growing beards and wearing traditional clothing with skullcaps and women putting on the abaya (a long cloak), and niqaab'.[128] Deniz Kandiyoti highlights the connection between these extreme reactions to a changing world and performance of masculinity and explains that 'behind the enduring facade of male privilege lie profound ambiguities which may give rise to both defensive masculinist discourse and a genuine desire for contestation and change'.[129] According to Ahmed, instead of mending the inner self and ignoring the spiritual element of religion, the growing emphasis on external Islamic display in Pakistan indicates a 'major psychological crisis in self-conceptions of masculine identity, sexuality, and religion'.[130]

Shahin Gerami's 'Mullahs, Martyrs, and Men' also deals with the subject of religious extremism and scrutinises the hyper-masculine and misogynistic culture of the Islamic revolution in Iran. She argues that young minds without any knowledge of religion are

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[127] Durre S. Ahmed, 'Gender and Islamic Spirituality: A Psychological View of 'Low' Fundamentalism', in *Islamic Masculinities*, ed. by Lahoucine Ouzgane (New York: Zed Books, 2006) <https://doi.org/10.1177/1097184X02238524> p. 23.

[128] Maleeha Aslam, 'Islamism and Masculinity: Case Study Pakistan', *Historical Social Research (Köln),* 39.3 (149) (2014), 135-149 <https://www.jstor.org/stable/24146118> p. 143.

[129] Deniz Kandiyoti, 'The paradoxes of masculinity: Some thoughts on segregated societies', in *Dislocating Masculinity: Comparative Ethnographies* ed. by Andrea Cornwall and Nancy Lindisfarne, 2nd edn Routledge, 2016) <https://doi-org.ezproxy.waikato.ac.nz/10.4324/9781315408309> p. 211.

[130] Ahmed, 'Gender and Islamic Spirituality: A Psychological View of 'Low' Fundamentalism'. p. 30.

misguided by Mullahs into believing that the only way to please God is fighting for his sake (Jihad) and that martyrs are the best of men. Gerami claims that this masculinist atmosphere harms both genders, as while it oppresses women physically and mentally, men are also emotionally subjugated.[131]

An important study dealing with ever-increasing extremism in Pakistan is Maleeha Aslam's *Gender-based Explosions.* This study explores how marginalised men from remote areas of Pakistan, men without any direction, guidance, and sense of fulfilment, become the scapegoats of Jihadi communities. Aslam provides a detailed account of how jihadists take advantage of such men's honour codes, religious commitments, and lack of opportunities to achieve their own objectives. According to Aslam, Muslim men participate in militant-jihadist Islamism as an act of gender performativity. These men are usually from poverty-stricken, neglected areas of Pakistan and lack any good prospects. Occupied with the desire for self-actualisation, they are allured into the extremist organisations due to the heroism associated with being a martyr and jihadi.[132]

Aslam's study 'Islamism and Masculinity' is an anthropological study of the emergence of aggressive masculinity as the hegemonic masculinity in Pakistan.[133] She asserts that as a result of the subcontinent's history of being occupied, colonized by foreigners and the constant Hindu-Muslim conflicts, a strong, brave, and aggressive type of masculinity became the idealised way of being a man among subcontinental Muslim men. Aslam further suggests that the general expectations from a Pakistani man that he should defend his rights, honour, and protect his family from the outside world are an extension of the masculinity idealised before and during partition.

Significance of Culture in Sculpting Masculine Standards

Just as religion, culture also plays a key role in shaping and maintaining a man's identity and mentality. Subcontinental countries certainly have similar gender-related standards, primarily because of shared history and patriarchal traditions. One common regional concept is the preoccupation with women's honour and purity and how it influences masculine self-image.

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[131] Shahin Gerami, 'Mullahs, Martyrs, and Men: Conceptualizing Masculinity in the Islamic Republic of Iran', *Men and Masculinities,* 5.3 (2003), 257-274 <https://dx.doi.org/10.1177/1097184X02238526>.

[132] Maleeha Aslam, *Gender-based Explosions the Nexus between Muslim Masculinities, Jihadist Islamism and Terrorism* (Tokyo: United Nations University Press, 2012).

[133] Aslam, p. 140.

As Mosse states, 'Men can't be seen in isolation; women are always present in men's own self-image'.[134] Chopra, Osella and Osella's *South Asian Masculinities: Context of Change, Sites of Continuity* is the first collection of essays to examine subcontinental masculinities. From the concept of decency in Pakistan to homosexuality in Sri Lanka, to the influence of national and film heroes on perceptions of masculinity in India, this book covers a wide range of topics. In the introduction, Chopra refers to Kurtz's theory that 'individual men from infancy learn to repeat and rehearse lessons of sacrifice and renunciation, of maturity through submission to larger social body'; this effectively encapsulates a man's life in the patriarchal subcontinent.[135]

A crucial factor in understanding the male mentality in novels dealing with characters from honour driven cultures of Pakistan is to understand 'what people [mean] by honor and what honor [means] to them'.[136] The perception of honour in the subcontinental context is more complicated than the concept of honour in the West or even in other Muslim societies because of an amalgamation of collectivist and religious values. Honour and women's reputation are important social markers of masculinity among South Asian communities.[137] In *The Bride*, Bapsi Sidhwa explains the status of honour in the lives of impoverished tribal men of Pakistan and provides insights into the connection between their sense of self and honour through the tribe's reaction towards Zaitoon's abandonment of her husband Saikhi and her escape from the clan:

> One behind the other, they emerged, eyes ablaze in fanatic determination. The crowd of tribals dispersed in a hushed understanding, each to get his own gun and prepare for the hunt. Not a word was said. They identified with the man's disgrace, taking the burden on themselves. Collectively, they meant to salvage the honour of the clan. The runaway's only route lay across the river. Once across, she was lost to them forever. How then would they hold up their heads? The threatening disgrace hung like an acrid

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[134] George L. Mosse, *The Image of Man: The Creation of Modern Masculinity*, Studies in the History of Sexuality (New York: Oxford University Press, 1998). p. 53.

[135] Radhika Chopra, 'Encountering Masculinity : An Ethnographer's Dilemma', in *South Asian Masculinities : Context of Change, Sites of Continuity*, ed. by Radhika Chopra, Caroline Osella, and Filippo Osella (New Delhi: Women Unlimited an associate of Kali for Women, 2004). p. 6.

[136] Lila Abu-Lughod, 'Seductions of the "Honor Crime"', in *Do Muslim Women Need Saving?* (Cambridge: Harvard University Press, 2015) <https://dx.doi.org/10.4159/9780674726338-005> p. 116.

[137] Noorie Baig, Stella Ting-Toomey, and Tenzin Dorjee, 'Intergenerational Narratives on Face: A South Asian Indian American Perspective', *Journal of International and Intercultural Communication,* 7.2 (2014), 127-147 <https://dx.doi.org/10.1080/17513057.2014.898362> p. 130.

smell around them. It would poison their existence unless they found the girl. There was only one punishment for a runaway wife.[138]

Sidhwa's exploration of the honour code from the perspective of honour-driven society provides insights into how it is not simply a manifestation of a man's egotism but an outcome of the collective, cultural values that make honour a social responsibility, an aspect determining a man's position in his community. These are the complexities Pakistani writers address in their writings which fill the lacuna between Western understanding of the oppression and the complex realities of female experience in Pakistan and its diaspora. I will discuss honour, female autonomy, and its connection with masculinity in more detail in the analysis chapters.

Indonesia has the largest Muslim population in the world, and Malaysia and West Africa have a large Muslim population but the concept of honour killing or cases of such violence are alien to these areas. In 'Barriers to Canadian Justice: Immigrant Sikh Women and Izzat', Preet Kaur Virdi discusses the concept of izzat and honour killings among the Sikh community. The regressive perception of women as honour/izzat[139] of the family is more a patriarchal tradition in South Asia than an Islamic value. In India, most cases of honour killings occur in the upper caste Hindu community when a woman elopes with or falls in love with someone outside their caste, especially someone of the Dalit[140] caste.[141] In Pakistan, most honour killings happen due to perpetrators' fear of women's 'exposure to modernity' and to maintain 'control over women's sexuality'.[142]

A crucial study related to sexuality in the context of Pakistan is Thomas Walle's chapter 'Virginity vs. Decency: Continuity and Change' in *South Asian Masculinities*, which provides a detailed account of Walle's experience and an understanding of the mentality of urban, educated men of Pakistan. He uncovers the duality of Pakistani masculine identity by pointing out that, '[w]oman's decency is relevant to a man's reputation and masculine status – it is partly his responsibility to assure that her decency is maintained […] However, a man needs indecent

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[138] Bapsi Sidhwa, *The Bride* (London & Sydney: Macdonald & Co, 1984). p. 174

[139] Reputation

[140] The caste considered inferior and untouchable according to Hindu caste system.

[141] Tanya D'Lima, Jennifer L. Solotaroff, and Rohini Prabha Pande, 'For the Sake of Family and Tradition: Honour Killings in India and Pakistan', *ANTYAJAA: Indian Journal of Women and Social Change,* 5.1 (2020), 22-39 <https://dx.doi.org/10.1177/2455632719880852>.

[142] D'Lima, Solotaroff, and Pande, p. 34.

women in order to display his virility and seduction skills'.[143] Walle also highlights the competition between men and how men judge their social worth and standing in relation with each other.

Mookherjee's chapter 'My Man (honour) is Lost' from the same collection is valuable for its exploration of sexual politics and how sex is inextricably linked to perceptions of honour, particularly male honour. While Mookherjee's focus is on Bangladesh, these attitudes are prevalent throughout the subcontinent. Mookherjee critiques the horrific aftermath of rape on the victim and her family in Bangladesh. According to the customs and traditions of Bangladesh, the 'hegemonic idiom of masculinity is based on men's sole penetrative sexual access to their wives'.[144] The husband of the raped woman is 'demasculinised' and is considered inferior because his wife has been touched by another man. Honour and women's reputation are critical social markers of masculinity among South Asian communities.[145]

In Pakistan, a women's rights organization Aurat Foundation, established in 1986, released a 'Comparative Analysis of Masculinity & Femininity in Pakistan' in 2016. It is the 'first national study'[146] on masculinities in Pakistan and has been extremely useful for my study. The analysis shows that the roles of breadwinner and guardian of the family are integral to male identity in Pakistan. Apart from financial responsibilities, a man's 'sexual virility and ability to produce off springs' also determines his value in society.[147] These characteristics are not only valued by men, but the female population also defines idealised masculinity in these terms. The analysis also emphasises that there is a 'variation of masculinities within Pakistan' depending on the regions and their customs.[148] Class- and caste-based stratifications are pervasive in Pakistan, and each class has its own masculine norms. The urbanised Pakistani masculinity is 'manifested by an Anglicized dressing style', 'being clean shaven' or sporting a 'stylish beard' whereas, in rural context, men wear 'shalwar qameez' and sport 'a heavy moustache'.[149] In

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[143] Thomas Michael Walle, 'Virginity vs. Decency : Continuity and Change in Pakistani men's perception of Sexuality and Women', in *South Asian Masculinities : Context of Change, sites of Continuity*, ed. by Radhika Chopra, Caroline Osella, and Filippo Osella (New Delhi: Women Unlimited 2004). p. 110.

[144] Nayanika Mookherjee, 'My Man (honour) is Lost but I still have my Iman (principle): Sexual Violence and Articulations of Masculinity', in *South Asian Masculinities: Context of Change, Sites of Continuity.* , ed. by Radhika Chopra, Caroline Osella, and Filippo Osella (New Delhi: Kali for Women, 2004). p. 155.

[145] Baig, Ting-Toomey, and Dorjee, p. 130.

[146] Aurat Foundation and GEP, 'Comparative Analysis of Masculinity & Femininity in Pakistan', (2016). p. 17.

[147] Aurat Foundation and GEP. p. 14

[148] Aurat Foundation and GEP. p. 10

[149] Aurat Foundation and GEP. p. XV (15). Shalwar Qameez is a long tunic with loose trousers worn by men in some regions of Pakistan as a traditional attire.

terms of body image, whereas the Western world idealises men with toned bodies, tall and broad men are lauded as the masculine ideal in Pakistan.[150]

Literary Criticism on Representations of Gender in Pakistani Anglophone Fiction

Literary criticism on Pakistani anglophone fiction is a relatively new but promising domain in Pakistan. Literary analysis of Pakistani anglophone fiction by accomplished academics such as Muneeza Shamsie, Amina Yaqin, Cara Cilano, Aroosa Kanwal, Ambreen Hai, and Maryam Mirza has paved the path for further research and It has been a steppingstone for aspiring researchers like me. The previous section on Pakistani fiction has already discussed the history of literary scholarship on Pakistani anglophone literature. Here, I identify more precisely the scholarship relating to representations of gender. As discussed above, several novelists have explored the predicament of women in the context of Pakistani society and there is a reservoir of scholarship focusing on the portrayal of these female characters, for example, 'Female Oppression and Marginalization', 'Representation of Female Characters as Extension of Male Characters', 'Silencing of Subaltern in *Our Lady of Alice Bhatti*', 'A Study of Female Figure in Bapsi Sidhwa's *The Pakistani Bride* and Tehmina Durrani's *My Feudal Lord*', and 'Treatment of Women in Nadeem Aslam's Novels'. [151] There are also a number of unpublished theses analysing female identity and the plight of women in Pakistan, including 'Unveiling the Sacred' and 'Hiding and Seeking Identity'.[152] While these texts deserve critical attention, the critics tend to discuss the selected novels identically. While profiling the injustices and oppression confronted by women, the studies lack deeper investigation into the role of

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[150] Harrison G. Pope Jr., Katharine A. Phillips, and Roberto Olivardia, *The Adonis Complex: The Secret Crisis of Male Body Obsession,* 1st edn (New York: Free Press, 2000).

[151] Almas Akhtar, Shaista Andleeb, and Abdul Ghafoor Awan, 'Female Oppression and Marginalization in Ice Candy Man by Sidhwa and the Holy Woman by Shahraz', *Journal of Literature, Languages and Linguistics,* 16 (2015) <https://iiste.org/Journals/index.php/JLLL/article/view/27148>; Umeesa Mazhar, Anila Jamil, and Mehwish Aslam, 'Representation of Female Characters as Extension of Male Characters: A Feministic Analysis of Sidhwa's "The Pakistani Bride"', *International Journal of English Language and Linguistics Research,* 3.6 (2015), 35-39 <https://www.eajournals.org/wp-content/uploads/Representation-of-Female-Characters-as-Extension-of-Male-Characters.pdf>; Abroo Nazar, 'Silencing of Subaltern in *Our Lady of Alice Bhatti*', *International Journal of English and Education,* 5.2 (2016); Swati Srivastava and Avneesh Singh, 'A Study of Female Figure in Bapsi Sidhwa's The Pakistani Bride and Tehmina Durrani's My Feudal Lord', *Journal of English Language and Literature (JOELL),* 2 (2015); Qutib Ali Rind and Assadullah Larik, 'Treatment of Women in Nadeem Aslam's Novels', *Journal of Literature, Languages and Linguistics,* 18 (2016), 98-105 <https://iiste.org/Journals/index.php/JLLL/article/view/28321>.

[152] Shazrah Salam, 'Unveiling the Sacred : Reading the Gendered Female body in contemporary Pakistani fiction' (unpublished MPhil thesis, Massey University, 2011) <http://hdl.handle.net/10179/2898> ;
Fariha Chaudary, 'Hiding and Seeking Identity: The Female Figure in the Novels of Pakistani Female Writers in English: A Feminist Approach' (unpublished PhD thesis, University of Huddersfield, 2013) <http://eprints.hud.ac.uk/id/eprint/17563/>.

oppressive cultural and religious values in maintaining the suppression. Critics follow a blueprint, an already established approach to analysing Pakistani anglophone fiction without offering individual insights. My main issue with these papers and theses is that the literary terms used in relation to gender identity and women studies are employed without really digging into the text to find relevance or applying the theories mentioned in the analysis. Zaitoon in *The Bride* and Alice in *Our Lady of Alice Bhatti* are oppressed, but they are much more than just the pitiable victims. Shazia Sadaf notes that Alice's character 'challenges the stereotypical image of the subaltern Pakistani woman',[153] whereas Zaitoon is able to flee a dangerous situation all by herself by experiencing her 'Khudi'.[154] A one-dimensional, simplistic reading of female characters as passive victims does not do justice to these literary texts or to the women these characters represent. Maryam Mirza's 'An All-Weather, All-Terrain Fighter' is a more nuanced, in-depth study of Alice Bhatti's character in *Our Lady of Alice Bhatti*.[155]

 In recent years, there has been a growth in literary criticism that explores female characters from diverse perspectives for example, 'Intimate Class Acts: Friendship and Desire in Indian and Pakistani Women's Fiction',[156] and 'Love as A Force for Women's Liberation and Identity in Nadeem Aslam's Maps for Lost Lovers'.[157] There has also been an increase in analysis of the representation of women on television dramas and shows in Pakistan, for example, Virginie Dutoya's insightful study 'The New Heroine? Gender Representations in Contemporary Pakistani Dramas'.[158]

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[153] Shazia Sadaf, 'Divergent Discourses: Human Rights, and Contemporary Pakistani Anglophone Literature', in *Routledge Companion to Pakistani Anglophone Writing*, ed. by Aroosa Kanwal & Saiyma Aslam (London: Routledge, 2018). p. 145.

[154] Bapsi Sidhwa uses Urdu poet Allama Iqbal's Concept of Khudi (Ego) to represent Zaitoon's stubborn determination to escape her oppressive husband and pave her path to freedom against all odds.

[155] Maryam Mirza, '"An All-Weather, All-Terrain Fighter": Subaltern resistance, survival, and death in Mohammed Hanif's Our Lady of Alice Bhatti', *Journal of Commonwealth Literature,* 50.2 (2015), 150-163 <https://dx.doi.org/10.1177/0021989414537287>.

[156] Maryam Mirza, *Intimate Class Acts : Friendship and Desire in Indian and Pakistani Women's Fiction*, 1st edn (New Delhi Oxford University Press, 2016).

[157] Aamer Shaheen, Sadia Qamar, and Nazia Kirn, 'Love as A Force for Women's Liberation and Identity in Nadeem Aslam's Maps for Lost Lovers', *The Journal of Humanities and Social Sciences,* XXVII.1 (2019), 1 <https://www.proquest.com/scholarly-journals/love-as-force-womens-liberation-identity-nadeem/docview/2475010622/se-2?accountid=201395>.

[158] Virginie Dutoya, 'The New Heroine? Gender Representations in Contemporary Pakistani Dramas', in *Rethinking New Womanhood : Practices of Gender, Class, Culture and Religion in South Asia*, ed. by Nazia Hussein (Cham: Palgrave Macmillan, 2018) <https://doi.org/10.1007/978-3-319-67900-6_4>.

Pakistani anglophone fiction that focuses on male protagonists and does not showcase female misery — such as *Moth Smoke* and *The Reluctant Fundamentalist* — are rarely discussed in gender terms. Instead, scholars interrogating these texts are preoccupied with the themes of religious extremism, terrorism, and the aftermath of 9/11 and discuss collective Pakistani identity, rather than the nuances of gendered identity. This is evident in Claudia Perner's 'Tracing the Fundamentalist in Mohsin Hamid's: *Moth Smoke* and *The Reluctant Fundamentalist*' and Dunja M. Mohr's 'Terror as Catalyst? Negotiations of Silences, Perspectives, and Complicities in Ian McEwan's *Saturday*, Ali Smith's *The Accidental*, and Mohsin Hamid's *The Reluctant Fundamentalist*'.[159]

Scholarship on the representation of men and masculinities in South Asian literature, especially Pakistani anglophone fiction, has been rare. However, there are a few valuable studies that I will discuss before moving on to the analysis. Ruvani Ranasinha's study 'Racialized Masculinities and Postcolonial Critique' explores British Asian masculine identities and queer desire in Hanif Kureishi's works, especially his screenplay *My Beautiful Laundrette*. Ranasinha also comments on the representation of egotistical masculinity in Nadeem Aslam's *Maps for Lost Lovers*. Thomas Bjerre's study 'Post-9/11 Literary Masculinities in Kalfus, DeLillo, and Hamid' views Mohsin Hamid's representation of Changez's migrant masculinity and his broken American dream in *The Reluctant Fundamentalist* as a counter-narrative to masculinist accounts of American nationhood post 9/11.[160] Another significant study on masculinities is Shazia Sadaf's 'Daniyal Mueenuddin's Dying Men', which explores the representation of men losing power, ageing, and succumbing to women's influence in Daniyal Mueenuddin's world.[161] Sadaf explores the emotional dependence of men on women in the stories, which I found helpful for the analysis of the male-female power dynamics in the collection.

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[159] Claudia Perner, 'Tracing the Fundamentalist in Mohsin Hamid's Moth Smoke and The Reluctant Fundamentalist. ', *Ariel: A Review of International English Literature,* 41.3-4 (2010) <https://dev.journalhosting.ucalgary.ca/index.php/ariel/article/view/35084/28975>; Dunja M. Mohr, 'Terror as Catalyst? Negotiations of Silences, Perspectives, and Complicities in Ian McEwan's Saturday, Ali Smith's The Accidental, and Mohsin Hamid's The Reluctant Fundamentalist', in *Radical Planes? 9/11 and Patterns of Continuity*, ed. by C.C. Barfoot and others (Leiden, Netherlands: Brill | Rodopi, 2016) <https://doi.org/10.1163/9789004324220_006>.

[160] Thomas Ærvold Bjerre, 'Post-9/11 Literary Masculinities in Kalfus, DeLillo, and Hamid', *Orbis litterarum,* 67.3 (2012), 241-266 <https://dx.doi.org/10.1111/j.1600-0730.2012.01051.x>.

[161] Shazia Sadaf, 'Daniyal Mueenuddin's Dying Men', *South Asian History and Culture,* 5.4 (2014), 490-504 <https://dx.doi.org/10.1080/19472498.2014.936207>.

Maryam Mirza's study 'Men at Home, Men and Home' explores the relationship between male identity, sense of belongingness, and domestic space. Home is seen as a feminine space in patriarchal societies because of women's restriction to the home and men's responsibilities outside the house. Mirza analyses two male characters from Arundhati Roy's *The God of Small Things* and Manju Kapur's *Home*, who experience alienation and rootlessness due to the lack of domestic space to recollect as their home.[162] Another relevant and crucial study by Maryam Mirza is 'Ambiguous Pakistani-Muslim Masculinities'.[163] Mirza explores male identities in Nadeem Aslam's *Maps for Lost Lovers* and states that the representation of masculinities in the novel is based on East-West, Islam-modernity binaries. She stresses that Aslam's representation of diasporic Pakistani Muslim masculinity is simplistic and vague as the protagonist Shamas's feminist, liberal masculinity is based on Western beliefs suggesting that patriarchal oppression is merely an eastern and Islamic construct.

One exciting and insightful study from film and media studies is Iqbal Sevea's research on the representation of aggressive masculinity in Pakistani Punjabi movies. In 'Kharaak Kita Oi!', Sevea examines Pakistani masculinities from the novel angle of caste identities among men. Sevea posits that Pakistani heroes had always been 'depicted as being educated, Urdu-speaking, morally upright, well-groomed, and soft-spoken' but during Zia's martial law, actor Sultan Rahi's Maula Jatt character gave rise to a new genre of films.[164] The Pakistani hero in these movies is 'depicted as firmly grounded in a regional identity (Punjabi), celebrated communal alliances (including caste) over a national identity, and displayed total disregard toward the everyday institutions of the state—primarily the police and judiciary'.[165] These movies were usually revenge sagas in which the protagonist would risk it all to protect his honour 'izzat'. The Jatt hero is represented as the hegemonic masculinity, and in comparison, men from other castes are effeminised in the movies.

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[162] Maryam Mirza, 'Men at Home, Men and Home in two Anglophone novels by Indian Women Writers', *Gender, Place & Culture,* 23.7 (2015), 1061-1070 <https://dx.doi.org/10.1080/0966369x.2015.1090409>

[163] Maryam Mirza, 'Ambiguous Pakistani-Muslim Masculinities in the Diaspora: A Study of Nadeem Aslam's Maps for Lost Lovers', *South Asian Diaspora,* 9.2 (2017), 193-206 <https://dx.doi.org/10.1080/19438192.2017.1297356>.

[164] Sevea, p. 132.

[165] Sevea, p. 132.

The Shape of the Thesis

This thesis is divided into five chapters, and the analytical lens of performativity, intersectionality, and theories of masculinities discussed in the introduction form the theoretical foundation for these chapters. Each chapter focuses on one novel and begins with a brief introduction to the author and the available research on that novel. The analysis section moves from the study of masculinities within Pakistan to outside of it. It begins with the study of representations of rural and urban masculinities in *In Other Rooms, Other Wonders*, moving to urban, working, and lower-class masculinities in *Our Lady of Alice Bhatti.* It then progresses to the urban middle-class and elite Pakistani masculinities in *Moth Smoke*, to diasporic Pakistani masculinities in *Maps for Lost Lovers* and finally to the transnational Pakistani masculinity in *The Reluctant Fundamentalist*.

The first chapter titled "I took what I wanted': Power, Servitude, and Masculine Hierarchies in Daniyal Mueenuddin's *In Other Rooms, Other Wonders*', deals mainly with the questions of how capitalism, industrialisation, and work opportunities outside of the feudal realm shape the male characters' perception of the world, themselves, and other people. This chapter explores the masculine hierarchies concerning ambition, adaptability, power, and a fading sense of responsibility towards authority. It begins with an outline of the political and socio-economic climate of Pakistan. The failure of the judiciary and law-enforcing authorities in maintaining peace and reducing corruption is a theme that runs through all the novels set in Pakistan. Similarly, the deep-rooted corruption in the institutions of Pakistan and the self-interested pursuit of personal gain in public administration is an overarching theme in the selected fiction. The explanation of Pakistan's social, cultural, and economic conditions is an essential step in setting the research foundation as the male characters are inevitably a product of their environment. The first section of the chapter deals with feudal masculinity and its decline in the wake of capitalism and the rise of individualistic and ambitious masculinity. The chapter explores the male characters in the same order as their position in the hierarchy, from feudal lord K.K.Harouni's dying influence the analysis moves on to the rise of men such as Jaglani and Nawabdin electrician, examining their characters in light of the hegemonic masculine traits of upward mobility, self-interest, and manipulation. The chapter then looks into the hierarchies of servitude and performance of masculinity among the rural working class. This section mainly discusses the prominent distinction between two different types of male servants, ones who are eternally loyal to their masters and are jammed in their lower position and those who

use manipulation and deception for upward mobility and are loyal only towards the idea of advancement. While elaborating on the representation of rural masculinity, this chapter also examines Mueenuddin's representation of rural femininity and female sexuality in a patriarchal society.

The second chapter "If I can't have her, then nobody should be able to have her. Is it not fair?': Toxic Masculinity in Muhammad Hanif's *Our Lady of Alice Bhatti*' focuses on Hanif's representation of misogyny, the culture of sexual harassment, female objectification, toxic masculine values and hypermasculinity in the urban working class of Pakistan. The chapter begins with an overview of the cultural climate of Karachi, looking specifically into how a misogynistic environment breeds resentment towards femininity and promotes toxic masculine ideals. The following section then delves into the study of gender representations with Hanif's representation of a resilient, strong woman in Alice in a 'society where a woman who shows any gumption or intelligence usually ends up dead or disfigured'.[166] The chapter then looks into the male protagonist Teddy's performance of toxic masculinity in relation to its devastating impact on Alice, who is scapegoated by Teddy to secure his position in society. This section will also explain the male character's embodiment of hypermasculine values as an outcome of toxic shaming, men embodying hostile masculinity, class structures and collapse of law and order.

The next chapter "I'm a victim of jealousy': Urban Pakistani Masculinity in Mohsin Hamid's *Moth Smoke*', analyses the role performance of masculinity and the desire to achieve hegemonic masculinity play in the protagonist Daru's identity crisis and decline. The chapter begins with a brief discussion of Pakistan's socio-economic conditions and quickly moves on to the protagonist's present condition of unemployment, drug addiction, and isolation. The following section then delves into Daru's childhood without a father moving on to Daru's current circumstances, especially his relationship with Ozi, Murad and his servant Manucci and drug dealer Mumtaz. In order to better understand the rivalry between Daru and Ozi, the chapter analyses Ozi's character, social privileges, the embodiment of hegemonic urban Pakistani masculinity and power over Daru and Mumtaz. The chapter then scrutinises the protagonist Daru's decline as the representation of middle-class man's inability to achieve the hegemonic standards of urban Pakistani masculinity. The chapter also discusses the possibility

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[166] Filkins, para. 6 of 41.

of a queer reading of the text exploring the relationship between the two rivals, including Ozi's description of his childhood friendship with Daru as first love and Daru's obsessive desire for everything associated with Ozi, primarily his affair with Ozi's wife, Mumtaz. While examining the representation of contesting masculinities, the chapter also explores Hamid's representation of enlightened, individualistic femininity and explains Mumtaz's character as a depiction of Kishwar Naheed's bad woman.

The fourth chapter, "We'll make you lick our Injuries': Diasporic Pakistani-Muslim Masculinities in *Maps for Lost Lovers*', deals particularly with the impact of religion, shame culture, the commodification of women as honour, and racial marginalisation on the performance of masculinity in the diasporic Pakistani community. The chapter begins with insights into the marginalisation and sense of otherness experienced by the represented community. The chapter then looks into the toxic and regressive values preserved by society for maintaining a cultural and religious identity. Before moving into the representation of masculinities, this chapter establishes a framework for the study by exploring the relevant themes, particularly honour culture, objectification of women, and patriarchal violence against women. It then examines the honour killings depicted in the novel and explores the perpetrator Chotta's performance of protest masculinity, focusing mainly on his demonstration of aggrieved entitlement. The chapter also explores the representation of maternal sadism and emphasized femininity in Kaukab, and the narrator Shamas's convenience-based feminist masculinity concluding by exploring Aslam's idealised masculinity in Jugnu.

The fifth and final analysis chapter, ''Pretend I am him': Changez's transitioning masculinity in *The Reluctant Fundamentalist*', deals with Changez's performance of masculinity and shifting masculine ideals against the backdrop of first capitalism and the American dream and later, 9/11 and the War on Terror. The chapter sets the foundation for examining Changez's transitions by exploring his embodiment of urban Pakistani masculinity and the impact of American imperialism and globalisation on his perception of hegemonic masculinity. The chapter then probes Changez's embodiment of transnational business masculinity in America and his budding relationship with Erica. The following section explores the aftermaths of 9/11 on America, Erica, and the Muslim world. This section also looks into the representation of Erica as a nation and examines the symbolism in her sexual encounter with Changez. The following section explores the emergence of militarised American masculinity amidst fervent nationalism and otherness experienced by Changez. Finally, the study concludes with the

exploration of Changez's reclaimed Pakistani Muslim identity as emulation of masculine ideals such as selfless heroism and patriotism promoted in America.

By focusing on these five Pakistani novels, this study maps the representations of the factors that shape masculine ideals in Pakistan and highlights the multiplicity of Pakistani masculinities and the existence of masculine hierarchies. While studying masculinities, this research also explores the formation and representations of female identity and femininities in the selected fiction, for example, emphasized femininity in *Maps for Lost Lovers*, rural femininity in *In Other Rooms, Other Wonders*, enlightened femininity in *Moth Smoke*. Through contextualising the representations of Pakistani masculinities, this thesis makes an important contribution to both the literary scholarship on Pakistani anglophone fiction and the wider discussions about gender, culture, and power dynamics in the context of Pakistan.

'I took what I wanted': Power, Servitude, and Masculine Hierarchies in Daniyal
Mueenuddin's *In Other Rooms, Other Wonders*

Salman Rushdie included a short story by a Pakistani-American author Daniyal Mueenuddin in the volume *The Best American Short Stories 2008*, stating, '[i]t had wit, freshness, and suppleness of language, everything a short story should be. And I'd never heard of [Daniyal Mueenuddin]'.[1] Daniyal Mueenuddin's collection of eight inter-linked short stories, *In Other Rooms, Other Wonders,* is his debut and only published book. It pays homage to the people of Pakistan through stories depicting the everyday life of Pakistani people against the backdrop of several socio-economic and political changes Pakistan has been through since its independence. The title of the collection *In Other Rooms, Other Wonders* signifies Mueenuddin's approach in the stories, especially his intention of opening doors to unexplored territories by taking readers inside the characters' minds and looking at the world from their perspective to understand their experiences. Giving readers a picture of contemporary Pakistan, *In Other Rooms, Other Wonders* includes richly textured stories about people from each step of hierarchy, the to and fro movement from stories about landlords and spoiled rich kids to men and women working in fields and as domestic servants illuminates how all of them are inextricably tied to each other through a web of dependency.

The collection won The Story Prize and the Commonwealth Writers' Prize and was a finalist for the 2010 Pulitzer Prize and the 2009 National Book Award. It comprises four new and four previously published short stories that had appeared in *The New Yorker*, *Granta*, and *Zoetrope.* Apart from being included in several 2009 best books lists (*Time* magazine's top ten books of the year, *Publishers Weekly*'s top ten books of 2009, *The Economist*'s top ten fiction books of 2009, *The Guardian*'s best books of the year, the *New Statesman*'s best books of the year, and *The New York Times* 100 Notable Books of the Year), it has been translated into more than sixteen languages. Michael Dirda claims that it is likely to be the first widely read book by a Pakistani writer.[2] Even though it is one of the most critically acclaimed pieces of fiction in

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[1] Jeffrey A. Trachtenberg, 'Tales From a Punjab Mango Farm', *The Wall Street Journal*, 31 January 2009 [accessed 13 May 2019].

[2] Michael Dirda, 'Michael Dirda on 'In Other Rooms, Other Wonders' by Daniyal Mueenuddin', *The Washington Post*, 15 February 2009 <https://www.washingtonpost.com/wp-dyn/content/article/2009/02/12/AR2009021203312.html> [accessed 12 May 2019].

English from Pakistan, there is a significantly limited scholarship available on *In Other Rooms, Other Wonders* compared with some of the other works by Pakistani writers. It is this lack of critical engagement with the collection's representation of social issues, for example, corruption, classism, poverty, that I redress in this chapter.

Most of the scholarship available in relation to this collection of short stories is appreciative of Mueenuddin's genuine interest in a comprehensive depiction of the chaos of post-colonial Pakistan. In 'Of Taboos and Sacredness: Social Realism', Munawar Iqbal Ahmad and Muhammad Sheeraz argue that the portrayal of men who overlook the sexual compromises their women make to earn money or gain other social benefits in Mueenuddin's *In Other Rooms, Other Wonders* 'slaps down the popular ghairat [honour] narrative of the society'.[3] Ahmed and Sheeraz applaud the realism in Mueenuddin's stories and compare his ability to notice the realities which 'exist so dimly that they are hardly noticeable to an untrained eye' to the critically acclaimed Urdu writer Manto.[4] Ahmed and Sheeraz do not discuss Mueenuddin's work in detail, but their opinion of Mueenuddin's work aligns with the argument I present in my research. In her 'Marxist Reading of Daniyal Mueenuddin's Short Stories', Khola Waheed explores Mueenuddin's representation of the oppressive socioeconomic structures in Pakistan and states that 'economic uplift is the basic and sole purpose of all human activities in society'.[5] She also reflects upon how corruption is used as a tool for economic stability in a society steeped in inequality and lack of opportunities for the poor. Waheed's analysis of opportunistic men and women in the stories in relation to their circumstances provides valuable insights that I delve into in my analysis of Nawabdin's character later in the chapter.

In her dissertation 'Daniyal Mueenuddin's Representation of Gender', Nighat K. Pervez discusses and appreciates Mueenuddin's unsettlingly earnest depiction of the predicament of women in Pakistan. Through an analysis of female characters in the novel, Pervez highlights the repression of women at every level of social hierarchy, especially the sexual exploitation

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[3] Munawar Iqbal Ahmad and Muhammad Sheeraz, 'Of Taboos and Sacredness: Social Realism in Pakistani Short Story Genre', *Academic Research International,* 4.2 (2013) <http://www.savap.org.pk/journals/ARInt./Vol.4(2)/2013(4.2-29).pdf> p. 289.

[4] Ahmad and Sheeraz, p. 289.

[5] Khola Waheed, 'Marxist Reading of Daniyal Mueenuddin's Short Stories of His Book "In Other Rooms Other Wonders"', *The Criterion: An International Journal in English* 8 (2017) <https://www.the-criterion.com/V8/n8/AM04.pdf> p. 289.

faced by impoverished women, who are the most marginalised and suppressed.[6] The viewpoint adopted in the research is limited and reductive, especially the one-dimensional perception of women as passive subjects of male sexual desires. The female characters in the stories are clearly suppressed at various levels but agentic at others, especially the maid Saleema and Harouni's mistress Husna, who, despite their circumstances, are smart, ambitious women who should not be reduced to mere victims of society. A more nuanced and detailed analysis of gender is presented by Shazia Sadaf in 'Daniyal Mueenuddin's Dying Men'. This article focuses on the representations of both male and female characters, and Sadaf submits that apart from failing to conform to their roles, Mueenuddin's male characters show feminine characteristics, for example, the gentleness that strips the traditionally dominant male image of its authority. Sadaf suggests that Mueenuddin's female characters 'perform masculinity' and the death of powerful men in the novel depicts the declination of masculine order.[7] I find Sadaf's stance on masculinised femininity thought-provoking and will discuss this later in the chapter.

By far, the most insightful scholarship on *In Other Rooms, Other Wonders* is Ambreen Hai's 'Postcolonial Servitude: Interiority and System'. It is an in-depth analysis of Mueenuddin's representation of interlocking systems of power that dehumanises servitude. Hai appreciates Mueenuddin's exploration of servant interiority and his ability to evoke empathy for the neglected and the subaltern by representing their longings, struggles and strategies for survival.[8] This study follows and builds on Hai's insightful and nuanced analysis of the representation of classism and servitude while maintaining the focus on the representation of masculinities and their power dynamics.

In *In Other Rooms, Other Wonders*, Mueenuddin represents men from different strata of society incorporating varied forms of masculinities. Through the representation of a diverse range of ordinary men from electricians to lawyers, landlords to gardeners, butlers to men working in fields, all grappling with complex issues to do with power, corruption, social status, and servitude, these stories present an opportunity to explore the relationship between social

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[6] Nighat K. Pervaiz, 'Daniyal Mueenuddin's Represntation of Gender in "In Other Rooms, Other Wonders". ' (unpublished Masters thesis, University at Buffalo, the State University of New York, 2010) <www.ubir.buffalo.edu/xmlui/handle/10477/47825.> [accessed 17 September 2018].

[7] Shazia Sadaf, 'Daniyal Mueenuddin's Dying Men', South Asian History and Culture, 5.4 (2014), 490-504 <https://dx.doi.org/10.1080/19472498.2014.936207>. p. 493.

[8] Ambreen Hai, 'Postcolonial Servitude: Interiority and System in Daniyal Mueenuddin's In Other Rooms, Other Wonders', *Ariel,* 45.3 (2014), 33-73 <https://dx.doi.org/10.1353/ari.2014.0024>.

context and performance of masculinity. In this chapter, I specifically focus on the influence of the intersection of characters' social status, age, health, and other social factors on their performance of masculinity. I also pay attention to power dynamics between men from different strata of society. Laying the foundation of my research through a brief overview of Pakistan's cultural and political climate, I begin my analysis with a discussion of feudal masculinity and its decline amidst capitalisation and privatisation. Through an exploration of characters showing upward mobility, I discuss the current hegemonic characteristics of masculinity in Pakistan. Before moving on to consider the dichotomy of masculinity, I explore the connection between class and the performance of masculinity through Rezak's fate. While analysing male characters' expressions of emotions and vulnerability, I also elaborate on female characters' performance of rural femininity, concluding the chapter with a reflection on Mueenuddin's theme of multiplicity.

Pakistan - A Site of Hope, Struggle, and Uncertainty

In Other Rooms, Other Wonders was published in 2008 but reflects a previous era in Pakistani history. The stories 'Lilly', 'A Spoiled Man' and 'About a Burning Girl' are set in a rather recent era, but the rest of the stories in the collection are set between the 70s and 90s. Mueenuddin jumps from one era to another, skipping Zia's period of Islamisation. In the context of this thesis and contemporary Pakistani fiction in general, Mueenuddin's narrative is remarkable for its deliberate disengagement with sensational topics of religion and religious identity, which brings attention to the overlooked aspects of Pakistan, such as corruption, poverty, and class struggle. In *In Other Rooms, Other Wonders*, religion is not a focal point, and the judgements made about characters are not moral judgements. The key motif is survival in a world that is frequently unjust and corrupt. Aroosa Kanwal notes that 'grounded in rural Punjab or the glamourous worlds of Paris, London and Karachi, all the stories emphasis power struggles'.[9]

The tale of K.K.Harouni and his servants and managers is set in the nineteen-seventies. The period of the '70s is significant for several reasons. The beginning of the 1970s in Pakistan was marked by ambiguity but hope for a better future. The country's first general elections in 1970 were meant to trigger a revolution, but they led to the 1971 East Pakistan partition from

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[9] Aroosa Kanwal, *Rethinking Identities in Contemporary Pakistani Fiction: Beyond 9/11* (London: Palgrave Macmillan, 2015). p. 44.

Pakistan and the war with India later that year.[10] This colossal loss generated a spirit of renewal and renovation in the people that led to the public's enchantment and subsequent disenchantment with Bhutto and the idea of revolution and change. The 1970s are marked as a period of liberalism visible by active Karachi nightlife, hippie culture, flourishing movie industry, and the involvement of women in education and politics.[11] In contrast, during the 1980s, President Zia-ul-Haq's dictatorship led to the Islamisation of Pakistan. Bhutto and Zia both had extremely polarised ideological views about what Pakistan stands for and how Pakistan should conduct itself as a nation.[12] With every new President and form of government, the question of whether the government should be secular or Islamic has been a fierce ideological debate and a reason for chaos.

Mueenuddin maintains that things are rapidly changing in Pakistan and that living in the 'country is like living in a film that's on fast forward'.[13] *In Other Rooms, Other Wonders* captures the essence of a rapidly changing world and revolves around individuals seduced by the idea of change, whether it is the change of status, character, or destiny. During the 1970s, political leader Zulfikar Ali Bhutto propagated the idea of change and improvement in the living standard of the general population and, after a successful campaign, became the Prime Minister of Pakistan on 14 August 1973. He introduced land reforms to disrupt feudalism and create opportunities for landless farmers. Ronald Herring describes Bhutto Land Reforms (Land Reform Regulation 1972, Law Reforms Act 1977) as an 'example of [the] government's cynical posturing, favoritism and victimisation, corruption and abuse of power'.[14]

Decline of Feudalism and Feudal Masculinity

In *Other Rooms, Other Wonders*, K.K. Harouni is a retired bureaucrat with acres of ancestral land. He represents an era of feudal lords, an era that was coming to an end at the advent of the era of industrialists and businessmen. Examining the downfall of feudalism and K.K. Harouni,

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[10] Sharif al Mujahid, 'Pakistan: First General Elections', *Asian Survey,* 11.2 (1971), 159-171 <https://dx.doi.org/10.2307/2642715>.

[11] Nadeem F. Paracha, 'The 'Swinging Seventies' in Pakistan: An Urban History', *Dawn*, 22 August 2013 <https://www.dawn.com/news/1037584> [accessed 3 August 2018].

[12] William L. Richter, 'Pakistan under Zia', *Current History,* 76.446 (1979), 168-186 <http://www.jstor.org/stable/45314699>.

[13] Daniyal Mueenuddin, 'The Best Books on Pakistan recommended by Daniyal Mueenuddin', fivebooks, n.d.), <https://fivebooks.com/best-books/daniyal-mueenuddin-on-pakistan/> [accessed 14 November 2018].

[14] Ronald J. Herring, 'Zulfikar Ali Bhutto and 'Eradication of Feudalism' in Pakistan', *Economic and Political Weekly,* 15.12 (1980), 599-614 <https://www.jstor.org/stable/178694> p. 599.

Sadaf describes him as the 'last king of a shifting era of traditional masculinity'.[15] The Judge in 'About a Burning Girl' describes landlord families as 'all punctilio and no pence', asserting landlord families have manners and refinement but are not rich anymore.[16] In the first story of the collection 'Nawabdin Electrician', the narrator reveals that the farm Nawabdin works at was built 'in the 1970s when Harouni still had influence in the Lahore bureaucracy', hinting at both; Harouni's crumbling influence and position in the present time and the status he once had.[17]

K.K. Harouni is unable to show progress; instead, he fails to maintain the wealth and influence of his ancestors. His land manager saves him from the 'embarrassment' of selling 'land held by his family for three generations' by recounting the failures of other people.[18] 'Accustomed to having almost unlimited amounts of money', Harouni sells 'blocs of land' with 'sugarcane still standing' and 'hundred-year-old rosewood trees on the borders […] for nothing'.[19] When he decides to venture into industrialism, he pours his 'cash into factories, buying machinery from Germany, hiring engineers, holding meetings with bankers'.[20] The more money he gushes into his factories, the more he 'declin[es] in a bewildering confusion of debts and deficits, until finally his bankers advis[e] him to fold'.[21] Despite his wealth, his failure to adopt a competitive and strategic mindset to become an industrialist demonstrates his feudal mindset. Having lived an aristocratic life, Harouni had his managers handle his wealth and servants oversee his house.

The standards of hegemonic masculinity change according to the shifting social demands and practices.[22] Idealised man in a capitalist society must show upward mobility, growth, and progress; failing to do so strips him of his hegemony, as in the case of Harouni. A powerful, manipulative man with political influence and wealth symbolises hegemonic masculinity in *In Other Rooms, Other Wonders*. The night Harouni collapses in his room, he is lifted to the car taking him to the hospital by a group of servants on a chair held up high as if it is a king's throne; '[a]ll the servants, the gardeners, the chauffeurs, the junior ones who saw K.K. only

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[15] Sadaf, p. 495.

[16] Daniyal Mueenuddin, *In Other Rooms, Other Wonders* (India: Random House 2010). p. 95.

[17] Mueenuddin. p. 1.

[18] Mueenuddin. p. 95

[19] Mueenuddin. p. 95.

[20] Mueenuddin. p. 54.

[21] Mueenuddin. p. 54.

[22] Claire Duncanson, 'Hegemonic Masculinity and the Possibility of Change in Gender Relations', *Men and Masculinities,* 18.2 (2015), 231-248 <https://dx.doi.org/10.1177/1097184X15584912>.

from a distance, wanted to help carry the chair'.[23] The involvement of the servants in this scene is significant for two reasons; their lives depend on Harouni's life, and also, it is their only chance to be seen or be noticed by their employer. Harouni's death marks the loss of their income and livelihood. After his death, his body is bought home before burial, and it lies on the floor 'shrunken':

> The body of K.K. Harouni lay on the floor, wrapped in a white cloth, his jaw bound closed with a white bandage, the knot tied jauntily near one ear. His dentures had been lost, and so his cheeks had caved in, his body had shrunken.[24]

His body is kept on the floor for people to look at him one last time, wrapped in a simple white cloth without the dentures and any sign of pretence, which drastically contrasts with the image and panache he had maintained throughout his life. Death here can be viewed as the fate that brings rich and the poor, oppressor and oppressed, and powerful and weak on the same level and treats them equally.

Individualism, Ambition and Masculinity

One significant theme that flows throughout the eight stories is the dichotomy between two mindsets, one emerging and one dying. Mueenuddin depicts a world in transition where the feudal lords are losing their power while the industrialists and businessmen are emerging as strong opposition. With capitalism at its dawn, the traditional passivity and subservience in the servants represented by Rafik and Rezak – 'a deep-rooted, 300-year strain of bred obedience'– is fading away.[25] The lack of competition and desire for power at the lower level that maintained the feudal set-up is being replaced by a new mindset; a desire to have what the master has. Mueenuddin develops the theme primarily in two stories, 'Provide, Provide' and 'Nawabdin Electrician', in which the protagonists Jaglani and Nawabdin show the desire for upward mobility and keep their self-interest above their duty. These male characters are Mueenuddin's embodiment of ambitious masculinity that triumphs through cutthroat competition and corruption.

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[23] Mueenuddin. p. 132.
[24] Mueenuddin. p. 134.
[25] Sadaf, p. 500.

Jaglani

'Provide, Provide' revolves around the life of Harouni's lands manager Chaudrey Nabi Baksh Jaglani. The title Chaudrey (usually spelt as Chowdhury[26]) indicates respect, high rank, and authority in Punjabi culture. Throughout the narrative, Jaglani's interaction with other men demonstrates why the narrator uses the word 'formidable' to describe him; he is feared by other men in his circle due to his power and authority.[27] When he visits a labourer's dying son, '[e]ven in his grief the father [falls] into a posture of deference, taking Jaglani's hand and reaching to touch his knee'.[28] Daniyal Mueenuddin's father belonged to a class of feudal lords who relied on their managers to keep accounts and manage the lands. Having to take charge of his father's lands at a young age and dealing with the land managers, Mueenuddin's portrayal of Jaglani reflects his experience and understanding of the managers' manipulative, opportunist mindset.[29] Mueenuddin sets the stage for Jaglani's story by giving readers a bird's-eye-view of the transitioning world in which 'new Pakistani industrialists' are 'blazing into view'.[30] 'Provide, Provide' begins with a paragraph about the predicament of feudal lords in the present world where industrialists, who were unknown to the world a few years ago, are now a part of the elite class and have been welcomed into the circle congenially because they are wealthy and powerful. The members of land-owning elite like K.K.Harouni greet 'the emergence of these people with condescension overlaying [their] envy'.[31] Harouni's 'envy' stems from their ability to make use of capital to accumulate more wealth while he could not maintain the wealth of his ancestors.

Jaglani enters the story when Harouni calls him to his office to sell more land. As soon as Jaglani's character is introduced, the narrative becomes limited, focusing strictly on Jaglani. When Jaglani enters the office, he 'remain[s] standing' until Harouni himself asked him to take a seat: 'after all these years you can sit down'.[32] Jaglani 'compli[es], not quite sitting at the edge of his seat'.[33] The omniscient narrator informs the readers that it is a routine practice, a

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[26] Chowdhury is a title of honor used in subcontinent. It is a Sanskrit word which means owner or possessor of land.

[27] Mueenuddin. p. 54.

[28] Mueenuddin. p. 64.

[29] Daniyal Mueenuddin, 'KLF-2011: A Conversation with Daniyal Mueenuddin', ed. by Kamila Shamsie Karachi Literary Festival, 2011).

[30] Mueenuddin. p. 53.

[31] Mueenuddin. p. 53.

[32] Mueenuddin. p. 54.

[33] Mueenuddin. p. 54

tradition for them, '[t]hey enacted this scene every time Jaglani came to Lahore'.[34] The narrator's selection of the word 'enact' shows that it is just a performance for both parties. Readers can look beyond the appearance as Jaglani's fabricated humility is given away by the details mentioned by the narrator; for example, he gives Harouni incorrect information about the rates of the land by mentioning how Khosla sold their land for cheap, and they will have to do the same but 'failed to mention that this land stood far from the river'.[35] The narrator uses the word 'master' for Harouni, which sounds somewhat ironic because readers and the narrator understand Jaglani's intentions and Harouni's naivety in this situation. Harouni is the one being manipulated, and Jaglani's compliance is performed with emotional detachment and a self-seeking motive. It is revealed that he has been doing this since he was a stenographer emphasising Jaglani's upward mobility in contrast with his master's downfall.

The narrator makes it known that Harouni has not really adapted himself to the changing world. 'I wouldn't believe in anything anymore',[36] Harouni declares when his children warn him about Jaglani's manipulation. Harouni's reluctance to believe that Jaglani can be a fraud is both a guise for his irresponsibility and his lack of perceptiveness. On the other hand, Jaglani feels it is 'appropriate to be taking advantage of the master's incapacity and lack of oversight'.[37] R. W. Connell notes that a capitalist man shows 'no permanent commitments, except to the idea of accumulation itself'; hence Jaglani remains committed to only his desire to seek status and power.[38]

Jaglani smoothly transitions from a position of subordination to authority when he goes out of the office and sits in his chauffeur driven car. It is one of the only two short stories that 'concentrate on the interiority of employers', but the purpose is not to make readers identify with the employer but to better understand how the powerful use their position of superiority to deploy the employees in subservience.[39] The chauffer Mustafa, who has 'earned Jaglani's confidence', shows similar humility in the presence of Jaglani. Mustafa knows when to speak and when to become 'stone faced like a chauffeur is ought to be' in the presence of his master.[40] He would ask for a favour 'choosing moments when his master felt satisfied, with work or with

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[34] Mueenuddin. p. 54.
[35] Mueenuddin. p. 54.
[36] Mueenuddin. p. 56.
[37] Mueenuddin. p. 56.
[38] R. W. Connell, *The Men and the Boys* (Cambridge: Polity, 2000). p. 52.
[39] Hai, p. 59.
[40] Connell, *The Men and the Boys*. p. 52.

politics'.[41] Jaglani 'did not mind this slight bit of manipulation' as his own 'career had been built on calculations of give - and - take'.[42] As Dalia Sofer writes, '[m]anipulation unifies these stories, running through them as consistently as the Indus River flows south of Punjab'.[43] The difference between Harouni and Jaglani's interaction and Jaglani and his driver Mustafa's interaction is not just that Jaglani understands Mustafa's motive and does not anticipate honestly or commitment from him but Jaglani and Mustafa's ability to benefit from each other. The men excelling in the world depicted in *Other Room, Other Wonders* are devious and cunning.

Through the omniscient narration of how Jaglani has been benefiting from his master's negligence, Mueenuddin gives details of his opportunistic mindset. Jaglani sells 'the lands half price, the choice piece to himself, putting it in the names of his servants and relatives' to cut down on taxes. He uses Harouni's need to sell his lands to make connections and gain political power, '[h]e sold to the other managers, to his friends, to political allies'.[44] Jaglani uses wealth to accumulate more wealth, 'took a commission on each sale. He became ever more powerful and rich'.[45]

Jaglani exploits his power without any trace of remorse or guilt. At one instance, the narrator gives a rundown of how Jaglani 'lived an opportunistic life, seizing power wherever he saw it available and unguarded'.[46] He displays this mindset while ordering his maid's husband to sign divorce papers so Zainab can marry him, knowing quite well that the husband is not in the position to say no. While Zainab had left her husband to come work for Jaglani, it is through Jaglani's influence and power that she is able to get a divorce from her husband. Zainab's husband Aslam, a poor peasant, not only comes on Jaglani's call but also 'touche[s] Jaglani's knee', which in rural areas is a way of showing respect towards elders and loyalty towards the powerful. Basking in his power, Jaglani intentionally 'saw Aslam last of all, several hours later'.[47] Jaglani's humiliating and demeaning attitude for no particular reason but to assert his superiority as a man of power offers an insight into the sense of powerlessness

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[41] Mueenuddin. p. 57.

[42] Mueenuddin. p. 57

[43] Dalia Sofer, 'Sex and Other Social Devices', *The New York Times*, 6 February 2009 <ytimes.com/2009/02/08/books/review/Sofer-t.html> [accessed 22 September 2018]. (para. 6 of 8).

[44] Mueenuddin. p. 55.

[45] Mueenuddin. p. 55.

[46] Mueenuddin. p. 80.

[47] Mueenuddin. p. 67.

experienced by Aslam. When Aslam pleads, 'I beg you, don't take what's mine. You have so much, and I so little', Jaglani's response, 'I have so much because I took what I wanted', fully encapsulates the survival of the fittest mindset that makes him capable of surviving and thriving in an unjust, corrupt world.[48] Aslam's helplessness derives from his class, whereas despite being in a position of power due to her affiliation with Jaglani, Zainab is degraded and treated as an object used to exercise and communicate power between men. An intersection of his power, class, and gender puts Jaglani in a position where he has authority over Zainab and Aslam's lives. According to Coston and Kimmel, 'the ideal man is supposed to be not only wealthy but also in a position of power over others'.[49] Jaglani is not admirable but enviable and powerful, hence the archetypal of hegemonic masculinity in the world Mueenuddin depicts in *In Other Rooms, Other Wonders*.

Nawabdin

In 'Provide, Provide', readers do not get an insight into why Jaglani becomes a self-seeking opportunist. However, in the case of Nawabdin, the narrator provides details of his life that makes readers sympathise with him and agree with Mueenuddin's idea behind the stories, 'systems within which individuals are placed […] shape who they become'.[50] Nawabdin is determined to survive and embodies the spirit of *Other Rooms, Other Wonders*'s hegemonic masculinity. Nawabdin knew how to slow down meters to keep electricity bills low, and that trick landed him employment at K.K.Harouni's farms. He 'married early in life a sweet woman, whom he adored' and she bore him thirteen daughters.[51] The narrator remarks that even if he was a rich man like the governor of the Punjab, 'their dowries would have beggared him', so a man who goes around farms on his bicycle mending tube wells is undoubtedly in a hopeless situation.[52] Mueenuddin does not delve further into the custom of dowry and treatment of daughters as a liability in Punjab; instead, the focus remains on Nawabdin's resilience:

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[48] Mueenuddin. p. 67.

[49] Bethany M. Coston and Michael Kimmel, 'Seeing Privilege Where It Isn't: Marginalized Masculinities and the Intersectionality of Privilege', *Journal of Social Issues,* 68.1 (2012), 97-111 <https://dx.doi.org/10.1111/j.1540-4560.2011.01738.x> p. 98.

[50] Hai, p. 37.

[51] Mueenuddin. p. 2.

[52] Mueenuddin. p. 3.

> Another man would have thrown up his hands – but not Nawabdin. The daughters acted as a spur to his genius, and he looked with satisfaction in the mirror each morning at the face of a warrior going out to do battle.[53]

Mueenuddin compares Nawabdin's day to a battle, thereby emphasising the competition and constant need for improvement and attentiveness towards grabbing new opportunities in the outside world. According to Coston and Kimmel, either a man can 'overconform to [a] dominant view of masculinity' or 'develop a masculinity of resistance'.[54] While Saleema's father and husband (in the short story 'Saleema') become drug addicts, liberating themselves of all responsibilities and pressures, Nawabdin takes his role as a sole provider for a family of fifteen as a motivation to fulfil his responsibility by hook or crock.

Hai maintains that Mueenuddin portrays Nawabdin's character as a 'likable opportunist'.[55] While he exploits the government's lack of accountability and his master's obliviousness, he does it with tact rather than aggression, which makes him, as Hai puts it, less seemingly flawed and hence likeable. While Jaglani shows the tendency to be power-hungry, Nawabdin's performance of masculinity is marked by politeness, a characteristic he shares with the Judge from 'The Burning Girl'. This politeness does not imply weakness but a strong understanding of personal motives and the ability to reach goals through sweet-talking and design. When Nawabdin asks Harouni for a motorcycle, the narrator gives accounts of the calculations and preparation that goes into making a request. In her review of *In Other Rooms, Other Wonders*, Dalia Sofer remarks that 'a dance of insincere compliments and favors asked at just the right moment — when the supplicant detects a benevolent mood — is performed by everyone'.[56] Aware of the process and tactics, Nawabdin makes sure he is seen by the landlord, 'Nawabdin would place himself night and day' in front of the farmhouse.[57] Harouni 'became familiar' with him as the man who was 'found standing on the master bed rewiring the light fixture or in the bathroom poking at the water heater'.[58] Deniz Kandiyoti identifies 'diligently making oneself useful', 'demonstrating resourcefulness' and 'maintaining a constantly deferential posture' as the devices used by men in subservience to sway their superiors.[59] Nawabdin's understanding

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[53] Mueenuddin. p. 3.
[54] Coston and Kimmel, pp. 99.
[55] Hai, p. 48.
[56] Sofer. para. 6 of 8.
[57] Mueenuddin. p. 3.
[58] Mueenuddin. p. 4
[59] Kandiyoti, 'The paradoxes of masculinity: Some thoughts on segregated societies'. p. 195.

of this recipe highlights the routes taken by the subordinates to survive in the hierarchies of society.

One day when Nawabdin finds Harouni 'cheerfully filing his nails in front of a crackling rosewood fire', 'gauging the psychological moment', he asks the master 'if he might say a word'.[60] Nawabdin does not immediately present his request instead navigates the conversation towards the request through flattery and self-deprecation. He starts the conversation with a problem that needs to be solved and suggests a motorcycle as a solution. He begins by detailing the vastness of the lands which 'stretch from here to the Indus' and how the lands have a total of 'seventeen tube wells' which he manages all by himself: '[A]nd to tend these seventeen tube wells there is but one man, your servant'.[61] Nawabdin blames his old age for his inability to perform his duties well:

> 'In your service I have earned these grey hairs' – here he bowed his head to show the gray – 'and now I cannot fulfill my duties as I should. Enough, sir, enough. I beg you, forgive me my weakness. Better a darkened house and proud hunger within than disgrace in the light of day. Release me, I ask you, I beg you'.[62]

Though he is begging his master to let him retire from the job, he also implies that if he leaves the job as the sole breadwinner of his home, he and his family will be left with nothing to eat in a house deprived of basic necessities. In 'The 'swinging seventies' in Pakistan', Paracha writes about the political leader Bhutto's 'animated populist (and at times demagogic) oratory'.[63] Bhutto knew the art of using words to his purpose. Being a leader who went on to become the Prime Minister of Pakistan, Bhutto's self-presentation profoundly influenced people during and even after his reign.[64] Nawabdin's use of flowery, manipulative speeches to achieve his agenda is his performance of idealised masculine behaviour of the seventies. Showing humility and selfless concern for his master's farms, Nawabdin compels Harouni to take an interest in his request. Harouni's interaction with the electrician Nawabdin or manager Jaglani show the distance and reserve between the landlord and the people who work for him.

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[60] Kandiyoti, p. 195.

[61] Mueenuddin. p. 4.

[62] Mueenuddin. p. 4.

[63] Nadeem F. Paracha, 'The 'Swinging Seventies' in Pakistan: An Urban History', *Dawn*, 22 August 2013 <https://www.dawn.com/news/1037584> [accessed 3 August 2018]. (para. 16 of 153).

[64] Anwar H. Syed, 'Z. A. Bhutto's Self-Characterizations and Pakistani Political Culture', *Asian Survey,* 18.12 (1978), 1250-1266 <https://dx.doi.org/10.2307/2643611>.

As master and servant, the only sort of interaction they have is of orders from the employer and requests from the employee. The narrator reveals that Harouni is 'well accustomed to these sorts of speeches, though not usually this florid'.[65]

Harouni responds to Nawabdin's speech with a halfhearted, '[w]hat's the matter, Nawabdin?', to which Nawabdin replies with another speech of praise and self-reproach, still not making the demand:

> 'Matter, sir? O what could be the matter in your service. I've eaten your salt for all my years. But sir, on the bicycle now, with my old legs, and with the many injuries I've received when heavy machinery fell on me – I cannot any longer bicycle about like a bridegroom from farm to farm, as I could when I first had the good fortune to enter your employment. I beg you, sir, let me go'.[66]

Knowing that 'they had come to the crux', Harouni indifferently asks him, '[a]nd what's the solution?'[67] Without prolonging the interaction, Nawabdin makes the request and receives a 'brand-new motorcycle, a Honda 70' with a petrol allowance.[68] Nawabdin's listing of his master's favours and his own deficiencies to make a request highlights the deference and self-abasement involved in servitude. On the other hand, Harouni's obligation to provide Nawabdin with a motorcycle in return for his loyalty and service echoes the implicit rules of the master-servant relationship.

Nawabdin was already fulfilling his duties as a provider and possessing a vehicle becomes another feather in Nawabdin's cap: '[t]he Motorcycle increased his status, gave him weight, so that people began calling him 'Uncle', and asking his opinion on world affairs, about which he knew absolutely nothing'.[69] When an armed robber tries to steal Nawabdin's bike and shoots him five times, including a shot in the groin, Nawabdin does not let him go, 'Nawab couldn't let him get away with this. The bike belonged to him'.[70] The thief is shot by men who came to rescue, and both Nawabdin and thief are taken to the clinic, but the doctor attends Nawabdin while ignoring the dying robber. When the doctor asks him about the incident, Nawabdin

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[65] Mueenuddin. p. 4.
[66] Mueenuddin. p. 4
[67] Mueenuddin. p. 4.
[68] Mueenuddin. p. 5.
[69] Mueenuddin. p. 5
[70] Mueenuddin. p. 12.

proudly explains, '[h]e tried to snatch my motorbike, but I didn't let him'.[71] Nawabdin fights a life-and-death battle to hold on to the hard-earned symbol of his raised economic status. The doctor gives him the assurance that the bullet has missed his genitals, '[y]ou're a lucky man. The bullets all went low'.[72] Sadaf draws a parallel between the bullet missing Nawabdin's genitals and his defence of the motorbike and suggests that it implies that his manhood has been secured.[73] When the robber begs for sympathy and doctor's attention, Nawabdin orates:

> You had your life, I had mine. At every step of the road I went to the right way and you to the wrong […] My wife and children would have begged in the street, and you would have sold my motorbike to pay for six unlucky hands of cards and a few bottles of poison home brew.[74]

Nawabdin's passionate speech makes readers rethink the paradigm of right and wrong in a corrupt society. A heroic speech about choosing the right path in life coming from an electrician who earns money by slowing down electricity meters and whose home stays warm because of 'the two-bar heater running day and night all winter on pilfered electricity' sounds hypocritical and also makes one question if corruption is even considered a crime in Pakistan?[75] In her analysis of the text, Koala Waheed maintains that it is the oppressive socioeconomic system of Pakistan that makes Nawabdin corrupt and dishonest.[76] Nawabdin's perception of his work as earnest living and Waheed's interpretation of his character suggests that when the government fails to provide justice, opportunities and peace to its people, people lose their trust and loyalty towards the country. While the robber is shot by villagers and refused treatment by a doctor for attempting to steal from a father of young daughters, Nawabdin is respected for fulfilling his responsibilities towards his family. Through an electrician's tale of corruption, survival, and resilience, Mueenuddin seeks to bring attention to the bigger picture: 'In a society where the rich own everything and the rest own nothing, corruption is a way of life — a necessity'.[77]

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[71] Mueenuddin. p. 15.

[72] Mueenuddin. p. 15

[73] Sadaf, p. 494.

[74] Mueenuddin. p. 16-17.

[75] Mueenuddin. p. 10.

[76] Waheed, p. 293.

[77] Craig Seligman, 'In Other Rooms, Other Wonders by Daniyal Mueenuddin', *Houston Chronicle*, 20 March 2009 <https://www.chron.com/life/books/article/In-Other-Rooms-Other-Wonders-by-Daniyal-1650758.php> [accessed 20 March 2019]. p. 34.

Men of a Corrupt Society

'About the Burning Girl' provides the background for the other stories by highlighting the deep-rooted corruption in Pakistan at an institutional level. It is a first-person narration of the life of a civil servant in Pakistan by a Session Judge in Lahore High Court. The story begins with the judge giving details regarding his daily life, workplace, and ethics of his profession that offer a commentary on the decline of the judiciary and law-enforcing institutions in Pakistan. He remains anonymous while narrating the story of his servant Khadim's imprisonment and the steps that are taken to get him out. He begins his introduction by declaring that he is 'no longer consumed by a desire to be what in law school they called 'a sword of the Lord'.[78] Nahal Toosi notices that Mueenuddin's stories are a 'reflection of the futility so many feel in a country marred by poverty, corruption, and cronyism'.[79] The Judge's statement is not apologetic; instead, it indicates his disappointment and coming to terms with the reality of being a part of a corrupt institution. However, as he benefits from the system, he clearly does not want to change it. During the 1970s, President Bhutto came into power as a democratic leader and apparently wanted to work for the betterment of his people, but soon became an authoritarian who moulded institutions to further empower himself. Martin E. Nicolas observes that 'his policies, including his reform of the civil services and his nationalisation of large and middle-sized industries, served to extend his personal powers and his capacity for patronage'.[80] Bhutto's land reforms did dismantle the feudal and civil servants' hegemony but made people with political affiliation and influence more powerful. Mueenuddin hints at the authoritarian approach of government at that time through the Judge's comment on the newspaper *Pakistan Times* he reads every day: 'I enjoy this paper because it gives me absolutely no information except for what is sponsored by the government'.[81]

The story reveals something of both the privilege and the limitations of the Judge's life through a narrative that is detached, positioning the Judge as an ironic observer of both his own life and the socio-economic condition of the country. He casually mentions his wrecked car and nominal salary of 'fourteen thousand rupees',[82] indirectly profiling the low wages of

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[78] Mueenuddin. p. 91.
[79] Nahal Toosi, 'Pakistani Author tells of Ordinary in Strange Times', *Taiwan News*, 23 March 2009 <https://www.taiwannews.com.tw/en/news/900031> [accessed 14 September 2018]. (para. 8 of 13).
[80] Mueenuddin. p. 74.
[81] Mueenuddin. p. 94.
[82] Mueenuddin. p. 91.

government employees in Pakistan. Sadaf notices that the Judge's car represents the 'civil servant's postcolonial fall from grace'.[83] In another story, 'The Spoiled Man', a wealthy industrialist's junior gardener, Rezak is paid 'nine thousand rupees' salary per month, which further strengthens Sadaf's point that government employees do not enjoy the same status or privileges as they had before partition.[84] The motif of corruption and cronyism is underscored through the Judge's revelation that the house they live in was allocated to them because of his wife's acquaintance with a higher rank officer's wife. Any position and privilege that he has acquired is precarious as it rests on tenuous foundations that constantly need to be shored up to maintain status and position. This is highlighted through the narrator's comment that for him and his wife, the 'greatest fear is that someone senior to [him] will see [the house] and covet it and take it'.[85] Yet, the Judge's life is strangely luxurious because of cheap domestic labour. Although the Judge cannot afford a decent car because of his marginal salary, he can afford three servants; 'a cook, a sweepress, and a bearer'.[86] Sara Dickey notices that the 'ability to hire servants is a sign of having achieved middle- or upper-class status'.[87] Given that the Judge is surviving on a minimal wage himself and can still afford these servants, profiles the desperate situation of those who are lower on the social scale.

Mueenuddin's critique of the legal system is profiled through the Judge's servant Khadim's arrest. At one instance, Khadim's brother mentions that his wife's family 'paid the police to beat him, but [they] also paid' so the police have 'done nothing so far but kick him around a bit'.[88] This makes the reader question the credibility of law-enforcing institutions and their declining reputation. While planning on exempting Khadim from murder charges, the Judge refers to the police department and judiciary members as emotionless vending machines. He casually states that the judge will 'need to be oiled if he is to work'[89] and staff at court will also demand 'tips' and eventually 'something really magnificent for the police' will solve the issue.[90] Mueenuddin talks about the darkest and despairing social issues of Pakistan in a tone

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[83] Sadaf, p. 495.

[84] Mueenuddin. p. 224.

[85] Mueenuddin. p. 92.

[86] Mueenuddin. p. 92.

[87] Sara Dickey, 'Mutual Exclusions : Domestic Workers and Employers on labor, class, and character in South India', in *Home and Hegemony : Domestic Service and Identity Politics in South and Southeast Asia*, ed. by Kathleen M Adams and Sara Dickey (Ann Arbor: University of Michigan Press, 2000). p. 33.

[88] Mueenuddin. p. 96.

[89] Mueenuddin. p. 97.

[90] Mueenuddin. p. 97.

that is tranquil and occasionally comical, thereby highlighting how these issues are taken for granted and have been accepted as standard by society: 'to escape murder charges is ruinously expensive'.[91]

Mueenuddin not only spells out the corruption and incapability of law-enforcing institutes but also the ways in which people learn to exploit them. In his research on power and politics in Pakistan's Punjab, Martin observes that power is nurtured through webs of 'right' social connections.[92] Judge's sectary Mian Sarkar tactfully uses his connections in the hospital and bribes a doctor to 'testify […that] there is remote possibility that [the patient] could speak'.[93] Mian Sarkar's strategic use of bribery, influence and connections to change a deathbed confession and medical reports makes justice seem like a joke, but on the other hand, it brings attention to the collection's continuous theme of survival of the fittest.

Hierarchies of Servitude and Masculinity

An interesting aspect of the story 'The Burning Girl' is Khadim's own social background. He has no social connections of his own, and he is a poor servant whose father is also a servant but at a wealthy household. Though his life on its own has just as much value as the girl who is murdered, being an influential person's servant helps him get away with murder. Here, Mueenuddin brings our attention to another critical aspect of servitude. In *Mutual Exclusions*, Sara Dickey discusses the obligation an employer feels to support their employee in times of need.[94] The Judge and Khadim's father's employer Sohail Harouni, the 'son of a man who made a fortune in cement and other industries', feel obliged to support Khadim with both money and influence because of Khadim and his father's continuous commitment and loyalty towards their employers' families.[95] When the Judge asks Sohail Harouni's cook if his employer will help him, he replies: 'I've served fifty-eight years'.[96] His response shows his certainty that he is entitled to be supported with the expenditures to get his son out of jail in return for his service. Sara Dickey and Kathleen Adams state that an employer and employee's notion of self and other are 'constructed in relation and opposition to one another within the

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[91] Mueenuddin. p. 104.

[92] Nicolas Martin, *Politics, Landlords and Islam in Pakistan*, Exploring the Political in South Asia (Abingdon: Routledge, 2016). p. 90.

[93] Mueenuddin. p. 105.

[94] Dickey, 'Mutual Exclusions : Domestic Workers and Employers on labor, class, and character in South India'. p. 34-35.

[95] Mueenuddin. p.227.

[96] Mueenuddin. p. 96.

hegemonic social system'.[97] Just as a servant's identity and value depend on his master's social standing, connections and influence, a master's ability to facilitate his employees augment his identity as a man of influence. The "most honored' way of being men (or boys) differs from group to group'.[98] Among the servants, the most relied upon by the master is the idealised servant, while for the master, the one who is in a position where his servants can rely on him to defend him, is the idealised master.

Not all the servants who serve a powerful man get the privilege of being supported; Khadim and his father are not only full-time servants, but the smooth functioning of all house chores depends on them. Every servant's identity is shaped in accordance with 'different domestic service setting' and proximity with the employer.[99] The servant on whom the employer is dependent the most enjoys a privileged hegemony over other servants and employees. The narrator of 'Saleema' emphasises Rafik's importance in the household and his closeness with his master by describing how he takes care of Harouni: 'He [spends] more time with the master than anyone else, [wakes] the old man and put him to bed, [brings] him tea, massage[s] his feet, dress[es] him, [and brings] him a single whiskey at night'.[100] Rafik obeys and serves Harouni but, in some ways, the narrator positions Harouni as a dependent child who needs to be cared for to survive. Rafik embodies a selfless, lifetime commitment that emanates from a desire to serve his master rather than out of a self-interested desire for gain. By being of service to Harouni, Rafik develops an emotional attachment and feeling of closeness, relying entirely on Harouni for his self-worth and identity. After having spent fifty years with his master, Rafik is known by everyone who knows Harouni: 'All of the Old Lahore knew Rafik, the barons, the landlords and magnates and politicians, the old dragons, the hostesses of forty years ago'.[101] Though they work in proximity, a distance or distinction is maintained 'based on class and other hierarchies', Rafik stands by Harouni's table while Harouni eats.[102] Other servants respect Rafik, and even the cook who bullies other servants does not dare to cross Rafik. When his master Harouni dies, Rafik is seen 'sobbing unnaturally, as if racked with coughing, his

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[97] Sara Dickey and Kathleen M. Adams, 'Negotiating Homes, Hegemonies, Identities, and Politics', in *Home and Hegemony*, ed. by Sara Dickey & Kathleen M. Adams (Ann Arbor: University of Michigan Press, 2000) <https://dx.doi.org/10.3998/mpub.23067> p. 2.

[98] Douglas P. Schrock and Irene Padavic, 'Negotiating Hegemonic Masculinity in a Batterer Intervention Program', *Gender & Society,* 21.5 (2007), 625-649 <https://dx.doi.org/10.1177/0891243207304975> p. 626.

[99] Dickey and Adams, 'Negotiating Homes, Hegemonies, Identities, and Politics'. p. 17.

[100] Mueenuddin. p. 24.

[101] Mueenuddin, p. 24.

[102] Dickey and Adams, 'Negotiating Homes, Hegemonies, Identities, and Politics'. p. 3.

head in his hands, his elbows on his knees'.[103] Not only his livelihood depends on Harouni but being in his service was an integral part of Rafik's identity and his source of validation too. It was the only purpose of his life as it was all he had done all his life.

In 'The Spoiled Man', Ghulam Rasool is at the top of the hierarchy of servants. He is the majordomo of Sohail Harouni's house who '[has] an encyclopedia of his master's friends, their power, their wealth, and he [takes] great pride in these connections'.[104] His madam Sonya, the American wife of Sohail Harouni, allows him to take care of her son, '[o]f all the servants he [is] the one she most trust[s] with her son'.[105] He enjoys the privilege of communicating with the employers in the house, the privilege that other servants do not have. His ability to be in proximity with his master provides him with a higher status and respect among other servants, as he listens to their problems, takes the problems to the master, and solves other household issues without having to concern the master. Just as Rafik, Ghulam Rasool is known in Sohail Harouni's circle, but he is seen differently. Bukhari jokingly remarks that Ghulam Rasool has 'more power than many federal ministers' because of his ability to handle situations by seeking help from the right person at the right time.[106] Ghulam Rasool is more aware of his master's social connections and how they can be used for his or other servants' benefits. Both Ghulam and Rafik have power over the day-to-day running of their master's household, which puts them in the position of both authority and responsibility towards the servants lower in the hierarchy. Ghulam Rasool shows concern and a sense of responsibility towards Rezak when his wife goes missing and attempts to help him by seeking Sohail Harouni's influential friend's help.

Through Butler's theory of performativity, everything that was taken as fixed, and constant can now be studied as a form of performance. Just as gender, servitude can be viewed as a performance as the servants adjust their behaviour according to the demands of the situation and the role they are meant to play. In *On the Genealogy of Morals*, Friedrich Nietzsche claims 'there is no 'being' behind doing, acting, becoming; 'the doer' is merely a fiction imposed on the doing—the doing itself is everything'.[107] In 'About the Burning Girl', the narrator describes

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[103] Mueenuddin. p. 133.
[104] Mueenuddin. p. 240.
[105] Mueenuddin. p. 229.
[106] Mueenuddin. p. 241.
[107] Friedrich Wilhelm Nietzsche, *On the Genealogy of Morals*, trans. by Walter Arnold Kaufmann (New York: Vintage Books, 1989). p. 29.

his bearer Khadim as an 'ideal servant' who maintains 'mute expression of servant'.[108] He believes that Khadim 'has no opinions and no dissipations' and 'has no personality whatsoever'.[109] His lack of knowledge of Khadim's interiority shows apparent division based on their class and employer-employee strictly formal relationship and also underscores how Khadim performs servitude. Khadim conceals anything that implies that he is human, and his employer pretends to or does not notice anything, both performing their roles according to set standards of society.

Rezak - The Spoiled Man

'Multiple and simultaneous points of view' are needed to understand the social system and power relations that put employers in a privileged position where they claim their superiority based on class difference.[110] In 'The Spoiled Man', Mueenuddin gives readers insight into both the employer and employees' minds giving us a better understanding of how they mark their positions in relation with each other. The story revolves around the life of Rezak but involves interactions between the employer Sonya and employee Rezak and their understanding of each other.

Brought up in a rural area with limited exposure to the world outside Harouni household, Rezak is one of those servants who 'claim service as their fate'.[111] He is a 'small bowlegged man with a lopsided bettered face' who 'can't do hard labor'.[112] His shared identities as a physically weak, older man without a family or income make him inferior to men around him. His racial identity 'from the mountains' and lack of social ties, '[o]utmanoeuvred, dispossessed' by his step-brothers also puts him in a precarious position. [113] When Sonya first notices him, she comments: 'What a funny little man'.[114] On majordomo Ghulam Rasool's insistence, she gives Rezak a job at the farm as a gesture of kindness towards an old, unemployed man. Her financial status put her in a position where her decision to give Rezak work improves the quality of his life: 'It made her happy to think of spoiling him in his old age'.[115] Sonya tells her Pakistani friends that her reason for staying in Pakistan is her intention to work for the well-being of

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[108] Mueenuddin. p. 92.
[109] Mueenuddin. p. 92.
[110] Dickey and Adams, 'Negotiating Homes, Hegemonies, Identities, and Politics'. p. 2.
[111] Dickey and Adams, 'Negotiating Homes, Hegemonies, Identities, and Politics'. p. 13.
[112] Mueenuddin. pp. 223 & 229.
[113] Mueenuddin. p.224.
[114] Mueenuddin. p. 223.
[115] Mueenuddin. p. 229.

disadvantaged people: 'I can at least do something for the good'.[116] Migrating from a country with power and resources to a financially and politically unstable country after marriage, she profiles herself as a considerate human being. This aspect of her identity depends on her welfare projects, such as Rezak. When Sonya says Salaam to Rezak, 'his heart, his soul melted, as if a queen had spoken to a foot soldier'.[117] Rezak's awareness of his inferiority and the privilege he feels for being noticed by Sonya emphasises how the class distinctions are internalised and embraced by the underprivileged.

At a party organised at Harouni's Ali Khan land, Sonya 'walk[s] away from the group' and notices Rezak's cubicle. '[C]ircling around the cubicle', she calls her friends at the party to see it.[118] She treats him and his cubicle as a source of amusement and intrigue for being different from the guests and her luxurious lifestyles. 'Short bowlegged Rezak' shows the guests around who ' peered about, inspecting this nest' like 'a car on a dealer's lot'.[119] He is othered as an object of difference based on his financial status, class and physical appearance by Sonya and her friends. He and his humble abode are looked at with fascination, fascination driving from the idea that someone can survive in these destitute conditions. The exploitive intervention into Rezak's house and the act of 'circling around' and 'inspecting' emphasises the assertion of superiority by the observers.[120] One of the guests, the Australian Ambassador, looks at Rezak's small cubicle and jokingly remarks, '[t]hat's the man's whole life in a nutshell, isn't it?'.[121] His insensitive joke about Rezak's abode makes the reader aware of the class consciousness, and sense of superiority upper-class people maintain while interacting with people from a lower and working class. The ambassador's high rank, social class, and nationality allow him to look down upon Rezak for his lack of status. Instances like this in Mueenuddin's stories highlight the inherent power structures and hierarchies in masculinities. Dickey maintains that 'identities are necessarily fluid, positioned, and contingent' and 'continuously negotiated'.[122] Sonya refers to Rezak as a 'poor man', and when she visits his grave, '[t]he smallness of his grave surprise[s] her'.[123] Throughout the story, Sonya reasserts her superiority and privilege by accentuating

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[116] Mueenuddin. p. 228.
[117] Mueenuddin. p. 231.
[118] Mueenuddin. p. 232.
[119] Mueenuddin. p. 232
[120] Mueenuddin. p. 232.
[121] Mueenuddin. p. 232.
[122] Dickey, 'Mutual Exclusions : Domestic Workers and Employers on labor, class, and character in South India'. p. 2
[123] Mueenuddin. p. 249.

Rezak's terrible fate and the smallness of his existence in contrast to her ability to help someone so powerless and dejected.

Rezak, who had never been able to meet the masculine standards of society to be married, marries a mute girl after securing a job at Harouni's. Rezak's marriage is also an example of the impact of social advantages and disadvantages on a person's life choices. Having a family and supporting the family are two vital components of masculine identity. Feeling 'more equal now among these people', Rezak could not 'resist boasting of his salary' and 'success'.[124] Never having earned more than his month's salary, his newly acquired financial stability and awareness of possibilities and opportunities makes him hope for a better future. People with stable income are able to think forward and develop 'awareness and expectation of personal opportunities in education and employment'.[125] Being able to feed himself and his wife, he begins to wish for an heir; a son: '[n]ow that Rezak had money, the boy would go to school, he would learn to read and write, become – Rezak could not even imagine what,' as the son of another servant had 'become a doctor'.[126] However, the sudden disappearance of his wife and two goats strips him of his raised status and puts him in a vulnerable position where he has to seek the support of people higher in the hierarchy who subject him to degradation and discrimination.

The workplace hierarchies and boundaries can be better understood by exploring the relationship between the employees. Ghulam Rasool asks some gardeners to look for Rezak's wife, who responds to Ghulam Rasool's command but 'ignor[e] Rezak'.[127] Similarly, the D.S.P who comes to inquire the case 'fixe[s] Rezak with a hard gaze' while leaves a message for Sohail Harouni: 'I am always at his service'.[128] Ghulam Rasool being the one with more authority, explains Rezak's situation to the influential Bukhari Sahib while Rezak 'trembling, […] stood with a grief-stricken face'.[129] In response to Bukhari's suspicion, Rezak mumbles: 'I'm an old man, I'm nothing'.[130] Aware of his helplessness, desperate and terrified, Rezak

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[124] Mueenuddin. pp. 235, 234 & 233.

[125] Dickey, 'Mutual Exclusions : Domestic Workers and Employers on labor, class, and character in South India'. p. 33.

[126] Mueenuddin. p. 234.

[127] Mueenuddin. p. 239.

[128] Mueenuddin. p. 243.

[129] Mueenuddin. p. 241.

[130] Mueenuddin. p. 241.

'crouched and touched Bukhari's knee with both hands'.[131] Kandiyoti explains this feeling of helplessness as an outcome of power-based masculine hierarchies:

> [A]ll men will have known the experience of utter helplessness in the face of total, arbitrary authority, where each man will have been controlled by the whims of another man and where, in the absence of compliance, public humiliation and physical punishment may follow.[132]

Rezak is treated brutally with an underlying contempt for complaining about his wife's disappearance and expecting help. One of the policemen '[hangs] him up on a hook by the manacles around his wrists' and Rezak is thrashed for 'five to six minutes' till the policemen are informed that he is an 'American woman's pet servant'.[133] The cruelty displayed by the police officers towards Rezak for approaching the police and expecting them to listen to him is inevitably an outcome of the mindset that the poor do not have the right to these facilities. Also, their policemen's keenness to believe that he would have sold his wife himself displays the preconceived notions about the working-class in Pakistani society. The '[p]atriarchal systems punish those who transgress, but the punishment is higher for the poorest, most vulnerable men'.[134] Rezak is put back into his subservient position by the officers and traumatised by his experience; he blames himself for his plight:

> [T]hey made him hope - for too much. And when he lost the girl, their instruments punished him for having dared to reach so high, for owning something that would excite envy, that placed him in the way of beating and the police. Now he belonged to the Harounis. This was how he understood justice.[135]

Rezak's defeatist mindset propels the readers to pay attention to the exploitive, hierarchal conditions and ongoing marginality that puts Rezak in a demeaning position where he is left with no other option but to accept his condition as his fate. Rezak's fate further explains how power relations are reproduced by overpowering and exploiting the weak. The title 'A Spoiled Man' is ironic and heart-breaking for how a poor old man is penalised for dreaming of a good

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[131] Mueenuddin. p. 242.
[132] Kandiyoti, 'The paradoxes of masculinity: Some thoughts on segregated societies'. p. 195.
[133] Mueenuddin. pp. 243, 245 & 246.
[134] Barker, p. 328.
[135] Mueenuddin. p. 248-9.

life. Rezak's story is the collection's last story and is critical in understanding how the intersection of several social factors determines a person's position in society.

Whether it is a robber ready to kill a father of thirteen begging for mercy, police officers beating a helpless man without any evidence against him, or doctor's indifference towards a dying patient, Mueenuddin's *In Other Rooms, Other Wonders* depicts a world where inherent insensitivity and cruelty are a way of life. In 'About the Burning Girl', the Session judge's wife tells her husband to save their servant Khadim from imprisonment for a cold-blooded murder because '[g]ood servants are impossible to find'.[136] The Judge's wife's treatment of Khadim as a commodity, as something mechanical, reveals her inability to think of Khadim as an individual whose actions could have any significant outcome. In 'Saleema', the narrator reveals that K.K.Harouni 'was not conscious that [his servants] had lives outside his purview'.[137] In an interview about his book, Daniyal Mueenuddin explains:

> I am describing groups of people like the electrician on the farm and the poor servant woman who haven't really been represented in Pakistani literature before. I don't have any political intentions, but I hope at least I can give them a voice[138].

Through the representations of servants' inner lives, Mueenuddin speaks for the subaltern and seeks to regularise the representation of servitude. As emphasised by Hai, Mueenuddin's stories intend 'to re-humanise those who are regularly dehumanised, to build an understanding of different subjectivities through detailed observation and nuanced representation' consequently 'making visible and questioning what is usually taken for granted'.[139]

The Women of *In Other Rooms, Other Wonders*

Continuous stereotyping is viewed as a way of ensuring the preservation of unequal power relations, which in the long run legitimises inequality. The portrayal of male and female characters in these stories does not resonate with the stereotypes associated with Pakistani men and women. The female characters exhibit the conventional characteristics of both genders; they have valour, control and rationality but also demonstrate a willingness to use their sexuality to lure men, which in a way destigmatises the sexuality of Pakistani women. *In Other*

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[136] Mueenuddin. p. 99.
[137] Mueenuddin. p. 35.
[138] Mueenuddin, 'The Best Books on Pakistan recommended by Daniyal Mueenuddin', (para. 6).
[139] Hai, p. 36.

Rooms, Other Wonders challenges gender binaries in its representation of men who express emotions such as sadness, neediness, and vulnerability and its representation of women with ambitions. Husna, in the story 'In Other Rooms, Other Wonders', is an unapologetically ambitious woman who understands that her 'determination and cunning distinguish[s] her' from others and makes use of these faculties to achieve her targets.[140] She 'spoil[s] herself with daydreams' and 'like others who rise above their station, […] refuses to accept her present status',[141] becomes Harouni's mistress to achieve the lifestyle she desires.[142] Husna nurtures the desire for a better life and willingness to achieve it by hook or crook as any male character in *In Other Rooms, Other Wonders*.

In 'Our Lady of Paris', Sohail remarks that his mother 'never begged my father for anything' instead 'she ordered my father'.[143] His American girlfriend, Helen's first impression of his mother, is of 'a woman so imposing not only in her speech but in her manner' with a 'husky, attractive voice'.[144] At the same time, Helen's perception of Sohail's father is rather comical: 'smallish man with a little mustache'.[145] Whether it is the Sectional Judge's wife in 'About A Burning Girl' or farmers' wives throwing themselves on manager Jaglani to get their husbands jobs, women in *In Other Rooms, Other Wonders* assist their husbands in their profession by lifting them into circles of power and authority.[146] The Judge confesses that his wife 'quite truthfully insists that without her I would still be a lawyer'.[147] He refers to her as the 'iron lady' and a 'poor man's Lady Macbeth', crediting her assertiveness and design for his successes.[148]

A crucial aspect that Mueenuddin touches upon in representations of women is their sexuality, which, as discussed in the Introduction, is usually viewed, and represented as something to be controlled as a communal duty towards the society. Mueenuddin presents women's sexuality as their personal, individual characteristic. In *In Other Rooms, Other Wonders*, Mueenuddin represents sexually active and demanding women who do not shy away from expressing their desires. In 'About the Burning Girl', the Judge equates his wife's sexual assertiveness with how she eats chicken: 'you need only see [the wife] disjoint a roast chicken to know the depths

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[140] Mueenuddin. p. 115.
[141] Mueenuddin. p. 114.
[142] Mueenuddin. p. 116. 'She sensed that all this might come to her through Harouni, if she becomes her mistress'.
[143] Mueenuddin. p. 147.
[144] Mueenuddin. pp. 143 & 149.
[145] Mueenuddin. p. 149.
[146] Mueenuddin. 'Provide, Provide'. p. 66.
[147] Mueenuddin. p. 93.
[148] Mueenuddin. pp. 97 & 98.

or heights of her carnality'.[149] In 'Lilly', a socialite turned housewife finds herself frustrated and bored by her husband's lack of sexual openness, as 'he always did it the same way'.[150] Murad 'became shy when she suggested […] that they try other positions' and the 'persistence of his shyness, which placed a limit on their physical intimacy, had disappointed her'.[151]

Representations of Rural Femininity

In 'Saleema', Saleema performs two core elements of masculinity by being the breadwinner and provider for her drug-addict husband. However, she does not work to experience her freedom or free will; she must work to survive. Saleema's father 'became a heroin addict and died of it'.[152] Her husband, whom she thought 'was saving her', also became a liability for her.[153] In *In Other Rooms, Other Wonders*, the working-class women have strong survival instincts and bodies in contrast with emotionally and physically weak men. The narrator describes Saleema's husband as a 'dried-up stick' with 'skin stretched over wires' who 'proved to be not only weak but depraved'.[154] With no one to support or protect her, Saleema works as a maid at the Harouni house and maintains her position by first sleeping with the cook and later with Harouni's trusted chauffer Rafik. Knowing sex is her weapon and asset, she pursues Rafik showing sexual agency that not only surprises Rafik but makes him the compliant partner:

> Come on, come on, she thought. […] She turned, with her back to the pillar. 'Rafik, we're both from the village, we know all this'.
>
> He looked over at her quickly. His face seemed hard. She had startled him. Then he did come over.[155]

In contrast with the notion that every time women use sex to maintain or achieve status, it is a form of submission, Mueenuddin's female characters take control in their hands. During their first night together, Rafik notices her 'muscular' body against his 'thin body'.[156] The narrator adds that Rafik 'came almost immediately then lay on her' indicating his old age and deteriorating masculinity.[157] While Rafik chooses to turn off the light, so she does not see his

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[149] Mueenuddin. p. 93.
[150] Mueenuddin. p. 205.
[151] Mueenuddin. p. 250.
[152] Mueenuddin. p. 19.
[153] Mueenuddin. p. 24
[154] Mueenuddin. pp. 24, 47 & 19.
[155] Mueenuddin. p. 33.
[156] Mueenuddin. p. 34.
[157] Mueenuddin. p. 39.

old body, Saleema flaunts her youthful body, '[s]he saw reflected in his eyes the beauty of her young body'.[158] Unlike women from the middle and lower-class urban Pakistan, who always bear the burden of honour with them, working-class women, though deprived, are less constrained in their movement. At another point, Saleema notices 'women and men working together' in the farms with 'their babies swung in cloths in the shade between trees'.[159]

Mueenuddin's women are strong, assertive, and alert who perform the duties of men and are represented by rather manly features. In 'Nawabdin Electrician', Nawabdin's wife, who has borne thirteen daughters, has 'a lithe strong body' and a 'long mannish face' whereas Saleema is a 'strange long-faced beauty' who has 'oval face, taller than broad, with deep-set eyes'.[160] Butler describes gender as 'a set of repeated acts within a highly rigid regulatory frame'.[161] Saleema, Zainab, and Nawab Electrician's wives are rural women and due to the lack of modern conveniences in rural areas of Pakistan, their daily chores demand physical exertion; hence they are physically strong women. They are not deliberately attempting to be masculine or break the gender binaries but, due to their circumstances, have developed characteristics that are usually affiliated with masculinity. Mueenuddin does not question these women's ability to be sensual or challenge their femininity but aims at broadening the narrative of femininity by presenting a different form of femininity, rural femininity.

In 'Provide, Provide', Jaglani's maid Zainab has a 'hard pale face, angular, with high cheekbones', 'strong hands' and 'slender arm, on which the veins stood out'.[162] Jaglani's first impression of Zainab is of a woman 'almost beautiful, but too forceful' reminding him of a woman, 'who had been caught years ago on the banks of the Indus, a cattle thief'.[163] A woman daring to steal cattle in a man-dominated sphere is essentially eccentric but at the same time indicates the woman's boldness and determination for survival. Later, the narrator compares Jaglani's wife with Zainab and affirms that she 'knew how to please him', asserting Mueenuddin's perspective that rural women do not lack femininity or are masculine; instead, they display characteristics of both genders.[164] In her relationship with Jaglani, Zainab shows reluctance to express her feelings and even though she works for him, she does not ask him for

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[158] Mueenuddin. p. 38.
[159] Mueenuddin. p. 59.
[160] Mueenuddin. pp. 7, 44 & 20.
[161] Butler, *Gender Trouble*. p. 44.
[162] Mueenuddin. pp. 58 & 74.
[163] Mueenuddin. p. 59
[164] Mueenuddin. p. 61.

anything, which contradicts his general perception of women. Her dignified compliance 'I was never for sale' and distant attitude unsettles Jaglani.[165] This mystery in Zainab's character makes Jaglani decide 'for once not to make a calculated choice, but to surrender to his desire'.[166] An important thing to note here is the feeling of powerlessness that Jaglani experiences because of Zainab's ability to put him in a position where he needs her validation. He finds 'no response in her eyes' to his love and 'even acknowledged her aloof coldness, the possibility that she would mar his life'.[167] Jaglani's desperation for Zainab's reciprocation can be because of Jaglani's inability to conquer her; bell hooks stresses that 'manhood is synonymous with the domination and control over others'.[168] In his desperation for Zainab's love and approval, he succumbs to her demand of raising his son's new-born daughter. Mueenuddin's representation of Jaglani suggests that a cold and calculated person can be emotionally weak and needy simultaneously, emphasising the theme of multiplicity through characters showing contradictory characteristics.

The Dichotomy of Masculinity

The narrator does not give readers insight into Zainab's interiority, so it cannot be clearly stated if she keeps a rigid exterior to manipulate Jaglani into marrying her or she is actually indifferent. After their Nikkah,[169] she leans against Jaglani with 'her face soft' that 'ma[kes] him feel that he possessed her'.[170] It is in her company, the man whose face is 'marked with deep lines of self-control and resolution' becomes 'vulnerable'.[171] At one instance, Jaglani watches Zainab holding the baby and gets sentimental, 'smiling a shy smile, his features becoming gentle, the face of a sad boy, knowing and needy'.[172] Through Jaglani's eagerness to please Zainab and the happiness he feels around her, Mueenuddin further emphasises men's subtle dependence on women in society. Maleeha Aslam notes in her research on Pakistani men that if Pakistani men 'voiced' their emotional reliance on women 'publicly', it would 'stigmatise their masculinity permanently'.[173] In Mueenuddin's stories, including 'Nawabdin Electrician', home is a safe haven where men can be carefree and childish. When Nawabdin's

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[165] Mueenuddin. p. 61.
[166] Mueenuddin. p. 66.
[167] Mueenuddin. p. 66.
[168] hooks, *We Real Cool*. p. 88.
[169] Islamic marriage contract.
[170] Mueenuddin. p. 69.
[171] Mueenuddin. pp 54 & 74.
[172] Mueenuddin. p. 74.
[173] Aslam. p. 189.

wife gives him a spoon of curry to taste, he opens 'his mouth obediently, like a boy receiving medicine'.[174] His playful flirtation with his wife and expression of 'childish innocent joy' when he sees his daughters after a long day of work make his character admirable despite his failings.[175] In 'Our Lady of Paris', when Sohail does not buy his girlfriend the candies she asks for, Sohail feel guilty and 'burie[s] his face in her hair […] his face wet'.[176] Behind the façade of masculine dominance and rigidity, men in *In Other Rooms, Other Wonders* find solace and companionship in women they love. Masculinity is 'an artificial and fragile construction, no less performed and staged than the cultural ideal of femininity'.[177] An aspect of masculinity that the collection brings our attention towards is that in the environment where men do not feel judged by societal norms, they are capable of expressing emotions.

Mueenuddin takes the powerful men and weak, desperate women narrative and explores the layers and dimensions of relationships based on exploitation. The collection includes two stories depicting male-female relationships based on give-and-take principles, both comprising powerful, lonely men and women with agendas. While Harouni maintains a tough exterior for the world, he has more of an emotional relationship with Husna behind the doors. Harouni 'loved her brightness in these last years of his life, when he had become so lonely'.[178] Husna easily persuades Harouni to comply with her requests, '[g]iving in, he would be unable to look her in the eyes, himself embarrassed'.[179] Aware of her ability to bring out the boy eager to please and provide in an old man, Husna remarks: 'Scratch a man and find a boy'.[180] Mueenuddin's associates the male characters' expression of emotions with being like a child, a child who is unaware of social gender norms and does not shy away from expressing needs, pain, and happiness.

Sadaf maintains that the men in *Other Rooms, Other Wonders* display 'rather ineffective 'prosthetic' masculinity'.[181] Jaglani and Nawabdin do get their shining moments in the stories, but Mueenuddin's men overall are not heroic men. I believe that by representing dying, old men with dentures, sexually submissive men, men desperate for their lover's approval, men in

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[174] Mueenuddin. p. 7.

[175] Mueenuddin. p. 6.

[176] Mueenuddin. p. 161.

[177] Patrick Schuckmann, 'Masculinity, the Male Spectator and the Homoerotic Gaze', *Amerikastudien,* 43.4 (1998), 671-680 <https://www.jstor.org/stable/41157425> p. 680.

[178] Mueenuddin. p. 130.

[179] Mueenuddin. p. 129.

[180] Mueenuddin. p. 129.

[181] Sadaf, p. 492.

positions of subservience, these stories seek to normalise discourse about the aspects of masculinity that are usually censored from the narrative of Pakistani masculinity.

In *Rethinking Identities*, while discussing the representation of contemporary Pakistan, Aroosa Kanwal describes the men in *In Other Rooms, Other Wonders* as 'hyper-masculine and powerful'.[182] This description is reductive and clichéd, illustrative of the limited jargon available to describe Pakistani men and the convenience that comes with such stereotypes, which place people in already established and recognised classifications. I have highlighted throughout this chapter that not all men in the social circle depicted by Mueenuddin are powerful. There are few powerful men in *In Other Rooms, Other Wonders*, and even those men are not dominant in all situations.

Mueenuddin presents his male characters' identities and experiences as occupying a malleable continuum instead of fixed binaries set in stone. In *In Other Rooms, Other Wonders*, readers are introduced to a range of perspectives. The very structure of the collections, consisting of a series of interconnected stories and voices, reinforces ideas of multiplicity and diversity, as does the narrative voice that moves from the first person to the omniscient third person to limited third person. In few stories, the narrative perspective slips in and out of a range of characters' consciousnesses, disallowing a singular focus on any one character or perspective in isolation from others. The men in the stories express a range of emotions, show diverse responses to situations, and exhibit conflicting characteristics as the stories unfold. These stories profile the richness and diversity of Pakistani masculinity and stress the need to perceive and recognise it in all its plurality. Mueenuddin's central theme in *In Other Rooms, Other Wonders* is multiplicity; he maintains that there is no singular, universal or correct way of viewing the self, society, and relationships between individuals, but rather a myriad of complex subjectivities.

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[182] Kanwal. p. 44.

'If I can't have her, then nobody should be able to have her. Is it not fair?': Toxic Masculinity in Muhammad Hanif's Our Lady of Alice Bhatti

Revolving around Alice Bhatti's complicated life in a chaotic city drenched in crime and injustice, *Our Lady of Alice Bhatti* is Muhammad Hanif's second novel. Through his heroine, Alice Bhatti, Hanif highlights the impossibility of a woman exercising autonomy in a male-controlled society, which suppresses women through objectification and subsequent dehumanization. Alice, who, despite being marginalised and othered through her subaltern status, tries to hold her own but is defeated and crushed because she exists in a culture that devalues female autonomy.[1] Her death, at the hands of her impulsive husband Teddy, acts as Hanif's castigation of a culture that commoditises women to the extent that murdering a woman is viewed as a means of proving manhood. This study explores how Hanif's 2011 novel *Our Lady of Alice Bhatti* critiques the cultural environment in Pakistan that promotes and fosters toxic masculine behaviours. A close analysis of the traumatizing events that mould Teddy's identity and the misogynistic role models who shape both his sense of self and his place in the world reveal the toxicity of patriarchal society.

This chapter begins by foregrounding the cultural context of female objectification that Alice inhabits. I then focus on Alice as a potentially revolutionary force in a masculine world who is ultimately destroyed by the context that offers her so little autonomy and instils in her a belief that she needs to rely on a man for protection. Attention then turns to Teddy, charting the developmental and cultural factors that shape his behaviour and culminating in a discussion of the toxic environment that leads to a man who is shown to have gentle and tender aspects to his character imploding into a violent killer. This analysis does not intend to demonise Pakistani men nor excuse violence. Instead, it aims to expose the damaging effects of the gender scripts that pressure men to be tough and shame them for displaying vulnerability. This chapter, as throughout the rest of this thesis, attempts to probe the societal, cultural, economic, and religious factors that result in male violence and female suffering.

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[1] Kramatschek, Claudia, 'Interview with Pakistani author Mohammed Hanif - Life in a War Zone', *Qantara*, 14 May 2012, <https://en.qantara.de/content/interview-with-pakistani-author-mohammed-hanif-life-in-a-war-zone> [accessed 12 May 2021].

Robin Yassin describes Hanif as 'Pakistan's brightest English-language voice'.[2] Hanif gained critical acclaim through his first novel, the political satire *A Case of Exploding Mangoes*, which won the Commonwealth Prize for Best First Book in 2009. Writing a novel based on the plane crash that killed former president of Pakistan General Muhammad Zia ul-Haq, while bringing corruption, the ugly side of martial law, and other political idiocies to light, earned Hanif the reputation of, as Carolyn See puts it, a 'man of enormous courage'.[3]

Hanif wanted his next novel to be about a female superhero fighting patriarchy, but he ended up writing a gut-wrenching tale about a Christian nurse at Sacred Heart Hospital who resists patriarchy on a regular basis. Alice Bhatti is an inherent 'fighter' who understands the customs of the 'bitch eating bitch world' and has 'never accepted a wound without trying to give one back'.[4] She is a 'ferociously strong young woman: smart, independent, and rebellious to the point of recklessness'.[5] Alice's 'modes of survival are both preventive and defensive' and 'her willingness to resort to violence serves as a testament to her determination to survive at all costs'.[6] Once during her night shift at a VIP room, an influential family's heir 'pins her down' and, pointing 'his revolver towards his crotch', orders her to perform oral sex.[7] Alice does not succumb to the pressure; instead, she '[makes up] her mind to go through with it'.[8] Taking out a blade from her pocket, she slits his penis. While the patient 'begins to weep', Alice casually disposes of 'the razor blade' and asks him to 'stop screaming' so the patient is not disturbed.[9] Like a superhero saving the world, she leaves the room delivering a witty one-liner: 'Go to Accidents. And no need to be shy, they get lots of this sort of thing during their night shifts'.[10] From her bold self-defence to her nonchalant attitude towards an otherwise unnerving encounter, Alice, in a way, becomes a superhero figure for the reader.

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[2] Robin Yassin-Kassab, 'You People or One of Us: The True Face of Pakistan', *Journal of Postcolonial Writing,* 47.2 (2011), 205-209 <http://dx.doi.org/10.1080/17449855.2011.557199>.

[3] Carolyn See, 'Mohammed Hanif's 'Our Lady of Alice Bhatti '', *The Washington Post,*, 9 July 2012 <https://www.washingtonpost.com/entertainment/books/mohammed-hanifs-our-lady-of-alice-bhatti/2012/07/09/gJQAJhg0YW_story.html > [accessed 10 April 2020].

[4] Mohammed Hanif, *Our Lady of Alice Bhatti* (India: Random House 2011). pp. 256, 254, & 256.

[5] Filkins. para. 32 of 41.

[6] Mirza, p. 154.

[7] Hanif. pp. 83 & 88.

[8] Hanif. p. 88.

[9] Hanif. p. 89.

[10] Hanif. p. 89.

Hanif admits to being inspired by strong women around him,[11] and the protagonist, Alice Bhatti's name derives from his late friend and boss at *Newsline*, Razia Bhatti, who was an 'absolutely fearless' woman.[12] However, Hanif is not delusional about the fate of audacious women in Pakistan, and in an interview with Dexter Filkins, Hanif explains that 'Alice may have been a superhero […] but in Pakistan, not even female superheroes can prevail'.[13] *Our Lady of Alice Bhatti* is not only a tale of a woman's courage and bravery but a narrative that seeks to expose the deep-rooted institutionalised sexism in Pakistan that puts women in precarious positions and makes survival a constant battle for them.

The Culture of Female Objectification

While women's chastity is considered integral to both women and their families in Pakistan,[14] society's eagerness to exploit and smear women's honour may seem incomprehensible to international readers. A horrifying consequence of the amalgamation of honour culture and a patriarchal, misogynistic mindset, specifically in South Asia, is the unabashed leering and catcalling women endure as a norm.[15] Male family members retain control over women's lives and bodies inside the home, but once these women are outside their homes, their bodies are in the control of the outside men. They become a source of power and competition among men. Men who have no relation with them enjoy an authority, a sense of superiority, and control over women which they exert through roving and judging eyes. A Punjabi language proverb 'zan, zar, zameen' (zan: women, zar: gold/money and zameen: land) is frequently used to voice the belief that the reason for feuds between men is typically these 'possessions'. This signifies a culturally ingrained perception of women as capital assets rather than human beings, let alone equals. In a culture where women are viewed as commodities that should be kept hidden or protected from other men, the harassment women experience on streets and workplace can be seen as the outcome of this dehumanising mindset.[16]

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[11] Mohammed Hanif and Nadeem Aslam, 'Where Conspiracies Are a Pastime: Satire and Escapism in Fiction and Beyond ', in *Asia Society's Lahore Literary Festival* ed. by Dwight Garner, 2017).

[12] Filkins. para 26 of 41.

[13] Filkins. para 35 of 41.

[14] Rubeena Zakar, Muhammad Zakria Zakar, and Alexander Kraemer, 'Men's Beliefs and Attitudes Toward Intimate Partner Violence Against Women in Pakistan', *Violence Against Women,* 19.2 (2013), 246-268 <https://dx.doi.org/10.1177/1077801213478028>

[15] Louise Pedersen, 'Moving Bodies as Moving Targets: A Feminist Perspective on Sexual Violence in Transit', *Open Philosophy,* 3.1 (2020), 369-388 <https://dx.doi.org/10.1515/opphil-2020-0134>

[16] Recep Dogan, 'The Dynamics of Honor Killings and the Perpetrators' Experiences', *Homicide Studies,* 20.1 (2016), 53-79 <https://doi.org/10.1177%2F1088767914563389> ; Monica Christianson, Åsa Teiler, and Carola

Alice's education does provide her with economic benefits but being a nurse at a general hospital, she is at the bottom of the ladder in her profession. Nurses in the Sacred Heart hospital are treated as 'garbage bins in uniforms'.[17] Sidra Abbas, Rubeena Zakar and Florian Fischer maintain that in Pakistan, the public 'objectifies female nurses as handmaidens of doctors' who 'provide pleasure for their sexualized gaze'.[18] Alice is agonisingly aware of how male co-workers and patients objectify her as a young nurse: 'people always stare', and she has to face 'hungry eyes' daily.[19] The nursing profession requires nurses to touch male patients, which conflicts with the 'social practice of female seclusion among Muslim communities'.[20] While men try to 'exploit her professional standing', Alice is always fearful of being blamed for instigating the attention.[21] Readers are informed on several occasions that Alice is a beautiful woman: 'quite fair-skinned', 'very pretty', and 'privilege[d] to have a natural figure like this'.[22] However, given her circumstances and the attention it brings towards her, Alice '[finds] it a curse'.[23]

In Mohsin Hamid's *The Moth Smoke*, a foreign-educated, elite class woman, Mumtaz, cruises around the streets of Lahore at night in a Pajero without the fear of being sexually harassed, which gives the impression that Pakistan is, after all, not a scary place for women. However, it is essential to note that Mumtaz's social class gives her that security. Her massive SUV serves as a barrier between her and the public and indicates her elite affiliations. Social class contributes to the safety and security of upper-middle- and upper-class women, but lower- and middle-class women are regularly exposed to harassment on roads and workplaces.[24] As a woman who cannot afford the security of her own transport and is exposed to male attention on public transport and crowded roads, 'lewd gestures, whispered suggestions, uninvited hands on her bottom are all part of Alice Bhatti's daily existence'.[25] James Beggan insists on viewing

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Eriksson, '"A Woman's Honor tumbles down on all of Us in the family, but a man's honor is only his": Young Women's Experiences of Patriarchal Chastity Norms', *International Journal of Qualitative Studies on Health and Well-being,* 16.1 (2021), 1862480 <https://dx.doi.org/10.1080/17482631.2020.1862480>.

[17] Hanif. p. 175.

[18] Sidra Abbas, Rubeena Zakar, and Florian Fischer, 'Qualitative study of Socio-cultural Challenges in the Nursing Profession in Pakistan', *BMC Nursing,* 19.1 (2020), 20 <https://dx.doi.org/10.1186/s12912-020-00417-x> p. 2.

[19] Hanif. p. 139.

[20] Abbas, Zakar, and Fischer, p. 2.

[21] Hanif. p. 140.

[22] Hanif. pp. 133, 71 & 139.

[23] Hanif. p. 139.

[24] Syeda Hoor-Ul-Ain, 'Public Sexual Harassment Mayhem on Public Transport in Megacities - Karachi and London: A Comparative Review', *Aggression and Violent Behavior,* 52 (2020) <https://doi.org/10.1016/j.avb.2020.101420>.

[25] Hanif. p. 9.

sexual harassment as an abuse of power and exploitation of privilege rather than just an outcome of unrestrained sexual desires, though in a gender-segregated society like Pakistan, it can be a combination of both.[26] David Collinson and Jeff Hearn assert that in a patriarchal setting, 'paid work context' seems to provide a licence for men's offensive behaviour and their attempts to take advantage of working women'.[27] Through Alice, Hanif highlights the vulnerable state of women working as bottom-tier employees, especially nurses in the Pakistani work environment. Women in Pakistan are deprived of liberty due to the controlling and intimidating behaviours they experience, especially by men, in the public sphere. I will discuss this aspect of gendered oppression later in this section. 49.2% of the total population of Pakistan is female.[28] The deficiency of female participation in the professional arena due to cultural restrictions and fear of harassment affects the productivity and economy of the country and deprives half the population of the country of its fundamental right of exploring the opportunities available to them.

Freedom from oppressive social systems is difficult for the women of Pakistan, even if they have achieved a certain level of education and economic independence. The subjugation experienced by women in Pakistan is very different from the West, as religion and cultural values are used as 'a justification' for violence, which has become institutionalised deeply embedded in the social structure.[29] Gender inequality is a 'violence exerted systematically' in Pakistan.[30] The laws, particularly those enforced during the Islamization period, have proven to be 'detrimental for progress of women' and 'curtailed their freedom and independence'.[31] Furthermore, the negligent attitude of the police and judiciary in cases of violence against women provides license to perpetrators to fearlessly commit crimes. Patricia Hill Collins asserts that through 'silences', these forms of violence are 'legitimated'.[32] The role of popular culture cannot be neglected in romanticising stalking, catcalling, and avenging romantic

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[26] James K. Beggan, *Sexual Harassment, the Abuse of Power and the Crisis of Leadership: "Superstar" Harassers and how to Stop Them* (Northampton, MA: Edward Elgar, 2019).

[27] David Collinson and Jeff Hearn, 'Men At Work: Multiple Masculinities/Multiple Workplaces', in *Understanding Masculinities: Social Relations and Cultural Arenas*, ed. by M. MacAnGhaill, 1996). p. 64.

[28] United Nations Department of Economic and Social Affairs: Population Division, 'Pakistan Population ', Country Meters, 2021), <https://countrymeters.info/en/Pakistan> [accessed 13 Feburary 2021].

[29] Office on Drugs and Crime, 'Global Study on Homicide 2019: Gender-related Killing of Women and Girls', United Nations 2019). p.35.

[30] Paul Farmer, 'An Anthropology of Structural Violence', *Current Anthropology,* 45.3 (2004), 305-325 <https://dx.doi.org/10.1086/382250> p. 307.

[31] Zia Ahmed, 'Postcolonial Feminism and Pakistani Fiction', *International Research Journal of Arts & Humanities,* 41 (2013), 1-20 <https://sujo-old.usindh.edu.pk/index.php/IRJAH/article/view/1414> p. 2.

[32] Patricia Hill Collins, 'It's All in the Family : Intersections of Gender, Race, and Nation', *Hypatia,* 13.3 (1998), 62-82 <https://dx.doi.org/10.1111/j.1527-2001.1998.tb01370.x> p. 66.

rejection, but Teddy's audacity to throw acid on a woman's face in broad daylight is the testament of taken-for-grantedness of violence against women in Pakistan.

Raewyn Connell, whose work centres on masculinity in the Global South, emphasises that large-scale organizations all over the world are 'culturally masculinized and controlled by men,'[33] which explains why the problems faced by women in the workplace are generally trivialised or brushed under the carpet. Explaining the culture of sexual harassment in Pakistan, Abdul Hadi maintains that sexual harassment in the workplace arena creates 'an intimidating, hostile or humiliating working environment' for women, which he asserts sends a 'threatening and intimidating message to women to limit their physical and social mobility'.[34] He further explains that the 'patriarchal values prevailing in Pakistani society breed sexual harassment in the workplace and also preclude victims from reporting the incidence by not giving them appropriate moral, cultural and legal support'.[35] Women's dependence on men is seemingly inevitable in Pakistan. Even with education and job opportunities, women need men to protect them from other men as the judiciary and other law-enforcing bodies are usually either insensitive or just as crooked as the criminals.

As established in the previous chapter, corruption and exploitation of power are common among all institutions in Pakistan, including hospitals and the police. When Alice asks her senior Hina Alvi if she should report the sexual harassment she experienced in the VIP room, Hina's response signifies the role police play in such situations: 'In our VIP room you had to deal with one man. In the police station, there will be a room full of them in your face. You'll need a chainsaw'.[36] The impunity men exercise while displaying social inappropriateness in Pakistan is largely why men feel entitled to exploit their boundaries with women.[37] Hence, to find a long-term solution to this pressing issue, there is a need to dig deeper and rectify the toxic values normalising the exploitation of women.

Acid attacks are unfortunately alarmingly common in South Asia. In the countries where acid violence is widely prevalent, chemical substances, for example, hydrochloric or sulphuric acid, are inexpensive and readily available. One popular defence that is heard every time a criminal

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[33] Connell, *The Men and the Boys.* p. 42.
[34] .Hadi, 'Workplace Sexual Harassment', p. 148.
[35] Hadi, 'Workplace Sexual Harassment', p. 153.
[36] Hanif. p. 114.
[37] Kristie Dotson, 'Tracking Epistemic Violence, Tracking Practices of Silencing', *Hypatia,* 26.2 (2011), 236-257 <https://doi.org/10.1111/j.1527-2001.2011.01177.x>.

offence of this sort gains public attention in Pakistan is that this type of violence is a heat of passion crime.[38] A common psychological interpretation of such attacks is that the attacker suffered from pathological jealousy, better known as Othello syndrome, where a person constantly suspects infidelity from his/her partner. The Progressive Women's Association claims that over 8,800 victims of acid burns have been reported since 1994 in Pakistan.[39] In a country where such incidents happen on a regular basis, the connection between such crimes and the cultural context cannot be ignored. Acid violence is a 'premeditated' crime,[40] used as 'punishment against women who are seen to exercise autonomy or agency'.[41] By disfiguring the victim's body, the attacker deprives them of their beauty and any opportunity to gain economic stability subsequently, making them dependent and disabled for life.[42] Sharmeen Obaid-Chinoy's documentary film *Saving Face*, which won an Emmy Award and the Academy Award for Best Documentary Short Subject in 2012, led to awareness and the implementation of the Acid and Burn Crime Bill in Pakistan, causing a significant decrease in acid attacks.[43] Recent Pakistani dramas — such as *Surkh Chandni*, a drama about an acid attack survivor fighting for justice, gaining popularity and appreciation, display the increased consciousness within Pakistani society about the oppression and injustice women confront in a society that cultivates an environment in which toxic masculinity thrives.[44] Considering the impact Bollywood and Indian cinema in general has over Pakistani youth, Indian cinema's recent attention toward acid crimes and their aftermaths through the 2019 Indian Malayalam movie *Uyare* and 2020 Hindi movie *Chhapaak*, where the former also sheds light on the toxic

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[38] Donna Coker, 'Heat of Passion and Wife Killing: Men Who Batter/Men Who Kill', *S. Cal. Rev. L. & Women's Studies,* 2 (1992), 71 <https://dx.doi.org/10.2139/ssrn.2669196>; C. Pontedeira, J. Quintas, and S. Walklate, 'Intimate Partner Homicides: "Passionate Crime" Arguments in the Portuguese Supreme Court of Justice', *International Annals of Criminology,* 58.2 (2020), 193-216 <https://dx.doi.org/10.1017/cri.2020.24>; Carolyn B. Ramsey, 'Provoking Change: Comparative Insights on Feminist Homocide Law Reform', *The Journal of Criminal Law and Criminology (1973-),* 100.1 (2010), 33-108 <http://www.jstor.org/stable/20753685>.

[39] Taiba Zia, 'Acid Violence in Pakistan', *UCLA: Center for the Study of Women* (2013) <https://escholarship.org/uc/item/65v958z1>.

[40] Francis Kuriakose, Neha Mallick, and Deepa Kylasam Iyer, 'Acid Violence in South Asia: A Structural Analysis toward Transformative Justice', *ANTYAJAA: Indian Journal of Women and Social Change,* 2.1 (2017), 65-80 <https://dx.doi.org/10.1177/2455632717708717> p. 74.

[41] Mridula Bandyopadhyay and Mahmuda Khan, 'Loss of Face: Violence against Women in South Asia', in *Violence against Women in Asian Societies*, ed. by Lenore Manderson and Linda Rae Benjnett Routledge, 2003). p. 67.

[42] Kuriakose, Mallick, and Iyer, p. 74.

[43] 'Pakistan: Cases of acid attacks on women drop by half.', *Gulf News*, 4 August 2019, <https://gulfnews.com/world/asia/pakistan/pakistan-cases-of-acid-attacks-on-women-drop-by-half-1.65626299> [accessed 18 February 2020].

[44] *Surkh Chandni*, dir. by Shahid Shafaat, (ARY Television Network, 2019).

mentality of the men who commits such crime, is a welcomed shift in the entertainment world.[45]

Alice's Tragic Trajectory

In *Our Lady of Alice Bhatti*, Hanif delves deep into the complexes and insecurities of the male protagonist Teddy to highlight how a man's lived experience and consequent emotional state of mind plays a significant role in an individual's perception and performance of masculinity. Through the fate of the fierce and rebellious protagonist Alice, Hanif dismantles the culture, that produces emotionally unstable, volatile men who become a threat, especially to the women around them. In 'Acid Violence in South Asia', Francis Kuriakose, Neha Mallick, and Deepa Iyer maintain that in communities where acid violence occurs, the 'cultural perspective of hegemonic masculinity is inadequate and problematic'.[46] Bipasha Baruah suggests that an increase in acid violence is the consequence of toxic masculinity taking centre stage in the patriarchal context.[47] In *Our Lady of Alice Bhatti*, Teddy's performance of masculinity has a horrifying, destructive impact on the protagonist Alice. After publicly 'pouring half a liter of sulphuric acid on [Alice's] angelic face',[48] Teddy walks away unbothered, and Alice, succumbing to her injuries, 'breathe[s] her last' in the hospital.[49] Hanif's determination to not sensationalise Alice's pain is reflected in his resolve to resist portraying Alice experience the agonizing pain of being drenched in acid. Hanif boldly depicts the sexual harassment experienced by Alice in a VIP room and gives detailed accounts of women subjected to honour crimes and admitted to the Accidents and Emergency department of Sacred Heart hospital. Given the significance of the attack, which is the most horrifying and significant display of hypermasculinity in the novel, it is intriguing to note that Hanif gives little time on the page to this event. Hanif's clever use of magic realism and the abstract depiction of the horrifying incident leaves the specifics of the attack to the readers' imagination. When Teddy walks towards Alice, he notices 'everyone is looking up into the sky'.[50] Alice's father Joseph avows that 'Holy Mother' had come to earth to take Alice, and she 'had ascended to the heavens

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[45] *Uyare*, dir. by Manu Ashokan, (Kalpaka Films, 2019); *Chhapaak*, dir. by Meghna Gulzar, (Fox Star Studios, 2020).

[46] Kuriakose, Mallick, and Iyer, p. 74.

[47] Bipasha Baruah and Aisha Siddika, 'Acid Attacks are on the Rise and Toxic masculinity is the Cause', 2017) updated 14 August 2017, <https://theconversation.com/acid-attacks-are-on-the-rise-and-toxic-masculinity-is-the-cause-82115>.

[48] Hanif. p. 329.

[49] Hanif. p. 338.

[50] Hanif. p. 327.

before that first drop of acid touched her face'.[51] Alice's death in the novel 'clearly refuses to idealize the dead subaltern' and rejects a life of disfiguration and misery for her.[52] By citing the amount of acid thrown on Alice's face, Alice's inability to defend herself through her being distracted by the vision, and her immediate death, Hanif ensures the readers feel the enormity of the crime without undermining the resilient fighter in Alice. Violence against women, especially acid attacks, is widely covered in media, but 'the wider contexts of the attacks remain mostly invisible in their coverage'.[53] J. Johanssen and D. Garrisi state that mostly the coverage of acid attacks is limited to victim's description of their pain and victimizer's jealousy or abusive relationship with them, but media 'do[es] not probe into wider social reasons which enable a culture of domestic violence to emerge (such as notions of masculinity, patriarchy or power dynamics)'.[54] I suggest that Hanif deliberately keeps the description of the attack minimal, directing readers' towards the social context of violence, the cultural climate and societal expectations that nurtures and sanctions toxic hypermasculine behaviours and acid violence.

In this chapter, I unpack the role cultural and social values play in shaping Pakistani masculinity in a way that stimulates horrendous crimes against women. It is not an attack on cultural masculine identity nor an attempt to excuse male violence but an effort to deconstruct patriarchal patterns that condition men to bottle up their emotions as 'pressure cookers' on the verge of an explosion during emotionally demanding situations.[55] Having established the relevant cultural contexts in the preceding section of the chapter, I now turn to how these contexts impact Alice's life. The world Alice lives in is unfair and irrational. Senior nurse Sister Hina Alvi keeps a 'palm-sized gun' in her bag for protection, whereas Alice keeps a razor.[56] Women use weapons when 'public authorities' are 'unable to protect women from stalkers, rapists, and domestic assaults'.[57] Instead of receiving support from the hospital, Alice is suspended for two weeks for defending herself in the VIP room, but when Alice begins courting

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[51] Hanif. p. 339.

[52] Mirza, p. 160.

[53] Jacob Garrisi and Diana Johanssen, '"I Am Burning, I Am Burning"', *Journalism Studies,* 20.4 (2019), 463-479 <https://dx.doi.org/10.1080/1461670X.2017.1389294> p. 472.

[54] Garrisi and Johanssen, p. 472.

[55] Michael Kaufman, *Beyond Patriarchy: Essays by Men on Pleasure, Power, and Change* (Toronto: Oxford University Press, 1987). p. 12.

[56] Hanif, p. 115.

[57] Alana Bassin, 'Why Packing a Pistol Perpetuates Patriarchy', *Hastings Women's LJ,* 8 (1997), 351-364 <https://repository.uchastings.edu/hwlj/vol8/iss2/5> p. 357.

Teddy Butt, Ortho Sir remarks, '[t]hese people have turned this place into slutsville'.[58] The silence of people in authority towards harassment but condemnation of women experiencing freedom underline the hypocrisy of honour-driven, misogynistic culture.[59]

Readers witness the most spiteful, horrifying aspects of honour-driven patriarchal society at the Sacred Heart hospital— 'cutting up women is a sport older than cricket'.[60] The narrative setting is also critical as the city Karachi has increasingly gained the reputation of a 'frighteningly violent city' of Pakistan.[61] Muneeza Shamsie emphasizes that Hanif's tale of a Christian nurse's tormented life in Karachi is 'a dark, searing portrait of power, powerlessness and state terror in Pakistan'.[62] In an interview with *The Guardian*, Hanif elaborates that Karachi is a 'combination of oddities and surprises':

> the real spirit of Karachi still lies with the people who can't rely on divine intervention, who go through the grueling daily cycle of life to earn their daily bread with a heartbreaking dignity. Those who do not have the luxury to cover up or doll up (or doll up and then cover up), those who cannot afford to invoke the name of Allah in every conversation, those who do not have a TV or time to watch it and those who will never be on TV except as a backdrop to the latest bomb attack: those are the ones who go to work every morning regardless of what any local or foreign media might be predicting.[63]

Our Lady of Alice Bhatti is Hanif's effort to profile the ordinary people of Karachi, people who are walking on eggshells and incorporate the real spirit of the city, especially the women such as Alice and Hina Alvi, who, despite being in hopeless situations, are determined to survive.

The novel's title serves as Hanif's mockery of increasing belief in divine interventions and miracles in Pakistan as a defence mechanism against social injustices. As Maryam Mirza notes, the 'magic realism in the text serves to heighten Hanif's satire of the rising religiosity in

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[58] Hanif. p. 148.

[59] Kate Manne, *Down Girl: The Logic of Misogyny* (New York: Oxford University Press, 2017).

[60] Hanif. p. 141.

[61] Cara Cilano, *Contemporary Pakistani Fiction in English: Idea, Nation, State*, 1st edn (London: Routledge, 2013). p. 144.

[62] Muneeza Shamsie, 'Pakistan', *The Journal of Commonwealth Literature,* 47.4 (2012), 561-575 <https://dx.doi.org/10.1177/0021989412464113> p. 572.

[63] Hanif, Mohammed, 'Mohammed Hanif on his homecoming to Pakistan', *The Guardian*, 7 August 2009, <https://www.theguardian.com/world/2009/aug/07/mohammed-hanif-pakistan-homecoming> [accessed 14 April 2020].

Pakistan, be it Muslim or Christian'.[64] Alice brings back a dead newborn baby to life, and her father, Joseph Bhatti, is known for curing ulcers by reciting His words. Alice's father's determination to prove that his daughter is a saint instead of demanding justice for his daughter serves to expose the incompetence of the judiciary system of Pakistan. At one instance in the novel, a lawyer declares that in Pakistan, the 'law is the eternal whore for those who can pay for its upkeep',[65] emphasising the state-sanctioned violence against the oppressed in the form of a corrupt justice system that serves the rich and powerful. Having to rely on divine intervention in a situation where one should be able to depend on the law-enforcing bodies emphasises Hanif's disapproval of reliance on miracles as an 'adequate form of resistance to subaltern oppression'.[66]

Mirza observes that Alice is disadvantaged, but she refuses to romanticise her subaltern status as her father does, who finds solace in his acceptance of his disadvantage: 'I am not just the son of the soil. I am the soil'.[67] Alice's father Joseph Bhatti, a retired Choohra[68] janitor, is 'an untouchable with attitude'.[69] Rachel Jones argues that differentiation based on ethnicity and race 'serves to naturalize difference[s] and freeze groups of people in a place of inferiority'.[70] Joseph has internalised his marginalised religious minority status and shows acceptance rather ownership of the life offered to him: 'This is who I am'.[71] Alice, unlike her father, shows little faith in miracles. She understands that 'nobody gives a fuck' and takes complete responsibility for her life. [72] Alice faces the adversities of life with 'her head held high' and attempts to rise above her financial and social circumstances through her education and later protect herself through marriage.[73] From getting an abortion after an unplanned pregnancy, fighting Muslim nurses at the hostel to slitting a harasser's penis, Alice 'does not become, either in life or in death, a convenient, simplified symbol of subaltern resistance'.[74]

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[64] Mirza, Maryam, '"An All-Weather, All-Terrain Fighter": Subaltern resistance, survival, and death in Mohammed Hanif's Our Lady of Alice Bhatti', *Journal of Commonwealth literature,* 50.2 (2015), 150-163, p. 160.

[65] Hanif. p. 72.

[66] Mirza. p. 160.

[67] Hanif. p. 71.

[68] Descendants of Dalit 'untouchable' Hindu tribal caste who convert to Christianity.

[69] Hanif, p. 74.

[70] Rachel Bailey Jones, *Postcolonial Representations of Women: Critical Issues for Education* (Dordrecht, Netherlands: Springer 2011), 18. p. 211.

[71] Hanif. p. 70.

[72] Hanif. p. 73.

[73] Hanif. p. 71.

[74] Mirza, p. 161.

Alice's marriage to Teddy can be viewed as a 'survival strategy', but there are instances in the novel that suggest it was probably not entirely a calculated, objective decision on her part.[75] Alice's only friend Noor, a seventeen-year-old ward boy, notices that Teddy's 'love has been accepted and reciprocated' by Alice.[76] She appreciates Teddy's small gestures and 'feels that she is his teacher and must not discourage him. He is learning'.[77] Alice demonstrates a sense of trust and hope in her relationship with Teddy, and she believes that he can learn to express feelings and take responsibility. The day Teddy proposes her, sitting next to him in a rickshaw, Alice 'feels she can go anywhere pressed against this hard, warm, trembling body draped in starched cotton'.[78] Apart from their relationship being a fast-paced, rocky one, their relationship was doomed to a tragic end because Teddy is entirely incapable of providing Alice with any protection or support because of his volatile nature. Due to his habit of seeking validation through conformity to toxic masculine values, Teddy is a dangerous partner to trust. I will discuss this aspect of his nature later in this chapter.

Through the discussion about honour culture and its impact on masculine behaviours, I emphasise the highly restrictive, detrimental implications of the performance of masculinity on women in Pakistan. A connection between male honour and female sexuality, legitimised through religion and traditions, has made female sexuality a sensitive topic. Aneta Stepien notes that 'patriarchal societies' use women's sexuality as a 'method of maintaining power over women'.[79] The pervasive stigma around female bodies and sexuality is used 'to keep females in bounds, docile, infant, obedient'.[80] Women limit their mobility and hide their bodies and sexual desires 'in the pursuit of good reputation'.[81] Women, particularly in a society such as Pakistan, are brought up with a fear of being slandered, and men related to them are held responsible for policing them. This toxic patriarchal practice is the source of maintaining women's oppression and a primary cause of honour killings and horrendous crimes against women. I will further discuss this aspect of honour culture in the chapter on Aslam's *Maps for Lost Lovers*. Pakistani society is, in general, conservative and displays an obsessive concern

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[75] Mirza, p. 155.
[76] Hanif. p. 121.
[77] Hanif. p. 125.
[78] Hanif. p. 129.
[79] Aneta Stepien, 'Understanding Male Shame', *Masculinities: A Journal of Identity and Culture,* 1 (2014), 7-27 , p. 12.
[80] Steve Connor, 'The Shame of Being a Man', *Textual practice,* 15.2 (2001), 211-230 <https://dx.doi.org/10.1080/09502360110044069> p. 219.
[81] Stepien, p. 12.

with censorship, modesty, and sexual segregation. While people show a squeamish resistance to talk about sex and female sexuality, the harassment of women outside their homes is sanctioned through devaluation and sexualisation of women's bodies.[82] The setting of the novel is crucial in *Our Lady of Alice Bhatti* as readers are exposed to the harsh reality of honour culture through Alice's experience of working at Accidents and Emergencies:

> Suspicious husbands, brother protecting his honour, father protecting his honour, son protecting his honour, feuding farmers settling their water disputes, moneylenders collecting their interest: most of life's argument, it seemed, got settled by doing various things to a woman's body.[83]

Teddy - Toxic Shaming and the Quest for Being Man Enough

Hanif has written the novel in a manner that means that readers remain blissfully unaware of Teddy's toxic traits and find his character charming until he suddenly decides to throw acid on his wife's face without seeking to clarify anything, without thinking about the consequences. Teddy's sudden shift from an endearing, love-struck guy who writes Alice 'lovesick notes' to an angry, jilted husband who thinks it is 'fair' to throw acid on someone's face for perceived infidelity comes as a shock.[84] However, Hanif establishes all the troubling aspects of Teddy's personality throughout the narrative; we as readers overlook them just as the protagonist Alice because of his endearing child-like affection for Alice. Hanif foreshadows Alice's fate when Alice recollects her first encounter with Teddy: 'this towering hulk with a funny voice is going to be her real nemesis'.[85] When Noor spots Teddy and Alice together, he confesses only being able to imagine Alice and Teddy's names together 'in a tragic news headline'.[86] Similarly, while speaking of her ability to foresee from someone's face how they will die, Alice admits not being able to understand her own cause of death from looking at her face: 'I don't recognise it. It's not me, it's not even a human face. It's a ghoul. I get frightened'.[87] In this particular scene, Hanif creates an ominous feeling that something horrible will happen to Alice, but as

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[82] Sadaf Ahmad, 'Sexualised Objects and the Embodiment of Honour: Rape in Pakistani Films', *South Asia: Journal of South Asian Studies,* 39.2 (2016), 386-400 <https://doi.org/10.1080/00856401.2016.1166473>.

[83] Hanif. p. 142.

[84] Hanif. pp. 124 & 210.

[85] Hanif. p. 52.

[86] Hanif. p. 123.

[87] Hanif. p. 62.

this revelation occurs before Alice's marriage to Teddy, readers remain unsure about the culprit.

It is infeasible to comment on Teddy's performance of masculinity without analysing how Teddy understands and constructs his masculinity. Teddy's physique and behaviour indicate a desire to be visible. His statements, actions, and reactions to situations are all exaggerated and dramatic. Exploring Teddy through the lens of theories of masculinity, it is apparent that he is positioned as an embodiment of hypermasculinity in the novel. Hypermasculinity is an amplified/exaggerated display of masculine stereotypes. The most visible indication of hypermasculinity in Teddy is seen in the descriptions of his body. He is a 'towering hulk' who won the title of 'Junior Mr Faisalabad' when he was younger.[88] He oils and waxes his body, and the 'arms of his T-shirt [are] ripped to show off his heavy shoulders'.[89] Bodybuilding is a common hobby among men in Punjab, and some men also take it as a profession and participate in national and international competitions such as Mr Punjab, Mr Pakistan, and Mr South Asia. The masculine, muscular body is seen as a symbol of invulnerability because popular culture represents hyper-masculine men as undefeatable and heroic, for example, Arnold Schwarzenegger as Terminator, Sylvester Stallone as Rocky, Sanjay Dutt as Raghu, and Salman Khan as Chulbul Pandey.[90] Patrick Schuckmann suggests that bodybuilding 'reinforce[s] traditional male values and qualities: physical strength and muscles, phallic power, competitiveness, toughness, aggressiveness'.[91] In the context of Punjab, the character of Maula Jatt, from 'one of the most successful superhero franchises' in Punjabi cinema,[92] is a 'hyper-masculine' and 'proudly violent figure'.[93] Teddy's fixation with physical fitness and strength shows his commitment towards incorporating the popular masculine ideals as showcased in popular culture. According to Coston and Kimmel, a man can 'overconform to dominant view of masculinity' in an effort to compensate for social expectations he is unable to fulfil.[94] While Teddy fails to incorporate the masculine standards of being 'emotionally

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[88] Hanif. p. 52 & 18.

[89] Hanif. p. 52.

[90] *The Terminator*, dir. by James Cameron, prod. by Gale Anne Hurd, (Orion Pictures, 1984); *Rocky*, dir. by Sylvester Stallone, Steven Caple Jr., Ryan Cooglerand others, prod. by Chartoff-Winkler Productions, (United Artists, 1976); *Vaastav: The Reality*, dir. by Mahesh Manjrekar, prod. by Deepak Nikalje, (Adishakti Films, 1999); *Dabangg*, dir. by Abhinav Singh Kashyap, prod. by Arbaaz Khan Productions, (Shree Ashtavinayak Cine Vision, 2010).

[91] Walle, p. 106.

[92] Sevea, p. 131.

[93] Sevea, p. 131.

[94] Coston and Kimmel, pp. 99.

stable, as well as critical, logical, and rational,' his hypermasculine demeanour gives him a sense of inclusion.[95]

Teddy's hypermasculinity does not arise out of a vacuum but is an aftermath of his lived experience of patriarchal violence. The tendencies in Teddy's character to display 'dramatic proof' of masculinity and his obsession with physical fitness and participation in weightlifting competitions stems from the desire to overcome the stigma imposed by a patriarchal society of being girlish as a child.[96] It is revealed through flashbacks that Teddy has been a victim of bullying at school, and his prime bully was his own father, a Physical Education (PT) teacher at his school:

> The 'words 'PT teacher' trigger off a childhood memory that he had completely forgotten – a very tall, very fat PT teacher holds him by his ears, swings him around and then hurls him to the ground and walks away laughing.[97]

The humiliation and helplessness of being ridiculed in front of other children and being unable to retaliate because of his father's authority and physical strength leaves a permanent scar on his mind. Teddy's obsession with physical strength and the desire to be feared by others make sense once the readers know his relationship with the PT teacher and how he learned to equate being feared with being respected. Being schooled to believe that a man needs to be physically strong to be feared by others, Teddy takes pride in being affiliated with the police. He goes around holding rifles and Kalashnikovs and sits in the back of a police force van all day outside the hospital. The police as a department is a hypermasculine dream.[98] A police representative has the license to hold a gun in public, and due to the police department's responsibility to maintain peace and order, it is respected and feared by people.

Teddy, just as Alice, belongs to the lower class. Men from lower-class usually do not have enough resources to seek higher education and start working from a young age to sustain themselves, sometimes even their families as in the case of ward boy Noor. It is stated that Teddy participated in bodybuilding contests as a young boy in Faisalabad, but he now lives in Karachi. As his family is only mentioned in flashbacks from his childhood, it seems that he

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[95] Coston and Kimmel, pp. 98.

[96] Gilmore. p. 11.

[97] Hanif. p. 98.

[98] Aurelia Terese Alston, 'The Force of Manhood: The Consequences of Masculinity Threat on Police Officer Use of Force' (unpublished MSc thesis, Portland State University, 2017) <https://pdxscholar.library.pdx.edu/open_access_etds/3532/> [accessed 13 Feburary 2020].

moved away from his family and did not get further education. Teddy is not a recruited police officer but works as a 'pimp for the police' and is 'an honorary member of the squad headed by Inspector Malangi'.[99] His role as a police tout did not require a degree. The only other possible career path for Teddy, as Alice says, is to become a gym trainer. Men are taught 'how to be 'masculine' in the home, school, street, [and] workplace'.[100] Teddy's understanding of masculine ideals is greatly affected by his class. Antony Manstead notes that lower or working-class individuals barely describe themselves in terms of their socioeconomic status and generally define themselves by their characteristics rather than their material achievements.[101] Hence for Teddy, his muscular body, and the company he keeps is his identity. While Teddy is physically 'manly', without job stability and any prospects of a steady future, he is certainly not the ideal man in Pakistan.

Throughout the novel, Hanif makes it evident that Teddy is not perceptive; especially in contrast with Alice's composure, he is impulsive and impatient. Teddy plans a surprise marriage proposal for Alice because she has never been on a moving boat which leads to their 'impromptu marriage' on a submarine.[102] What seems like a thoughtful and calculated decision on Teddy's part is followed by uncertainty and regret. After months of pursuing Alice, once he gets married to Alice, he starts doubting his decision, 'there is not much he knows about her,' and feels confined: 'one night of married life, and it seems he is already trapped, weighed down by his new demands'.[103] Teddy, as Carolyn See puts it, 'is madly in love with Alice — until he marries her'.[104] Despite Alice's profession, Teddy expects Alice to be unaware and coy. When Alice casually comments about ejaculation, Teddy is startled by Alice's directness, 'Her knowledge frightens him. How does she know? He wonders, and suddenly it dawns on him. What else does she know?'.[105] His reaction reveals his orthodox mindset and, more alarmingly, his pattern of making hasty decisions and regretting them later. It appears that Teddy is an open-minded man, as he does not show interest in Alice's past and is unbothered by Alice's faith. However, his tolerance towards differences is only because he had never given the future

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[99] Hanif. pp. 52 & 19.

[100] Craig Heron, 'Boys Will Be Boys: Working-Class Masculinities in the Age of Mass Production', *International Labor and Working-Class History*.69 (2006), 6-34 <https://dx.doi.org/10.1017/S0147547906000020> p. 6.

[101] Antony S. R. Manstead, 'The Psychology of Social Class: How Socioeconomic Status impacts Thought, Feelings, and Behaviour', *The British Journal of Social Psychology,* 57.2 (2018), 267-291 <https://dx.doi.org/10.1111/bjso.12251>.

[102] Hanif. p. 13.

[103] Hanif. pp. 156 & 160.

[104] See, para 3.

[105] Hanif. p. 106.

a thought. His reaction to the realisation that Alice may have a past further highlights Teddy's irrationality and inability to think through things.

In any society, the 'ideal image of male practice' comes from the popular culture, especially media and advertising, social responsibilities assigned to men, and traditional values associated with being a man.[106] Teddy relies excessively on popular culture for guidance as popular culture exploits the already present sentiments, hierarchies, and tendencies in society; his resources are just as toxic as his environment. Connell acknowledges the role popular culture plays in 'circulat[ing] stereotyped gender images' and the tendency in men to follow what they see as the popular, most-valued way of enacting masculinity.[107] Teddy's overdramatic expression of love for Alice shows that Teddy fosters an idea in his mind of how a man should behave and attempts to mimic it. His actions are guided by what he has watched in movies and mental images of how things should be. As a reader who has grown up watching Bollywood movies, I could not help but notice Teddy imitating love-struck heroes from the 1990's desperate to woe their female love interest.[108] One of the most prominent films is Bollywood's superstar Shahrukh Khan's *Darr* in which he sings: 'Tu haan kar, ya na kar , tu hai meri Kiran'(Translation: Weather you say Yes or No, You are mine Kiran [girl's name]).[109] Sana Fatima and Baharul Islam note that this song is 'still in vogue among men who believe that a girl, when approached, has to accept the man's proposal'.[110] Despite being criticised for endorsing misogyny, this trend of portraying hyper-masculine, entitled heroes persists in Bollywood. These movies usually become blockbusters, as witnessed in the recent portrayal of an abusive, possessive hero in *Kabir Singh*.[111] Apart from the entitlement and disregard for the woman's consent, another common sexist theme in Bollywood movies is that the stalker hero leaves his corrupt past behind and attempts to become a decent man to show his commitment towards his love interest. The heroine is usually smitten by this change and falls in love with

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[106] Walle, p. 107.

[107] Connell, *The Men and the Boys*. p. 44.

[108] Minati Dash, 'How Bollywood Plays a Role in Normalising Stalking', *The Wire*, 29 July 2017 <https://thewire.in/film/bollywood-stalking> [accessed 21 May 2020].

[109] Sana Fatima and K. M. Baharul Islam, 'Negotiating Gender Spaces in Mainstream Bollywood Narratives: A Thematic Discourse Analysis of Female Representation ', in *Misogyny Across Global Media*, ed. by Maria B. Marron (London: Lexington Books, 2021). p. 206.

[110] Fatima and Islam, 'Negotiating Gender Spaces in Mainstream Bollywood Narratives: A Thematic Discourse Analysis of Female Representation'. p. 206.

[111] Aysha Iqbal Viswamohan and Sanchari Basu Chaudhuri, 'Bollywood's Angromance: Toxic Masculinity and Male Angst in 'Tere Naam' and 'Kabir Singh'', *Journal of Asia-Pacific Pop Culture,* 5.2 (2020), 146-170 <https://dx.doi.org/10.5325/jasiapacipopcult.5.2.0146>.

the hero, as shown in movies like *Jeet*.[112] Noor notices these signs of 'self-improvement' in Teddy, which looks like he is 'following a road map' to impress Alice.[113] Noor observes:

> Teddy curling his lips when he sees a patient talking to Alice in a loud voice, Teddy holding a door open for her for a second longer than he should, Teddy walking behind her and trying to fall in step with her, Teddy appearing at lunch breaks with fried fish wrapped in newspaper, Teddy pretending to read [the] newspaper.[114]

As mentioned above, men showing protective concern and chivalrous regard towards women to win their hearts is something frequently seen in romantic movies and hence performed by Teddy. Teddy rescues Alice from the patients in the Psych ward, but is never presented as a heroic saviour. Instead, Hanif downplays Teddy's act of bravery by 'endowing him with a comical, shrill voice'.[115] He enjoys the feeling of being the saviour and suddenly wants to become her provider: 'He feels he can carry her and walk the earth […] He wants to nurture her'.[116] His infatuation with Alice stems from his desire to achieve masculine standards of being a protector and provider instead of from Alice's beauty or character traits. Hence, once he achieves that status through marriage and his quest for validation through Alice is over, he is unable to develop any deeper attachment to her. Teddy's idea of love is problematic from the beginning, especially his association of expressions of love with stalking and chasing a distressed nurse, thinking that an uninterested woman will fall in love with him through constant pursuit. Alice interprets his actions according to the cultural logic, which makes her tolerate his obsessive behaviour and accept his advances. Alice's acceptance of Teddy's advances seems reasonable in a culture that celebrates toxic and inappropriate ways of expressing love.

It is worth noticing that the male characters' information about women in *Our Lady of Alice Bhatti* comes from the men around them. While Inspector Malangi, Noor, and Alice's father Joseph talk about the women in their lives, none of those women participate in the narrative, which, I suggest, is Hanif's way of highlighting women's exclusion from public spaces in Pakistan. Teddy's nameless mother, Joseph's dead wife, and Noor's dying mother are all in

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[112] Viswamohan and ChaudhurI, p. 152.
[113] Hanif, p. 120
[114] Hanif. p. 119.
[115] Mirza, p. 156.
[116] Hanif. p. 53.

purdah, hidden from the eyes of readers.[117] Unlike the usual perception that a mother shares a strong bond with her child and play a crucial role in her/his perception of the world, Teddy's mother does not seem to have that influence in Teddy's life.[118] There is a distance, especially an emotional distance, between both genders. The world represented in *Our Lady of Alice Bhatti* is indeed a man's world. Due to the cultural segregation of gender in Pakistan, men learn more about their opposite gender from other men than actual interactions with women. Teddy declares: 'I know people who know people who know women'.[119] Noor recalls Teddy telling him that, 'if a man goes nine seconds without thinking about a woman, the chances are that he is not really a man'.[120] Noor believes what Teddy had told him, just as Teddy relies on Inspector Malangi for his idea of what it means to be a man. The tendency in male characters to consider women inferior and weak also stems from the male influence on their perception of women. This influence not only propagates stereotypical gender roles but also governs their relationships with women. Male characters, especially Teddy and Noor, constantly remind themselves that men behave differently from women, thereby enforcing the idea that to be a man one must avoid what women do. During a conversation with Alice, Noor reflects that '[w]omen talk differently', they want listener's interest and insistence while men 'tell anybody anything'.[121]

Teddy displays no independent sense of self, and his behaviour is modelled on external paradigms. His 'ideas of love are derived from any song that might be topping the charts at the time', and his 'logistics of love are learnt from the wildlife documentaries he watches on National Geographic'.[122] Teddy plays the role of a lover with conviction: 'I could have waited for as long as it took her' and 'I can't live without you [Alice]'.[123] He brings Alice cliched gifts such as a 'pink teddy bear', a 'singing greeting card', a bargain from the 'perfume bazaar'.[124] Alice shows awareness of Teddy's short-sightedness and remains nonchalant towards Teddy's display of affection through gifts and surprises, 'not believing for a moment

[117] Encyclopedia Britannica, *Purdah* (2008), <https://www.britannica.com/topic/purdah> [accessed 7 July 2021]. '[T]he seclusion of women from public observation by means of concealing clothing (including the veil) and by the use of high-walled enclosures, screens, and curtains within the home'.
[118] Tom Hollenstein, Alexandra Tighe, and Jessica Lougheed, 'Emotional Development in the Context of Mother-Child Relationships', *Current Opinion in Psychology,* 17 (2017) <https://dx.doi.org/10.1016/j.copsyc.2017.07.010>.
[119] Hanif. p. 210.
[120] Hanif. p. 57.
[121] Hanif. p. 59.
[122] Hanif. p. 125.
[123] Hanif. pp. 131 & 102.
[124] Hanif. p. 125.

that Teddy is capable of an original thought'.[125] In the same way, Alice does not expect Teddy to cause her any harm and is not intimidated by his rough exterior and violent outbursts. When Teddy violently beats up Noor looking for her, unaware of the graveness of the situation, Alice 'feels that there is another Teddy that she has never known. Jealous Teddy. Going-around-trying-to-find-about-her-life Teddy. She likes this Teddy'.[126] Alice fails to recognise the dangerous tendency in Teddy to follow archetypes religiously and uncritically. Through Alice's optimistic perception of Teddy, Hanif shows that even a smart, sensible woman misses the signs of violence in a man because society insists that she should not look for them.

Denial of Emotional Self and Consequent Destructive Behaviour

As a boy, Teddy tries to impress his father by practising drums every day, but PT teacher chose his favoured student over him as school's bandleader. Unable to express his pain to anyone, Teddy displaces his anger on inanimate objects and 'smashe[s] one brick over the other' in the playground.[127] hooks explains that '[a]nger is the best hiding place for anybody seeking to conceal pain or anguish of spirit'.[128] The boy 'punishing a pair of bricks as someone else walks away with the prize' grows up to become a man who destroyed things and people while being unable to resolve his conflicts.[129] The 'unresolved pain and suffering' of childhood can 'lead to barriers in developing intimacy and healthy self-esteem' and 'impede a man's ability to develop and sustain intimate relationships'.[130] In Pakistan, especially in the lower and middle classes, mental health is not prioritised, and discourse about mental health is non-existent. As a product of a culture that did not allow him to acknowledge and express the childhood trauma and emotional baggage of being an unloved, unappreciated son, Teddy was bound to develop unhealthy ways of handling pain and conflict.

Teddy shows an urgency to perform an action instead of allowing himself to feel or experience an emotion. He 'sobs violently' while expressing his love for Alice,[131] and when he suspects Alice might reject him, he 'flees before she is finished' and 'without thinking, without targeting anything, fires his Mauser' in the air.[132] Teddy' reluctance to face rejection does not seem

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[125] Hanif. p. 125.
[126] Hanif. p. 317.
[127] Hanif. p. 204.
[128] hooks, *The Will to Change.* p. 7.
[129] Hanif. p. 204.
[130] Shea M. Dunham, Shannon B. Dermer, and Jon Carlson, *Poisonous Parenting: Toxic Relationships Between Parents and Their Adult Children* (London: Routledge, 2011). pp. 120, 123 & 123.
[131] Hanif. p. 101.
[132] Hanif. p. 103.

abnormal to Alice; instead, she finds his melodramatic exit endearing. Mensah Adinkrah suggests that men take risks and act without contemplation because 'hesitancy or cowardice are equated with femininity and are the basis for mockery of males'.[133] The 'public celebration of masculine domination makes this form of masculinity a popular identity to adopt and therefore ensures compliance by other males seeking such admiration'.[134] These behaviours are normalised to the extent that no one notices Teddy carrying a pistol in the hospital and firing it in the air later.

Teddy has 'little experience of sharing his feelings', and due to his fear of being vulnerable, Teddy can only 'explain himself' and be 'very articulate' with a 'Mauser in his hand'.[135] It is not surprising that Teddy feels in control holding a pistol as firearms are often seen as the 'symbol of male power and aggression'.[136] Holding a gun is very different from holding other weapons such as a sword or a knife. A gun has the facility to finish the opponent without giving them a chance to fight back or defend themselves. Explaining the role guns play in 'perpetuating patriarchy', Alana Bassin asserts that guns are used 'to conquer and dominate' the opponent which is a patriarchal way of resolving conflicts.[137]

One of the most toxic characteristics of a patriarchal society is that men are the 'most harsh— and punishing— critics of others' masculine performance'.[138] Teddy recollects a childhood memory of coming home limping with 'a big gash on his right calf, blood streaming into his shoe, canine teeth marks on his hand' to be confronted by his disappointed father.[139] The idea that one has been exploited or abused, in patriarchal terms, implies that the person was not alert or powerful enough to avoid the exploitation. The PT teacher blames Teddy for being attacked by dogs and throws homophobic, sexist insults at his son to show disapproval of his behaviour: 'It's your fidgety self, the fear inside your Teddy heart that attracted the dogs to you. They can smell faggot from miles away'.[140] Donald A. Saucier and others maintain that 'bravery slurs

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[133] Mensah Adinkrah, 'Better dead than Dishonored: Masculinity and male suicidal behavior in contemporary Ghana', *Social Science & Medicine,* 74.4 (2012), 474-481, p. 475.

[134] Eric Anderson, 'Masculinity & Homophobia in Sports', in *Bullying: Experiences and Discourses of Sexuality and Gender*, ed. by Ian Rivers and Neil Duncan Routledge, 2013) <https://ebookcentral-proquest-com.ezproxy.waikato.ac.nz/lib/waikato/reader.action?docID=1105880> [accessed 22 September 2019]. p. 127.

[135] Hanif. pp. 96 & 97.

[136] Bassin, p. 352.

[137] Bassin, p. 352.

[138] Joseph A. Vandello, Jennifer K. Bosson, Dov Cohenand others, 'Precarious Manhood', *Journal of Personality and Social Psychology,* 95.6 (2008), 1325-1339 <https://dx.doi.org/10.1037/a0012453> p. 1337.

[139] Hanif. p. 198.

[140] Hanif. p. 199.

challenge or disparage the men's courage, a characteristic necessary for honourable men to possess'.[141] By calling a boy 'faggot' as an insult for displaying vulnerability and fear, the PT teacher reinforced the patriarchal reasoning that associates negative connotations with being homosexual and views homosexuality as 'symbolically assimilated to femininity'.[142] It is crucial to note the gender dimension of the PT teacher's slurs. He calls his son a 'sissy puss' and nags him for being cautious: '[your] brain works like a woman's brain: always worrying what will happen next'.[143] Patriarchal culture deems women inferior and weak; hence the suggestion that a male behaving or showing characteristics demonstrative of the 'weaker sex' causes extreme shame in men. PT teacher's comparison of his son to a woman as a way of looking down at him not only displays his misogynistic mindset but also reveals why Teddy, later in his life, feels entitled to dominate women.

A distance and lack of communication between Teddy and Alice remain evident throughout their relationship as Alice feels Teddy 'never quite tells her what he has been asked to do at work'.[144] Alice's supervisor Sister Hina Alvi had warned her against expecting emotional intimacy from Teddy and told her about men's inability to understand emotions: 'they want to physically lift your sadness and smash it to bits […] Men don't understand. Just remember that. They don't'.[145] It is a sad reality that patriarchal culture teaches men to 'disconnect from their inner, emotional worlds' and 'externalize their problems'.[146] The masculine role of a protector also conditions men to suppress vulnerabilities and resolve conflicts through aggression and physical violence. bell hooks refers to this rejection of feelings that are considered the very essence of manhood as 'psychological terrorism and violence'.[147]

There is a conspicuous absence of affectional attachments in Teddy's life. There is no reference to Teddy's relationship with his mother or siblings in the novel. The only relationship Teddy sometimes reflects upon is his affectionless, bitter relationship with his father. Teddy, as a

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[141] Donald A. Saucier, Derrick F. Till, Stuart S. Millerand others, 'Slurs against masculinity: masculine honor beliefs and men's reactions to slurs', *Language sciences (Oxford),* 52 (2015), 108-120 <https://dx.doi.org/10.1016/j.langsci.2014.09.006> p. 118.

[142] Connell, *The Men and the Boys.* p. 31.

[143] Hanif. p. 200.

[144] Hanif. p. 267.

[145] Hanif. p. 197.

[146] Seth Perkins, 'Hegemonic Masculinity and its Effect on Attitudes towards Seeking Professional Psychological Help' (unpublished PhD thesis, Northeastern University 2015) <https://repository.library.northeastern.edu/files/neu:rx917x374/fulltext.pdf> [accessed 16 November 2020] p. 48.

[147] hooks, *The Will to Change*. p. 18.

child, lived with a fear of being embarrassed by and being an embarrassment to his father. The narrator never mentions the name of Teddy's father. Instead, he is referred to as the PT teacher, signifying the resentment, distance, and lack of connection between the father and son. Emotional abandonment by a father can cause 'feelings of incompetency, powerlessness, and low self-worth' in a child, which can 'impair one's core foundation of identity'.[148] The PT teacher employs 'toxic shaming' to disciple and control his son's behaviour which, instead of motivating Teddy, makes him feel inadequate and inept, a feeling that lingers in his mind and affects the decisions he takes in his life as an adult.[149] Teddy constantly feels challenged, needing to prove himself and earn back his place and respect every time anything goes wrong.

Despite the hostility displayed by his father, Teddy fosters a repressed longing to be accepted and validated by his father. Teddy's obsession with physical fitness and participation in weightlifting competition results from overcompensation for not being the son his father wanted. Boys who have toxic relationships with their fathers 'become more desperate about their masculinity' and 'use hypermasculine role models […] to meet their needs for guidance'.[150] His longing for a father figure is revealed in his admiration and devotion for Inspector Malangi.

According to Mead's theory of the self, 'a person's self-image is the reflection she sees in her fellow-beings' reactions'.[151] Teddy's source of positive self-image is his affiliation with 'G squad' and Inspector Malangi's attention. Inspector Malangi is the 'head of the G Squad' and has a profound influence on Teddy.[152] Teddy is 'attentive and solid on his feet' around Inspector Malangi.[153] When Inspector Malangi asks Teddy to bring a thumb to feed the dogs, eager to please him, Teddy asks ward boy Noor to cut Teddy's thumb off. Clearly, what Malangi meant by thumb was a piece of meat, but when Noor tries to explain, Teddy insists, 'No, Inspector Malangi specifically asked for a thumb. Let's not waste time. He has his children's exams coming up'.[154] He runs towards Malangi, 'cradling the remains of his thumb like a hunting dog dashing back to his master, carrying back the catch in triumph with the hope of a reward for a job well done'.[155] Though this scene is meant to be darkly comic, highlighting

[148] Dunham, Dermer, and Carlson. p. 123.
[149] hooks, *The Will to Change*. p. 88.
[150] Dunham, Dermer, and Carlson. p. 124.
[151] Unni Wikan, *Resonance: Beyond the Words* (Chicago, IL: University of Chicago Press, 2012). p. 198.
[152] Hanif. p. 17.
[153] Hanif. p. 18.
[154] Hanif. p. 26.
[155] Hanif. p. 27.

his dim-wittedness and inability to think about the consequences of his actions, this incident particularly highlights Teddy's tendency to follow orders blindly and single-mindedly. A person who can harm himself for his boss's approval can surely harm another person for that approval too.

When an important criminal 'not-Abu Zar' escapes due to Teddy's negligence, Teddy fears that he might be 'presented as 'not-Abu Zar' and will probably get a 'bullet in the head'.[156] Inspector Malangi's statement: 'my only mistake – and let me emphasis that I don't believe it's a mistake yet – was that I trusted you' gives Teddy both a fear of losing his boss's favour and a hope for redemption.[157] Inspector Malangi's manipulation of Teddy's desire to prove his devotion to his role model acts as the catalyst in Alice's murder.

Teddy's interaction with Alice after letting down Inspector Malangi is central in explaining his inability to share emotions and ask for emotional support. His 'shoulders sag' while talking to Alice 'as if he has just put down a large weight he was made to carry all day'.[158] Later, Alice feels that 'light has gone out of his eyes, as if he has suddenly remembered something he was trying to forget' and he looks 'exhausted'.[159] Despite feeling vulnerable and completely overwhelmed, Teddy never admits or voices his internal frustrations. One of the reasons men in honour-driven societies find it hard to acknowledge their feelings is because they are taught to view the expression of emotions as a weakness, and men are 'socialized to repress all signs of weakness'.[160] Explaining to Alice that he is scared for his life and feels powerless is something Teddy could not do. Hence, when Alice tries to interrogate, Teddy gets agitated and accuses her of not being able to 'handle the pressure'.[161] Nigel Edley and Margaret Wetherell assert that men often exhibit an 'aggressive, macho identity as a counterbalance to the powerlessness they feel at work'.[162]

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[156] Hanif. p. 233.
[157] Hanif. p. 205.
[158] Hanif. p. 208.
[159] Hanif. p. 212.
[160] Lucas Gottzén, 'Displaying Shame: Men's Violence towards Women in a Culture of Gender Equality', in *Response Based Approaches to the Study of Interpersonal Violence*, ed. by Allan Wade Margareta Hydén, and David Gadd (London: Palgrave Macmillan, 2015) <https://dx.doi.org/10.1057/9781137409546_9> p. 158.
[161] Hanif. p. 270.
[162] Nigel Edley and Margaret Wetherell, *Masculinity, Power and Identity* ed. by Martin Mac an Ghaill, Understanding Masculinities: Social relations and Cultural arenas (Maidenhead, UK: Open University Press, 1996). p. 103.

Teddy never brings up God in his conversations and does not give Alice's religion a thought while marrying her. However, he experiences and expresses discomfort at Alice mumbling 'Lord be with you'[163] in her sleep:

> Is this what she has been dreaming about? A lord? Her Lord? He has never really given religion much thought, but this is his house and if there is going to be a lord around here, it has to be him.[164]

Teddy's sudden display of a strong sense of entitlement and possessiveness over Alice shows his desire to achieve superiority through the institution of marriage. As Teddy relies excessively on popular culture, this idea of the husband being the Lord of the house can be an outcome of his understanding of the concept of 'Pati Parmeshwar' (literal translation: Husband is God)[165] often depicted in Bollywood movies.[166] Marginalised men who lack power and authority in the outside world gravitate towards religious and cultural values that justify their hegemony over their partner and children based on their gender. It is interesting to note that a man otherwise so distant from the religious discourse remembers elements of his religion Islam that rationalise his hegemony over his wife: '[T]he proponents of patriarchy in the society use religion as a tool to conserve their dominance over females'.[167] Teddy's readiness to use religion to exercise power over Alice shows the pleasure and satisfaction men derive from the superiority and power they exercise over women because of the patriarchal structures. It also highlights why patriarchal men view women's autonomy as an attack on male hegemony and show resistance towards the eradication of patriarchal traditions.

Teddy had seen his oppressive father, the PT teacher, experience lord-like supremacy over his mother at home. He treated her as a prisoner and kept her possessions with him so she could not elope in his absence:

> Before leaving home, PT teacher [his father] shouts for Teddy's mother. Teddy's mother comes scurrying in, puts the plate of breakfast at front of him and starts to remove her gold earrings, the only jewellery she owns, in fact the only thing she owns

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[163] Hanif. p. 108.
[164] Hanif. p. 108.
[165] A patriarchal tradition in South Asia that teaches women to view their husbands as Gods and show subservience towards them as gratitude for being the providers and protectors.
[166] Fatima and Islam, 'Negotiating Gender Spaces in Mainstream Bollywood Narratives: A Thematic Discourse Analysis of Female Representation '. p. 207.
[167] Abeda Sultana, 'Patriarchy and Women's Subordination: A Theoretical Analysis', *Arts Faculty Journal,* 4 (2012) <https://dx.doi.org/10.3329/afj.v4i0.12929> p 14.

in the entire world, then puts them on PT teacher's out stretching palm. PT teacher starts eating his breakfast after putting the earrings in his pocket.[168]

The PT teacher's demeaning attitude towards his wife reveals his deep insecurity, and his actions are marked by mistrust and constant fear of defiance or abandonment. Despite being socially conditioned to idealise a home where the man is feared and obeyed, Teddy had already challenged the unequal divide he had seen at home by marrying a self-reliant, working woman who was anything but a passive homemaker. This assertion of his desire to be the 'lord' could have been triggered by his insecurity or a fear of falling short due to Alice's financial independence and his precarious job situation. Just as his father, Teddy saw his home as a way of exercising control and viewed his wife's autonomy as a threat to his hegemony. It is crucial to note that Teddy is, after all, a product of an environment that allows and accepts violence towards women. Explaining the importance of social situations in a person's development, Connell contends that 'men whose masculinities are formed around the continuing social subordination of women are likely to act in ways that sustain the patriarchal dividend'.[169] Teddy's mind is marinated in a social and cultural climate that allows, and even honours, sexist jokes, domestic/intimate partner violence, and the sexual workplace harassment of women.

In *Belonging Nowhere*, Sarah Lyons-Padilla and others identify the 'role of acute negative events—such as job loss, financial struggles, and victimization or humiliation—in radicalization processes'.[170] Teddy's aggressive reaction to Alice's absence from the home and violent outburst towards Noor in the hospital occur after his futile search for 'not Abu Zar'. He attempts to overcome his feeling of failure by bullying and overpowering someone weaker than him. Teddy is conditioned through an abusive childhood and unsafe home environment to see violence as a coping mechanism. Having failed at keeping his job and relationship, Teddy channels his frustration through physical violence. He 'takes Noor's right hand, puts the barrel of his pistol between his two fingers and twists them', throws a 'Junior-Mr-Faisalabad-powered punch in his stomach' and jabs his face with a 'stainless-steel muzzle'.[171] While Teddy uses physical violence as his mode of survival, Noor is able to use his sharp mind to defend himself.

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[168] Hanif. p. 137.

[169] Connell, *The Men and the Boys*. p. 32.

[170] Sarah Lyons-Padilla, Michele J. Gelfand, Hedieh Mirahmadiand others, 'Belonging Nowhere: Marginalization & Radicalization Risk among Muslim Immigrants', *Behavioral science & policy,* 1.2 (2015), 1 <https://dx.doi.org/10.1353/bsp.2015.0019> p. 3.

[171] Hanif. pp. 284 & 286.

The conversation between Teddy and Noor is crucial in understanding how men use the idiom of a woman's reputation and morality to challenge another man's manliness. Despite being Alice's friend and an apparent well-wisher, Noor does not hesitate in questioning Alice's faithfulness towards Teddy and their marriage. Teddy asks Noor if he loves Alice, to which Noor replies: ' You are asking the wrong question. . . What you should be asking is, does she love me?'.[172] In *New Horizons in Linguistics*, John Lyons maintains that intentionally or unintentionally, we all use language as a 'means of organizing other people and directing their behavior'.[173] Noor adds, '[a]nd last I saw her, she had a baby.[174] Shouldn't you be worried about that baby?'.[175] It is not clear if Noor instils suspicion in Teddy's mind intentionally or if his purpose is to agitate Teddy in response to Teddy's violent behaviour, but he manages to do both. While Noor's apprehension over Teddy and Alice's relationship seems to stem from Alice's genuine concern, it might also be because of male competition and jealousy that not him but Teddy won Alice over. Being a product of the culture that looks at an accusation against a woman's character as a reason to kill, it is unlikely that Noor did not understand that his statement can cause Alice greater harm than it caused Teddy.

In response to Noor's allegation on Alice, Teddy 'wraps [a] pillow around his left forearm and presses the gun into the pillow'.[176] From hammering his thumb to impress Inspector Malangi, to injuring himself with a gunshot on being told that his wife is cheating on him, Teddy is the only character in the novel prone to self-harm. According to Jonathan D. Green and Matthew Jakupcak, men exercise non-suicidal self-harm in an attempt to 'establish or maintain dominance in male peer groups' and 'to communicate strength'[177] hence it 'more often occurs in the presence of others'.[178] In honour driven societies, men who are seen as incapable of policing their partners are 'perceived as weak and vulnerable', and they are considered 'someone who can be taken advantage of in other situations as well'.[179] One interpretation of Teddy's self-harm in front of Noor can be that he wanted to show Noor that he should not mess

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[172] Hanif. p. 197.

[173] *New Horizons in Linguistics*, ed. by John Lyons (Harmondsworth: Penguin Books, 1970). p. 141.

[174] Alice saves the life of a new-born baby which is perceived as a miracle. The baby is kept in the hospital till he is adopted.

[175] Hanif. p. 198.

[176] Hanif. p. 291.

[177] Green and Jakupcak, p. 149.

[178] Hanif. p. 149.

[179] Joseph A. Vandello and Dov Cohen, 'Male Honor and Female Fidelity: Implicit Cultural Scripts That Perpetuate Domestic Violence', *J Pers Soc Psychol,* 84.5 (2003), 997-1010 <https://dx.doi.org/10.1037/0022-3514.84.5.997> p. 998.

with him because if Teddy can harm himself, he can definitely harm Noor. Another interpretation that, I feel, explains his reaction better is that Teddy is unable to process all the information he receives about his wife and the emotions he feels at the time and inflicts physical injury on himself to divert his mind from the emotional pain.

Hostile Masculinity and Toxic Role Models

Inspector Malangi is a misogynist man who openly expresses his contempt for women, declaring that all women 'li[e] and chea[t]' and 'are fakes even when they are dead'.[180] He complains about having to go back home to a 'wife who keeps taunting [him] that [he is] not man enough for her'.[181] Teddy is not in a position of authority but what makes him a perpetrator of toxic standards of masculinity is his blind obedience towards those in authority. He does not question the ideals imposed on him but instead laboriously strives to meet those standards. Teddy dutifully believes and follows everything Malangi says. At one point in his interaction with Alice, Teddy recalls: 'women make you weak and impotent because they make perfectly normal men feel they are fools, Inspector Malangi has told'.[182] Narrating his own account of heartbreak, Malangi brainwashes Teddy:

> 'Dead. Rage of youth Is there a single day in my life that I don't remember her? Yes, there are days when I actually don't. But here,' he knocks his forehead with his knuckle, 'she's always here. And what was her punishment? A bullet in the head, two seconds of flashback and now she doesn't even remember that she was the most beautiful woman that G Squad ever put handcuffs on. And what do I get? A lifetime of heartache, a career destroyed, children who keep failing in maths.[183]

Malangi romanticises his affair and presents himself as a doomed victim of a woman's ploy while clearly, his so-called pain stems from his sense of entitlement. The problematic and toxic association of love with possession and authority over the person is an outcome of the patriarchal mindset. An important thing to notice here is that despite having killed the woman who apparently broke his heart, Malangi still feels aggrieved. In the same way, when Malangi finds Teddy with a cast around his arm, he thinks: 'Here is yet another man who is not sure anymore if he is a man or not […] A woman can do this to you, especially a woman you have

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[180] Hanif. pp. 150 & 308.
[181] Hanif. p. 307.
[182] Hanif. p. 237.
[183] Hanif. p. 307.

loved'.[184] Malangi's biased opinion about women derives from the patriarchal understanding that developing emotional attachment with the opposite sex can put men in a vulnerable position and deprive them of their hegemony. Steeped in a toxic, hypermasculine culture that villainises women, men such as Malangi view women as 'sexual temptation and danger to strong and controlled masculinity'.[185] Neil M. Malamuth and others came up with the term 'hostile masculinity' to better explain the characteristics men such as Inspector Malangi and PT teacher display. [186]

Men who embody hostile masculinity display 'insecurity, defensiveness, and distrust of women'.[187] They are fuelled by 'a desire to be in control, to be dominating, particularly in relation to women'.[188] The rumour that the PT teacher's first wife 'ran away with someone, taking all her jewellery' and Inspector Malangi's confession of an unrequited love show that their hostility towards women derives from their inability to accept women as human beings who can experience autonomy.[189] In an environment where women are barred from decision-making and authority positions, they are 'objectified and put at an emotional distance'.[190] Unable to develop any emotional connection or intimacy with women, men learn to view them as objects or, even worse, a means to an end. Primarily in cultures where women are viewed as the metaphor for men's prestige/honour, men associate their self-worth with the ability to govern women. An ability to experience authority over women becomes a means of exhibiting power and status among men, and women's autonomy is seen as a threat to men's honour/prestige. The feeling of being rejected or abandoned by a woman makes men 'worthless' in their eyes and the eyes of others.[191]

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[184] Hanif. p. 305
[185] Anna Pochmara, 'Are You a "Real Man"?: The Construction of Hegemonic Masculinity in American Culture', *Polish Journal for American Studies,* 2 (2009) <https://journals.theasa.net/images/contributor_uploads/11Pochmara.pdf> p. 135.
[186] Neil M. Malamuth, Robert J. Sockloskie, Mary P. Kossand others, 'Characteristics of Aggressors Against Women: Testing a Model Using a National Sample of College Students', *Journal of consulting and clinical psychology,* 59.5 (1991), 670-681 <https://dx.doi.org/10.1037/0022-006X.59.5.670>.
[187] Ariane Prohaska and Jeannine A. Gailey, 'Achieving Masculinity through Sexual Predation: the Case of Hogging', *Journal of Gender Studies,* 19.1 (2010), 13-25 <https://dx.doi.org/10.1080/09589230903525411> p. 15.
[188] Neil M. Malamuth and Nancy Wilmsen Thornhill, 'Hostile Masculinity, Sexual Aggression, and Gender-biased Domineeringness in Conversations', *Aggressive Behavior,* 20.3 (1994), 185-193 <https://doi.org/10.1002/1098-2337> p. 186.
[189] Hanif. p. 203.
[190] Prohaska and Gailey, p. 15.
[191] Recep Doğan, 'Can Honor Killings Be Explained With the Concept of Social Death? Reinterpreting Social Psychological Evidence', *Homicide Studies,* 24.2 (2020), 127-150 <https://dx.doi.org/10.1177/1088767919827344> p. 130.

Inspector Malangi's noticeable lack of concern for Teddy's pain and dedication to fulfil his agenda through Teddy shows the shallowness of their bond. He asks Teddy, 'Do you love her?', to which Teddy responds, 'this is something that I have been asking myself'.[192] In response to Malangi's speech about female infidelity, Teddy declares: 'you are right, I was angry. I was very angry'.[193] He himself seems unsure of his feelings, and his responses are dictated by Malangi, who asserts that Alice deserves revenge: 'You need to give her something she'll never forget. Never'.[194] He questions Teddy's manliness while justifying his superiority as a man by convincing Teddy that Alice abandoned him. Clare Pajaczkowska and Ivan Ward, in their book *Shame and Sexuality*, state that the main concern for men in situations where their partners do something that is considered shameful is not the women's misconduct, but the shame man experience in front of others:

> One might speculate that, whatever the role of cultural obligations and tradition, it is the shame of other men seeing the perpetrator unable to control 'his' women which motivates such action. The shame, in other words, of being seen as impotent and emasculated.[195]

Shame is 'ascribed through social interaction'.[196] The embarrassment and sudden sense of inferiority that Teddy feels when Inspector Malangi pities him makes Teddy develop a bitter desire for vengeance, which he clearly did not have before. Teddy's decision is driven by a desire for male approval and validation from his role model as well as the fear of social exclusion. When Malangi tempts Teddy with the job of 'driver cum bodyguard', Teddy sees it as an opportunity to restore his reputation.[197] From laughing at Inspector Malangi's jokes and following orders to throwing acid at his wife's face, Teddy feels validated by his ability to please his male role model. It is later revealed that Malangi uses Teddy for a duty assigned to him by an influential family. Malangi provides Teddy with acid and assures him that nothing will happen to him: 'They also have some business pending with your wife. They'll protect you'.[198] Teddy does not take any interest in knowing who the people are and what 'pending

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[192] Hanif. pp. 308 & 309.
[193] Hanif. p. 211.
[194] Hanif. p. 211.
[195] Claire Pajaczkowska and Ivan Ward, *Shame and Sexuality: Psychoanalysis and Visual Culture* (London: Routledge, 2008). p. 9.
[196] Wikan. p. 636.
[197] Hanif. p. 310.
[198] Hanif. p. 311.

business' they have with Alice, which indicates why Inspector Malangi assigns Teddy the job. Teddy's impulsive nature and his inability to think through things make him an ideal pawn.

Teddy's Commoditisation of Alice

bell hooks, in *We Real Cool*, lists 'blind obedience', 'repression of all emotions' and 'repression of thinking whenever it departs from the viewpoints of authority figures' as pillars of the patriarchy.[199] Teddy, consciously or unconsciously, displays all these characteristics and serves as a source of upholding the power structures. What makes his readiness to commit the crime appalling is that there was no real conflict between Alice and Teddy. Alice comes back home and waits for Teddy to tell him about her pregnancy while he plans the crime. Teddy diverts attention from his inadequacies and his precarious situation by scapegoating Alice. hooks notices that scapegoating is used as a 'diversionary tactic' by men as it allows the 'scapegoater to avoid the issues they must confront if they are to assume responsibility for their lives'.[200] Due to his fear of being ridiculed and deemed lesser, Teddy self-sabotages his marriage and victimises Alice.

Through Teddy's exploitation of Alice, Hanif directs the reader's attention towards the deep-rooted commoditisation of women in Pakistani culture. For Teddy, Alice first becomes a means to achieve patriarchal masculine standards and later a scapegoat to compensate for not being able to live up to those masculine standards. Alice's horrifying death is the result of Teddy's fragile self-esteem and his inability to view Alice as a woman instead of a means to achieve status and fulfilling social roles.

According to 2019's Global Study on Homicide, men with 'limited education, a history of abuse during childhood, exposure to domestic violence against their mothers' are more likely to propagate violence. [201] Similarly, men brought up in an environment with 'unequal gender norms, including attitudes that normalize the use of violence, and a sense of entitlement over women' are likely to gravitate towards gender violence.[202] Through flashbacks of Teddy's traumatic childhood experiences and the inclusion of the monologues from his male role model Inspector Malangi, Hanif keeps his readers aware of the toxic environment and influences that have shaped Teddy's ideas of masculinity. R. Jewkes and others explain that an individual can

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[199] hooks, *We Real Cool.* p. 129.
[200] hooks, *We Real Cool*. p. 85.
[201] 'Global Study on Homicide 2019: Gender-related Killing of Women and Girls'. p. 29-30.
[202] 'Global Study on Homicide 2019: Gender-related Killing of Women and Girls'. p. 30.

be 'prone to violence because of childhood experience, peer cultures that exert peer pressure to commit violence, and social norms within the gender regimes, which legitimate violence'.[203] Teddy, as a product of a dysfunctional family, toxic parenting, and denial of emotional self, was bound to develop self-destructive, hypermasculine demeanour.

There are only a few instances in the novel where readers get to witness an introspective Teddy. While taking a criminal to jail, Teddy contemplates his life choices and looks deep down within himself. Teddy notes that he 'has almost no flair for physical violence' and has 'always done it with a certain level of detachment.[204] He has never had any personal motivation, so he has never felt angry'.[205] Teddy also decides to get transferred to a department where he does not have to be violent once he gets the job. These instances make a reader wonder that if Teddy were not raised in a toxic, misogynistic environment, probably he would have been the 'decent person' Alice thought him to be.[206] Instead, Alice pays a terrible price for trusting and relying on Teddy.

<p align="center">***</p>

Teddy's life choices not only call attention to the dangerous impact of toxic cultural values on gullible minds but also the venom of toxic masculinity. I intentionally use the word venom here because of the tendency of toxic masculine traits to not only cause the person incorporating these traits to suffer but also destroy the people who come in contact with that person, as it happens in the case of PT teacher and Teddy and later Teddy and Alice. Clearly, though distressing, Teddy's childhood emotional starvation cannot be evoked in similar terms as the misery Alice is subjected to. Women are indeed the ones who suffer the most in an environment that endorses toxic masculine traits. It is hard not to be alarmed by how the cultural climate of Pakistan is producing deeply flawed men who are haunted by their egos and are incapable of accepting blame and changing their outlooks and behaviours. Helen Davies & Sarah Ilott maintain that when 'characters are constructed as failures, it is down to their representation to illustrate whether the satirical attack is directed at a flawed character or a flawed system'.[207]

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[203] Rachel Jewkes, Robert Morrell, Jeff Hearnand others, 'Hegemonic Masculinity: Combining Theory and Practice in Gender Interventions', *Cult Health Sex,* 17.2 (2015), 112-127 <https://dx.doi.org/10.1080/13691058.2015.1085094> p. 122.
[204] Hanif. p. 232.
[205] Hanif. p. 232.
[206] Hanif. p. 195.
[207] Helen Davies and Sarah Ilott, *Comedy and the Politics of Representation Mocking the Weak*, 1st edn (London: Palgrave Macmillan, 2018). p. 2.

Teddy's character is a fitting example of the paradox of hypermasculinity. His tough exterior cloaks his crippling sense of deficiency and worthlessness. Despite a constant focus on and desperation to prove his masculinity, Teddy fails to garner any respect or validation. People exploit his desire to prove his manliness, and he becomes a pawn in other people's plans. Pakistani culture glorifies men who kill in the name of honour.[208] However, Hanif wants the readers to look at Teddy's life as a disaster, a self-subjugation instead of something remarkable. Teddy fails at developing emotional attachments, maintaining relationships, attaining masculine standards, and fulfilling social roles. It is a daunting reality that with emotionally unstable and violent men around, an independent woman such as Alice will always be seen as a threat and will cease to survive.

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[208] M. A. Shaikh, I. A. Shaikh, A. Kamaland others, 'Attitudes about Honour Killing Among Men and Women - Perspective from Islamabad', *J Ayub Med Coll Abbottabad,* 22.3 (2010), 38-41.

"I'm a victim of jealousy": Urban Pakistani masculinity in Mohsin Hamid's *Moth Smoke*

Mohsin Hamid is one of the most prominent Pakistani writers writing in English. His novels have been international bestsellers, shortlisted for several awards, and adapted into movie scripts. In portraying the dilemmas faced by Pakistanis in and outside their country, Claudia Perner notes that Hamid shows 'acceptance of his position as a mediator' between Pakistan and the world.[1] While Hamid does bring in tales from the glorious past of the subcontinent and tells stories of men and women of the privileged, liberal strata of Pakistani society, he does not paint a rosy picture of Pakistan. He openly voices his concerns about Pakistan and its future. In an interview with Francis Elliott, Hamid credited his 'realistic narrative' for making him the ''pin-up boy' for Pakistani-English literature'.[2]

In addition to his fiction, Hamid's editorials have appeared in, *The New York Times*, *Time* magazine, *The Washington Post*, *The Independent* and *The Guardian*. He has brought up controversial and daring subjects in his essays, for example, critiquing the increasing intolerance and discrimination against Ahmadis in Pakistan. His short story 'A Beheading' throws light on the absence of freedom of speech and increasing political brutality in Pakistan. Emphasising the precariousness of life in Pakistan, the story is written from the perspective of a man, probably a journalist, kidnapped and beheaded in front of the camera.[3]

The male protagonists of Hamid's novels *Moth Smoke* and *The Reluctant Fundamentalist* are educated, politically aware urban Pakistani men who perform masculinity differently from *Our Lady of Alice Bhatti*'s Teddy. The protagonists in *Moth Smoke* and *The Reluctant Fundamentalist* go through an identity crisis in their lives, which leads to a 'socioeconomic

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[1] Claudia Perner, 'Tracing the Fundamentalist in Mohsin Hamid's Moth Smoke and The Reluctant Fundamentalist.', *Ariel: A Review of International English Literature,* 41.3-4 (2010) <https://dev.journalhosting.ucalgary.ca/index.php/ariel/article/view/35084/28975> p. 23.

[2] Francis Elliott, 'Mohsin Hamid: 'In Pakistan, words really do matter'', *The Times*, 23 April 2011 <https://www.thetimes.co.uk/article/mohsin-hamid-in-pakistan-words-really-do-matter-ht0rm03qnqb> [accessed 22 November 2020].

[3] Mohsin Hamid, 'A Beheading', *Granta*, 16 September 2010 <https://granta.com/a-beheading/> [accessed 21 May 2020].

decline' in the case of *Moth Smoke*.[4] In this chapter, I analyse why Darashikho (nicknamed Daru), an educated 'bright'[5] young man, ends up in the world of drugs and crime within 'three months' of being jobless.[6] While I am interested in analysing the role the performance of masculinity and the desire to achieve hegemonic masculinity play in his identity crisis and decline, here, the questions of masculinity are inextricably limited to issues of class and social status. Through an analysis of key characters, I explore the tension between the esteemed 'elite' urban Pakistani masculinity and the urban middle and lower class masculinities who fail to maintain or achieve elite status.

Hamid wrote the first draft of his novel *Moth Smoke* in a long-fiction workshop with Toni Morrison.[7] Set in the late 1990's Pakistan, *Moth Smoke* has been translated into more than ten languages. It won a Betty Trask Award, was shortlisted for the Pen-Hemingway Award and was the *York Times* Notable Book of the Year.[8] Representing the private lives of a stratum of Pakistanis never explored in Pakistani anglophone fiction before, Hamid was severely criticised in Pakistan for his 'portrayal of [the] drug culture of Lahore'.[9] Nevertheless, the novel became a best-seller and later was adopted into a telefilm called *Daira*, which earned cult status in Pakistan.[10]

From insights into the infamous red-light area Heera Mandi to begging mafia[11] and a male-dominated cinema crowd in Lahore, Hamid writes about Pakistan as 'a lived experience'.[12] Hamid mentions names of the places which characterise the culture of Lahore for example, the Sufi shrine Data Darbar, the national monument Minar-i-Pakistan, the iconic intellectual hub Pak Tea House, prestigious educational institutions Aitchison and Government College. Ulka

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[4] Abdullah Dagamseh and David Downing, 'Neoliberal Economy: Violence of Economic Deregulation in Mohsin Hamid's Moth Smoke', *Dirasat: Human and Social Sciences,* 43 (2016), 1337-1351 <https://www.researchgate.net/publication/306374597_Neoliberal_Economy_Violence_of_Economic_Deregulation_in_Mohsin_Hamid's_Moth_Smoke> p. 1339.

[5] Hamid. pp. 41, 43, 47.

[6] Hamid. p. 249.

[7] Deborah Solomon, 'The Stranger', *New York Times Magazine*, 15 April 2007 <https://www.nytimes.com/2007/04/15/magazine/15wwlnQ4.t.html> [accessed 19 November 2020]. p. 16.

[8] Mohsin Hamid, 'Moth Smoke', 2010), <http://www.mohsinhamid.com/mothsmokedetails.html> [accessed 12 May 2020].

[9] Muneeza Shamsie, 'The Pakistani English Novel: Tales of Conflict and Violence', in *Troubled Times: Sustainable Development and Governance in the Age of Extremes*, ed. by Sustainable Development Institute (Karachi: Sama, 2005). p. 635.

[10] Madiha Yameen, 'Pakistani Adaptation of 'Moth Smoke' titled 'Daira' remains a Cult', *hipinpakistan*, 28 May 2017 <https://www.hipinpakistan.com/news/1152531> [accessed 21 November 2020].

[11] Mafias in Pakistan who kidnap children and disabled people, and groom them to beg at shrines and busy roads.

[12] Anjaria Ulka, '"A True Lahori":Mohsin Hamid and the Problem of Place in Pakistani Fiction', *Economic and political weekly* (2013) <https://www.epw.in/journal/2013/25/web-exclusives/true-lahori.html> p. 1.

Anjaria stresses that the 'very local setting' of the novel 'give[s] a clue as to the novel's intended audience'.[13] Hamid's use of actual names of places brings authenticity to the portrayal and performs the task of familiarising the international audience with the city.

Moth Smoke is one of the first Pakistani novels in English to gain popularity and readership in Pakistan, a success which can be credited to its relatability. While acknowledging the critical acclaim *Moth Smoke* received in India, Hamid explains that the 'idea of South Asian fiction written for South Asians, feeling and sounding like it is written for South Asians as opposed to the 'must-be-anointed-abroad' thing' is what made *Moth Smoke* 'a bigger deal in South Asia than it was abroad'.[14] *Moth Smoke* gives an insight into the contemporary issues of a post-globalisation third world country, focusing primarily on unemployment in relation to middle-class and lower-middle-class men. Hamid explores the role 'deception and the corruption' of a 'privileged upper class' play in maintaining a class divide, which is further enforced by the corrupt judiciary and government's inability to provide job opportunities and establish a merit-based recruitment strategy.[15]

In *Moth Smoke*, Hanif portrays the decline of a gifted but delusional man against the backdrop of classism, corruption, and limited opportunities for ordinary people of Pakistan. The novel is written in the form of a trial where the protagonist Daru, who is convicted of a murder he did not commit, narrates his story while other characters testify for and against him. Hamid uses multiple narrative techniques to create a 'narrative maze of conflicting voices and perspectives'.[16] Apart from the protagonist, there are four key characters in the novel who, being part of Daru's life, discuss their relationship with Daru and his ability or inability to commit the grave crime. While narrating their side of the story, the characters provide excessive justification for their actions towards Daru which 'calls into question the truthfulness of all the characters'.[17]

I set the foundation of the chapter by exploring the general lack of stability, increasing disorder and the impact of globalisation on the class structure in Pakistan. I will later explain the position

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[13] Ulka, p. 2

[14] Mohsin Hamid quoted in David Pilling, 'Pakistan Revisited', *FT Magazine*, 18 June 2011, <https://www.ft.com/content/4f4a2f20-96f8-11e0-aed7-00144feab49a> [accessed 19 January 2021].

[15] Linda Null and Suellen Alfred, 'Sex, Drugs, and Deception', *The English Journal,* 93.2 (2003), 88-90 <https://dx.doi.org/10.2307/3650504> p. 88.

[16] Perner, p. 26.

[17] Paul Jay, *Global Matters : The Transnational Turn in Literary Studies* (Ithaca: Cornell University Press, 2010) p. 108.

of the characters, especially Daru, in the social hierarchy. While considering the impact of Daru's disadvantages on his personality, I will also discuss his flaws, especially the class consciousness. Daru's friend Aurangzeb (nicknamed Ozi) plays a considerable role in Daru's perception of the world around him; hence I will explore Daru's relationship with Ozi and the influence of Ozi's advantages on Daru. While elaborating on Daru's display of masculinity, I will also discuss Ozi's character and other types of masculinities in the novel. Concluding the chapter on the representation of modern-day empowered woman in Mumtaz's character, I will briefly discuss the historical and allegorical references in the novel.

Pakistan: A Socio-Economic Chaos

Before embarking on an exploration of masculine power and rivalry in *Moth Smoke,* it is necessary to foreground the socio-economic context in which the characters, both men and women, strive for survival. Brandon Robshaw recognizes that the characters in *Moth Smoke* are 'deluded individuals' as they are unable to confront the realities of life in a 'fractured society'.[18] Set in 1990's Lahore, the narrative is set against the backdrop of nuclear tests conducted by Pakistan in response to India's second nuclear tests in 1998.[19] Since independence, both countries have had conflicts, especially on the Kashmir issue. Pakistan spends a vast portion of its capital on defence and has had significant economic setbacks due to three Indo-Pakistani Wars since 1947. Because of the Pakistani government's primary focus on rivalry with and defence against the powerful neighbouring country, Pakistan has still not been able to stand on its feet as an independent country. Digvijay Pandya and Aashika K.S suggest that Daru's character in the novel 'poor, uncertain, undependable is much like Pakistan,' whereas Ozi, who is 'richer, more confident, more certain to succeed'[20] is similar to Pakistan's strong rival India. Hamid's novels do have political undertones, and he seeks to explore social issues through allegories. He uses characters to represent nations and their conflicts in his second novel *The Reluctant Fundamentalist*, which will be discussed in the final chapter of this thesis. Daru's inability to focus on what is important for his survival instead of rivalry and competition with Ozi reflects Pakistan's current state and is one way of

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[18] Brandon Robshaw, 'Moth Smoke by Mohsin Hamid: Salutary thriller on Sex, Crime, and Air-con', *Independent*, 23 October 2011 <https://www.independent.co.uk/arts-entertainment/books/reviews/moth-smoke-mohsin-hamid-2284141.html> [accessed 21 November 2020].

[19] Julian Schofield, 'Eating Grass - the Making of the Pakistan Bomb', *Commonwealth & Comparative Politics,* 52 (2014), 321-323 <https://dx.doi.org/10.1080/14662043.2014.896131> p. 321.

[20] Digvijay Pandya and K.S. Aashika, 'Moshin Hamid's Moth Smoke: A Postmodern Study', *History Research Journal,* 5.5 (2019), p . 1897.

interpreting the novel. Through the portrayal of the financial crisis that occurred during the time Pakistan became the first Muslim country to become a nuclear power, Hamid mocks the government's inability to pay attention to the actual issues faced by the country in the wake of globalism. As Ozi puts it, '[n]othing like nuclear escalation to make people forget their problems'.[21]

Paul Jay states that *Moth Smoke* belongs to the body of postcolonial fiction that pays 'attention to the contemporary effects of globalization', especially the '*economic* effects of globalization'.[22] Hamid enlightens the readers about the impacts of globalisation on Pakistan through characters discussing the challenges faced by the society. Murad Badshah, a rikshaw driver turned drug dealer and burglar claims that following the launch of American-style 'yellow cabs' in Pakistan, the 'rickshaw industry' is 'devastated' hence he had to dig into other means of earning money.[23] The banking sector is in bad shape, and the 'economy is completely dead'[24]. Power prices are rising due to the 'boom of guaranteed-profit, project-financed, imported oil-fired electricity projects'.[25] There are limited job opportunities in the country and a 'glut of foreign MBAs'.[26] Foreign educated young people are bringing their western mannerisms and lifestyle to Pakistan, a lifestyle only the elite can afford, making the class divisions even more evident.

A significant impact of globalization on 1990s Pakistan remains the availability of expensive, imported commodities in an otherwise poor country, marking the exclusivity of the elite class. To be modern in Pakistan is equated with following the trends set by the west. Tayyaba Batool Tahir uses the term 'misinterpreted modernism' to explain the Pakistani elite's tendency to '[adapt] modernity superficially without understanding its core values, such as equality, tolerance, humanity, and freedom'.[27] The elite class in Pakistan is 'exposed to western culture via media and travel', making it easy for them to adopt the Western culture, primarily through buying 'consumer goods and international brands of clothing, bags, shoes, and technological gadgets'.[28] For the elite class, the intention behind adopting the western lifestyle is to

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[21] Hamid. p. 111.
[22] Jay. pp. 95 & 106.
[23] Hamid. p. 75.
[24] Hamid. p. 206.
[25] Hamid. p. 87.
[26] Jay. p. 112.
[27].Tayyaba Batool Tahir, 'Modernity Misinterpreted in Pakistan', *Journal of the Research Society of Pakistan,* 56.21 (2019), p. 434.
[28] Tahir, p. 434.

'demarcate the line between themselves and others'.[29] Jean Baudrillard states that possession of consumer goods in the modern world 'is individualizing and atomizing. It leads to distinction and differentiation, not to social solidarity'.[30] The Pakistani elite claims their superiority over others through their lifestyles. Erynn Casanova suggests that social class 'is an identity that is performed' and this performance 'always involve the body, dress, and appearance'.[31] Daru notices that Ozi's high society friends are '[d]ressed in elegant wear, chins held aloft' which, as Daru points out, are 'key components of Lahore's ulta-rich young jet sets'.[32]

Nicholas Perry recognises that certain possessions become status signifiers, and their significance depends 'importantly upon the fact that most of the population does not have them'.[33] While Daru drives a Suzuki which is manufactured in Pakistan and is owned by the 'lower-middle-class,'[34] Ozi drives a Pajero, which was a 'status symbol' in the 1990s.[35] By drawing a comparison between Daru's Suzuki and Ozi's Pajero, Hamid explores the 'connection between car ownership and masculine power'.[36] The Pajero's evident masculine demeanour and powerful and loud engine instils fear and asserts superiority over other cars on the road; it 'moves like a bull, powerful and single-minded'.[37] Its 'engine grumbles with disappointment' while Ozi 'swears' when he has to 'swerve to avoid crushing someone'.[38] The big, powerful cars designed on esteemed masculine values, such as strength, aggression, and authority, duplicate the way society produces men with hegemonic masculine traits. In contrast to Ozi's otherwise diplomatic, polished demeanour, it is while he drives his big car that his megalomaniac tendencies peek through: '[he] doesn't mind putting a little fear into people whose vehicles are smaller than his' and believes that 'bigger cars have the right of way'.[39] Aware of Ozi's privilege, Daru contemplates that a Pajero 'costs more than [his] house' and cautiously notices the 'difference in the sounds of slamming car doors', the entitlement and

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[29] Tahir, p. 434.

[30] J. Baudrillard, *The Consumer Society: Myths and Structures* (London: Sage, 1998)
<http:/dx.doi.org/10.4135/9781526401502> [accessed 2021/06/03], p 4-5.

[31] Erynn Masi de Casanova, *Buttoned up : Clothing, Conformity, and White-collar Masculinity* (London: Cornell University Press, 2015). p. 38.

[32] Hamid. p. 92.

[33] Nicholas Perry, *Hyperreality and Global Culture* Taylor and Francis, 2012). p. 53.

[34] Daniel S. Markey, *No Exit from Pakistan: America's Tortured Relationship with Islamabad* (New York: Cambridge University Press, 2013). p. 61.

[35] Usman Ansari, 'Mitsubishi Pajero to be Discontinued in Europe', *CarSpiritPk*, 21 April 2018
<https://carspiritpk.com/mitsubishi-pajero-to-be-discontinued-in-europe/> [accessed 22 May 2020].

[36] Sadaf, p. 495.

[37] Hamid. p. 27.

[38] Hamid. p. 27.

[39] Hamid. pp. 117 & 27.

confidence in the 'deep thuds of the Pajero and Land Cruiser' and the embarrassment and hesitance in 'the nervous cough' of his Suzuki.[40] While following Ozi's Pajero in his Suzuki, Daru finds himself 'struggling to keep pace'.[41] I suggest that it explains Daru's situation accurately. Unable to accept the reality that a Suzuki cannot compete with a Pajero, Daru struggles in his pursuit of keeping up with Ozi's lifestyle. Hamid uses the lack of expensive commodities in Daru's life to demonstrate his financial decline, implying both society's superficial obsession with and alarming dependence on material possessions. Daru's economics Professor explains this rise in consumerism and how it maintains class division, using the example of an American invention – 'air-conditioning':

> There are two social classes in Pakistan […] The first group large and sweaty, contains those referred to as the masses. The second group is much smaller, but its members exercise vastly greater control over their immediate environment and are collectively termed the elite. The distinction between members of these two groups is made on the basis of control of an important resource: air-conditioning. You see, the elite have managed to re-create for themselves the living standards of say, Sweden, without leaving the dusty plains of the subcontinent. They're a mixed lot—Punjabs and Pathans, Sindhis and Baluchis, smugglers, mullahs, soldiers, industrialists—united by their residence in an artificially cooled world.[42]

It is important to note that Dr Julius Superb mentions only two classes, the rich and the poor. Ozi, a member of the elite class, 'loved ACs with a passion' and Daru's servant Manucci, one from the masses, had only seen air-conditioner from the outside, 'amazed at the blast of hot air it sent straight into his face'.[43] Apart from the fact that the use of coolants in ACs contributes towards global warming, Manucci experiencing the hot air coming out of the AC highlight the inverse effects of the luxuries rich people enjoy on the poor.

As an educated, well-spoken, middle-class male with a job at a bank, Daru belonged to the 17.9% of the Pakistani population who have excess to air-conditioning until he was fired.[44] Much of Daru's discomfort and irritability derives from his understanding of the distinction

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[40] Hamid. pp. 27 & 81.
[41] Hamid. p. 97.
[42] Hamid. p. 102.
[43] Hamid. pp. 129 & 135.
[44] National Institute of Population Studies & ICF International, 'Pakistan Demographic and Health Survey 2012-13', (2013).

his ability to afford air-conditioning made in his life, he 'merely feared the loss of social status that the end of his air- conditioning represented…he needed money to have his power and air-conditioning and security restored'.[45] Daru worries that soon due to his joblessness, he will not be able to afford the basic necessities demonstrative of his social class marking his fall from it, '[n]o more tissue. No more meat. Soon no more toilet paper, no more shampoo, no more deodorant. It'll be rock salt, soap, and a lota[46] for me, like it is for Manucci'.[47] Daru can be seen as a representative of the shrinking middle class, who, as soon as they lose their jobs become poor. Dr Julius Superb's argument also draws our attention towards the fact that the contraction of the middle-class signifies a decline in the economic growth of the country as the middle class is 'critical to a country's socio-economic and political growth' and 'stability'[48].

In *Moth Smoke*, a general sense of frustration and uncertainty lingers in the atmosphere. Through his depiction of a frustrated society, Hamid explores the factors contributing to the growth of criminal mentality in Pakistan.[49] Vidisha Barua identifies that a criminal mind is born out of disenchantment and frustration; frustration from 'unequal opportunities that society offers', 'corrupt and biased' laws 'for the outcasts of society' and the realisation that the 'basic goodness and intrinsic brilliance have no value if held by persons from the wrong end of society'.[50] While characters discuss the 'crime wave in Lahore', including the '[h]eists and holdups and the odd bombings', it is necessary to pay attention to the reasons for these criminal activities.[51] The rise of organized crime in a country is often correlated with 'corruption, impunity, generalized lack of support, and trust in government'.[52] The impunity experienced by the rich and powerful is discussed on several occasions in the novel. Readers are nonchalantly told that the 'pastime' of powerful feudal lords 'include fighting the spread of primary education and stalling the census'.[53] Hamid highlights a generally admitted truth about the land-owning class in Pakistan that they maintain their supremacy over the residents of their

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[45] Hamid. p. 103.

[46] Urdu word for Ewer.

[47] Hamid. p. 138.

[48] Durre Nayab, 'Estimating the Middle Class in Pakistan', *The Pakistan Development Review,* 50 (2011), 1-28 <https://www.jstor.org/stable/23617431> p. 1.

[49] Vidisha Barua, 'Crime and Social Control in Pakistani Society: A Review of Moth smoke ', *Journal of Criminal Justice and Popular Culture,* 14.2 (2007), 227-236 <https://www.researchgate.net/publication/343240084_Crime_and_Social_Control_in_Pakistani_Society_A_Review_of_Moth_Smoke>, p. 228.

[50] Barua, p. 235.

[51] Hamid. p. 258.

[52] Gamlin and Hawkes, pp. 64.

[53] Hamid. p. 20.

villages by depriving them of education and exposure. Similarly, one character mentions that those in positions of power are 'robbing the country blind' while others are either unemployed or surviving on minimum wages.[54] Daru feels sorry for his aunt's husband because he 'isn't corrupt' and his family 'survive[s] on his pitiful salary and a small inheritance'.[55] Apart from disenchantment from the government because of 'the disorderliness', there is an obvious distrust in society towards the 'corrupt and ineffective' police.[56] When Daru is caught drunk driving, the traffic police officer asks him for 'two thousand' rupees, assuring him that he will 'convince them [other police officers] to let [him] go'.[57] Daru is able to get away from drunk driving charges by paying the police representative. Likewise, the police overlook Ozi's hit and run case until Ozi decides to use it to frame Daru.[58] As established in the previous chapters, the judiciary and police play a huge role in the legitimatization of inequality in Pakistan. Ozi's father, Khurram, is 'investigated by the Accountability Commission' for corruption charges but is 'yet unincarcerated',[59] emphasising a 'widely known practice in Pakistan' that 'the police and the judiciary give favours to the rich'.[60] Ozi uses this prevalent lack of accountability and mishandling of assets by the government as an excuse for his and his father's corruption: 'People are pulling their pieces out of the pie, and the pie is getting smaller, so if you love your family, you'd better take your piece now, while there's still some left'.[61]

Jennie Gamlin and Sarah Hawkes contend that 'poverty, hunger, social exclusion and humiliation' are the 'everyday forms of violence that are a direct consequence of inequality' which 'regularly translate into further forms of violence'.[62] In a country with an unemployment rate of 4.3% and 24.3% of the population living below the national poverty line, the alluring idea of an egalitarian world is and can be easily used to brainwash people into fulfilling Neo-Jahadist self-serving agendas.[63] Daru is approached by a bearded man who invites him to join a group, suggesting that the aim is to strive for creating 'a system […] where a man can rely on the law for justice, where he's given basic dignity as a human being and the opportunity to

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[54] Hamid. p. 230.
[55] Hamid. p. 65.
[56] Hamid. p. 230.
[57] Hamid. p. 17.
[58] Ozi hits a bicycle while over speeding and the boy riding the bicycle is killed in the accident.
[59] Hamid. pp. 89 & 10.
[60] Abdul Ghafoor Awan, S. Andleeb, and Farhat Yasin, 'Psychoanalysis and Transformation of Heroes in Mohsin Hamid's novels *Moth Smoke* and *The Reluctant Fundamentalist*', *Journal of Education and Practice,* 7 (2016), 10-17 <https://files.eric.ed.gov/fulltext/EJ1089773.pdf> p. 13.
[61] Hamid. p. 230.
[62] Gamlin and Hawkes, pp. 56 & 58.
[63] Asian Development Bank, 'Basic Statistics 2020 ', (2020).

prosper regardless of his status at birth'.[64] The word often used for men who belong to this school of thought in Pakistan is 'fundo', a word which Hamid has used in his editorials and novel *The Reluctant Fundamentalist* too.[65] The conversation between the fundo and Daru hints at the connection between frustration in public because of the government's failure to provide a secure future for people of all strata and the rise of religious fundamentalism in Pakistan. It seems like the man's devotion to the cause derives from his desire for a solution or at least hope for a solution for the problems of the underprivileged. Daru declines the offer to join the group meeting but hopes that the guy 'doesn't get himself killed trying to make things better for the rest of [people]'.[66]

Apart from limited job opportunities, the general corruption and presence of cronyism in the recruitment system is a great source of hopelessness and frustration in young, unemployed men in Pakistan, '[t]here are a hundred guys for every opening, and the one who gets hired is the one with connections'.[67] Murad suggests Daru should approach his rich, well-connected friends for help with finding a job as it is 'all about connections'.[68]

Impact of a Father's Absence on Daru's Idea of Masculinity

In a country where one-fourth of the population lives below the poverty line, Ozi and his father Khurram incorporate the 'culturally idealized form of masculine character' due to their ability to accumulate material wealth and prosper in an otherwise declining world.[69] Khurram exhibits upward mobility in life while maintaining a good social image by doing favours, nurturing friendships, and giving charity in the form of covering expenses for his dead friend's son Daru's education. It is apparent that Ozi idealises and follows the footsteps of his father Khurram. Hoff Sommers stresses the importance of a father in a boy's life to help him become a man.[70] As discussed in the previous chapter on *Our Lady of Alice Bhatti*, a boy's idea of masculinity springs from his male role models. As head of the family and the person on whom they rely for their financial needs, boys start idealising their father way before they become aware of or get

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[64] Hamid. p. 225.
[65] Islamic fundamentalist.
[66] Hamid. p. 285.
[67] Hamid. p. 212.
[68] Hamid. p. 45.
[69] Mike Donaldson, 'What Is Hegemonic Masculinity?', *Theory and Society Special Issue: Masculinities,* 22.5 (1993), 643-657 <http://dx.doi.org/10.1007/BF00993540> p. 646-7.
[70] Christina Hoff Sommers, 'The War Against Boys', *The Atlantic Monthly* <https://www.theatlantic.com/magazine/archive/2000/05/the-war-against-boys/304659/> [accessed 22 May 2020].

exposure to the world of celebrity male role models. Acknowledging the role fathers play in male child's formation of identity, Andrew Tolson emphasises that:

> As a boy there is a sense that one's destiny is somehow bound up with an image of father – his achievement at work, his status in the home. In part, father's 'presence' seems to contain a promise of fulfilment – an affirmation of masculine power.[71]

On the other hand, in Ozi's words, Daru belongs to a 'no-name middle-class background', and his 'father's main distinction is being dead'.[72] Daru has no vivid memories of his father and likes to remember him as 'the best boxer at the military academy' and a 'quiet, courageous man, a soldier's soldier'.[73] He learns to box to have something in common with his father and talks fondly about having similar ears as him. Ozi's entitlement and Daru's 'disadvantage' stems from the different circumstances of their fathers.[74] Their fathers went to the same 'military academy' and were 'best friend[s]'.[75] They were on different ranks of professional hierarchy even before Daru's father died. Despite receiving the same training and education, one got ahead of another as Khurram landed himself 'a cushy staff position as an ACD in Rawalpindi in '71' and Daru's father Shehzad became a solider.[76] So, while Khurram sat 'comfortably in an office […] ordering men to die' during the war, Daru's 'father died of gangrene in a prisoner-of-war camp near Chittagong'.[77]

The security and support Khurram brings into Ozi's life remain missing in Daru's life. Similarly, when Ozi gets married, Daru struggles with the trauma of his mother's death. Parental loss during childhood or adulthood can significantly impact an individual's outlook on life. Daru confesses that 'uncertainty … entered [his] life' when he lost his mother too.[78] Individuals deprived of parental support develop 'considerably lower self-esteem and experience more feelings of helplessness, sadness, guilt, and anger'.[79] Daru's pessimistic and passive approach to life can be a consequence of the unpredictability and precariousness he

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[71] Andrew Tolson, *The Limits of Masculinity* (London: Tavistock, 1977). p. 23.
[72] Hamid. p. 232
[73] Hamid. p. 88.
[74] Cilano. p. 94.
[75] Hamid. pp. 232 & 88.
[76] Hamid. p. 73.
[77] Hamid. pp. 87 & 74.
[78] Hamid. p. 253.
[79] M. T. Rosenbaum-Feldbrügge, 'The Impact of Parental Death in Childhood on Sons' and Daughters' Status Attainment in Young Adulthood in the Netherlands', *Demography,* 56.5 (2019), 1827-1854 <https://dx.doi.org/10.1007/s13524-019-00808-z> p. 1827.

experienced during his youth. Abdul Ghafoor Awan, S. Andleeb, and Farhat Yasin suggest that Daru suffered 'from a bruised sense of honour since childhood'.[80] There is no reference in the novel to his mother's job or income, so it is evident that he was entirely dependent on his dead father's friend Khurram's aid for his education and other expenses.

 Khurram bought Daru 'clothes from abroad' and 'force[d] [Ozi] to invite' Daru to play video games at his place.[81] Daru was driven to school every day in Ozi's 'dad's car' by Ozi's 'dad's driver'.[82] Khurram's apparent kind gesture of sending Daru to the same school as Ozi could have been a life-changing opportunity, but in Daru's case, it becomes a disadvantage. Belonging to another class and being raised according to the standards of another class, Daru never learns to accept his reality. Abdel-Khalek suggests that one of the reasons why people have low esteem is the sense of 'confusion or uncertainty in self-knowledge'.[83] Not wanting to bond with the male members of his family and unable to identify with Khurram and Ozi, Daru remains conflicted between what he wants to be and what he is. Daru's uncle notices his inability to evaluate his life realistically and warns him to reconsider his priorities, '[y]ou have rich habits but we aren't rich'.[84]

Daru's Professor suggests that the reason for Daru's detachment from his peers might be because he 'was too dissatisfied with what he was doing to let himself look back'.[85] People with low self-esteem experience 'dissatisfaction with life' and 'a general negative attitude' towards 'other people and personal circumstances'.[86] This dissatisfaction might be the reason why Daru gets hooked on drugs even when he had a job. Jhumpa Lahiri notes that '[d]esperate to be what he's not', Daru depends on drugs to 'relieve him only temporarily from the burden of who he is'.[87] He seeks solace in drugs during situations that demand either introspection or facing reality. When Daru encounters his ex-girlfriend Nadira at a party, he wishes to 'hide' and regrets not bringing 'some hash'.[88]

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[80] Awan, Andleeb, and Yasin, p. 23.
[81] Hamid. p. 89.
[82] Hamid. p. 235.
[83] Ahmed Abdel-Khalek, 'Introduction to the Psychology of Self-esteem', in *Self-esteem: Perspectives, Influences, and Improvement Strategies*, ed. by F. Holloway Nova Science Publishers, 2016). p. 9.
[84] Hamid. p. 211.
[85] Hamid. p. 42.
[86] Hamid. p. 8.
[87] Jhumpa Lahiri, 'Money talks in Pakistan', *The New York Times* 12 March 2000 <https://www.nytimes.com/2000/03/12/books/money-talks-in-pakistan.html> [accessed 13 October 2020]. (para. 6 of 6).
[88] Hamid. p. 100.

A person's self-respect/self-confidence depends on their belief that they have 'equal rights' and are of 'equal worth' to others.[89] During his school years, Daru associated his worth with his ability to imitate Ozi. It seems as if Ozi and Daru were both popular at school. At his class reunion, Daru is taken back to the days when he was a 'schoolboy good at academics, a solid athlete, and a heroic prankster with a legendary raid on [their] headmaster's house to [his] credit'.[90] Patricia Adler, Steve Kless and Peter Adler observe that '[a]thletic' is 'a major determinant of the boys' social hierarchy' and being 'defiant of adult authority' also contributes towards achieving status and recognition among peers.[91] The 'class-clowns' and 'troublemakers' at school often become the 'centre of attention',[92] and ''getting into trouble' is overtly recognized as prestige conferring' among schoolboys.[93]

While Daru did manage to emulate Ozi's style and popularity at school, he could not afford to go abroad for higher education like Ozi, which marked the decline in his self-worth, self-esteem, and level of satisfaction from life. Ozi and Daru applied to the 'same eight colleges' in the United States but Daru's application was declined because he asked for 'financial aid'.[94] Ozi acknowledges that while he 'love[d] college abroad', Daru 'hate[d] GC' and was always 'angry' with his life.[95] The belief that 'one of them [Daru] is going nowhere' because he is following a path taken by the majority of the middle class suggests the implementation of classism on Ozi's part and the internalisation of oppression at Daru's part.[96]

Men position themselves according to the available discourses of masculine behaviour and hegemonic masculinity 'constitute[s] the implicit yardstick by which the 'Other' is judged'.[97] Both Ozi and Daru are governed by the desire to achieve the hegemonic model. The only difference lies in one's ability and the other's inability to incorporate the model. This comparison and competition often lead to a feeling of 'disempowerment and emasculation' in

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[89] Abdel-Khalek, 'Introduction to the Psychology of Self-esteem'. p. 10.

[90] Hamid. p. 219.

[91] Patricia A. Adler, Steven J. Kless, and Peter Adler, 'Socialization to Gender Roles: Popularity among Elementary School Boys and Girls', *Sociology of Education,* 65.3 (1992), 169-187 <https://dx.doi.org/10.2307/2112807> p. 172.

[92] Adler, Kless, and Adler, p. 173.

[93] Walter Miller, 'Lower Class Culture as a Generating Milieu of Gang Delinquency', *Journal of Social Issues* 14.5 (1958) <https://doi.org/10.1111/j.1540-4560.1958.tb01413.x> p. 19.

[94] Hamid. p. 239.

[95] Hamid. 239.

[96] Hamid. 239.

[97] Mairtin Mac an Ghaill, *Understanding Masculinities : Social Relations and Cultural Arenas* (Bristol, PA: Open University Press, 1996). p. 80.

men who are unable to attain the hegemonic standards of masculine behaviours.[98] Daru confesses that 'money had never felt like a chain' until he saw his friends leave to study abroad while he could only afford to study at a public university in Lahore.[99] He admits feeling 'angry' because Ozi 'was leaving [him] behind' even after he had 'done better than [Ozi] at school, on the tests, and [Ozi] was the one going abroad for college'.[100]

Daru feels a 'little nervous' about meeting Ozi after his return from America, knowing that Ozi has moved to a 'new place' because the 'old place was smaller' while his 'house is the same size it was when [Ozi] left'.[101] Daru soon realises that he has been replaced in Ozi's life by 'new friends' and acknowledges them with 'acid in [his] voice'.[102] While Ozi was moving ahead in life, Daru, 'single, with no job and no money', could not live up to the code of masculine ambition.[103] This realisation that he has not been able to move forward in life while Ozi is progressing financially and socially makes Daru feel the most helpless.

Masculine Ideals, Male Friendship and Rivalry

Aurangzeb (Ozi) plays a vital role in determining the direction of Daru's life because of the influence he had on him as a best friend in childhood and later as an archetypal of success in life. Ozi describes his relationship with his former best friend suggests that Daru and Ozi become friends because Daru 'looks up to [Ozi] with puppy-dog affection'.[104] Young Daru was [v]ery soft', 'out-of-shape little kid' while Ozi was a 'stud' at school.[105] Ozi was rich, 'cool and popular', and being his friend allowed Daru to share the spotlight at school.[106] For Ozi, Daru was not really a friend but a 'loving pet' who did what Ozi asked him to do, including his homework.[107]

Popular kids in school are distinguished on the basis of their ability to follow the trends in fashion, for example, spotting "it" hairstyles, wearing branded shoes and jackets.[108] Daru recalls 'skipping classes' and cruising around the city in Ozi's car spotting 'senior school crew

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[98] Ghaill. p. 89 .
[99] Hamid. p. 173.
[100] Hamid. p. 173.
[101] Hamid. p. 9.
[102] Hamid. pp. 92 & 102.
[103] Hamid. p. 102.
[104] Hamid. p. 235.
[105] Hamid. pp. 37 & 235.
[106] Hamid. p. 238.
[107] Hamid. p. 236.
[108] Adler, Kless, and Adler, pp. 173.

cuts' and wearing trendy sunglasses 'wayfarers' and 'aviators'.[109] During their developing years, Ozi becomes a role model for Daru, who possesses the authority and capability to influence and mould Daru. All the significant events and experiences that shape Daru's idea of being a man are initiated by Ozi. Ozi gets Daru 'his first cigarette, his first blue video, his first joint', set him up 'on his first date', pick out his first leather jacket', '[t]eaches him how to use gel and pull a one-eighty'.[110]

Friendships help children develop 'feelings of personal connection,' and Ozi's friendship was the only genuine connection Daru had in his life.[111] Niobe Way emphasizes that '[b]oys enter their teenage years with a tremendous willingness and ability to engage in intimate male friendships despite the cultural dictates that discourage such behavior'.[112] Daru is often nostalgic about the time spent with Ozi, '[w]e had some good times, Ozi and I, before he left'.[113] He 'remember[s] speeding around the city with Ozi in his '82 Corolla'[114] and misses their 'bond of boyhood trust and affection'.[115]

Todd Migliaccio states that some male friendships go beyond the relationships based on shared interests and activities; they are built on something more profound, 'a feeling of comfort, reliance and understanding of one another'.[116] Being there for each other through their growing years, Ozi and Daru developed a 'persistent relationship and connection beyond the immediate moment'.[117] Boys are 'emotionally expressive' about their bond with friends, especially their best friends and 'during early and middle adolescence [...] share the plot of *Love Story* more than the plot of *Lord of the Flies*'.[118] As boys grow into men, they learn and adapt to the masculine values that encourage emotional stoicism making men less expressive about their emotions, especially emotions of care and concern. While Daru sourly reflects upon their childhood bond — '[w]e really were bothers, once' — Ozi also talks about their intimacy and

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[109] Hamid. p. 27-8.

[110] Hamid. p. 238.

[111] Marike Deutz, Tessa A M Lansu, and Antonius H N Cillessen, 'Children's Observed Interactions with Best Friends: Associations with Friendship Jealousy and Satisfaction', *Social Development* 24.1 (2015), 39-56 <https://dx.doi.org/10.1111/sode.12080> p. 39.

[112] Niobe Way, 'Boys' Friendships During Adolescence: Intimacy, Desire, and Loss', *Journal of research on adolescence,* 23.2 (2013), 201-213 <https://dx.doi.org/10.1111/jora.12047> p. 206.

[113] Hamid. p. 28.

[114] Hamid. p. 27.

[115] Hamid. pp. 27 & 108.

[116] Todd Migliaccio, 'Typologies of Men's Friendships: Constructing Masculinity through Them', *Masculinities & Social Change,* 3 (2014), 119 <https://dx.doi.org/10.17583/msc.2014.1073> p. 136.

[117] Migliaccio, p. 127.

[118] Way, p. 201.

the connection they had.[119] Even though their friendship was not based on equality, Ozi professes a devotion towards their friendship: '[T]hey'd die for one another'.[120] He unhesitatingly talks about an intimate moment they experienced while 'sharing a joint'[121]:

> 'I love you,' Lian[122] (Ozi) says suddenly. And Ro (Daru), who's probably surprised, even more so when he realizes that he's been longing to hear those words for some time, says, 'I love you, too'. And they don't look at each other, they're too embarrassed, but all in all, they feel pretty good.[123]

While Ozi's childhood affection for Daru seems sincere, we have to bear in mind Ozi's traitorous nature and the context of the trial. Spelling out the emotional aspects of their relationship may be Ozi's way of portraying a positive image and gaining admiration for his ability to articulate emotions men usually do not express due to fear of being considered feminine or soft.

In their study of female and male same-sex friendships, Joyce Benenson and Athena Christakos assert that male friendships are exempt from jealousy and grudges and hence are stronger than female friendships.[124] I propose that this false impression is grounded in men's inability to express these emotions verbally due to cultural restrictions. An underlying competition remains evident in Ozi and Daru's apparent brotherly friendship. Daru recalls that when he was gifted his 'first pair of high-top sneakers,' Ozi humiliated him by telling their friends, 'they were meant for him (Ozi) but were too small' so they were given to Daru.[125] During Daru's first meeting with Ozi's wife Mumtaz, Ozi mentions that smoking 'ruined' Daru's stamina as a boxer that is why he 'never won'.[126] Daru defends himself instantly: 'I won all the time. I just never won a championship'. Similarly, when Daru teases Ozi for hair loss, he takes a jab at Daru's financial status and brags about his bank account being 'hairy enough'.[127] Ozi constantly reminds Daru that he is a failure while Daru tries to prove his worth to Ozi. Men seek to compete with each other for female attention and boast about their encounters with

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[119] Hamid. p. 209.
[120] Hamid. p. 238
[121] Hamid. p. 239
[122] Ozi uses fictional names Lian and Ro for himself and Daru respectively while narrating his side of story.
[123] Hamid. p. 239.
[124] J. F.Benenson and A. Christakos, 'The Greater Fragility of Females Versus Males Closest Same-Sex Friendships', *Child Development,* 74.4 (2003), 1123-1129 <https://dx.doi.org/10.1111/1467-8624.00596>
[125] Hamid. p. 89.
[126] Hamid. p. 14.
[127] Hamid. p. 12.

women.[128] Daru delightedly reminisces about how Ozi used to tease him for 'never hav[ing] the guts' to approach their high school's 'biggest crush' Nadira, but later, she became Daru's 'girlfriend'.[129]

Society guides us to 'what we should desire', and often the model is 'an individual whom we admire'.[130] René Girard suggests that imitation plays a huge role in our lives and uses the term mimetic desire to explain the notion that 'we often desire what we see someone else that we admire desiring'.[131] This imitation is not restricted to one matter, but the desire governs all aspects of our lives, for example, the 'most important choices of our lives, the choice of a spouse, of a career, even the meaning that we give to our existence'.[132] Despite constant degradation, Daru idealises Ozi's life and is instinctively attracted to everything that is associated with Ozi. He is smitten by Ozi's 'beautiful' wife and thinks Ozi is a 'lucky bastard' to be married to her.[133] The 'social ascendancy of one group of men over others' can instil a sense of competition and envy between them.[134] Daru is attracted towards Mumtaz the very first time he meets her, 'I keep looking at Mumtaz and jerking my gaze away whenever she looks at me'.[135] During his every encounter with the couple, Daru looks out for Mumtaz: 'my gaze slips around the room, looking for Mumtaz'.[136] Cara Cilano suggests that the 'resentment Daru harbours' for Ozi can be the 'possible motivation for Daru's affair with Mumtaz'.[137] Daru himself admits that a '[p]art of [him] wants him [Ozi] to know' about his affair with Ozi's wife.[138] When Mumtaz kisses him, he is unbothered by his responsibility towards his friend and pursues Mumtaz without any inhibition. Just like his drug addiction, Daru's obsession with Mumtaz works as a distraction from his actual problems. Instead of focusing on finding a way out of his misery, he focuses his energy on taking Mumtaz away from his privileged friend Ozi,

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[128] Walle, p. 109.

[129] Hamid. p. 173 & 41.

[130] René Girard, *The One by Whom Scandal Comes* (East Lansing: Michigan State University Press, 2014). p. 5.

[131] Todd W. Reeser, 'Social Masculinity and Triangulation', *Masculinities in Theory* (2010), 55-71
  <https://dx.doi.org/10.1002/9781444317312.ch2> p. 61.

[132] Girard. p. 5.

[133] Hamid. p. 11.

[134] Z. Demetriou Demetrakis, 'Connell's Concept of Hegemonic Masculinity: A Critique', *Theory and Society,* 30.3
  (2001), 337-361 <https://dx.doi.org/10.1023/A:1017596718715> p. 341.

[135] Hamid. p. 12.

[136] Hamid. p. 103.

[137] Cilano. p. 95.

[138] Hamid. p. 216.

'Mumtaz is already a tenth mine'.[139] Through Mumtaz, Daru attempts to enjoy a small victory over Ozi.

Daru's frustration derives from the feeling of inferiority he experiences every time he interacts with Ozi. It is intriguing that Daru never responds with anger towards Ozi's insults. It seems that he either lacks the courage or does not want to offend Ozi. He misbehaves with an influential customer at the bank, so it is evident that the reason for his silence is not Ozi's elite affiliations. I suggest that Ozi holds a role model/ idol status in Daru's life; hence despite all the anger, rivalry and jealousy, Daru is intimidated by Ozi. Todd Reeser states that often masculine rivalry 'implies a desire to emulate, to identify with, or to be like [the rival]'.[140] A person does not compete with someone until and unless they have something the person 'wants to imitate'.[141] In his desire to imitate Ozi, Daru accepts his subordinate position in the relationship.

Todd Reeser asserts that there is always a threat in the masculine rivalry that the man desires his rival; hence he remains unable to 'express his desire for emulation in any overt way'.[142] Due to a fear of developing homosexual desires or expressing admiration in a way that can come across as being smitten in a homophobic culture, men find other ways of gratifying their desire to emulate their rival, for example, desiring the woman rival desires. I make this assumption based on Daru's past relationship with Nadira. Ozi had shown interest in dating Nadira himself, so Daru dated Nadira. I suggest that Daru shifted his locus of desire from Ozi to Nadira.

A man is 'able to imitate his rival/idol freely' by 'desiring', 'falling in love with' and 'making love with' the woman his rival loves.[143] Through an affair with Mumtaz, Daru is able to not only imitate Ozi but also maintain the rivalry by 'threaten[ing] to take the love object away from his rival'.[144] Reeser emphasizes that in relationships between men, women often become 'objects of exchange between men'.[145] In Daru and Ozi's rivalry, Mumtaz becomes a way for Daru to get back at Ozi. The affair and consecutive divorce scandal must have affected Ozi's social image and his self-esteem: 'I'm not going to treat you to a look inside the mind of the

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[139] Hamid. p. 213.
[140] Reeser, p. 57.
[141] Reeser, p. 57.
[142] Reeser, p. 57.
[143] Reeser, p. 57.
[144] Reeser, p. 60.
[145] Reeser, p. 62.

cuckold'.[146] As discussed above, Ozi displays narcissistic tendencies and as someone who genuinely lives by the 'belief that [he is] superior, special, or unique', being replaced by someone he deemed inferior would have been a hard pill to swallow for Ozi.[147]

While the rivalry between the two friends turned enemies remains the dominant interpretation of Daru's strange obsession with Ozi, the text does open the possibility of a queer reading of their relationship. Judith Butler argues that 'rigid forms of gender and sexual identification, whether homosexual or heterosexual, appear to spawn forms of melancholy'.[148] The melancholy 'involves an internalisation of that loss/lack, which leads to guilt, anger and melancholic aggression because of the ambivalence of the relationship'.[149] There are minimal references to how Daru handled his adult life before Ozi's reappearance in his life. But bearing in mind that Daru gets fired from his job for aggressive behaviour the day after he meets Ozi and self-isolates himself subsequently, Daru does sink into melancholy. Daru's unreasonable anger towards Manucci and resentment towards people can partially be a reaction to the realisation of homosexual desires: the 'terror of homosexual desire may lead to a terror of being […] of no longer being properly a man, of being a 'failed' man'.[150]

Patrick Schuckmann states that the typical plot structure of action movies involves the protagonist (hero) and the villain share 'an ambivalent fascination for each other, a mixture of hate and admiration'.[151] According to Schuckmann, this 'obsessive fixation upon each other' can be 'read as 'being motivated by unconscious homosexual desires'.[152] The plot also involves a 'marginal female character' who 'serves as a token object of exchange' between the male characters, quite similar to Mumtaz's role in Daru and Ozi's story. [153] In *Moth Smoke*, negating his homoerotic desires for Ozi, Daru projects his attention towards Mumtaz, who, glossed by her affiliation with Ozi, becomes an object of displaced desire for Daru. During an intimate moment with the woman, he believes he loves, he finds himself reminiscing his bond with Ozi:

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[146] Hamid. p. 242.

[147] Abdel-Khalek, 'Introduction to the Psychology of Self-esteem'. p. 12.

[148] Judith Butler, 'Afterword: After Loss, What Then?', in *Loss : The Politics of Mourning*, ed. by David Eng and David Kazanjian (Berkeley: University of California Press, 2019) <https://dx.doi.org/10.1525/9780520936270-023> p.144.

[149] Maebh Long, 'Black bile in Bohane: Kevin Barry and Melancholia', *Textual Practice,* 31.1 (2015), 81-98 <https://dx.doi.org/10.1080/0950236x.2015.1105864> p. 89.

[150] Judith Butler, *The Psychic Life of Power : Theories in Subjection* (Stanford, Calif: Stanford University Press, 1997). p. 136.

[151] Schuckmann, p. 676.

[152] Schuckmann, p. 676.

[153] Schuckmann, p. 676.

'[u]nexpectedly, I find myself thinking of Ozi smiling at me'.[154] Mumtaz's presence in Daru's life asserts Daru's heterosexuality and works as a source of connection between him and Ozi. Patrick Schuckmann suggests that often in movies, the female character becomes 'a means through which the male characters attempt to communicate'.[155]

Ozi describes his and Daru's childhood affection for each other as first love and affirms that it is not unusual for boys to feel love for a friend: 'probably most boys, have a first love before they fall in love with a woman'.[156] It is important to note that Ozi and Daru went to an all-boys school and had little to no interaction with girls their age. A boy reaching 'sexual maturity in close proximity to his own sex and in the virtual absence of female'[157] can develop underlying homoerotic desires for a male friend before being exposed to an environment where he can interact with the opposite sex. In sexually repressive and orthodox societies, boys who experience 'boyish homoeroticism' during school days mostly 'transition to the heterosexuality', which is considered 'essential for their full integration into the adult homosocial world'.[158] As my study focuses on the role of class-based distinctions and segregation on Daru's display of masculinity, I will not probe further into the protagonist's sexuality. However, I suggest that research in this direction will be a valuable addition to gender discourse in scholarship on Pakistani fiction.

Daru's Performance of Middle-Class Masculinity

In *Moth Smoke*, Daru represents middle-class urban Pakistani masculinity. The defining feature of middle-class masculinity in Pakistan is education and steady income.[159] Middle-class men view education as their pathway to upward mobility and success.[160] However, the corrupt system deprives them of opportunities based on their social status and lack of powerful connections. With a decent education and hopes for a bright future, Daru's frustration at not living up to his own expectations from life represents the dilemma of middle-class men in Pakistan.

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[154] Hamid. p. 209.
[155] Schuckmann, p. 679.
[156] Hamid. p. 238.
[157] Maureen M. Martin, '"Boys who will be Men": Desire in Tom Brown's Schooldays', *Victorian Literature and Culture,* 30.2 (2002), 483-502 <https://dx.doi.org/10.1017/S1060150302302067h> p. 487.
[158] Martin, p. 495.
[159] Aurat Foundation and GEP, 'Comparative Analysis of Masculinity & Femininity in Pakistan'.
[160] Francisco J. Sánchez, William Ming Liu, Leslie Leathersand others, 'The Subjective Experience of Social Class and Upward Mobility Among African American Men in Graduate School', *Psychology of Men & Masculinity,* 12.4 (2011), 368-382 <https://dx.doi.org/10.1037/a0024057>.

Daru's Economics Professor Dr Superb's description of Daru as a '[q]uick-tempered, oversensitive, inconsistent' man is perhaps the most accurate understanding of his personality.[161] All these aspects of his personality greatly hinder his ability to achieve the hegemonic masculine standards, especially the breadwinner status. Despite being sharp, Daru is unable to maintain his job, relationships, and status. He is aware of his abilities but is reluctant to make any effort or take responsibility for his life. Even before losing his job, Daru is anything but disciplined. He arrives at his friend's place stoned and drives back home in the 'state of drunken emptiness'.[162] The next day he wakes up late for an important meeting, and his car's engine dies on his way to the office because it is 'out of fuel'.[163] Soon his electricity is cut off because he did not pay the bill. Hamid provides insights into the system to help the reader understand that Daru is not in a position where he can do much about his situation. However, Daru's affair with his best friend's wife and venturing into the world of drugs are few life choices he makes that reflect his poor judgment and self-destructive nature.

Claudia Perner notes that Daru is a 'little too caught up in his own misery, drug addiction, and self-righteousness'.[164] During a conversation between Mumtaz and Daru on anarchy and hope for change in Pakistan, Mumtaz maintains there is a 'shortage of good people willing to do it' to which Daru states that it is 'easy to be an idealist when you drive a Pajero'.[165] Daru belittles Mumtaz's concern for the country due to her elite status. Despite witnessing Mumtaz's potential, Daru expresses stereotypical opinions about her; for example, Mumtaz is 'happily unemployed' and 'rich enough to not work unless [she] feels like it'.[166] Similarly, when Mumtaz comments that Daru will not 'enjoy being a slave to a faceless business', Daru bitterly reflects that the rich people 'think rest of us are idiots for settling for jobs we don't love'.[167] Daru's critique is directed towards a class, but his reaction has obvious sexist undertones. Though the wrong selection of career remains a common concern about Daru, 'too bright to work for bank', he himself shows reluctance to consider any other career option.[168] Professor Superb notes that Daru 'assert[s] rather than prove[s]' his point and is 'not the best at handling

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[161] Hamid. p. 43.
[162] Hamid. pp. 12 & 17.
[163] Hamid. p. 19.
[164] Perner, p. 25.
[165] Hamid. p. 207.
[166] Hamid. pp. 51 & 50.
[167] Hamid. p. 50.
[168] Hamid. p. 44.

criticism'.[169] These behaviours point towards the defensiveness in his nature. As an orphan subjected to the harsh realities and uncertainties of life at a young age, his defensiveness may have been his defence mechanism, a way of protecting his already fragile self-esteem. But Daru acts defensively when criticised or advised about things he is most sensitive about, such as his unemployment and declining social status. It is relevant to recognize the connection between employment, social status, and the performance of masculinity. Daru's insecurity and defensiveness arise from his inability to live up to masculine standards of employability and ambition.

Daru, as Murad identifies, is 'saddled with the heaviest weight of pride and self-delusion' a person can carry.[170] Once Manucci leaves, Daru lives in a filthy house, reluctant to take up the errands his domestic help used to perform. He vows that the 'only people in [his] neighborhood who don't have servants are servants themselves', and he 'refuse[s] to serve'.[171] Apart from Daru's belief that the social class he assumes he belongs to has servants to do everything for them, his masculine identity does not allow him to look at his house as his responsibility. The 'social prestige' associated with being the breadwinner acts as a 'psychological barrier' which restrains men from participating in household chores as vital as cooking for themselves and keeping themselves and their surroundings clean.[172]

Daru displays victim mentality and does not engage in self-reflection to identify his role in causing his predicament. He believes that people crossing their boundaries with him is the 'the price' he pays for 'being a nice guy'.[173] It is easy to comprehend that Daru's 'self-image […] jars with his circumstances'. [174] Despite 'whining that he's the victim of the system', Daru benefits from the system, unlike Murad Badshah and Manucci.[175] Daru is in many ways a product of nepotism and cronyism as he 'worked at a top bank' because of Khurram's reference, 'went to a prestigious school' because Khurram paid his tuition fees and had 'friends from the best families' because he was Ozi's best friend.[176] Daru finds it difficult to let go of his connection with Ozi because their friendship remains his only link to the upper class. It is interesting to note that Daru's resentment does not stem from the awareness of inequality and

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[169] Hamid. p. 44.
[170] Hamid. p. 75.
[171] Hamid. p. 259.
[172] Tolson, p. 13.
[173] Hamid. p. 48.
[174] Cilano, p. 91.
[175] Hamid. p. 232.
[176] Hamid. p. 210.

injustice's impact on society rather a desire to have the same privileges. The more he strives to fit in the upper/elite class, the more 'disenfranchised' he feels.[177]

Daru exhibits the values of 'hypocritical, caste-controlled Lahore'in his behaviour towards his servant Manucci and friend Murad Badshah.[178] Daru's demeaning attitude towards Manucci makes readers realise that Daru is not just the victim but also a perpetrator of class-based discrimination. Manucci is cheerful around Daru's guests but is 'submissive and fearful' in front of Daru.[179] Daru repetitively reminds Manucci of his favours, 'I'll make you wish my mother never took you off the street' and Manucci's lower class, 'I don't like it when the boy forgets his place', '[s]ervants have to be kept in line'.[180] Daru talks about Manucci in the same way Ozi talks about Daru, and both think that the other person has no right to retaliate because of the inferior status. When Manucci leaves after being slapped and not paid for 'two months', Daru thinks he is ungrateful for leaving 'because of one little slap'.[181]

There are several instances in the novel where Manucci becomes the defenceless recipient of Daru's anger. According to Aurat Foundation's analysis of Pakistani masculinity, violence is often 'triggered as a consequence of frustration'.[182] It seems that Daru's inability to find a job and being unable to pay Manucci makes him feel inadequate, and he masks the embarrassment and frustration through violence. But it can also be that Daru was an arrogant master even before he lost his job.

Daru's perception of people around him is coloured by class and status consciousness. In his dealings with Murad and Manucci, Daru 'rearticulate[s] and reiterate[s] the norms to which [he is] subjected'.[183] Cara Cilano affirms that Daru's description of his Rikshaw driver turned friend Murad Badshah 'implicitly positions Daru as superior'.[184] More than anyone else, it is Daru who ranks himself and others in explicit terms of class divisions: 'I don't like it when

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[177] Lahiri, p. 247.

[178] Frederick Luis Aldama, 'Moth Smoke by Mohsin Hamid', *World Literature Today,* 74.4 (2000), 811-812 <https://dx.doi.org/10.2307/40156129> p. 811.

[179] Salma Khatoon and Nosheen Fatima, 'Spiral of Fear and Silence in Mohsin Hamid's Moth Smoke and The Reluctant Fundamentalist', *Journal of Research (Humanities)* 55.1 (2019) <https://www.academia.edu/39149072/The_Spiral_of_Fear_and_Silence_in_Moth_Smoke> p. 50.

[180] Hamid. pp. 217, 204 & 201.

[181] Hamid. pp. 200 & 218.

[182] Aurat Foundation and GEP. p. 27.

[183] Amy Allen, 'Dependency, Subordination, and Recognition: On Judith Butler's theory of Subjection', *Continental Philosophy Review,* 38.3 (2005), 199-222 <https://dx.doi.org/10.1007/s11007-006-9008-3> p. 204.

[184] Cilano, p. 90.

low-class types forget their place and try to become too frank with you'.[185] Suellen Alfred and Linda Null suggest that Murad is 'witty, charming, and articulate'[186] despite Daru's description of him as a 'desperately insecure' person who speaks English in 'an effort to deny the lower-class origins that color the accent of his Urdu and Punjabi'.[187] Daru degrades Murad, but he also looks down at two widely spoken languages in Lahore, indicating his own insecurities. He is disgusted by Murad's 'damp and smelly embrace' and tries to keep a distance from him to remind him that: '[Murad]'s [his] dealer first and [his] friend only a very distant second'.[188] A reason for his excessive concern with his social class can be his inability to maintain a job and lack of any other achievement that could grant him validation and a sense of recognition. By looking down at Murad because of his 'low-class' mannerism, Daru compensates for the humiliation he experiences in his interactions with Ozi and other members of his class. When Daru looks at 'freshly bathed' Manucci in 'crisp white cotton' kurta shalwar, he feels a 'strange sense of unease' and orders him to go clean the bathroom.[189] The insecurity and resentment Daru feel when he observes his servant look more polished than him shows his excessive attachment with his status. By specifically asking Manucci to clean the toilet, he belittles Manucci and placates his own fragile self-esteem. Human beings have an overpowering desire to be recognised, to have an identity, and social hierarchies 'exploit our narcissistic attachment to our own continued existence'.[190]

Daru's obsession with Ozi and his elite status can be understood through Judith Butler's theory of subjection. Butler suggests that the becoming of the subject requires internalisation of the language of subjection, 'there exists a prior readiness or desire whereby the subject-to-be is already in complicity with the law that brings it into being'.[191] In Daru's case, the awareness he shows of class structures and his exclusion from the elite class shows his acceptance of lack. Butler asserts that this guilt in an individual forms the basis of the subjectivity and subject's social existence. Amy Allen explains that the 'identity of the subordinated subject is dependent upon the relations of power that shape it' and 'dismantling' the power relations 'threatens the

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[185] Hamid. p. 48.
[186] Null & Suellen, p. 89.
[187] Hamid. pp. 44 & 45.
[188] Hamid. pp. 45 & 47.
[189] Hamid. p. 213.
[190] Allen, p. 203.
[191] Noela Davis, 'Subjected Subjects? On Judith Butler's Paradox of Interpellation', *Hypatia,* 27.4 (2012), 881-897 <https://dx.doi.org/10.1111/j.1527-2001.2012.01285.x> p. 883.

subject's identity and sense of self'.[192] We as subjects are 'willing to suffer reprimand and accept subjection in return for the intelligibility that subjectivity brings us'.[193] Adherence to the social hierarchies grants Daru social recognition; it places him below Ozi in status but above Murad and Manucci.

The 'mystically minded' Manucci represents the most oppressed and vulnerable form of masculinity in the novel.[194] He is discriminated against and exploited based on his low status, lack of education, secure home, and physical strength. Daru tells Mumtaz that Manucci has one kidney as a kidney theft racket abducted him before Daru's mother bought him home. Manucci, as Ozi describes him, is 'hard-working' '[g]ood-natured' and '[s]weet' boy who lacks the wickedness of Murad and bitterness of Daru.[195] Despite having nowhere else to go, Manucci leaves Daru's house after being physically assaulted. I want to compare his reaction to being disrespected with Daru's inability to distance himself from Ozi. I propose that Manucci's ability to escape from a detrimental situation arises from his integrity and self-awareness, which gives rise to 'a favorable opinion of oneself that motivates self-protection from treatment or behavior that is intolerable'.[196]

Unable to achieve the standards he had set for himself and living a life below his expectation, Daru looks at himself as a failure which limits him from opposing mistreatment. While dealing drugs, Daru is often belittled by his clients. Daru feels 'humiliated' and 'angry' when a client tells Daru that he 'can't stay' at the party because his friends are 'snobs'.[197] Similarly, when another client refers to him as 'you people', Daru grumbles that 'rich slobs love to treat people badly anyone they think depends on them' but does not retaliate.[198] Daru is deeply affected by Ozi's remarks, and with every demeaning comment by Ozi, Daru confesses that the connection between them 'snaps in silence'.[199] In his editorial, 'Silencing Pakistan', Hamid asserts that, '[s]ilence kills hope. It kills optimism'.[200] I suggest that it does precisely that for Daru. Daru's

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[192] Allen, p. 201.
[193] Davis, p. 885.
[194] Hamid. p. 134.
[195] Hamid. p. 234.
[196] Constance E. Roland and Richard M. Foxx, 'Self-respect: A Neglected Concept', *Philosophical Psychology,* 16.2 (2003), 247-288 <https://dx.doi.org/10.1080/09515080307764> p. 256.
[197] Hamid. pp. 178 & 200.
[198] Hamid. pp. 176 & 178.
[199] Hamid. p. 112.
[200] Mohsin Hamid, 'Silencing Pakistan', *The Express Tribune*, 27 June 2021 <https://tribune.com.pk/story/181760/silencing-pakistan> [accessed 13 September 2020].

silence in situations where he should retaliate shows his acceptance of the hierarchies and leaves no hope for a better future for him.

Traditional masculine ideals associate achieving 'manhood to social-class status and financial success'.[201] The 'potential barriers faced by different groups of men' such as a class, ethnic and religious background can hamper their possibility of achieving financial success or ascending to a higher social class.[202] Men are positioned within an economic system 'based upon competition' where all men strive to reach the top of the hierarchy.[203] Explaining the toxicity of the belief that a man's esteem depends on his ability to be financially successful, Andrew Tolson asserts that men are 'doomed to follow a mirage of success, an ever-retreating image of having 'made it'.[204] For Daru, his uncle Fatty Chacha 'never really succeeded at all' in his life.[205] His opinions and advice do not matter to Daru despite his good intentions and concern because he could not secure a well-paid job.

Daru is fired from his banking job after an unpleasant episode with an entitled client Malik Jiwan. He is a 'rural landlord with half a million U.S. in his account' and 'a seat in Provincial Assembly' hence an asset to the bank.[206] No doubt, the class subjectivities play an integral role in Daru being fired from the bank instead of being given a penalty or warning. It shows that the societal hierarchies are maintained even in the settings which should be egalitarian. Being late for a meeting with an important client and responding with sarcastic replies to customer's queries highlight Daru's inability to follow the code of conduct his job required. Daru loses his job the next day of meeting Ozi, so it remains unknown if Daru's behaviour towards the client was an aftermath of the insecurity Ozi spurred in him, or he was generally irresponsible at work. Banking systems depends on depositors and their funds, and the country's economy depends on banks; hence Daru is 'a small cog in a huge and impersonal machine'.[207] Banking systems thrive on their ability to gain loyal customers through delivering customer service, which aims at treating every customer with dignity and respect. Daru fails to maturely handle the situation as a representative of the bank and view Mr Jiwan as a valued customer of the bank rather than interpreting his complaint as a feudal lord's 'attempt to impose feudal

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[201] Sánchez, Liu, Leathersand others, p. 371.
[202] Sánchez, Liu, Leathersand others, p. 371.
[203] Wetherell. p. 103.
[204] Tolson, p. 13.
[205] Hamid. p. 212.
[206] Hamid. p. 20.
[207] Edley & Wetherell, p. 103.

hierarchy' in office.[208] Even though it is Mr Jiwan's complaint that gets Daru fired but bank's manager reminds Daru that, 'this isn't the first time a client has complained about your [Daru's] attitude'.[209] While leaving the bank, Daru is told that he has some 'serious psychological problem'.[210]

Being fired from a job is usually seen 'as a sign of inadequacy' and can cause a 'feeling of helplessness' in a person as a person's own will is not involved in the decision.[211] In a patriarchal society, being unemployed puts a man in a precarious situation where he feels he is unable to fulfil the basic function he is supposed to perform, which 'directly impact men's sense of worth and dignity'.[212] The deeper Daru sinks, the more irrational and rigid he becomes, making things worse and worse for himself. He distances himself from his family and becomes increasingly bitter and violent: 'next time I meet someone who's heard I've been fired and raises his chin that one extra degree which means he thinks he's better than me, I'm going to put my fist through his face'.[213] Gamlin and Hawkes assert that the vulnerability a person experiences in response to the thought of being a failure 'acts as a trigger for different forms of violence'.[214]

Boas Shamir suggests that men exhibit the tendency to react to unemployment 'by putting on a 'brave face' and manifesting a defensively high self-esteem'. [215] When Daru's uncle suggests that he take up a low paying job, he rejects the idea, saying he cannot compromise on his standards, but later becomes a drug-dealer. Daru loses his job during a 'hiring freeze' at the banks, and within the time of three months, he faces 'twenty' job rejections.[216] He is told at an interview that he is not going to be hired unless he knows 'someone whose name matters to a country head' and being a middle-class man, he does not occupy a position where he would know someone influential, so it becomes evident to him that only the people from affluent, influential families can get jobs now.[217] Daru's rather passive approach towards improving his life can be seen as his reaction to being denied a good future due to financial constraints and

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[208] Hamid. p. 22.
[209] Hamid. p. 23.
[210] Hamid. p. 25.
[211] Boas Shamir, 'Self-Esteem and the Psychological Impact of Unemployment', *Social Psychology Quarterly,* 49.1 (1986), 61-72 <https://dx.doi.org/10.2307/2786857> p. 62.
[212] Shamir, p. 62.
[213] Hamid. p. 138.
[214] Gamlin and Hawkes, p. 56.
[215] Shamir, p. 62.
[216] Hamid. pp. 61 & 212.
[217] Hamid. p. 62.

lack of social connections. Daru saw his dreams shatter, which caused, as Munazza Yaqoob puts it, his 'spiritual death'. [218]

A man's status greatly depends on his occupation, and Daru's banking job was nevertheless a white collar job.[219] After losing 'a socially accepted position', an individual is likely to experience a 'decline in self-esteem'.[220] Daru enters his school class reunion with the realisation that he is 'the only one without a job or any secure source of income'.[221] Acutely aware of the disadvantage of his life 'going nowhere', Daru avoids being around people who may notice or comment on his predicament. [222] He avoids family gatherings as the thought that others will see that '[his] life is going nowhere' 'depress[es]' him.[223] But he does not seem to have a plan to put his life back on track; as Ozi comments, Daru 'idles away his days in taking drugs and killing moths'.[224] Daru's uncle Fatty Chacha also notices that Daru 'sit[s] at home doing nothing'.[225] Daru isolates himself by breaking off ties with the people who cared and finds refuge in drugs. His deterioration from occasional hash joints to heroin addiction shows that he has, as Mumtaz says, 'given up on everything'.[226] He spends 'most of [his] time smoking and thinking of Mumtaz'.[227] Mumtaz becomes another addiction for him, a source of distraction from his failures or rather his inability to deal with his failures. Through Daru's indulgence in drugs, procrastination and negative thinking, Hamid explores the psychological impacts of unemployment on a person. Prolonged unemployment can make a person pessimistic about the future, and the pessimism can reflect in 'less effort in job search' and 'more comprising attitude' towards jobs.[228] I suggest that Daru tries to attain 'a sense of belonging, of future, of solution' through joining hands with Murad in looting boutiques.[229]

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[218] Munuzza Yaqoob, 'Human Perversion and Environmental Space: An Ecocritical reading of Mohsin Hamid's Moth Smoke', *International Research Journal of Arts & Humanities (IRJAH)* 38 (2010), 93 -104 <https://sujo-old.usindh.edu.pk/index.php/IRJAH/article/view/1065> p. 94.

[219] Philippe Bourgois, *In Search of Respect: Selling Crack in El Barrio* (New York: Cambridge University Press, 2002). p. 56.

[220] Shamir, p. 61.

[221] Hamid. p. 218.

[222] Hamid. p. 264.

[223] Hamid. pp. 64 & 63.

[224] Hamid. p. 102.

[225] Hamid. p. 211

[226] Hamid. p. 262.

[227] Hamid. p. 179.

[228] Shamir, p. 63.

[229] Rossana Reguillo, 'About Violence: Calligraphy and Grammar of Horror', *Desacatos,* 40 (2012), 33-46 , p. 41.

Ozi, the Epitome of Elite Hegemonic Masculinity

The narrator describes Ozi as 'righteously treacherous', which accurately describes his personality and position in society; he is wicked but privileged enough to maintain an irreproachable facade.[230] In *Moth Smoke*, Ozi epitomises the confident hegemonic masculinity model. He is the one 'who gets everything. Gets away with everything'.[231] Ozi occupies an auspicious position in society due to his father's influence, foreign education, and inclusion in Lahore's elite class. He is 'wealthy, well connected, successful' and, because of all his privileges, in his own words, a 'victim of jealousy'.[232] Ozi lives in a 'mansion in Gulberg' and throws parties for the 'ultra-rich young jet set'.[233] With a 'pair of security guards' outside his residence and 'two lovely new Pajeros' at the driveway,[234] Ozi does not look outside his bubble as Adrienne Rich emphasises, the privileged have 'no apparent need for such insights'.[235] What the prosecutor says about the convict Daru, stands true for the actual killer Ozi, 'the death of a child has no meaning for him'.[236] Ozi talks and moves with an air of entitlement and is immune to the discomfort of others. His defining characteristic is his self-centeredness. While Mumtaz worries about the state of Pakistan, he 'couldn't care less about the country'.[237] The oppressive and marginalizing societal rules do not apply to him and do not interest him either.

Ozi incorporates qualities that are not common in Pakistani men or women, reflecting the influence of western education and culture on him. Both Daru and Mumtaz observe Ozi dancing at a party and agree that he is 'a charmer', a 'great dancer' and '[w]omen love him'.[238] Thomas Walle argues that due to lack of cross-sex interactions and cultural sex segregation, female attention marks a man's superiority over his peers in a Pakistani upper-class setting. The ability to impress and court women are considered the skills that other men greatly envy in the Pakistani urban class.[239]

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[230] Hamid. p. 5.
[231] Hamid. p. 118.
[232] Hamid. pp. 230 & 231.
[233] Hamid. pp. 89 & 77.
[234] Hamid. pp. 9 & 10.
[235] Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution*, 1st edn (New York: Norton, 1976). p. 49.
[236] Hamid. p. 7.
[237] Hamid. p. 130.
[238] Hamid. pp. 32, 31 & 32.
[239] Walle, 'Virginity vs. Decency'. p. 111.

The narrator describes Ozi as an 'impeccably dressed' and 'unfairly sexy' man who greets people by flashing his 'famously irresistible grin'.[240] Ozi takes pride in his public image; 'people like him' and his ability to 'make friends with a grin'.[241] Adler, Kless and Adler suggest that being able to befriend others demonstrates 'social knowledge' and increases one's popularity.[242] In his discussion of narcissistic tendencies in people with high self-esteem, Abdel-Khalek contends that they make an effort with their public image and 'expect to receive positive evaluations from others'.[243] Ozi's constant insistence that he is a good person — 'I'm not a bad guy', 'I'm really not that bad', 'I told you, I'm not a bad guy' — indicate not only his underlying fear of being exposed but also his overwhelming desire for a positive image and approval.[244] Ozi never brings up the accident in his side of the story and denies framing Daru: 'I certainly didn't frame him for it'.[245] Citing his father's favours, their childhood bond, and the betrayal, Ozi paints himself as the generous, naive victim of Daru's wicked devices.

Ozi cites Daru's oppressive and violent treatment of Manucci as evidence of Daru's guilt: '[h]e beat him, humiliated him, and didn't pay him, sometimes for months'.[246] This establishes Daru's reputation for being aggressive. In defaming Daru, Ozi enhances his positive image and reputation as a refined man. Pyke emphasises that 'higher-class men call on hypermasculine practices, especially violence and misogyny' to 'reemphasize their superiority'.[247]

Ozi acknowledges and articulates his feelings, and this ability gives him the power to manipulate other people emotionally. Mumtaz affirms that Ozi 'feels love deeply, and he's almost belligerent about showing it. […] if Ozi loves you, you know it'.[248] While men usually avoid 'physical and emotional closeness with other men', Ozi engages in a more feminine style of intimacy.[249] He is open in his expression of love and the movement of his body. He voices his love for his father, Daru, and his son quite often. In his interactions with Daru, he embraces him while or after expressing his anger, sorrow or sharing a piece of good news. Disclosure and discussion of intimate issues with male friends is deemed feminine, but Ozi does not shy

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[240] Hamid. pp. 5 & 102.
[241] Hamid. p. 235.
[242] Adler, Kless, and Adler, p. 174.
[243] Abdel-Khalek, p. 12.
[244] Hamid. pp. 230, 231, & 242.
[245] Hamid. p. 243.
[246] Hamid. p.243.
[247] Pyke, p. 532.
[248] Hamid. p. 183.
[249] Reeser, p. 58.

away from discussing his marital problems with Daru.[250] This openness in Ozi's nature can be an outcome of an emotionally healthy childhood and the security he had experienced due to his privileged background.

People who have 'a higher degree of social awareness' know 'how to use their social skills more effectively'. [251] Due to his ability to use his social skills to serve his purpose, Ozi is able to make well-connected friends, maintain a marriage, and gain financial success. David Buss et al. emphasize that a certain amount of manipulation is needed to 'elevate in hierarchies', 'attract mates', and establish reciprocal alliance'.[252] Ozi does not conceal his desire for power, status and sociability, he acknowledges that his friendship with Lahore's 'superficial' party crowd and being invited to the 'Very Best Party of the Off-Season' is an act of 'social climbing'.[253] Ozi's concealed aggressiveness and ambition behind his calm and even-tempered demeanour are reflected in his reaction towards Daru and Mumtaz's betrayal. Ozi witnesses his 'best friend on top of his wife, moving. Moving', but instead of catching Daru red-handed, he executes revenge that not only ruins Daru's future but also saves Ozi's life and reputation.[254]

Due to an ability to understand and estimate other people's perspectives and responses towards situations, socially aware people can be 'manipulative, domineering, and controlling' in their interactions.[255] While Ozi remains unapologetic about his car accident that killed a boy, he expresses his disappointment in Daru for not being supportive: 'I've been pissed off with you. I didn't like the way you acted. It wasn't what I expected from a friend'.[256] He does not give Daru a chance to question or blame him but instead makes Daru feel guilty for not being a good friend: 'I still consider you my friend. I'm ready to forget the way you acted after the accident'.[257] Here Ozi gives the impression that being his friend is a privilege that can be taken away from Daru if he disappoints him. Ozi's assertiveness puts Daru in a state of perplexity, makes him feel powerless, tongue-tied, and embarrassed. Despite being disgusted and provoked by Ozi's self-serving sermon on friendship, Daru's response: ''Thanks,' I find myself

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[250] Francesca M. Cancian, 'The Feminization of Love', *Signs,* 11.4 (1986), 692-709 <http://www.jstor.org/stable/3174139>.
[251] Adler, Kless, and Adler, p. 174.
[252] David M. Buss, Mary Gomes, Dolly S. Higginsand others, 'Tactics of Manipulation', *Journal of Personality and Social Psychology,* 52.6 (1987), 1219-1229 <https://dx.doi.org/10.1037/0022-3514.52.6.1219> p. 1219.
[253] Hamid. pp. 240, 99 & 102.
[254] Hamid. p. 240.
[255] Adler et al., p. 174.
[256] Hamid. p. 124.
[257] Hamid. p. 175.

saying, suddenly too sad to say anything else. 'I'm sorry'' reveals the helplessness Daru feels while facing Ozi.[258]

Daru understands that 'more than most men' Ozi 'sought to master his environment'.[259] In his interaction with other people, Ozi maintains dominance by 'puffing [himself] up while putting others down'.[260] Ozi casually taunts Daru for being jobless, 'I'd better push off. Some of us have to work, you know'[261] and emphasizes that Daru does not enjoy parties 'because [he] can't afford it'.[262] Ozi is able to maintain his authority in a situation where most people feel powerless. Ozi uses his wife's affair to evoke sympathy for himself and further his public image of a good man.

Ozi's reaction to Mumtaz's infidelity is notably different from that of male characters from the other novels discussed in this thesis. In *Our Lady of Alice Bhatti*, Teddy throws acid on his wife only on suspicion of infidelity, and Surraya's husband in *Maps for Lost Lovers* divorces her in a fit of rage only due to rumours of her being touched by other men. While the men who lack control and power over their lives in the outside world view their home and women as a site of experiencing hegemony, the upper-class men, who are in the position of authority in the outside world, portray an entirely reverse image. Upper-class men maintain hegemony over subordinate masculinities by 'express[ing] disdain for the ostentatious display of exaggerated masculinity and misogyny among lower-class male sub- cultures'.[263] They maintain a 'civilized demeanor of polite gentility' and 'reaffirm their superiority' by treating women differently from lower and working-class men.[264] Ozi, as an upper-class man in a class conscious, power-driven society, possesses the respectability and economic power that secures his masculine identity.[265] While being betrayed by his wife may affect him emotionally, it does not undermine Ozi's hegemony as his dominance is maintained on the basis of social class and capital.

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[258] Hamid. p. 175.
[259] Hamid. p. 105.
[260] Abdel-Khalek, p. 12.
[261] Hamid. p. 112.
[262] Hamid. p. 103.
[263] Pyke, p. 532.
[264] Pyke, p. 532.
[265] Perkins, 'Hegemonic Masculinity and its Effect on Attitudes towards Seeking Professional Psychological Help'.
  p. 43.

Protest Masculinity in Murad Badshah

In their study on lower-class Mexican men, Gamlin and Hawkes observe that in response to the impossibility of attaining the hegemonic model, working-class men 'develop oppositional forms of masculinity'.[266] In *Moth Smoke*, Murad Badshah represents this defiant form of masculinity formed in retaliation to the structural violence experienced by men of lower strata. Even with a proper degree 'MA in English', Murad 'was unable to find a job' and had to delve into the rikshaw business, which did not earn him the respectability he desired or expected after finishing university.[267] A subject of societal discrimination himself, Murad is vocal about his anti-elitist sentiments, 'nothing made Murad Badshah more happy than the distress of the rich'.[268] Paul Jay recognises that Murad 'interpret[s] the radical unevenness of economic globalization as a license to steal'.[269] Though his mindset is, to say the least, dangerous, it is an outcome of 'disenchanted with the … employment options' available to him.[270] He finds justification for his actions in government's inability to provide respectable jobs to educated, lower class men and does not perceive his burglary plans as 'a last resort, but an opportunity' to get even with the elite class.[271] Murad firmly believes in the 'need for a large-scale redistribution of wealth' and portrays himself as a heroic outlaw, almost a Pakistani Robin hood.[272] His strongest feature is his command of the rhetoric of enticement and persuasion:

> Ergo, the very poor have the right to steal from the very rich. Indeed, I would go so far as to say that the poor have a duty to do so, for history has shown that the inaction of the working classes perpetuates their subjugation.[273]

Paul Jay highlights that Murad Badshah's 'populist'[274] approach is rather 'self-interested pragmatism'.[275] Murad proclaims that he was 'once obliged to kill a man with a wrench',[276] but he does not drink as 'alcohol is explicitly forbidden', and he wants the 'pleasures of the afterlife'.[277] His statement, due to his oratorical style, is comedic in the context but what it

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[266] Gamlin and Hawkes, pp. 78.
[267] Hamid. p. 73.
[268] Hamid. p. 128.
[269] Jay. p. 114.
[270] Gamlin and Hawkes, pp. 64.
[271] Gamlin and Hawkes. p. 68.
[272] Hamid. p. 218.
[273] Hamid. p. 64.
[274] Hamid. p. 218.
[275] Jay. p. 114.
[276] Hamid. pp. 74-5.
[277] Hamid. p. 48.

implies about the situation in Pakistan is alarming. Murad's hypocritical and self-serving adherence to Islamic values, particularly to exert his superiority as a Muslim on someone with a less overtly Islamic demeanour, is a dangerous propensity in Pakistani society that Thomas Michael Walle has also observed in his study on Pakistani men.[278]

What differentiates Daru from Murad Badshah is that Daru does not challenge the norms. He considers Ozi's class superior, he believes that foreign education is better than getting a degree from a Pakistani University, he wants to court well-off women and attend elite parties. Daru cannot 'extricate himself from these desires', indicating 'his complicity in the very system that excludes him'.[279] He incorporates the masculinity Connell describes as 'complicit' which is 'a gendered analogue to consent'.[280] Men who demonstrate complicit masculinity 'are not especially powerful nor influence the dominant cultural symbols of manhood' but they look up to the hegemonic masculinity.[281]

Mumtaz – Hamid's Idealised Femininity

In Mumtaz, Hamid portrays a woman who is aware of her needs and is unafraid of expressing and fulfilling them. Daru observes that 'the pleasures of having a husband and son haven't eliminated her desire for the occasional puff' and her 'drink is stiffer than either of ours [Daru and Ozi]'.[282] Despite 'women's active expression of sexuality' being 'tabooed as a negative trait' in Pakistani society,[283] she admits sleeping with Ozi on their first meeting and having a sexual drive 'more powerful' than her husband.[284] In her relationship with Daru, she takes charge, which is reflected in the words Daru uses to recollect his first sexual encounter with Mumtaz: [S]he kisses me', 'I'm pushed down on the roof', 'she takes condom out of her handbag', 'she takes me and keeps me', and 'she leaves me lying there'.[285]

It is through Mumtaz's commitment towards Ozi that readers become aware of Ozi's real power. A woman who defies the constraints of society and is unapologetically committed to living her life her way is lured into a life she detests because of Ozi's ability to perform

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[278] Walle, p. 107.
[279] Cilano. p. 91.
[280] R. W. Connell, *Masculinities*, 2nd edn (Cambridge: Polity, 2005). p. 81; Jordanna Matlon, 'Racial Capitalism and the Crisis of Black Masculinity', *Am Sociol Rev,* 81.5 (2016), 1014-1038 <https://dx.doi.org/10.1177/0003122416658294> p. 1050.
[281] Steven Roberts, *Young Working Class Men in Transition* (New York: Routledge, 2018). p. 4.
[282] Hamid. pp. 14 & 12.
[283] Gender Equity Program, p. 36.
[284] Hamid. p. 188.
[285] Hamid. p. 181.

masculinity in a way that frames the compromises Mumtaz makes as obligatory and natural. When Daru expresses his true feelings about Ozi, criticizing him for being 'vicious', 'full of himself' and 'not a good guy', Mumtaz defends Ozi asserting that Daru is 'jealous' of her husband.[286] Mumtaz takes pride in being Ozi's wife and occasionally praises her 'sweet', 'generous', 'smart' husband's amiable public persona and his ability to 'afford the good stuff'.[287]

Reawyn Connell states that hegemonic masculinity's dominance is maintained through the power of consent. Women and subordinate masculinities agree to the superiority of the hegemonic model. Mumtaz does not deny that Ozi is 'horrible to most of the planet' but admits that he 'was, is, the most romantic man [she]'ve ever met'.[288] Reminiscing about the beginning of her relationship with Ozi, Mumtaz admits 'showing him off' and 'enjoying horrified jealousy on the faces' of her colleagues. [289] Her friends 'adored' Ozi, and her family was 'thrilled' that she 'bagged herself a prince'.[290] According to the Aurat Foundation's analysis of Pakistani masculinity, Pakistani women expect men to 'earn' and fulfil their role as 'the providers for the family' with a 'sense of responsibility'.[291] Ozi displays this sense of responsibility towards his family in his decision to move to Lahore for his father and quitting smoking after becoming a father.

Educated upper-class men 'disguise themselves as exemplars of egalitarianism in their interpersonal relations with women'.[292] Mumtaz remembers sharing her deepest thoughts with Ozi and feeling accepted: '[he] made me feel so known'.[293] His ability to demonstrate compassion and understanding towards Mumtaz makes her feel loved for who she is: '[he] made love to my insides'.[294] It is Ozi's sensitive and polite persona that makes Mumtaz bring her guards down. The 'toning down of 'hypermasculine' traits' in modern, educated men in accordance with feministic criticism of orthodox, traditional masculinity helps them sustain

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[286] Hamid. p. 251.
[287] Hamid. pp. 251 & 11.
[288] Hamid. pp. 183 & 109.
[289] Hamid. p. 185.
[290] Hamid. p. 185.
[291] Aurat Foundation and GEP. p. 14
[292] Pyke, p. 532.
[293] Hamid. p. 185.
[294] Hamid. p. 185.

their power.[295] Ozi incorporates modern man's sensibilities and maintains hegemony in his relationships through emotional manipulation instead of violence. Raised in a family where she witnessed men displaying toxic masculine traits, for example, her 'brother never cried' and her 'father used to beat [her] mother', Mumtaz overlooks Ozi's emotional exploitation and the purpose it serves.[296] Contrary to her strong and aware female persona, Mumtaz gives birth to a child, leaves her job, moves to Pakistan and lives with her in-laws because of her sense of responsibility towards Ozi and their marriage.

Despite presumed equality in Ozi and Mumtaz's marriage, their relationship in the private, domestic arena reveals the hypocrisy of their relationship. Because of Ozi's apparent sensitive nature, Mumtaz blames herself for not wanting what Ozi imposes on her: 'I'm a bad wife. And I'm a worse mother', 'I'm flawed. A bad design', and 'I'm an awful wife'.[297] Acknowledging 'how much [Ozi] wanted to have' a baby, Mumtaz embraces motherhood as a 'kind of martyrdom'.[298] Adjusting into the roles of 'nurturers' and 'self-sacrificing' mother and wife are integral to achieving Pakistani femininity.[299] Mumtaz feels 'nothing' for her son, and the understanding that 'woman's role as mother' is 'an extremely important aspect of femininity' makes her feel guilty and incompetent.[300] Mumtaz's tendency to blame herself for not enjoying motherhood stems from the age-old belief that childbearing and nurturing is 'women's natural domain'.[301] The guilt becomes Mumtaz's 'weak spot', which Ozi uses to make her succumb to his demands.[302]

 Alison Bacon and Lisa Regan emphasize that emotional manipulation is based on 'emotional understanding' of another person's fears, insecurities, and vulnerabilities.[303] Ozi's response towards Mumtaz when she expresses her desire to work again is one of the many instances in

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[295] Pål Halvorsen and Jørn Ljunggren, 'A New Generation of Business Masculinity? Privileged High School boys in a Gender Egalitarian Context', *Gender and Education* (2020), 1-15 <https://dx.doi.org/10.1080/09540253.2020.1792845> p. 4.
[296] Hamid. p. 185.
[297] Hamid. pp. 252 & 261.
[298] Hamid. pp. 186 & 187.
[299] Aurat Foundation and GEP. pp. 25 & 27.
[300] Hamid. pp. 188 & 25.
[301] Pyke, p. 531.
[302] Hamid. p. 180.
[303] Alison M. Bacon and Lisa Regan, 'Manipulative Relational Behaviour and Delinquency: Sex Differences and links with Emotional Intelligence', *The Journal of Forensic Psychiatry & Psychology,* 27.3 (2016), 331-348 <https://dx.doi.org/10.1080/14789949.2015.1134625> p. 3.

the novel where Ozi's ability to dominate through scheming and emotional blackmailing becomes evident:

> But he won the argument. He won it with a low blow. He looked at me like I was a stranger and asked if I loved our son at all. The question destroyed me. I started sobbing and I couldn't stop.[304]

It is worth mentioning that the cultural liberties that men receive for being men breed self-centeredness. They are culturally trained to focus on their career and future, while women learn to compromise and make sacrifices for their children and family. Mumtaz compensates by giving up on her career and social life, which Ozi still enjoys without her. Neither Mumtaz questions Ozi's love for their son because of his focus on his career and a busy lifestyle, nor does Ozi acknowledge that their son is his responsibility. The 'stereotypes about women's nurturing instincts and caregiving responsibilities' are often used to remind women that their duties towards their home and family are far more crucial and integral to their identity than their professional commitments and desire for achievements.[305] The role of systematic patriarchal devaluation of women cannot be overlooked in Mumtaz's decision to make compromises for her marriage and family.[306] She admits that 'every mother, aunt, sister, cousin, friend, every woman from home' had instructed her to marry a 'wealthy Pakistani bachelor' and had warned her about 'unspeakable future' for women who do not match.[307] Mumtaz is pressured into becoming a stay at home mom because that is 'what everyone expected of [her]'.[308] Mumtaz diminishes herself in her desire to be the wife Ozi wants her to be, but unlike Daru, she does, or we can say, is able to redeem herself later.

When Mumtaz leaves Ozi, Ozi does not 'get angry' or react instantly; instead, he speaks 'softly' and 'register[s] the shock and pain' quietly.[309] He does not take responsibility for his 'selfish' behaviour or offer any explanation; instead, to have the upper hand, he brings up Mumtaz's infidelity.[310] He uses his tactic of guilt-tripping to make her stay: 'Please stay. I'll forgive you'.[311] Ozi's constant affirmation that he would have supported Mumtaz's decision to venture

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[304] Hamid. p. 189.
[305] Casanova, p. 36.
[306] Kate Manne, *Down Girl: The Logic of Misogyny* (New York: Oxford University Press, 2017).
[307] Hamid. p. 184
[308] Hamid. p. 189.
[309] Hamid. p. 305.
[310] Hamid. p. 190
[311] Hamid. p. 305.

into journalism if she had shared it with him is a characteristic integral to the working of a manipulative mind. A manipulator 'can make it appear as if there was no malicious intention' behind their actions to make others feel guilty for doubting their intentions or, even worse, compensate for the doubt through conformity.[312] Showing disappointment in Mumtaz's decision to keep her journalist identity hidden from him, Ozi declares that he was still 'thrilled that she was having adventures'.[313] His description of Mumtaz's 'first-class journalism' as an adventure, a hobby instead of her career, exposes his reluctance to admit and celebrate his wife's achievements and potential.[314]

While it is clear that Daru's attraction towards Mumtaz is triggered by his rivalry with Ozi, it remains uncertain what makes Mumtaz think Daru could be the 'perfect partner' for her 'first extramarital affair'.[315] It is possible that Mumtaz chose Daru because Ozi would not have considered him a threat because of his lower status and obvious unemployment. Daru did not belong to the class of 'Lahore's rich and famous', so there were more chances of Mumtaz's secret remaining a secret, or it could be that she sensed the rivalry and dishonesty between them and 'knew he'd keep his mouth shut'.[316] One commonality between Daru and Mumtaz is that they both felt silenced and subjugated by Ozi's overpowering presence in their life and that commonality could have been the source of their attraction towards each other. Nayanika Mookherjee asserts that the 'hegemonic idiom of masculinity' in South Asia relies on 'men's sole penetrative sexual access to their wives'.[317] Though her intentions were not to seek revenge but through an extra-marital affair, she deprived Ozi of his supremacy, his hegemony over her.

Through Mumtaz's infidelity and incapacity to develop maternal instincts for her son Mazam and still be a kind woman who supports Daru and gives Manucci a job when he has nowhere else to go, Hamid depicts a woman much more than 'a wife and a mother'[318]. While the extramarital affair and journalism under a pseudonym were Mumtaz's ways of 'declaring [her] independence' and 'finding' herself 'again',[319] Mumtaz finds herself stuck in a 'male-centered and male-dominated triangle'[320] where Daru thinks Mumtaz left him to go back to Ozi and Ozi

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[312] Bacon and Regan, p. 333.
[313] Hamid. p. 241.
[314] Hamid. p. 39.
[315] Hamid. p. 196.
[316] Hamid. pp. 94 & 196.
[317] Mookherjee, p. 154.
[318] Hamid. p. 5.
[319] Hamid. p. 196.
[320] Reeser, p. 62.

thinks Mumtaz 'left [him] for Daru'.[321] Their inability to understand Mumtaz's actions as the consequence of her own mental and emotional turmoil reveal Ozi and Daru's chauvinistic perception of women.

Ozi and Mumtaz are both 'a product of private schools and foreign universities and air-conditioned, hashish-perfumed parties'.[322] But instead of evaluating people on the merit of status and class, Mumtaz notices unique qualities in everyone which distinguishes her from the others around her. Mumtaz's ability to individualise people makes her view Manucci as more than a domestic servant and discover his ability to be a 'brilliant investigator'.[323] I maintain that her ability to view each person individually instead of as a representative of a particular class or hierarchical structure helps her see through the shackles of social and cultural oppression and retaliate. Despite Ozi's money, status, charm, and promising future, Mumtaz is able to set aside the privileges and notice his tendency to manipulate his way to the top and his self-centred approach towards life.

Mumtaz's character is, in my opinion, Hamid's critique of the demonization and othering of unconventional women and a subtle endorsement of strong, rebellious women. Mumtaz's tendency to describe herself as 'a very bad woman'[324] alludes to a celebrated Pakistani feminist and Urdu writer Kishwar Naheed's use of this phrase in her autobiography *Buri Aurat Ki Katha* (A Bad Woman's Story) and poem 'Yeh Hum Gunahgar Aurtain Hain' (We Sinful Women).[325] Naheed uses the phrase 'buri aurat' (bad woman) to represent determined, independent women who are denounced by society for not bowing their heads to patriarchal traditions, giving the phrase 'bad woman' these connotations in Pakistan.[326] In Madihah Akhter's thesis titled 'Fictionalizing a Feminist Self', Akhter mentions that the subcontinental fascination with woman's virtuousness 'continues to oppress women and suppress any meaningful pushes for

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[321] Hamid. p. 243.

[322] Jonathan Levi, 'A Pakistani Saga of Fraternal Rivalry', *Los Angeles Times* 21 January 2000 <https://search-proquest-com.ezproxy.waikato.ac.nz/docview/421462825?pq-origsite=primo> [accessed 13 November 200]. (para. 3 of 8).

[323] Hamid. p. 306.

[324] Hamid. p. 306

[325] Kishwar Naheed and Durdana Soomro, *A Bad Woman's Story: A Translation of Buri Aurat Ki Katha* (New York: Oxford University Press, 2010); Kishwar Naheed, "We Sinful Women", in *Beyond Belief: Contemporary Urdu Feminist Poetry*, trans. by Rukhsana Ahmad (London: The Women's Press, 1991). p. 22-3.

[326] Neluka Silva, 'Shameless Women: Repression and Resistance in We Sinful Women: Contemporary Urdu Feminist Poetry', *Meridians,* 3.2 (2003), 28-51 <http://www.jstor.org/stable/40338571>.

female equality in the cultural sphere'.[327] Unlike Daru, who is understood and defended by a few (at least Mumtaz), Mumtaz acknowledges that no one will or has defended her life choices.

In the concluding chapter, Mumtaz describes herself as a monster not with guilt or shame but with a hidden sense of pride: 'Maybe I am a monster, after all'.[328] Mumtaz views her survival as a triumph revealing her own amazement at her persistence: 'I'm finding I can live with myself, which shocks me more than anything'.[329] Mumtaz emancipates herself from the fear of being labelled and othered by society. Her metamorphosis into an enlightened, compassionate woman who unapologetically follows her heart concludes the novel on an optimistic note.

Mumtaz is self-critical and takes responsibility for her actions, unlike any male character in the novel. Constantly torn between her heart's desires and her duties towards her family and society, she tries to find a balance. As a reader, I could not help but compare Mumtaz and Daru's reaction towards being overpowered by Ozi. Mumtaz heads towards the path of self-discovery while Daru is lead towards his end; they are 'headed in opposite directions'.[330] When Mumtaz feels 'neglected, resentful at being left at home', she does not spend much time feeling sorry for herself; instead, she decides to liberate herself by creating 'a life that [Ozi] knew nothing about'.[331] On the other hand, Daru's inaction is his fatal flaw. If we pay close attention, it becomes evident that Daru never takes hold of his life or takes a life decision on his own. A whole section about Ozi and Daru' relationship during their time together suggests that Daru always accompanied Ozi but never initiated an action. Later he starts pursuing a PhD in Economics at his Professor's suggestion. However, when Khurram Uncle finds him a job at his mother's insistence, he gives up on a chance of a 'golden academic career' and leaves the PhD unfinished.[332] When Mumtaz kisses him, he goes with the flow, never knowing or playing any role in determining the direction of their relationship. Similarly, when Murad offers him a gun and includes him in his robbery plan, Daru agrees and follows Murad's lead.

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[327] Akhter, 'Fictionalizing a Feminist Self: Kishwar Naheed's Buri Aurat ki Katha'. p. 60.
[328] Hamid. p. 307.
[329] Hamid. p. 307.
[330] Hamid. p. 131.
[331] Hamid. pp. 189 & 195.
[332] Levi. para. 4 of 6.

An Almost-Hero of a Great Story

The novel's present-day rivals Darashikho (Daru) and Aurangzeb (Ozi) are named after historical characters and mirror their competition for survival. Barirah Nazir suggests that the prologue and epilogue of the novel, which references Mughal history, offers 'an allegorical reading of the novel'.[333] The prologue sets the tone for the enmity, fear and deceit that follows with a fortune teller telling Mughal emperor Shah Jahan that instead of the chosen heir Dara Shikoh, his youngest son, the 'merciless' Aurangzeb, will rule the empire.[334] Holding the reputation of a brave, devout Muslim, Aurangzeb embodies the idealised masculinity for the Mughal dynasty and his era. Dara Shikho's liberal approach towards Islam became a disadvantage for him as Aurangzeb obtains 'a fatwa […] charging Dara Shikoh with apostasy and sentences him to death'.[335] Aurangzeb, hailed as the last great Mughal Emperor, is painted in history as a shrewd, manipulative king while Dara Sikho is remembered as an intellectual and a Sufi.[336] In Mughal history, Dara Sikho is remembered as a Prince whose life went to waste, unable to achieve the place he deserved.[337] A factual account of rivalry from the past not only foresees the protagonist Daru's tragedy but also implies that 'whatever a man gains, he gains at the expense of some other man's loss'.[338] Despite Ozi's reluctance to take responsibility for sabotaging Daru and Mumtaz's lives for his own benefit, it is evident to the reader that he maintains his good image and social status at the expense of others.

While certain expectations and characteristics associated with the most favoured and desired forms of masculinity change or evolve with time, the requirement for the ability to dominate and overcome remains constant. Emperor Aurangzeb's ability to plot against and compromise his brother's life to maintain his hegemony is echoed in Daru's best friend-turned-enemy Ozi's decision to jeopardize Daru's life and future to save his own. Through my analysis of the male characters in the novel, I present that the modern-day Aurangzeb (Ozi) incorporates and represents the hegemonic urban Pakistani masculinity; an elite class, foreign-educated,

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[333] Barirah Nazir, 'Brand Pakistan: A Reception-Oriented Study of Pakistani Anglophone Fiction' (unpublished PhD thesis, Massey University, 2019) <https://www.massey.ac.nz/massey/research/higher-research-degrees/phd-student-profiles/doctoral-my-story.cfm?studid=F%2BsvaFbUwdY%3D> [accessed 12 August 2020], p. 200.

[334] Hamid. p. 309.

[335] Hamid. p. 2.

[336] Anuraag Khaund, 'Akbar And Aurangzeb- The "Saint" And The "Villain"?', *IOSR Journal Of Humanities And Social Science,* 22.3 (2017) <http:/dx.doi.org/10.9790/0837-2203050110>.

[337] Souhardya De, 'Dara Shikoh: The Prince who would never be King', *Sunday Guardian Live*, 11 July 2020 <https://www.sundayguardianlive.com/culture/dara-shikoh-prince-never-king> [accessed 15 November 2020].

[338] William Morris, 'Art, Socialism and Environment', in *Green Studies Reader: From Romanticism to Ecocriticism*, ed. by Laurence Coupe (USA: Routledge, 2000). p. 32.

successful man who is charming, popular, and loved. In contrast, protagonist Darashikho's (Daru) decline represents ordinary man's inability to achieve the hegemonic standards of urban Pakistani masculinity.

A conversation between Daru and his servant Manucci about a moth circling a candle flame explains Daru and Ozi's relationship. Daru notices Manucci 'staring at a candle' with 'a moth circling above' it.[339] Upon being asked what he is looking at, Manucci replies: 'A moth in love, saab'. Daru watches the moth dance around and flirt with the flame till it draws into the flame and 'ignites like a ball of hair', leaving '[m]oth smoke' that 'lingers' for some time.[340] In Sufism, moth and flame analogies symbolise self-transformation or search for divine existence, but Daru's journey is not one of enlightenment but self-destruction. Daru compares the moth falling into the candle flame with his love for Ozi's wife Mumtaz, but I suggest that the metaphor of moth and flame represents Ozi and Daru's relationship. In his aspiration to become Ozi, Daru destroys himself. Despite being a 'bright, well educated, and charismatic' man, an 'almost-hero of a great story', Daru's life is wasted in his struggle to achieve what his social status, circumstances and aptitude did not allow him to achieve.[341]

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[339] Hamid. pp. 170 & 171.
[340] Hamid. p. 176.
[341] Hamid. p. 43 & 7.

'We'll make you lick our injuries': Diasporic Pakistani-Muslim Masculinities in Nadeem Aslam's *Maps for Lost Lovers*

Pakistan, being both a South Asian country and a Muslim community, is stigmatised as the hub of honour crimes, forced marriages, and domestic violence. As men are usually the perpetrator of these crimes, Pakistani men who settle abroad are frequently looked at with suspicion. In her book *Dangerous Brown Men,* Gargi Bhattacharyya states that the contemporary Western World has pigeonholed brown men as dangerous beings 'from a backward and misogynistic culture, anti-feminist, sexually frustrated by traditional culture' who are 'addicted to honour killings and viewing women as tradable objects'.[1] In an interview with Kamila Shamsie, Nadeem Aslam explains that the world may know about the British Muslims from Tipton who are locked up in Guantanamo Bay, but they need to be aware of 'the world they [British Muslims in Guantanamo Bay] grew up in, the attitudes there, in order to understand how they got to Guantanamo Bay […] [they] need to know all the stories'.[2] When we see headlines in the newspaper about honour killings, we do not get an insight into the mindsets and circumstances leading to such horrendous crimes. Richard Nisbett asserts that '[e]vents do not occur in isolation from other events, but are always embedded in a meaningful whole … To think about an object or event in isolation and apply abstract rules to it is to invite extreme and mistaken conclusions'.[3] Through *Maps for Lost Lovers*, Aslam aims at giving readers insight into the world the headlines show glimpses of. As Soumaya Bhattacharya notes, 'it gives voice to those whose voices are seldom heard'.[4]

Being an opinionated and passionate novelist, Aslam admits that 'he votes every time he writes a sentence'[5]. To faithfully represent the world, he, as an insider, knows so well, Aslam took eleven years to write the novel**.** Charlie Lee-Potter notes that while exploring marginalised

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[1] Gargi Bhattacharyya, *Dangerous Brown Men : Exploiting Sex, Violence and Feminism in the War on Terror* (London: Zed Books, 2008). p. 20.

[2] Kamila Shamsie, 'Writer at Heart', *Newsline* <https://newslinemagazine.com/magazine/writer-at-heart/> [accessed 23 December 2018]. (para. 18 of 22).

[3] Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently... and Why* (London: Nicholas Brealey Publishing, 2005). p. 194.

[4] Soumya Bhattacharya, 'Goodbye, Young Lovers', *The Observer*, 18 July 2004 <https://www.theguardian.com/books/2004/jul/18/fiction.features> [accessed 14 November 2018]. (para. 7 of 7).

[5] Karachi Literary Festival, 'KLF-2013: Political Engagement in the Pakistani English Novel', (Youtube: Karachi Literary Festival, 2013).

Muslim immigrant experience, 'not once does Aslam allow himself the comforting cloak of self-censorship'.[6] Depicting a series of socially sanctioned acts of violence in a diasporic Muslim community in Britain, the novel interrogates and critiques the toxic patriarchal values and self-destructive mentality that produce and propagate these violent acts.

Winner of the Kiriyama Prize and the Encore Award and shortlisted for the IMPAC Prize, *Maps for Lost Lovers* has received some critical attention. The scholarship is limited but diverse, which I will discuss briefly in this section. *Maps for Lost Lovers* have been discussed regarding the representations of gender discrimination, religious orthodoxy, and identity crises. *Maps for Lost Lovers* calls our attention to the injustices women face due to religious and cultural constraints; hence it is obvious that the researchers discuss the novel in terms of discrimination against women. Qutib Ali Rind and Asadullah Larik, in 'Treatment of Women in Nadeem Aslam's Novels', appreciate Aslam's sincere attempt at representing the predicament of women in patriarchal, male-dominated societies in *Season of Rainbirds*, *Maps for Lost Lovers*, *The Blind Man's Garden* and *The Wasted Vigil*.[7] In 'Kaukab in *Maps for Lost Lovers*', Miquel Pomar Amer asserts that the female protagonist Kaukab, a middle-aged, isolated housewife, embodies the subaltern proposed by Spivak as in the confines of her home, she challenges the subaltern status but remains unheard.[8]

Though critics usually regard the female characters as helpless victims in the novel, some critics are critical of the mindset they exhibit. In her paper 'Visualising Otherness in *Maps for Lost Lovers*', Madeleine Bengtsson looks at the novel from an unusual perspective, stating that the characters, especially Kaukab's character, establish their identity based on the presence of the morally inferior white 'Other'.[9] Similarly, Cordula Lemke's 'Racism in the Diaspora' maintains that racism shapes the identity of Asian immigrants in Britain as the racist stereotypes become a source of establishing a cultural identity that sets national identity in the

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[6] Charlie Lee-Potter, 'Maps for Lost Lovers by Nadeem Aslam', *Independent*, 04 July 2013, <https://www.independent.co.uk/arts-entertainment/books/reviews/maps-for-lost-lovers-by-nadeem-aslam-44847.html> [accessed 14 May 2018].

[7] Qutib Ali Rind and Assadullah Larik, 'Treatment of Women in Nadeem Aslam's Novels', *Journal of Literature, Languages and Linguistics,* 18 (2016), 98-105 <https://iiste.org/Journals/index.php/JLLL/article/view/28321>.

[8] Miquel Pomar-Amer, 'Kaukab in Maps for Lost Lovers, by Nadeem Aslam: Representing and Subverting the Unspeakability of the Subaltern', *ES. Revista de Filología Inglesa,* 33 (2012), 253-270.

[9] Madeleine Bengtsson, 'Visualising Otherness in Maps for Lost Lovers by Nadeem Aslam: Discussing Othering in and through Literature' (unpublished Undergraduate thesis, Lund University 2008) <https://awelu.srv.lu.se/fileadmin/user_upload/awelu/Degree_essay_Madeleine_Bengtsson.pdf> [accessed 23 May 2018].

background.[10] Eva Pataki's 'This Dasht-e-Tanhai called the planet Earth' presents a similar perspective as Lemke, stating that diasporic cultural identity causes the lack of collective identity hence manifesting a sense of rootlessness. She further identifies the creation of a diasporic space as a two-way process, created as much from inside as outside.[11]

Though Bengtsson and Lemke approach the text from an outsider's perspective and tend to simplify the complex cultural traditions which shape the characters' lives, Nadia Butt takes a pragmatic route in 'Between Orthodoxy and Modernity'. Discussing the cultural isolation experienced by people of Pakistan living in Britain due to the contrast between religious orthodoxy and modernity, Butt urges that measures, for example, revision of religious values according to changing time, should be taken to bridge the gap between religious and social expectations.[12]

Some literature looks at Aslam's novel as a voice that needs to be heard for his depiction of the world he has known as an insider. Lindsey Moore's 'British Muslim Identities and Specters of Terror' is an interesting shift in scholarship as it views Aslam's *Maps for Lost Lovers* as an addition to 'grammar of response' to the world after 9/11. [13] In 'Traditional Claustrophobia', Jutta Weingarten notes that by presenting different male and female characters' outlooks about the life of the closed Pakistani immigrant community, Aslam critiques both the Muslim immigrant community's patriarchal mindset as well as Britain's failure to be a multicultural society.[14]

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[10] Cordula Lemke, 'Racism in the Diaspora: Nadeem Aslam's Maps for Lost Lovers', in *Multi-Ethnic Britain 2000: New Perspectives in Literature, Film and the Arts*, ed. by Lars Eckstein and others (Amsterdam: BRILL, 2008) <http:/dx.doi.org/10.1163/9789401206587_013>.

[11] Eva Pataki, '"This Dasht-e-Tanhaii called the planet Earth": The Metamorphosis of Space and Identity in Nadeem Aslam's *Maps for Lost Lovers*', *Hungarian Journal of English and American Studies,* 20.2 (2014), 79-100 <http://www.jstor.org/stable/44789707>.

[12] Nadia Butt, 'Between Orthodoxy and Modernity: Mapping the Transcultural Predicaments of Pakistani Immigrants in Multi-Ethnic Britain in Nadeem Aslam's Maps for Lost Lovers (2004)', in *Multi-Ethnic Britain 2000+ New Perspectives in Literature, Film and the Arts*, ed. by Lars Eckstein and others (Leiden: Brill, 2008) <https://doi.org/10.1163/9789401206587_012>.

[13] Lindsey Moore, 'British Muslim Identities and Spectres of Terror: Nadeem Aslam's Maps for Lost Lovers', *Postcolonial Text,* 5.2 (2009), 1-19 <http://postcolonial.org/index.php/pct/article/view/1017>.

[14] Jutta Weingarten, 'Traditional Claustrophobia — Intersections of Genderand Religious Identities in Nadeem Aslam's *Maps for Lost Lovers*', *eTransfers: A Postgraduate eJournal for Comparative Literature and Cultural Studies*.1 (2011) <https://www.academia.edu/1520524/Traditional_Claustrophobia_Intersections_of_Gender_and_Religious_Identities_in_Nadeem_Aslam_s_Maps_for_Lost_Lovers>.

Amina Yaqin's 'Muslims as Multicultural Misfits' is a detailed analysis of Aslam's representation of the life of working-class diasporic Pakistanis who suffer because of their inability to fit in and adjust to a liberal society. Yaqin states that Aslam's representation falls flat as while criticizing a conservative Islamic mindset and idealizing liberalism, Aslam undermines the complexities of religious identities.[15] Maryam Mirza further builds on the argument in 'Ambiguous Pakistani-Muslim masculinities', highlighting that Aslam's depiction of British-Muslim masculinities is confusing. Aslam's partiality towards the protagonist Shamas's character is puzzling, as his approach of condemning religion and advocating western values as the solution to religious orthodoxy and patriarchal violence is just as radical as the people around him. Mirza maintains that Shamas is presented as idealised masculinity while he has his flaws, one of them being his negligence towards family. While the novel relies on Islam-West and Orthodoxy-modernity binaries to condemn various forms of subjugations experienced by women, Mirza argues that Aslam ignores the existence and prevalence of patriarchy in modern societies.[16]

This chapter forms a dialogue specifically with the scholarship of Yaqin and Mirza and works to further the research on the construction and representation of masculinities in the novel. I suggest that Aslam's idealised masculinity is not Shamas but rather Jugnu, whose honesty and transparency make it impossible for him to survive in Dasht-e-Tanhai. My contention is thus that the novel is much more pessimistic and much less pro-west than Mirza claims, with the text's interrogation of masculinity ending with a vision of isolation and continued marginalisation. This analysis of *Maps for Lost Lovers* begins by highlighting the key cultural aspects of the society Aslam depicts: its diasporic nature, collectivist culture, and emphasis on honour. Then, while discussing the religious orthodoxy and the hypocrisy it breeds, I explore the role of women in maintaining the patriarchal mindset. I then turn to the different forms of masculinities represented in the novel, from those who conform blindly to those who question and rebel, examining these characters in relation to the honour crime that lies at the heart of the novel.

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[15] Amina Yaqin, 'Muslims as Multicultural Misfits in Nadeem Aslam's Maps for Lost Lovers', in *Culture, Diaspora, and Modernity in Muslim Writing*, ed. by Rehana Ahmed, Amina Yaqin, and Peter Morey Routledge, 2012) <http:/dx.doi.org/10.4324/9780203129623-13>.

[16] Maryam Mirza, 'Ambiguous Pakistani-Muslim Masculinities in the Diaspora: A Study of Nadeem Aslam's Maps for Lost Lovers', *South Asian Diaspora*, 9.2 (2017), 193-206 <https://dx.doi.org/10.1080/19438192.2017.1297356>.

Dasht-e-Tanhai: An Honour-driven, Collective Society

This discussion of the multi-layered depiction of masculinities in *Maps for Lost Lovers* is grounded in the dynamics of the diasporic community in which the characters reside, a world in which they feel displaced and isolated and, as a consequence, cling to the security of culture, religion, and tradition. The novel is set in a fictional town named Dasht-e-Tanhai (literal translation: Desert of Loneliness, Wilderness of Solitude). As the name suggests, Dasht e Tanhai is a segregated, impoverished town in the north of England, in which only Pakistanis and Bangladeshis live, 'all of whom work in restaurants, drive taxis or are unemployed'.[17] Kaukab complains about the area, calling it a 'third-class neighbourhood' where 'more and more of the burglaries are being done by the sons of the immigrants themselves, almost all of whom are unemployed'.[18] A Pakistani woman visiting the United Kingdom for vacations describes the inhabitants of the fictional town as: 'sister-murdering, nose-blowing, mosque-going, cousin-marrying, veil-wearing inbred imbeciles' while blaming the diasporic community for the bad reputation of Pakistan in the west.[19] One thing worth mentioning here is that her contempt is not directed towards the westernised Pakistani community in the diaspora but the 'mosque-going' and 'veil-wearing' ones. The disdain expressed by a privileged Pakistani woman in the form of clichés attached to the diasporic community underscores acceptance of stereotypes associated with Muslim identity and general lack of awareness and complete detachment from the diasporic community issues in Pakistan. Due to low incomes and lack of employment opportunities, the working classes of Pakistan frequently migrate to Western countries for better prospects.[20] Kaukab looks at the woman and sighs that immigrants like her are driven out of the country because of 'the rich and the powerful' like her, suggesting that even though they are isolated in their host country, they have no hope for a better future in their home country too.

The men of Aslam's fictional town are violent and authoritative within the spheres of their town, but away from the security and safety of the known environment, they feel 'alone and exposed'.[21] When Chotta, who had murdered his sister and her lover, is brutally beaten up by

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[17] Nadeem Aslam, *Maps for Lost Lovers* (India: Random House 2012). p. 46.

[18] Aslam. pp. 328 & 46.

[19] Aslam. p. 444.

[20] Hisaya Oda, 'The Impact of Labour Migration on Household Well-Being: Evidence from Villages in the Punjab, Pakistan', in *Globalization, Employment and Mobility*, ed. by H. Sato and M. Murayama (London: Palgrave Macmillan, 2008) <https://doi.org/10.1057/9780230227750_11>.

[21] Aslam. p. 249.

a white prisoner, his mother fears for her son's life, recalling how 'a Pakistani teenager twelve hours away from having completed a three-month sentence' was killed by a white prisoner.[22] Aslam does not shy away from representing the racism and marginalisation immigrant men experience in the West as one of the many causes of their determination to preserve their culture and maintain their identity. The setting of the novel suggests that regardless of the self-awareness of the individual, a heightened assertion of cultural identity can lead to violence, particularly in men. The target of this violence is often women, and *Maps for Lost Lovers* is critical of the cultural climate which produces this toxic behaviour. When an immigrant bus driver is subjected to racial assault, a woman instantly worries about his family, certain that he will vent his humiliation and frustration by 'lashing out at his *own* children and the wife'.[23]

The society Aslam depicts in *Maps for Lost Lovers* is strongly collectivist; the sense of cultural and religious identity gives these displaced and marginalised immigrants a sense of continued connection, a sense of belongingness, and a positive self-image. The core features of a collectivist society are a shared sense of values, a need to maintain a respected public image, self-policing, and reinforcement fostered by a deep desire to belong. One of the predominant themes of the novel is the impact of society and its expectations on an individual. The constant scrutiny of neighbours, the interference by family, and most importantly, society having a say in the personal decisions of individuals instils the fear of 'what will people say' and the anxiety of living up to the expectations and standards of society.[24] Aslam establishes the theme of entrapment and helplessness through the omniscient narrator's observations about the lives of the residents of Dasht-e-Tanhai: 'Everyone here [is] imprisoned in the cage of other's thoughts'.[25] Aslam uses the image of prison to evoke the feeling of claustrophobia and entrapment that stems from a realm in which everyone is constantly being scrutinised. At another point, the narrator describes the neighbourhood as a 'place of...intrigue and emotional espionage, where when two people stop to talk on the street their tongues are like the two halves of a scissor coming together, cutting reputations and good names to shreds'.[26] To underscore the toxic practices at play, Aslam describes residents' fascination with spying on their neighbours as 'espionage'. In a society where people give up on their dreams and take life

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[22] Aslam. p. 249.
[23] Aslam. p. 256.
[24] A phrase used commonly in South Asia when people try to do things that might be unacceptable in society.
[25] Aslam. p. 168.
[26] Aslam. p. 145.

decisions according to society's expectations, unveiling other people's secrets, the shame they want to hide to maintain the social façade becomes a way of avoiding introspecting and exercising power over others.

Aslam correlates the harm caused by the idle talk between neighbours with a pair of scissors' sharp edges sliding against each other and shearing the public image of the subjects. The imagery does not only imply that the intentions are vicious but also conveys the fragility of reputation. Scissors are used to cut thin materials, which suggests that the reputation earned by lifelong compromises and sacrifices is so fragile that it can easily be tarnished by slander. Aslam equates the diplomacy and tactfulness one needs to maintain in a gathering at Dasht-e-Tanhai with cautiously walking past pieces of smashed glass with the fear of being injured by the sharp edges: 'Every gathering in this neighbourhood is full of such broken glass – a person has to pick his way carefully across resentments, allegations, slights to honour and virtue'.[27]

Being aware that the international readers may be unaccustomed to the notion of 'honour' and the intensity of emotions attached to it, Aslam utilises the main characters, especially the protagonist Shamas's consciousness, to delve into the mentality of an honour-driven collectivist society. At one point in the novel, Shamas ponders: 'What the idea of honour and shame and good reputation means to the people of India, Pakistan and Bangladesh can be summed up by a Pakistani saying: He whom a taunt or jeer doesn't kill is probably immune to even swords'.[28] Collectivist culture uses the notions of honour and shame to control moral behaviour; hence every decision taken in an individual's life is governed by a conscious effort to avoid disgrace and seek status in the eyes of the community. This cultural concern for reputation instils a deep desire in an individual to maintain their reputation, which leads to a compulsion to retaliate against any insult and rectify it.

The collectivist concern for honour in the eyes of society is slightly different from the religious honour that I seek to discuss later. As we will see, their intersection leads to horrendous crime in the novel. While religious honour has more to do with divine instructions, subcontinental concern for honour is all about the public persona known as the face.[29] The concern for projected self-image finds its basis in communities steeped in collectivism, such as Japan,

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[27] Aslam. p. 489.

[28] Aslam. p. 276-77.

[29] Stella Ting-Toomey, *Identity Negotiation Theory: Crossing Cultural Boundaries*, ed. by W. B. Gudykunst, Theorizing about intercultural communication (Thousand Oaks, CA: SAGE, 2005). Face refers to a claimed sense of desired social image in a relational or group membership encounter situation.

China, Korea, and the subcontinent. As face needs to be maintained during public interactions,[30] people try to avoid threatening episodes that can lead to embarrassment or feelings of inferiority and failure in other people's eyes.[31] This self-face concern can lead to face-saving and face-restoration in their social circles.[32] In *Maps for Lost Lovers,* Chanda's family's face-saving desires manifest in a complete boycott of their daughter, so they do not have to give explanations on her behalf. Chanda's father gives up his position of headman at a mosque, not because of his daughter's decision to live with Jugnu out of wedlock but because he is 'unable to do anything about the talk in the mosque about his 'immoral', 'deviant', and 'despicable' daughter, who [is] nothing less than a wanton whore in most people's eyes'.[33] I. A. Rehman criticises this 'self-acquired right by any Muslim to question a fellow Muslim about his performance of religious rituals' and views it as a manifestation of deep-rooted intolerance and renunciation of differences.[34] Being a product of collectivist culture, Chanda's father remains more concerned about what people were saying about his daughter than his own feelings about her decision. It can be noticed by paying attention to his choice of words that what bothers him is the 'talk' about his daughter and her image in 'most people's eyes'.[35] When Chanda's mother is told that her husband publicly declared that his daughter is dead to them, she understands that he must have said it ''helplessly', to 'save face in judgmental or belligerent company'.[36] Throughout the novel, readers never really get to know what he feels about his daughter's decision and murder. Except for an instance where his wife suspects that he knows about their sons' involvement in Chanda's murder, and he confesses, 'the only thing I have kept from you is my grief'.[37]

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[30] Penelope Brown & Stephen C. Levinson, *Universals in Language Usage: Politeness Phenomena*, ed. by E. Goody, Questions and Politeness: Strategies in Social Interaction (Cambridge: Cambridge University Press, 1978). p. 66.

[31] Tenzin Dorjee, Noorie Baig, and Stella Ting-Toomey, 'A Social Ecological Perspective in Understanding 'Honor Killing': An Intercultural Moral Dilemma', *Journal of Intercultural Communication Research,* 41 (2012), 1-21 <https://doi.org/10.1080/17475759.2012.723024>.

[32] Ting-Toomey. p. 270. 'The protective concern for one's own identity image when one's own face is threatened in the conflict episode.'

[33] Aslam. p. 20.

[34] I. A. Rehman, 'The Seeds of Intolerance', *Dawn News*, 28 March 2019 <https://www.dawn.com/news/1472368> [accessed 24 May 2018].

[35] Aslam. p. 20.

[36] Aslam. p. 252.

[37] Aslam. p. 248.

According to Gary Barker, 'extreme trauma, humiliation, and shaming is nearly always part of the making of men who kill'.[38] The element of shame that is associated with being dishonoured makes a man 'sensitive to the judgements of others',[39] and as shame occurs 'through feelings of having failed to live up to your obligation', it provokes the person to react violently to overcome the shame and restore the honour.[40] Though penalising someone to 'restore' the honour can never be justified and should never be defended, paying closer attention to the victimiser's condition can certainly help understand the causes and root of such violence. Chanda's brothers refer to the shame caused by people's taunts as painful wounds: '*We'll make you lick our injuries'.*[41] They are scorned and disregarded for not being able to take control of their sister's life: '[S]ome pity us, some blame us for not having found you a better life'.[42] A group of religious men '[remonstrate] with Chanda's brothers' and cut ties with them 'for allowing their sister to cohabit with a man she wasn't married to'.[43] Chanda's brother Barra is called 'shameless' among a group of men by Naveed Jamil, whose marriage proposal for Chanda was once rejected by her parents.[44] As established in the Introduction, a subcontinental Muslim man's honour is dependent on the reputation of the women in his family. The assurance that 'decency is maintained' is considered integral to masculine status,[45] and failure can lead to public humiliation as in the case of Chanda's brothers, who lament: '[S]he reduced us to eunuch bystanders'.[46] Given the importance of manliness, derogatory slurs targeting masculine self-image are very common in subcontinental culture. The term 'eunuch' is used as a slur to disparage the targeted man as something less than a real man or to challenge him to prove his manliness. Being pitied and rejected by people around them, Chanda's brothers are put in a position where they feel their manliness is challenged and robbed.

Honour appears to be an innocuous word, but it carries heft that a person becomes aware of while defining it. The concept of honour differs in every culture. For some cultures, especially subcontinental and middle-eastern cultures, it is a fundamental component of a person's self-

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[38] Barker, p. 320.

[39] John Kennedy Campbell, *The Greek Hero* ed. by John G Peristiany and Julian Alfred Pitt-Rivers, Honor and Grace in Anthropology Cambridge University Press, 1992). p. 131.

[40] Takako McCrann, 'Shame, Honor, and Duty', *PBS*, 26 June 2000 <http://www.pbs.org/mosthonorableson/shame.html&gt> [accessed 21 July 2019]. (para. 4 of 11).

[41] Aslam. p. 28.

[42] Aslam. p. 487.

[43] Aslam. pp. 488 & 489.

[44] Aslam. p. 488.

[45] Walle, p. 110.

[46] Aslam. p. 487.

perception, public image, and identity. Moreover, the certainty of a person's honour depends on the approving honour group, the society. Honour is 'a matter of how you are seen by others', which also determines how you see yourself.[47]

Societies where honour killing is practised usually share the belief that honour is the most fundamental value in life, and they 'equate life with honor, and equate loss of honor with loss of life'.[48] To understand the significance of Chanda and Jugnu's murders, one needs to understand the conception of 'honour crimes' in the Muslim and subcontinental world. There is no evidence in the Quran or Sunna (Prophet Muhammad S.A.W.'s sayings) that honour killing is sanctioned in Islam, but this practice prevails in the Middle East, just like in the subcontinent.[49] Honour killing in the subcontinent can be traced back to 'pre-Islamic tribal societies' where according to tribal laws, a jirgah (council) used to propose punishment for crimes, and the penalty for adultery mainly was death.[50] In cultures where patriarchal, old tribal values emphasise honour, committing an honour crime does not make one a criminal. Instead, unfortunately, the person is viewed as a brave, honourable person, not in the eyes of the law but in his sphere: the approving honour group. As highlighted by Raza, due to the leniency one gets for committing such a crime, people often use the mask of honour to settle their feuds out of court. Raza further adds that such 'killings cannot subside unless we begin to address the multiple and interconnected issues that have been lurking behind honour killings'.[51] One reason for keeping alive a custom so ancient, especially in third world countries, is the insecurity patriarchal communities feel in the wake of globalisation and the inequality and economic crisis it has triggered. Patriarchy provides them with the podium to exercise control and authority over people, especially women and men from marginal castes; they can subdue, overpower, and suppress in the name of values and customs. Ruvani Ranasinha notes that Aslam intends

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[47] Lila Abu-Lughod, *Veiled Sentiments: Honor and Poetry in a Bedouin Society* (Berkeley: University of California Press, 1986). p. 21.

[48] Dogan, p. 64.

[49] Mohammed I. Khalili, 'A Comment on Heat-of-Passion Crimes, Honor Killings, and Islam', *Politics and the Life Sciences,* 21.2 (2002), 38-40 <https://www.jstor.org/stable/4236669> p. 40.

[50] Rabia Ali, *The Dark Side of 'Honor'* (Lahore: Shirkat Gha, 1999). p. 17.

[51] Anjana Raza, 'Mask Of Honor-Causes behind Honor Killings in Pakistan', *Asian Journal of Women's Studies,* 12.2 (2006), 88-104 <https://dx.doi.org/10.1080/12259276.2006.11666010> p.104.

readers to view honour crimes as the tendency in the community of Dasht-e-Tanhai to 'invoke laws in the name of Islam as a pretext for asserting patriarchy'.[52]

Though Aslam wants his Western readers to understand the agony of men of honour culture, he does not disregard the fact that women carry the burden of man's honour and frequently become the scapegoats. In *Maps for Lost Lovers*, the female characters Suraya and Chanda pay the actual price of honour. Chanda's parents get her married thrice; her third husband, an illegal immigrant, runs away as soon as he gets the Britain citizenship. Her parents do not take responsibility for the misfortunes Chanda experiences because of their decisions. Instead, she is blamed and denounced for the perceived shame she brings upon her family by living with Jugnu. Her third husband leaves her hanging, unable to get a divorce and marry Jugnu but is not bad-mouthed by Chanda's brothers for mistreating their sister, but Jugnu, who loves Chanda, is first frowned upon, and later killed by the brothers.

Similarly, Aslam addresses the fallacy of masculine self-esteem in a patriarchal culture through Suraya's predicament, highlighting the unjustified scrutiny and violence that women are subjected to in order to maintain masculine honour. Suraya is divorced because foes of her in-laws spread the rumour that she has been raped:

> [T]he men did, however, tell her that they were going to let everyone know that they *had* raped her because it would cast a mark on their honour and their name and their manhood if people thought they had had the woman from the other side of the battle-line in their midst and hadn't taken full and appropriate advantage of the opportunity'.[53]

As established in previous chapters, a husband's exclusive sexual access to his wife plays a significant role in subcontinental men's self-image; hence, the husband of a raped woman is treated as an inferior, weaker man for his inability to maintain his exclusivity. In a society where 'what people think' matters the most, honour can be torn apart by just a rumour. The exploitation of Suraya by the men to exercise power and dominance over her husband reveals the cultural politics of honour and power dynamics in men on men relationships. It likewise

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[52] Ruvani Ranasinha, 'Racialized Masculinities and Postcolonial Critique in Contemporary British Asian Male-Authored Texts', *Journal of Postcolonial Writing,* 45.3 (2009), 297-307 <https://dx.doi.org/10.1080/17449850903064799> p. 305.

[53] Aslam. p. 227.

underscores women's vulnerability and precarity in a society that values them for what they add to a man's reputation and honour.

Not being able to live up to the patriarchal masculine standard of being the protector fills Suraya's husband with 'disgust and rage'.[54] In a culture that does not allow men to show insecurities, vulnerabilities, and self-doubts, men develop 'an impoverished "emotional vocabulary" that limits their abilities to accurately recognize and effectively articulate emotional experiences', as discussed in the case of Teddy in the chapter on *Our Lady of Alice Bhatti*.[55] Without a culturally sanctioned outlet for their emotions, men often bottle up their feelings and turn to warp coping mechanisms such as alcohol abuse.[56] Suraya's husband too '[begins] to see solace in alcohol' as 'he just [cannot] get the barbed comments of people out of his head'.[57] Detailing his mental turmoil, Aslam makes the reader wonder how easily people's comments and opinions shatter his self-image: 'There were days when, in his shame, he didn't want to see anyone not even himself – he draped the mirror with a cloth'.[58] The image of draping the mirror due to the 'shame' implies his desire to hide from society.[59] As his self-perception is heavily influenced by people's perception of him, he does not want to see even his own image in the mirror. Suraya's husband's concern over the 'comments of people', and the opposing party's apprehension about what will people think if they do not take advantage of the situation show how the actions of men in collectivist society are governed and determined by what people expect from them rather than their own will.

In *Maps for Lost Lovers*, Aslam also profiles the consequences of parental emotional neglect and the expectations of high academic results on a male child. During every family get-together, Shamas and Kaukab's eldest son Charag is the one who tries to avoid arguments and confrontations the most, signalling his crippled sense of worth and desire for acceptance. In contrast to his younger brother Ujala, Charag is polite towards Kaukab but has a more traumatic

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[54] Aslam. p. 227.

[55] Perkins, 'Hegemonic Masculinity and its Effect on Attitudes towards Seeking Professional Psychological Help'. p. 7.

[56] R. Lemle and M. E. Mishkind, 'Alcohol and Masculinity', *Journal of Substance Abuse Treat,* 6.4 (1989), 213-22 <https://doi.org/10.1016/0740-5472(89)90045-7>. Lemla and Mishkind suggest that men who feel constrained by masculine standards develop fragile masculine identity and gravitate towards alcohol addiction.

[57] Aslam. p. 227.

[58] Aslam. p. 227.

[59] Colin Wayne Leach, 'Understanding Shame and Guilt', in *Handbook of the Psychology of Self-Forgiveness*, ed. by Lydia Woodyatt and others (New York: Springer, 2017). Shame is the feeling of having failed to conduct oneself by collective social expectations.

childhood due to his obedient nature. Charag enjoys painting, but he understands that he is expected to become a doctor: '[T]hroughout his boyhood, [he] was always accompanied by the sense that the family's betterment lay on his shoulders'.[60] Nothing is explicitly said to him, but Charag feels that 'this expectation had been inhaled by him with each breath he had taken'.[61] He is 'troubled by the guilt of truancy every time he [does] something he enjoy[s], every time he pick[s] up his drawing pad'.[62] Aslam compellingly depicts the mental turmoil and emotional battle that goes on in the mind of young boys who grow up with the burden of a family's future in terms of economic and social standing, the pressure of living up to parents' expectations, and reveries of their own. He never really gets the acceptance and faith in his abilities from his parents and gains the confidence and courage to pursue his dream after moving away from home. Even after becoming a painter, Charag remains hesitant to share criticism of his work with Shamas as he 'didn't want to appear a failure in *his* eyes'.[63] Through his fear of being a 'failure' in his father's eyes for following his passion and not being the best at it, Aslam makes readers recognize that Charag's sense of self-worth is critically warped by the authoritarian parenting he is subjected to as a child.[64] The anxiety and pressure of living up to expectations significantly affect his experience of fatherhood. When Charag impulsively slaps his son, he punishes himself by getting a vasectomy for having failed as a father.

Just like honour, religion also plays an integral part in the lives of Dasht-e-Tanhai's residents. While describing the significance of religion in the life of the people of Dasht-e-Tanhai, the narrator adds that it is 'another torture in addition to the fact that their lives were not what they should be […] everything in it is out of their control'.[65] Aslam describes the involvement of religion in their lives as another form of subjugation of people who are already oppressed. The marginalised, underprivileged people who already have little opportunities and resources are firmly anchored to the ground through religious beliefs. The role of religion in the novel can be understood as means of resistance to change and justification of oppressive power structures. Throughout the novel, Aslam highlights how religion shapes the lives of believers and interrogates the abuse of power by clerics who act as mediators between the people and divine

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[60] Aslam. p. 176.
[61] Aslam. p. 176.
[62] Aslam. p. 177.
[63] Aslam. p. 455.
[64] Susan Newman, *Parenting an Only Child: The Joys and Challenges of Raising Your One and Only* Harmony, 2001). Psychologist Susan Newman notes that a child may feel like a failure or powerless if he is unable to live up to parents' expectations.
[65] Aslam. p. 429.

power. Ironically, the people of Dasht-e-Tanhai glorify the death of a town cleric by declaring that '[o]nly the pious die on a Friday', not realizing Jugnu and Chanda, the couple labelled as sinners, die the same day.[66] The novel begins with Shamas reflecting upon the state of the town when a tree is cut down because a cleric said that it was home to djinn who caused an old widow's 'lonely bewilderment'.[67] Later in the novel, Shamas casts light upon a case of child molestation in the local mosque but is told 'to go home, that the matter would be handled by the mosque'.[68] Everyone else turns a blind eye to the horrendous crime as it is committed by a religious man of power, ' [Shamas] returned to the mosque only to discover that nothing had been done'.[69] Shamas's wife, who found Jugnu and Chanda's relationship unacceptable, feels her husband is trying to slander her religion by investigating the child molestation case.

During an argument about religion, Kaukab is stunned when her son Ujala quotes verses from the Koran to criticize Islam. Infuriated by his mother's fundamentalism, Ujala criticizes Kaukab for reading the Koran without giving any thought to the meaning of those verses, 'you who chant it in Arabic without knowing what the words mean, hour after hour, day in day out, like chewing gum for the brain'.[70] Ujala deems Kaukab's daily ritual of devoutly 'chanting' Arabic verses as a senseless activity, as unthinking an act as the automatic reflex of chewing gum simply to pass the time. Through Ujala's criticism of his mother's knowledge of Islam, Aslam questions the credibility of devout believers who rely on the cleric's interpretation of Koran instead of reading the translation or learn the language to understand it. Aslam leaves it on readers to decide if these religious people are deprived of the opportunity to intellectually reflect on the meaning of the Koran by self-seeking clerics or are deliberately suffocating themselves and shunning people for deviating from the ordinance that they do not understand but frantically follow because it has been passed on to them.

Emphasized Femininity in a Misogynistic Culture

Allan Johnson notes that 'for women, gender oppression is linked to a cultural devaluing of femaleness itself. Women are subordinated and treated as inferior because they are culturally

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[66] Aslam. p. 481.
[67] Aslam. p. 21.
[68] Aslam. p. 337.
[69] Aslam. p. 337.
[70] Aslam. p. 458.

defined as inferior as women'.[71] Oppression is not just a practice but 'a system of social inequality through which one group is positioned to dominate and benefit from the exploitation and subordination of another'.[72] This inequality is maintained through discourse that positions one group as inferior to the other. As Butler suggests, performativity is 'the discursive mode by which ontological effects are installed'.[73] In a misogynistic culture, women are constantly reminded of their inferior status, which, being their only source of knowledge and validation, becomes their perception of female identity. Johnson explains that:

> [Misogyny] works to keep women on the defensive and in their place. Misogyny is especially powerful in encouraging women to hate their own femaleness, an example of internalized oppression. The more women internalize misogynist images and attitudes, the harder it is to challenge male privilege or patriarchy as a system.[74]

Often to survive in a patriarchal system, women are disciplined to develop 'emphasized femininity' which 'accommodates hegemonic masculine interests and desires while preventing other femininities from gaining cultural articulation'.[75] By performing emphasized femininity, women gain acceptability in society while playing the role of pillar and sustainer of patriarchy. Connell's concept of emphasized femininity explains the involvement of victims' female family members in honour killings and later defence of the perpetrators.[76]

As patriarchal culture thrives on power, 'women are as violent as men towards the groups that they have power over and can dominate freely; usually that group is children or weaker females'.[77] Aslam's portrayal of female characters as the oppressed and oppressor at the same time is creditable. Untouched by the host country's values and the cultural shifts happening in the country they came from, the women of Dasht-e-Tanhai act as active endorsers of patriarchy, leaving the reader torn between feeling pity for female characters' limited experience of and

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[71] Allan Johnson, *The Gender Knot: Unraveling Our Patriarchal Legacy* (Philadelphia: Temple University Press, 2014). p. 20.

[72] Johnson. p. 20.

[73] Butler, *Gender Trouble*. p. 112.

[74] Johnson. p. 39.

[75] Cliff Cheng, 'Marginalized Masculinities and Hegemonic Masculinity: An Introduction', *The Journal of Men's Studies,* 7.3 (1999), 295-315 <http://dx.doi.org/10.3149/jms.0703.295> p. 297.

[76] Rachael Aplin, 'Exploring the Role of Mothers in 'Honour' based Abuse Perpetration and the Impact on the Policing Response', *Women's Studies International Forum,* 60 (2017), 1-10 <https://dx.doi.org/10.1016/j.wsif.2016.10.007>.

[77] hooks, *The Will to Change*. p. 63.

exposure to the outer world and annoyance at their obedience and advocacy of beliefs and values that depreciate and suffocate them.

The traces of maternal sadism in Kaukab's character can be easily identified as she tries to induce obedience in her children through fear of their father: 'Oh your father will be angry, oh your father will be upset'.[78] Kaukab's children realise that she 'obtain[s] legitimacy for her own decisions by invoking [Shama's] name. She want[s] him to be angry, she *need[s]* him to be angry'.[79] In patriarchal cultures, the authority for taking decisions for the family is limited to the bread-winning male who is respected and feared for his role of provider. The narrator makes it obvious that though Shamas is the one who is expected to be concerned about the family's reputation and the children's upbringing, it is Kaukab who criticises Shamas for his leniency and forces him to be stern with his children. Accustomed to viewing the world through the lens of her culture, Kaukab tells Charag that parents have to and should use violence to discipline their children. When 'putting aside the feeling of guilt and disgrace and failure', Charag tells his parents that he will not be retaking the A-levels exams to improve his grades for medical school; Kaukab vents her anger by slapping his thirteen-year-old sister, which makes him go back to school to repeat his A-levels.[80]

Kaukab constantly worries that her children will be contaminated by the host country's culture and considers her son Charag's vasectomy a '[c]hristian conspiracy to stop the number of Muslims from increasing'.[81] She undermines him and enforces traditional masculine standards by worrying if anyone will marry him now that he has been 'unmanned'.[82] Kaukab's obsession with maintaining cultural and religious identity is comprehensible due to multiple factors, such as her feeling unwelcomed in the host country and the language barrier that restricts her ability to interact with the outer world, for example, while trying to call her son, she dials a wrong number. She is told: 'Get off the phone and go back to your country, you Paki bitch'.[83] 'Language barrier' is a 'structural problem' which 'limits opportunities' for 'non-English speaking women'.[84] Despite having lived in the country for decades, Kaukab remains unaware of the language and norms of the host country. Kaukab's injustices towards her children are

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[78] bell hooks, *Feminism is for Everybody: Passionate Politics* Cambridge, MA (South End Press, 2000). p. 73.

[79] Aslam. p. 158.

[80] Aslam. p. 177.

[81] Aslam. p. 59.

[82] Aslam. p. 81.

[83] Aslam. p. 422.

[84] Crenshaw, p. 1249.

the continuation of the traditional parenting that she experienced as a child. Similarly, her husband and children accustom themselves to the ways of the West but do not facilitate Kaukab in adapting to the environment of the host country.

Chotta: a Case of Aggrieved Entitlement

Three prominent male characters in the novel include Chotta, who blindly obeys the path set for him by the society, Shamas, who questions religious orthodoxy but complies with cultural restraints; and Jugnu, who rebels against all the religious and cultural shackles and is murdered by Chanda's brothers. Connell states that marginalised men lack the 'resources to reproduce the hegemonic model'; hence they rely on 'alternative, often violent, sexual, or illicit means of imitating the power that sustain the hegemonic model'.[85] One good example of such men in the novel is Chotta, who kills his sister Chanda and her lover Jugnu apparently in the name of honour, while himself being an alcoholic whose relationship with Kiran begins when he mistakes her house 'for the prostitute next door'.[86] The day he kills the couple, he walks in on 'Kiran naked on the bed with another man', intoxicated and enraged, he rushes to his house to get the pistol the brothers bought when 'they went into heroin-smuggling deal'.[87] In her research on men who are the product of honour culture, Evelyn Stratmoen identified that 'they are expected to 'do something' when romantically rejected – merely 'walking away' and accepting the rejection is not an option'.[88] Aslam gives us insights into what goes on in the mind of Chotta as he holds the pistol 'the way it was done in the movies', not knowing 'what his next step was going to be'.[89] Chotta's spontaneous impersonation of what he has seen in 'movies' shows how patriarchal behaviours from one culture merges with patriarchal behaviours from another. As discussed, while analysing Teddy's character in the chapter on *Our Lady of Alice Bhatti*, popular culture, especially entertainment (movies, television, and video games), influences the actions and behaviours of the viewers. The popular testosterone-filled movies representing protagonists as angry men avenging injustice with guns in their hands can influence patriarchal man's actions who idealise control and power as a product of

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[85] Gamlin and Hawkes, p. 60.

[86] Aslam. 408.

[87] Aslam. p. 500.

[88] Evelyn Stratmoen, Madelin M Greer, Amanda L Martensand others, 'What, I'm Not Good Enough for You? Individual differences in masculine honor beliefs and the endorsement of aggressive responses to romantic rejection', *Personality and Individual Differences,* 123 (2018), 151-162 <https://dx.doi.org/10.1016/j.paid.2017.10.018 > p. 159.

[89] Aslam. pp. 500-501.

that culture. Through Chotta's reaction, Aslam highlights the role cultural expectations and representations play in reinforcing patriarchal values and providing blueprints for the performance of masculinity. Instead of going back to Kiran's house, Chotta walks towards Jugnu's house, '[h]e was on his way back to Kiran's house, saying 'bitch' and 'whore' to himself repeatedly when he changed direction and found himself going towards where Chanda and Jugnu lived: what he had been saying had changed to 'bitches' and 'whores' some time ago'.[90]

Feeling betrayed, Chotta channels his inner emotions through slurs, which seem normal as people swear when frustrated or angry, mostly to reduce the perception of pain.[91] However, he only uses derogatory sexist slurs, which indicate his misogynistic rage. It is essential to pay attention to what purpose gender-based slurs serve in South Asian culture. In a culture where a woman's worth depends on her chastity and her ability to protect her honour, women are most offended by slurs that describe them as promiscuous. Such slurs are used when societal expectations from the gender are not met or when there is a need to police women's behaviour.[92] Both these slurs are used to define women who defy cultural norms by experiencing sexual liberty or who are uncompromising and untameable. Though Chotta's inner wrath is triggered by the woman who betrayed him, it soon grew into a generalised misogynistic rage towards women, signified by 'whore' becoming 'whores'. Aslam makes sure that the reader recognises that Chotta's sudden attack on Jugnu is to unleash his wrath on someone, and who better than someone he knew was sleeping with his sister. Kiran's confession to Shamas that '[t]he fact that [Jugnu and Chanda] were happy while he had just been betrayed must've made him resent them' further elucidates that the murderer was not driven by just the pursuit of honour.[93] Ranasinha views Chotta's killing of his sister and her lover as a 'senseless action of bruised, hypocritical masculine ego'.[94]

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[90] Aslam. p. 498.

[91] Emre Guvendir, 'Why are Males Inclined to use Strong Swear Words more than Females? An Evolutionary Explanation based on Male Intergroup Aggressiveness', *Language Sciences,* 50 (2015), 133-139 <https://dx.doi.org/10.1016/j.langsci.2015.02.003> p. 134.

[92] Jan Pieter Van Oudenhoven, Boele de Raad, Francoise Askevis-Leherpeuxand others, 'Terms of Abuse as Expression and Reinforcement of Cultures', *International Journal of Intercultural Relations,* 32.2 (2008), 174-185 <https://dx.doi.org/10.1016/j.ijintrel.2008.02.001> p. 177; Lena V. Kremin, 'Sexist Swearing and Slurs: Responses to gender-directed insults', *LingUU,* 1 (2017), 18-25 <https://linguujournal.nl/wp-content/uploads/2017/10/Kremin-2017-Sexist-swearing-and-slurs.pdf > p. 21.

[93] Aslam. p. 406.

[94] Ranasinha, p. 304.

In his research on marginalised Mexican men in America, Barker mentions that out of the many reasons why men carry out mass killings are factors such as anger at getting humiliated by a partner and grievance about income or prestige loss.[95] One of the pioneers of masculinity studies, Michael Kimmel, uses the term 'aggrieved entitlement' to characterise the aggression and hatred some men respond with when they do not get or lose the thing or position they feel entitled to.[96] They lash out to blame everyone for their problems except themselves. This type of aggression is not directed only towards the person or thing responsible for igniting it; instead, it becomes generalised. For example, if one has been humiliated, the person feels entitled to punish the world for his humiliation, and anyone can be a target of his anger. bell hooks views this frustration, this eagerness to seek revenge due to feeling of entitlement, as an outcome of patriarchal conditioning that instils the belief in men that 'their sense of self and identity, their reason for being, resides in their capacity to dominate others', making them 'psychologically dependent on the privileges (however relative) that they receive simply for having been born male'.[97]

Being a product of shame culture, Chotta could not harm Kiran because that would have made their secret relationship public. One horrid but crucial aspect of shame culture that Aslam has truthfully depicted in *Maps for Lost Lovers* is that everything is done to save face. One does not have to be morally correct or lead life according to the preached religious values and societal expectations; instead, the aim is to create an impression and appear as someone with a good reputation. The need to create a good Muslim persona is so great that immoral activities have to be kept a secret. As Thomas Michael Walle points out, the duality and hypocrisy of masculine moral codes in Pakistani men, 'shame which nobody talks about is no shame'.[98] Thus, in a society driven by the pursuit of honour and avoidance of shame, 'a man will make every effort to keep his secret life a secret'.[99]

Before Chanda's death, Chotta says to his sister: 'You think the world is heart shaped?' Some people aren't as lucky as you and have problems' which clarifies that Chotta is envious of the couple's loyalty and courage to admit their love without caring about what society had to say,

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[95] Barker, p. 323.

[96] Michael Kimmel, *Angry White Men: American Masculinity at the End of an Era* (New York: Nation Books, 2013).

[97] bell hooks, *Feminist theory: From Margin to Centre* (Cambridge, Massachusetts: South End Press, 2000). p.70.

[98] Walle, p. 104.

[99] Walle, p. 104.

something that he could not do.[100] As soon as he realises what he has done, Chotta panics, saying, 'what do we do now? I don't want to go to jail'.[101] He evidently had not given any thought to the consequences of his action. A year later, while taking responsibility for the murders, he admits to the police, 'I felt like a spider caught in its own web'.[102] Chotta's choice of words shows his realisation that his 'own' actions became a cause of his entrapment. Using the imagery of a spider caught in the web it created to hunt its prey, Aslam alludes to the consequences of the mentality Chotta incorporates.

Kiran confesses to Shamas that she knew Chotta murdered the missing couple but did not inform the police because 'she was afraid of what people would think of her'.[103] While apologising to Shamas, she declares: 'I don't doubt for a moment that I contributed to the anger he unleashed on Chanda and Jugnu'.[104] The question that raises in Shama's mind after knowing about Chotta and Kiran's secret affair is exactly what a reader is compelled to reflect: 'How did [Chotta] view his own illicit and, yes, *sinful* encounter with Kiran while condemning Chanda and Jugnu for the same thing?'.[105] As far as religious values are concerned, 'abstinence from alcohol and avoiding pre- or extramarital affairs' are integral features of hegemonic moral masculine and feminine identity.[106] Through characters approaching religious transgression as a sin only when it becomes public or is committed by another person, Aslam sheds light on the shallowness of religious commitment in today's fanatic Islamism. A crucial point that Aslam makes through *Maps for Lost Lovers* is that strict moral codes in addition to constant policing and threats to reputation in collectivist honour-driven cultures, breed hypocrisy in individuals. Either it is Kiran who does not inform the police about the murders to protect her secret or Suraya who plots and cons Shamas so she can fulfil the requirements of halala,[107] it is not

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[100] Aslam, p. 505.
[101] Aslam, p. 507.
[102] Aslam, p. 507.
[103] Aslam, p. 409.
[104] Aslam p. 405.
[105] Aslam, p. 409.
[106] Aslam, p. 99.
[107] Vatsala Singh, 'What Does Quran Say About Nikah Halala? Will Banning it Help?', 24 July 2018 <https://www.thequint.com/voices/women/so-what-does-the-quran-say-about-nikah-halala-triple-talaq-polygamy> [accessed 22 December 2018]. 'It is a practice in which a woman, after triple talaq, marries another man, consummates the marriage, and gets divorced in order to be able to remarry her former husband'. (para. 1 of 6). According to historian Rana Safvi, 'such marriages are condemned under the Shariat Law and find absolutely no sanction in the Quran'. (para. 3 of 6).

surprising that the women of Dasht-e-Tanhai are cunning. Being raised in a culture that constantly polices and scrutinises them, women have to become clever to survive.

Shamas's Performance of Feminist Masculinity

Shamas is the most complex male character in the novel as, for the most part, he appears to be Aslam's depiction of enlightened counter masculinity. His character is constructed to represent 'a feminist masculinity' that critiques and challenges the cultural and religious norms that victimize women.[108] Despite the differences and discomfort he feels, he never leaves Dasht-e-Tanhai.[109] Apart from having a decent job and financial status, Shamas serves its residents through his work for the Community Relations Council and the Commission for Racial Equality. Most of the religious idiocies represented in the novel are narrated and commented upon by Shamas. His criticism of religious extremism and intolerance is carried out through a distinctively gender-sensitive lens: 'one of the things I find repulsive about Islam is the idea of a man being allowed four wives'.[110]

While Shamas identifies the shackles of religious and cultural values, he does not try to free himself from them, probably because he does not want to let go of his privileges as a patriarchal man. One instance of his conformity to traditions is his secret relationship with Suraya. Being aware of the ways of the town, Shamas makes sure they are not seen together in public, 'he won't be able to forgive himself if he becomes a cause of dishonour or harm to [Suraya]'.[111] It appears to be a considerate act on his part, but it shows his conformity to the societal norms he detests so much. Just like Chotta and Kiran's relationship, Shamas and Suraya's relation also blooms and withers in secrecy.

Shamas commits infidelity but does not lose the narrator's sympathy, suggesting that his extramarital affair is somehow the consequence of his wife's distant attitude and orthodox mentality. The narrator reveals that Kaukab equates sexual intimacy with 'rutting like animals' and rebukes Shamas's advances, 'not wishing to move any closer to him, fearing he would become affectionate again'.[112] The emotional detachment between them is also quite evident, and Shamas's emotional reliance on Suraya seems natural. However, Shamas does not just see

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[108] Mirza, p. 201.

[109] Güvendir, p. 138. Men show in-group dedication by sticking with the group even when it is smart economically to leave.

[110] Aslam. p. 325.

[111] Aslam. p. 222.

[112] Aslam. pp. 79 & 379.

Suraya as a friend but seeks in her everything that his marriage lacks: 'He needs to touch Suraya, her youth, the life in her, feel her living breath on his face'.[113] While Shamas, blinded by his male privilege, felt that his sexual intimacy with Suraya was consensus, she saw it as a compromise. Suraya constantly reminds herself through recollections of her experiences and knowledge that has been passed on to her by her teachers, parents, and clerics that she is disobeying Allah. What Shamas fails to recognise is that Kaukab and Suraya are raised in the same stifling culture that suppresses women's sexuality to the extent that they consider sex immoral.

Shamas's character has its flaws, particularly his negligence towards his family due to his indulgence in social work. He allows his daughter to go to Pakistan and get married at the age of sixteen. He lets Kaukab force their elder son Charag to study medicine. Shamas wanted Charag to do something that could benefit society and 'never encouraged him to become a painter' and 'disapproved' when he became one.[114] Though Shamas's intentions seem noble, his expectations of and behaviour towards Charag characterise him as a traditional overbearing father who imposes his will on his children without caring for their ambitions and dreams. Shamas's indifference towards Charag's plight is ironic as he once wanted to become a poet and had even bought a typewriter with the hope that he would follow his passion but, due to the pressure of providing for the family, he had to give up on his dreams.

Aslam's Idealised Masculinity

All the characters in the novel exhibit a destructive concern for public image except for Jugnu. Remembering the admiration people once had for Jugnu, Kaukab sighs: 'he whom they had all loved from the beginning, encouraging their children to seek his company because he was educated and they wanted some of his intelligence to rub off on them' is now slandered by the people of Dasht-e-Tanhai.[115] Setting up home with a married woman —Chanda —was Jugnu's 'fall from grace' in the eyes of his community.[116] Jugnu did not care about reputation and was resented for openly doing what Chotta and Shamas did secretly. The transparency of Jugnu's character further highlights the hypocrisy and dishonesty of other characters.

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[113] Aslam, p. 278.
[114] Aslam. p. 454.
[115] Aslam. p. 65.
[116] Yaqin, 'Muslims as Multicultural Misfits'. p. 111.

Jugnu embodies Aslam's idealised masculinity, and his death in the novel symbolises its inability to exist in a society that worships its confinements. The conversation between Kaukab and her son Charag about Jugnu's way of living presents Aslam's perspective more clearly. When Kaukab opposes Charag's naked self-portrait with an uncircumcised penis in a magazine, Charag explains the motive quoting his uncle Jugnu: 'Jugnu taught me that we should try to break away from all the bonds and ties that manipulative groups have thought up for their own advantage'.[117] While male circumcision is increasingly becoming a common practice globally because of its health benefits, in certain Muslim and Christian communities, male circumcision is performed as a religious obligation.[118] Without the knowledge or consent of the child, the first religious obligation is imposed upon him through circumcision. Charag's self-portrait symbolises freedom from all the constraints imposed on individuals from their birth, dictating their actions and sabotaging their mental growth to maintain the power dynamics of society. Agitated Kaukab's sudden response, 'Jugnu died because of the way he lived' makes a reader wonder if it is true.[119] Individuals' actions and modes of enacting gender are 'subject to conscious acts of social endorsement and chastisement, processes through which men and women learn how to behave'.[120] Having the ability to dismantle the shackles of society and live freely among people who were prisoners to the traditions and values that suffocate them, Jugnu was a threat. His vision and life choices intimidated the people of Dasht-e-Tanhai, and his murder was not surprising because the solidity of age-old traditions and values are maintained by silencing the rebellious.

The novel begins with Shamas walking through the first snow of the season; a year later, the novel ends with him walking out while winter's first snow is about to fall. Aslam uses the weather to symbolise the inner bleakness, discontentment, and isolation of the residents of Dast-e-Tanhai, stuck in a vicious cycle they cannot liberate themselves from, 'locked up together in solitary confinement – and there is no release'.[121]

Aslam refers to the murders of Chanda and Jugnu as the September 11 of *Maps for Lost Lovers*, for the visibility and impact of the crime indicating that horrific instances of personal violence

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[117] Aslam. p. 456.

[118] M. Tanggok, 'Circumcision Law in Christianity and Islam', *AHKAM : Jurnal Ilmu Syariah,* 18 (2018) <http://dx.doi.org/10.15408/ajis.v18i2.9562>.

[119] Aslam. p. 456.

[120] Gamlin and Hawkes, p. 58.

[121] Aslam. p. 409.

grab our attention,[122] but we fail to perceive the structural violence behind it and, 'may hence be catching the small fry and letting the big fish loose'.[123] Although Chotta and his brother are caught for the murders, the mentality that causes those murders remains unchanged. The novel is critical of the cultural climate which produces toxic behaviours in men. Exploring the influence of racial marginalization, idealistic patriarchal masculine standards, and religious radicalism on diasporic men, Aslam argues that a heightened assertion of cultural identity ignites violence in men that manifests itself through honour crimes and violence against the vulnerable.

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[122] Marianne Brace, 'Nadeem Aslam: A Question of Honour', *The Independent*, 11 June 2004 <https://www.independent.co.uk/arts-entertainment/books/features/nadeem-aslam-a-question-of-honour-731732.html> [accessed 27 April 2019]. (para. 17 of 21).

[123] Johan Galtung, 'Violence, Peace, and Peace Research', *Journal of Peace Research,* 6.3 (1969), 167-191 <https://www.jstor.org/stable/422690> p. 172.

'Pretend I am him': Changez's transitioning masculinity in Mohsin Hamid's *The Reluctant Fundamentalist*

Barirah Nazir notes that Mohsin Hamid's work had 'limited visibility on the (literary) western radar'[1] before his 2007 novel *The Reluctant Fundamentalist*. The novel attracted significant attention because of its ability to speak to a global audience and speak for the immigrants living in America and the Muslim community worldwide. James Lasdun writes that the controversial and sensational title of the novel is 'finely tuned to the ironies of mutual—but specially American—prejudice and misrepresentation'.[2] As Gabrielle Bellot states, her American students mostly expected Changez to be a reluctant Islamic fundamentalist from the novel's title.[3] The title suggests a reading similar to Ed Hussain's autobiographical novel *The Islamist,* which documents Hussain's journey from being an Islamic extremist to, so to speak, a devotee of the liberalist British government.[4] Some critics view the title of Hamid's novel as representative of Changez's journey towards becoming an Islamic fundamentalist, and some view it as alluding to his departure from capitalist fundamentalism. Ambreen Hai maintains that 'the title in fact references the American capitalist economic system as an alternate, equally pernicious form of fundamentalism'.[5] Every year, millions of impressionable young individuals move to America, driven by ambition and hunger, to live the American dream. Through Changez's blind obedience towards American capitalism, Hamid draws parallels between the grooming of young minds performed by America and Jihadi militants. Both America and Jihadi militants advertise and promise eternal happiness, one in the form of the American Dream and the other in the form of paradise after death.

The post 9/11 American fiction displays a tendency to ignore how 9/11 impacted the life of Muslims all around the world, especially the racism, prejudice, ignorance, fear that followed,

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[1] Nazir, 'Brand Pakistan: A Reception-Oriented Study of Pakistani Anglophone Fiction'. p. 201.

[2] James Lasdun, 'The Empire Stricks Back', *The Guardian*, 3 March 2007 <https://www.theguardian.com/books/2007/mar/03/featuresreviews.guardianreview20> [accessed 19 June 2020].

[3] Gabrielle Bellot, 'Why Every American Should Read The Reluctant Fundamentalist', *Literary Hub*, 5 October 2016 <https://lithub.com/why-every-american-should-read-the-reluctant-fundamentalist/> [accessed 21 May 2021].

[4] Ed Husain, *The Islamist: Why I Became an Islamic Fundamentalist, What I Saw Inside, and Why I Left* (London: Penguin Books, 2007).

[5] Ambreen Hai, 'Pitfalls of Ambiguity in Contexts of Islamophobia: Mohsin Hamid's The Reluctant Fundamentalist', *Studies in the Novel,* 52.4 (2020), 434-458 <https://dx.doi.org/10.1353/sdn.2020.0053> p. 439.

and the lives disrupted. While 'many American and British writers have largely failed to reimagine the mindset of the 'other' in relation to 9/11',[6] *The Reluctant Fundamentalist* 'is one of the first attempts to configure the attacks through the eyes of a non-Westerner'.[7] The novel provides 'an opportunity for the reader to view the West as scrutinized by Eastern eyes, a reversal of the objectification sometimes applied to the Eastern character and society in postcolonial literature and criticism'.[8] Greta Olson contends that 9/11 fiction generally presents the attacks, completely disregarding the 'preceding American foreign interventions', as a standalone act of terrorism emphasizing the 'complete unexpectedness' of the event and America's reaction as self-defence.[9] In Olson's opinion, *The Reluctant Fundamentalist* presents a 'counter-narrative of the same set of historical events'.[10] Similarly, Alex Preston emphasises that Changez speaks 'with the greatest clarity and authority about what might have driven the terrorists to act'.[11]

Amidst America's War on Terror, Changez's 'American identity collapses',[12] leading to his 'political awakening' and redirection of purpose in life.[13] From Andrew Anthony's simplistic comprehension of Changez's dilemma: '[A]fter a disastrous love affair and the September 11 attacks, [Changez's] western life collapses and he returns disillusioned and alienated to Pakistan'[14] to Peter Morey's deeper and nuanced interpretation of Changez's 'journey from fully interpellated capitalist 'fundamentalist' and 'post political' transnational subject to racially profiled object of suspicion and finally anti-American firebrand',[15] Changez's crisis is

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[6] Martin Randall, *9/11 and the Literature of Terror* Edinburgh University Press, 2011). p. 143.

[7] Randall. p. 137.

[8] Alaa Alghamdi, 'Shifting Positions: Identity and Alterity in *The Reluctant Fundamentalist*', *The IUP Journal of English Studies,* 8 1 (2013), 51-67 <https://www-proquest com.ezproxy.waikato.ac.nz/docview/1433805994?pq-origsite=primo> p. 55.

[9] Greta Olson, 'Questioning the Ideology of Reliability in Mohsin Hamid's The Reluctant Fundamentalist', in *Narratology and Ideology: Negotiating Context, Form, and Theory in Postcolonial Narratives*, ed. by Divya Dwivedi, Henrik Skov Nielsen, & Richard Walsh (Columbus: Ohio State UP, 2018). p. 157.

[10] Olson, 'Questioning the Ideology of Reliability in Mohsin Hamid's The Reluctant Fundamentalist'. p. 158.

[11] Alex Preston, 'Mohsin Hamid: 'It's Important Not to Live One's Life Gazing towards the Future'', *The Guardian*, 11 August 2018 <https://www.theguardian.com/books/2018/aug/11/mohsin-hamid-exit-west-interview> [accessed 7 March 2021]. (para. 3 of 15).

[12] Munazza Yaqoob and Amal Sayyid, 'Religification of Metrostanis in the Post-9/11 Era', *South Asia,* 35.3 (2015), 318-333 <http://dx.doi.org/10.1177/0262728015598690> p. 322.

[13] Yaqoob and Sayyid, p. 322.

[14] Andrew Anthony, 'The Reluctant Fndamentalist by Mohsin Hamid - Review', *The Guardian*, 23 December 2012 <https://www.theguardian.com/books/2012/dec/23/reluctant-fundamentalist-mohsin-hamid-review> [accessed 26 March 2021].

[15] Peter Morey, '"The Rules of the Game have changed": Mohsin Hamid's *The Reluctant Fundamentalist* and post-9/11 Fiction', *Journal of Postcolonial Writing,* 47.2 (2011), 135-146 <https://dx.doi.org/10.1080/17449855.2011.557184> p. 136.

perceived and explained in various ways by critics and academics. In my analysis, I comprehend and map the trajectory of Changez's transition in relation to his performance of masculinity.

Through *The Reluctant Fundamentalist*, Hamid states that he looks at America from 'Pakistani eyes, or eyes that reflected the place that [he] came from'.[16] The narrator is a Pakistani man who strikes a conversation with an American stranger on the streets of Old Lahore. The novel is written in the form of a monologue where a 'marginalised/subaltern protagonist' is given 'full control over the story', and the American man is a silent listener.[17] All the details about Changez's experience of America and interactions with Erica are 'offered not merely via Changez's consciousness, but via his deliberate word choice'.[18]

The mastery of the novel lies in its ability to challenge the post 9/11 representations of Muslims through creating 'an atmosphere of mutual suspicion' between the American listener and Changez.[19] Hamid spurs suspicion of Changez's villainous intents through his mysterious mannerism and 'over-polite narrative voice'.[20] At the same time, Changez's narration of his experience of Islamophobia and racism makes readers sympathise with him. At Underwood Sampson, Changez is 'taught to recognize another person's style of thought, harness their agendas, and redirect it to achieve [his] desired outcome'.[21] Reminiscing about his encounter with Juan-Bautista in Chile, Changez adds: '[I]t is the thrust of one's narrative that counts, not the accuracy of one's details'.[22] His cynical statement can be read as both his criticism of America's authority and firmness in its beliefs and a tease to spur suspicion or confusion in readers' minds. Anna Hartnell suggests that Changez's detailed narration of his life in America can be seen as an allusion to the narrator of *One Thousand and One Nights*, Scheherazade, who

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[16] Yaqin, p. 45.

[17] Kanwal. p. 55.

[18] Renee Lee Gardner, 'Reconceiving Self-Abnegation: Female Vulnerability as Embodied (Un)Sovereignty' (unpublished Ph.D. thesis, Western Michigan University, 2013) <https://scholarworks.wmich.edu/dissertations/164> p. 45.

[19] Anna Hartnell, 'Moving through America: Race, place, and resistance in Mohsin Hamid's *The Reluctant Fundamentalist*', *Journal of Postcolonial Writing,* 46.3-4 (2010), 336-348 <https://dx.doi.org/10.1080/17449855.2010.482407> p. 337.

[20] Perner, p. 30.

[21] Mohsin Hamid, *The Reluctant Fundamentalist* (India: Oxford University Press, 2007). p. 22.

[22] Hamid. p. 118.

'wards off the threat of her own impending death by telling stories'.[23] Changez can easily be a terrorist and he can also be an innocent victim of American terrorist profiling.

Similarly, the American stranger can be a harmless tourist or an undercover CIA agent. The novel ends on an ambiguous note where the two are 'being pursued' by a couple of men, and the American listener is reaching for something in his jacket, which Changez notices is made of metal and could be a car holder or a gun.[24] The ambiguity of the narrative leaves a 'vacuum that the reader is invited to fill'.[25] In Mira Nair's adaptation of *The Reluctant Fundamentalist,* the American stranger is played by a muscular, sharp-looking Liev Schreiber, an FBI agent disguised as a journalist.[26]

In an interview with James Adams, Mohsin Hamid declared that he 'prefer[s] to be just a voice of sanity rather than the voice of a generation or a country'.[27] Hamid's narrative choice of employing an unreliable narrator[28] draws attention to different perspectives on America's War on Terror rather than simply portraying America or Changez as the villain. Changez, I suggest, mirrors American sentiments reflected first in his firm emphasis on financial gain and later, an awakening of the spirit of patriotism and nationhood in him. America's mistrust of Muslim immigrants' loyalty is echoed in Changez's reservations about America's intentions towards his country and people. Even Changez's decision to go back to his country and his advocacy of 'disengagement' from America is a small-scale parallel of the War on Terror on his part.[29]

The novel *The Reluctant Fundamentalist* is a masculine-focused piece of fiction. The narrator is a Pakistani man. And the story is being told to an American man who encapsulates the distinguishing features of the American militarised masculinity: 'hair, short-cropped, and […] expansive chest – the chest […] of a man who bench presses regularly, and maxes out well above two-twenty-five'.[30] The subject matter and, most importantly, the handling of that

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[23] Perner, p. 30.

[24] Hamid. p. 111.

[25] Mohsin Hamid, 'Slaying Dragons: Mohsin Hamid discusses *The Reluctant Fundamentalist*', *Psychoanalysis and History,* 11.2 (2009), 225-237 <https://doi.org/10.3366/E1460823509000427> p. 225.

[26] *The Reluctant Fundamentalist*, dir. by Mira Nair, prod. by Lydia Dean Pilcher, (IFC Films, 2013).

[27] James Adams, 'The Reluctant Interpreter', *The Global and Mail*, 8 November 2007 <https://www.theglobeandmail.com/arts/the-reluctant-interpreter/article22625108/> [accessed 16 November 2020].

[28] Nazry Bahrawi, 'Mohsin Hamid's War on Error: The Reluctant Fundamentalist as a Post-Truth Novel', *CounterText,* 4.2 (2018), 256-280 <https://dx.doi.org/10.3366/count.2018.0130>.

[29] Hamid. p. 108.

[30] Hamid. p. 1.

matter is particularly masculine too. The female character in the novel, Erica is an attractive, affluent woman who is grief-stricken since her first love died. It is not surprising that the woman in the novel represents a nostalgic nation living in the memory of an orthodox, white America represented by Chris's white masculinity: a 'dandy' with 'an *Old World* appeal'.[31] The themes of the novel, such as terrorism, capitalism, and nationalism, are all 'masculinist projects, involving masculine institutions, masculine processes, and masculine activities'.[32] Also, the 9/11 terrorist attacks led by Osama bin Laden and the subsequent War on Terror led by George W. Bush set the backdrop of the novel, which are 'masculine manifestations' of a world governed by men.[33]

The 9/11 attacks and America led global war disrupted masculine gender practices and altered the meaning of being a 'man' in all the regions affected by the war. A shift in traits associated with hegemonic masculinity unsettles the fabric of masculinities, and other forms of masculinities emerge in complicity and resistance. Changez's character has been explored as an immigrant, a Muslim and a Pakistani, but the impact of all these defining features on his performance and embodiment of masculinity is a lacuna that I intended to fill with this research.

In the previous chapters, I have discussed Pakistani masculinity in the context of Pakistani rural areas, the Pakistani urban elite class, and diasporic Pakistani communities. In this chapter, I continue the journey begun in *Maps for Lost Lovers* of considering Pakistani masculine identity in the context of migration. Here, I look at Pakistani masculinity in the global context. This chapter begins with an explanation of Changez's Pakistani masculinity and the impact of America's global dominance on Changez's perception of hegemonic masculinity. Then the chapter progresses towards the emergence of aggressive capitalism in America and Changez's performance of transnational business masculinity. This section also deals with Changez's relationship with his 'unrequited love' Erica and Erica/America's impact on Changez's self-perception.[34] The following section will briefly shift the focus from Changez to the consequences of 9/11 on American masculinity and the re-emergence of military masculinity

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[31] Hamid. p. 16.

[32] Joane Nagel, 'Masculinity and Nationalism: Gender and Sexuality in the making of Nations', *Ethnic and Racial studies,* 21.2 (1998), 242-269 <https://dx.doi.org/10.1080/014198798330007> p. 243.

[33] Zillah Eisenstein, *Against Empire: Feminisms, Racism, and the West*, 1st edn (London: Bloomsbury Academic, 2004), 236, in *Bloomsbury Collections*. p. 161.

[34] Jenn Brandt, 'Gender and the Nostalgic Body in Post-9/11 Fiction: Claire Tristram's *After* and Mohsin Hamid's *The Reluctant Fundamentalist*', in *Mapping Generations of Traumatic Memory in American Narratives*, ed. by Roxana Oltean Dana Mihăilescu and Mihaela Precup (Cambridge Scholars Publishing, 2014). p. 367.

to identify the factors that trigger Changez's identity conflict. The chapter's concluding section explores Changez's realisation of his modern-day janissary status, feelings of otherness and journey towards reclaiming his identity through developing a nationalist concern for his country and community.

Changez as an Urban Pakistani Man

To understand the clash between Changez's urban Pakistani masculinity and his desired American masculinity, it is pertinent to mention the aspects of his personality that reflect his embodiment of urban Pakistani masculinity. Just as Ozi in *Moth Smoke*, Changez is 'polished', 'well-dressed', and has a 'sophisticated accent', which indicates his interest in his public image.[35] Claudia Perner remarks that Changez's expression is 'perfectly reasonable and flawlessly polite', which can be an outcome of his urban Pakistani upbringing.[36] In Pakistan, Urdu is the language that is associated with the educated class.[37] Changez quotes an Urdu proverb while describing the architecture of Chile as a saying from his language.[38] The formality with which Changez speaks mirrors how people converse in Urdu in some regions of Pakistan.

As represented in *Moth Smoke*, *In Other Rooms, Other Wonders*, and *The Reluctant Fundamentalist*, urban Pakistani men maintain chivalrous regard towards women in public, for example, opening doors, not splitting bills, and showing protective concern. This courtesy performed by the characters indicates their desire to define themselves according to the ability to fulfil the traditional male gender roles of provider and protector. When Erica's mother meets Changez for the first time, she compliments him for his manners and remarks, 'it's easy to tell why [Erica] likes you'.[39] He is repeatedly told that he is 'kind' and 'nice' because of his deference towards women.[40] Religious and cultural constraints maintain segregation and distance between men and women in Pakistan; men are 'expected to keep a respectful distance from unrelated women and to treat them politely'.[41] Hence men from Muslim communities appear shy and awkward while communicating with women. Changez's lack of experience in

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[35] Hamid. pp. 5 & 27.
[36] Perner, p. 29.
[37] Andrey Rosowsky, *Heavenly Readings: Liturgical Literacy in a Multilingual Setting*, New Perspectives on Education Series, 9 Multilingual Matters, 2008). p. 175.
[38] Hamid. p. 87.
[39] Hamid. p. 66.
[40] Hamid. pp. 66 & 63.
[41] Abu-Lughod, 'Seductions of the "Honor Crime"'. p. 117.

interacting with women explains Changez's initial nervousness and formality in his communication with Erica. Within a few months of being with Erica, Changez starts imagining his future with her. Changez wishes to be Erica's knight in shining armour: 'I wanted to console her, to accompany her into her mind and allow her to be less alone' and 'I wished to serve as her anchor'.[42] Changez's desire to be Erica's healer emerges from his desire to prove his worth through being able to fit into the masculine role of protector. Western readers may find his wish to marry Erica strange or even creepy, but this is a common practice in Pakistan. In Pakistani culture, when a man becomes stable, he is expected to get married and start a family to attain an element of respectability integral to Pakistani masculine identity.

Going abroad for higher education is a common trend in Pakistan's upper-class strata. Like Changez, Sohail in Daniyal Mueenuddin's *In Other Rooms, Other Wonders*, studies at an Ivy League university and dates an American girl named Helen. While talking about her relationship with Sohail, Helen exclaims: '[Sohail] has an American side, what I think of as American. He's very gentle – I don't mean Americans are gentle, they're not. But it's easier to be gentle in a place where there's order'.[43] I suggest that this gentleness in Sohail's nature is more the influence of his class and the luxuries and security associated with it than the impact of liberty experienced in America. Shahin Gerami states that men's 'class position creates more commonalities than do their combined ethnic and religious background'.[44] Changez, like Ozi in *Moth Smoke* and Sohail in *In Other Rooms, Other Wonders*, seeks higher education in America. There are several similarities between Changez, Ozi, and Sohail, the first and most apparent being their confidence. They are gentle, well-mannered, and emotionally expressive, but as Sohail's mother Rafia in *Other Rooms, Other Wonders* maintains, the gentleness does not imply that they are weak or gullible. Raewyn Connell describes this modern urban masculinity as 'the new sensitive man' who maintain their superior position in society through expressing egalitarian beliefs and embracing vulnerabilities.[45] Rafia fears that after 9/11, it is not a good idea for her son to work in America. She claims that the Pakistani men who settle in America look 'sheepish' and have to 'more or less apologize daily' for their Pakistani

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[42] Hamid. pp. 53 & 51.
[43] Mueenuddin. p. 145
[44] Gerami, 'Islamist Masculinity and Muslim Masculinities'. p. 455.
[45] Connell, R. W., *The Men and the Boys* (Cambridge: Cambridge : Polity, 2000). p. 53.

Muslim identity.[46] She worries that if her son, who is 'proud of who he is' decides to settle in America, the country 'would knock a bit of that out of him.[47]

As a Pakistani with opportunities and resources for studying and settling abroad, Changez embodies hegemonic urban Pakistani masculinity. He belongs to the strata of Pakistan that is not trapped in the idiosyncrasies of honour and shame culture. He has an educated, progressive family background with no obligations or restrictions preventing him from fulfilling his dreams and potential. Despite living a comfortable life in Pakistan, Changez is 'hungry' for upward mobility.[48] Even Changez's magnetism towards Erica is marked by 'his hunger to belong' to the elite class, the aristocracy.[49] He takes pride in becoming 'her official escort at the events of New York society' and finds himself 'entering in New York the very same social class that my family was falling out of in Lahore'.[50] Changez explains to his American listener that he belongs to a family of landowners and his 'grandfather and father both attended university in England'.[51] As I have discussed in the chapter on *In Other Rooms, Other Wonders*, while business-owning families earned the elite status based on their capital and upward mobility, the land-owning class in Pakistan started losing its power and influence due to its inability to contend. A lot of Changez's pride in achieving elite status for himself in America derives from the grief of his family losing that status in Pakistan, where despite his parents' decent jobs, he had to apply for a scholarship and take on 'three on-campus jobs' to study at Princeton.[52]

Just as Erica and America's nostalgic longing for the past, Changez also grows nostalgic for the respectability and honour associated with Mughal history and his Muslim heritage. Changez admits that he grew up 'with a poor boy's sense of longing […] for what we had had and lost'.[53] He explains to the American visitor that his country which is now 'burdened by debt, dependent on foreign aid and handouts', was once the land of 'conquering kings'.[54] And the people who

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[46] Mueenuddin. p. 158.
[47] Mueenuddin. p. 158.
[48] Hamid. p. 10.
[49] Ayesha Ahmed, 'The Transgressions of Belonging in Mohsin Hamid's The Reluctant Fundamentalist', *Tropos* 4.1 (2017), 1-6 <https://doi.org/10.14324/111.2057-2212.069> p. 4.
[50] Hamid. p. 97.
[51] Hamid. p. 6.
[52] Hamid. p. 11.
[53] Hamid. p. 47.
[54] Hamid. p. 61.

are presented as 'crazed and destitute radicals' on American' television channels' were once known as 'saints and poets'.[55]

While Changez's narration of his experience of America mostly sheds light at his initial desire of incorporating the American corporate masculinity, he, consciously or unconsciously, preserves his Pakistani identity, which is reflected in his little gestures such as introducing his fellow interns to Pakistani food, his mannerism, especially his deference towards his boss Jim and chivalry towards Erica and his disappointment in America for exploiting Pakistan. Changez reveals being 'profoundly troubled by [America's] collaboration with economics and politics that are directly affecting Pakistan and nearby countries'.[56] Changez's character is not built on clichés, but his Pakistani ways remain visible throughout the narrative, for example, his hospitality towards the American listener, pride in Pakistani food expressed several times during the narration, and the little insights he offers into the Pakistani culture such as the tendency in Pakistani men to beat up men who harass women on streets and general disapproval for splitting bills.[57] Changez admits being annoyed by his American fellows' 'self-righteousness in dealing with those whom they had paid for a service' due to the 'traditional sense of deference to one's seniors' in his culture. [58] Changez's whole experience of America is narrated from a Pakistani perspective, where he constantly compares America with his country.[59] In his critique of the novel, Stephen Chan claims that Changez is 'almost showing off' that 'he is more American than the killer from America'.[60] Changez's articulation of his experiences and understanding of American culture can be, at most, seen as a narrator's attempt to find common grounds with the American listener to build trust and credibility. Hamid does not portray Changez as the voice of Islam or Pakistan, an 'Islamic hero',[61] but a man who learns to acknowledge his Pakistani Muslim identity. Changez's recognition of his Muslim identity is reflected in his beard and the concern for the Muslim countries being targeted by America. As Morey states, Changez does not show the attributes usually associated with Muslim men in the

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[55] Hamid. p. 61.
[56] Martin Randall. *9/11 and the Literature of Terror.* Edinburgh University Press. 2011. p. 139.
57 Hamid. pp. 14 & 98.
58 Hamid. pp. 98 & 13.
59 Hamid. pp. 19-20.
60 Chan, p. 830.
61 Chan, p. 829.

West; he is not a '"hot head"' or '"religious nutter"'.[62] Chan's statement that 'there is nothing Islamic about [Changez]' only goes to show how Muslims are profiled in the West.[63]

I agree with Chan's observation that 'America is the primary, persistent, ubiquitous reference point' in *The Reluctant Fundamentalist*.[64] American culture is the 'dominant' culture in the world, and Pakistan is one of the many countries under the influence of America.[65] The impact of American culture on Pakistani people, especially youth's perspectives, life decisions, and futures, cannot be denied, and Hamid's novel seeks to bring light to precisely this matter. While explaining this enchantment with America and its culture in a post globalisation world, Wayne Wilcox states:

> The tragedy of American experience has been that the material products of the civilization are so visible, while its underlying discipline and values are very nearly invisible. How many Asians know of Thoreau's Pond or the American tragedy of Willy Loman in Death of a Salesman? Television, open to all comers, is an escapist kaleidescope of centuries, cultures, and commercials, [...] The question should be asked as to whether the American experience speaks *to* or only *at* the beholder.[66]

America is perceived as the 'first universal nation', a dreamland for people from all ethnic backgrounds.[67] America has been depicted and marketed to the countries where people are bounded by their responsibilities towards family, community, and religion as a free space where a person can be whoever she/he wants to be. In *In Other Rooms, Other Wonders*, wealthy Pakistani businessman Amjad Harouni expresses his wish to have been born in America to experience the 'sensation of being absolutely free', a feeling he presumes 'only an American ever feels'.[68]

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[62] Morey, p. 139.

[63] Chan, p. 829.

[64] Chan, p. 830.

[65] R. W. Connell, 'The Big Picture: Masculinities in Recent World History', *Theory and Society,* 22.5 (1993), 597-623 <http://www.jstor.org/stable/657986> p. 606.

[66] Wayne A. Wilcox, 'Contemporary American Influence in South and Southeast Asia', *The Annals of the American Academy of Political and Social Science,* 366 (1966), 108-116 <http://www.jstor.org/stable/1036170>, p. 114.

[67] Ishmael Reed, 'America: The Multinational Society', in *Writin' is Fightin' : Thirty-Seven Years of Boxing on Paper* (New York: Atheneum, 1988). p 55.

[68] Mueenuddin. p. 148

In *The Reluctant Fundamentalist*, Changez is the 'part of an international elite'[69] who are 'given visas and scholarships, complete financial aid […] and invited into the ranks of the meritocracy',[70] and in return, they are 'expected to employ their talents to enrich American society'.[71] Maryse Jayasuriya suggests that America's welcoming attitude towards gifted students of developing countries is 'a purposeful means of creating a 'brain-drain', a process through which America 'lur[es] the crème de la crème' of developing countries' into the 'service of the United States, with little concern for the repercussions of their loss on the countries left behind'.[72] As discussed in the chapter on Hamid's *Moth Smoke*, the corrupt recruitment systems, nepotism, increasing extremism, lack of development, and job opportunities in Pakistan contribute towards creating an environment that provokes young people to look for opportunities outside the country. America's supremacy has primarily been established through its ideologies such as meritocracy, the notion that a person's chances of advancement in society solely depend on her/his skills and accomplishments. Owing to several 'self-made' success stories,[73] America is seen as the country where an individual's race, class, or religious background does not become an obstacle for them, and they can achieve success based on their 'individual efforts and accomplishments'.[74] As an heir of a family facing social and economic decline, Changez looks at 'the rising class of entrepreneurs' and capitalists with 'legal and illegal' businesses in Pakistan with 'a mixture of disdain and envy'.[75] Changez is a product of a similar class conscious urban setting as Dau and Ozi in *Moth Smoke*, his aim as a young, bright urban Pakistani man is to rise in status and class. He views his status as a transnational citizen and his lucrative salary at an elite firm in New York as a way of regaining the superiority and hegemony his family had experienced for generations.

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[69] Elena Ortells Monton, 'The Forgotten Victims of 9/11: Cultural Othering in Laila Halaby's Once in a Promised Land and Mohsin Hamid's The Reluctant Fundamentalist', *Studies in the Literary Imagination,* 50.2 (2017), 17-34 <https://dx.doi.org/10.1353/sli.2017.0010> p. 26.

[70] Hamid. p. 4.

[71] Monton, p. 26.

[72] Maryse Jayasuriya, 'Reading Terror, Reading Ourselves: Conflict and Uncertainty in Mohsin Hamid's *The Reluctant Fundamentalist*', in *Multicultural Pluralism*, ed. by Robert C. Evans (New York: Grey House, 2017). p. 251.

[73] Divya Leducq, 'Self-Made Man', in *Encyclopedia of Creativity, Invention, Innovation and Entrepreneurship*, ed. by Elias G. Carayannis (New York: Springer, 2013) <http://dx.doi.org/10.1007/978-1-4614-3858-8_229>.

[74] Heather Wyatt-Nichol, 'The Enduring Myth of the American Dream: Mobility, Marginalization, and Hope', *International Journal of Organization Theory and Behavior,* 14.2 (2011), 258-279 <http://dx.doi.org/10.1108/IJOTB-14-02-2011-B006> p. 259.

[75] Hamid. p. 1

Rise of Transnational Business Masculinity before 9/11

Changez, before 9/11, is awestruck by the American culture and displays a hunger for achieving the global citizen status. Matthew Hart and Jim Hansen identify Changez as 'a self-consciously transnational subject' who comes to America 'in search of the subcontinental holy grail, an Ivy League education, and a high paying job' and soon becomes a part of 'the corporate elite'.[76] Changez feels proud of his ability to morph into American hegemonic masculinity: 'I was, in my own eyes, a veritable James Bond – only younger, darker, and possibly better paid'.[77] Thomas Bjerre identifies that '[b]efore 9/11, [Changez] tries to pass off as an American and literally takes on the role of corporate he-man'.[78] As a trainee at a valuation firm, Changez incorporates what Raewyn Connell defines as 'transnational business masculinity'.[79] Connell describes this form of masculinity as the global hegemonic masculinity:

> [T]he hegemonic form of masculinity in the current world gender order is the masculinity associated with those who control its dominant institutions: the business executives who operate in global market, and the political executives who interact (and in many contexts merge) with them. [80]

Michael Koppisch maintains that 'to succeed in the company, one must succeed at what the company alone wants done' which involves employee's 'abandonment' of 'individual identity' and incorporate a 'wholly new identity' that aligns with the criteria and goals of the firm.[81] On his first assignment as his firm's representative, Changez exclaims: 'On that day, I did not think of myself as a Pakistani, but as an Underwood Sampson trainee'.[82] While performing corporate/business masculinity, 'Changez adopts the persona, reluctantly, of the American fundamentalist'.[83]

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[76] Matthew Hart and Jim Hansen, 'Introduction: Contemporary Literature and the State', *Contemporary Literature,* 49.4 (2008), 491-513 <https://dx.doi.org/10.1353/cli.0.0037> p. 507.

[77] Hamid. p. 73.

[78] Bjerre, p. 259.

[79] Connell, *The Men and the Boys*. p. 52.

[80] Connell, *The Men and the Boys*. pp. 51 & 52

[81] Michael S. Koppisch, 'Mohsin Hamid's The Reluctant Fundamentalist: Mimetic Desire in a Geopolitical Context', *Contagion* 25 (2018), 119 - 136 <https://dx.doi.org/10.14321/contagion.25.2018.0119> p. 126.

[82] Hamid. p. 34.

[83] Randall. p. 138.

Martin Randall suggests the Changez is constantly reminded and keeps on reminding himself that he needs to focus on the fundamentals and those fundamentals are a 'single minded attention to the financial details'.[84] The 'guiding principle' of Underwood is to '*Focus on fundamentals*', which is 'drilled into [the trainees] since [their] first day at work'.[85] Changez, who as a student, 'approached every class with utter concentration' and 'worked hard – harder' than other students, 'subsisting on only a few hours of sleep a night' proves his worth to the firm through his unwavering focus and commitment.[86] Changez adjusts himself to the conditions of inclusion in the corporate world. The trainees are ranked according to their performance, and Changez maintains his 'number one' title through all assignments till his final, unfinished assignment in Chile. [87] Morey describes Changez as a 'Pakistani chameleon [who] takes on the hue of his environment'.[88] Changez's boss and mentor Jim Cross approves of Changez's ambition and focus: 'I like you. […] You're a shark. And that's a compliment, coming from me. It's what they called me when I first joined. A shark. I never stopped swimming'.[89] Jim's compliment implies that Changez incorporates the 'cold, predatory ruthlessness' characteristic of a shark.[90] Changez himself credits his 'controlled aggression' for his accomplishments in the corporate world. [91] Controlled aggression is often associated with the military, and it is not strange that Changez himself compares his ability to focus all his energy on target to 'ancient warriors'.[92] Thomas Bjerre writes that 'exactly this trait … makes him number one in his class and enables him to live out the American Dream fully'.[93]

The striking commonality between the Underwood Sampson firm and Changez's world view before 9/11 is the egocentric, individualistic approach towards personal growth and benefit. In gender discourse, toxic masculinity is usually associated with physical violence and aggression, but the corporate world's robotic focus on 'maximum productivity' and gain is also toxic and extremist.[94] Changez's work ethics include long hours of work, intense competition

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[84] Hamid. p. 98.
[85] Hamid. p. 59.
[86] Hamid. p. 25.
[87] Hamid. p. 27.
[88] Morey, p. 144.
[89] Hamid. p. 70.
[90] Justin D. Shaw, 'Falling men in 9/11 American Fiction' (unpublished PhD thesis, Wilfrid Laurier University 2015) <https://scholars.wlu.ca/etd/1713 > [accessed 13 November 2020]. p. 201.
[91] Hamid. p. 46.
[92] Hamid. p. 14.
[93] Bjerre, p. 260.
[94] Hamid. p. 70

with teammates, and single-minded attention to valuation tasks which leaves him no time to feel compassion for redundant workers or failing businesses. Due to the nature of his job, Changez's 'connection [is] nil' with his colleagues 'at human level'.[95] The corporate work culture based on aggressive competition, desire for domination, a negation of emotions, long working hours and preoccupation with accomplishments is comparable to cultural norms which generate toxic masculinity. When Changez starts developing an understanding of himself and his ideologies become more collective, he starts detesting 'the poisonous atmosphere' of his office.[96]

Changez's Capitalist Perception of Erica

The ambiguity Hamid creates around Changez's true feelings for Erica causes the reader to fluctuate between admiration and revulsion for Changez. Changez's desire to be near Erica, his ability to patiently wait for her to respond to his missed calls and unanswered messages for prolonged periods, his interest in listening to her and understanding her trauma suggests a genuine concern and a desire to share a bond. However, Changez's perception of Erica implies a sense of allure and desire to the extent of obsession. He is 'smitten' by Erica when he first meets her in Greece.[97] He notices that her hair is 'piled up like a tiara on her head' and she is 'stunningly regal', which seems to be an allusion to the Statue of Liberty in New York.[98] Changez is a Pakistani man who is attracted towards an independent, white woman not only because of the element of novelty but her confidence and agency. Changez notices that Erica, just as America, 'attracted people to her; she had a presence, an uncommon magnetism'.[99]

Changez's life in America is marked by desperation to live the American dream. The desperation is evident in the disturbing sexual encounter between Changez and Erica, which Suzy Woltmann points out is 'uncomfortable and predatory'.[100] In her paper 'Pitfalls of Ambiguity', Ambreen Hai explains how Changez's treatment of Erica is 'liable to be read by white Western female readers'.[101] By 'objectifying and sexualizing' Erica, Changez not only makes readers question his integrity and credibility but also takes the attention away from the

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[95] Hamid. p. 87.
[96] Hamid. p. 150.
[97] Hamid. p. 18.
[98] Hamid. pp. 17 & 22.
[99] Hamid. p. 17.
[100] Suzy Woltmann, '"She Did Not Notice Me": Gender, Anxiety, and Desire in *The Reluctant Fundamentalist*', *Humanities,* 7.4 (2018), 104 <http://dx.doi.org/10.3390/h7040104> p. 3.
[101] Woltmann, p. 454.

actual purpose of the novel.[102] Changez's description of his sexual encounter and overall stalker-like relationship with Erica makes one question why Hamid would incorporate these aspects of Changez's personality in the narrative while making a case for a sympathetic understanding of the precariousness of Muslim immigrants' lives amidst America's War on Terror. In light of Muslim culture's proliferation in western media as the culture that 'perpetuate[s] sexual abuse', Hamid's narrative choice of explicating the protagonist's disturbing sexual involvement with Erica is risky, to say the least.[103] Nevertheless, it also indicates the novel's insistence on 'challeng[ing] and implicat[ing] the reader's own processes of identification'.[104] The narrator is a brown, Muslim man which invites the danger of Changez's sexual coercion instigating a racialised response rather than being perceived 'as individual deviance'.[105]

Sarah Illott comments that the 'first romantic encounter' between Changez and Erica is 'described in terms that evoke rape', which makes readers 'adopt a more critical attitude towards the reliability of his narrative'.[106] I have specifically mentioned this point of view because a number of my colleagues read Changez and Erica's first sexual encounter along the lines of sexual harassment and rape. The scene is deeply uncomfortable to read today as the discourse and consciousness about sexual consent has become more pervasive now than it was in 2007 when the novel was written. Changez narrates: 'I found it difficult to enter her; it was as though she was not aroused. She said nothing while I was inside her, but I could see her discomfort, and so I forced myself to stop'.[107] Erica's silence in response to Changez's advances can be understood as a freeze response or guilt for not desiring Changez back. While Changez does not use force, his insistence on continuing until he observes Erica's physical discomfort does imply sexual coercion. Emotional manipulation such as the use of guilt and constant insistence to make sexual advances is also a form of sexual coercion.[108] One interpretation of Changez's predatory approach towards Erica, aligned with the common perception about

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[102] Woltmann, p. 451.

[103] Ella Cockbain and Waqas Tufail, 'Failing victims, Fuelling hate: Challenging the harms of the 'Muslim grooming gangs' narrative', *Race & Class,* 61.3 (2020), 3-32 <https://dx.doi.org/10.1177/0306396819895727> p. 4.

[104] Hartnell, p. 337.

[105] Cockbain and Tufail. p. 7.

[106] Ilott, p. 579.

[107] Hamid. p. 53.

[108] Kathleen C. Basile, 'Rape by Acquiescence: The Ways in Which Women "Give in" to Unwanted Sex With Their Husbands', *Violence Against Women,* 5.9 (1999), 1036-1058 <https://dx.doi.org/10.1177/1077801299005009004>.

Muslim men, can be that 'repressed sexuality drives abuse'.[109] The account adheres to the 'stereotype of the aggressively sexual Muslim man' who are only fixated on their gratification and need 'no partnership, no mutuality in sex'.[110] Hamid admits that his motivation behind writing *The Reluctant Fundamentalist* is to see 'how feelings already present inside a reader – fear, anger, suspicion, loyalty – [can] colour a narrative'.[111] As the author himself has left the doors open for debate and different interpretations of the text, this can be one way of interpreting Changez's conduct.

Changez's dazzlement with Erica underscores the processes of commodification. I suggest that Changez as a man steeped in corporate culture displays a capitalistic perception of his relationship with Erica. As discussed above, Changez incorporates business masculinity. Focused on financial gain, this type of masculinity is 'marked by increasing egocentrism', 'very conditional loyalties' and 'a declining sense of responsibility for others'.[112] At the time of their sexual encounter, Changez still worked for the valuation firm where his job involved estimating the value of declining businesses and assisting them in sustaining themselves through strategies such as downsizing, budget cuts, and making the company's employees redundant. He did his job with complete dedication without consideration or sympathy for the employees being deprived of their jobs.

Changez credits his selection at Underwood Samson to his ability to focus, unwaveringly, on the goal. He would get into a 'mental state' in which '[he] would disappear, and [he] would be free, free of doubts and limits, free to focus on nothing but the game'.[113] Changez remains in this 'mental state' while pursuing Erica too: the 'rest of the group was for me mere background; in the foreground shimmered Erica'.[114] I suggest that Changez's predatory approach towards Erica is marked by ambition. Changez's decision to study at an Ivy League university, work at an elite firm in New York, and fancying to date Erica, all are steps towards his goal of enhancing his status. Changez embodies the 'calculative, egocentric masculinity' characteristic of the corporate world. [115] Due to a complete focus on gain and opportunities, corporate

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[109] Cockbain and Tufail. p. 7.

[110] Hai, p. 452.

[111] Mohsin Hamid, *Discontent and its Civilizations: Dispatches from Lahore, New York, and London* (New York: Riverhead Books, 2015). p. 78.

[112] Connell, *The Men and the Boys*. p. 52.

[113] Hamid. p. 7.

[114] Hamid. p. 13.

[115] Connell, *The Men and the Boys.* p. 54.

masculinity shows a 'tendency to commodify relations with women'.[116] Kumiko Nemoto stresses the correlation between immigrant men's 'desire for white women' with 'desire for assimilation'.[117] It may not be a conscious choice, but Changez seeks 'recognition and belonging' in America through his relationship with an affluent, educated white American woman.[118]

My intention here is not to deny, belittle or push Changez's problematic sexual conduct under the carpet but to discuss it as a demonstration of his capitalist fundamentalism. Changez's attraction towards Erica is not solely based on her affluent background, but he does recognise the benefits of being with Erica. As a capitalist man climbing up the corporate ladder, he is somewhat attracted towards her 'for the access she provides to elite white American upper-class circles'.[119] Nemoto suggests that marginalised men display the tendency to 'ascend the hierarchy by marrying or dating a white woman'.[120] Being in a relationship with women of the hegemonic race also 'serve[s] as a vehicle for […] ascension within the internal dimension of hegemonic masculinity' for marginalised men.[121]

Changez, as already established, is, at this stage of the narrative, single-mindedly focused on being accepted into the American culture before 9/11. And Hamid makes it obvious that Changez' searches for 'Am-erica' in Erica'.[122] Men who migrate to America from developing countries view white women as possessors of esteemed qualities such as 'egalitarianism, strength, independence'.[123] Just as white masculinity, white femininity is also considered superior to racialised femininities on a global level, especially among people from formerly colonised communities.[124] White femininity is viewed as the 'hegemonic femininity'; hence

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[116] Connell, *The Men and the Boys.* p. 52.

[117] Nemoto Kumiko, 'Climbing the Hierarchy of Masculinity: Asian American Men's Cross-Racial Competition for Intimacy with White Women', *Gender Issues,* 25.2 (2008), 80-100 <https://dx.doi.org/10.1007/s12147-008-9053-9> p. 90.

[118] Woltmann, p. 3.

[119] Hai, p. 452.

[120] Kumiko, p. 82.

[121] Kumiko. p. 93.

[122] Avirup Ghosh, 'I was not certain where I belonged: Integration and Alienation in Mohsin Hamid's *The Reluctant Fundamentalist*', *Rupkatha Journal on Interdisciplinary Studies in Humanities,* 5.1 (2013), 48-54 <https://www.researchgate.net/publication/298443308_I_was_not_certain_where_i_belonged_Integration_and_alienation_in_mohsin_hamid's_the_reluctant_fundamentalist> p. 52.

[123] Kumiko, p. 94.

[124] Haneen Shafeeq Ghabra, *Muslim Women and White Femininity: Reenactment and Resistance* (Frankfurt: Peter Lang, 2018).

dating a white woman becomes a source of 'validation' for immigrant men's manhood.[125] Nemoto asserts that young immigrant men compete with the 'images of white masculinity by projecting their desires onto white women'.[126] Changez looks at his fellow mates as competitors and contenders for Erica's love. Changez calculates his probability of being with Erica by evaluating other men; for example, he assesses that one of the guys 'posed no threat' for him, but a 'serious challenge' came from Mike.[127] Changez feels 'relieved to see' that Erica did not feel attracted towards Mike, and he still had a chance.[128]

In the patriarchal context, sex is viewed as 'a ritual for asserting, initiating, producing manhood'.[129] Changez failure to arouse and have sex with Erica until and unless he takes on the 'borrowed identity' of her dead boyfriend echoes Changez's dilemma that his acceptance in America depends on his ability to conceal himself behind the façade of a white American man.[130] Samantha Muffuletto writes that when South Asian men are not being depicted as dangerous enemies in American media, they are portrayed as a 'one-dimensional side character or a significant character who is portrayed as hopelessly unattractive'.[131] Changez's inability to sexually arouse Erica effeminates him and marks his subordination to deceased Chris's white American masculinity.

There is a sense of intangibility, an element of mystery to Erica's character. In Avirup Ghosh's view, Erica's 'elusiveness, impenetrability and subtle resistance' attracts Changez towards her.[132] Erica, just as America, is riddled with ambivalence. She is welcoming but 'out of reach'.[133] Erica welcomes Changez's attention, introduces him to her parents but remains uncertain about Changez's position in her life. Erica's behaviour towards Changez, in the novel, is representative of America's treatment of thousands of immigrants who are offered employment but on temporary work visas. They serve the country but remain unsure about their future and acceptance into the country. Hai emphasises that the 'conflicting messages that

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[125] Kumiko, p. 94.
[126] Kumiko, p. 94.
[127] Hamid. p. 11.
[128] Hamid . p. 11.
[129] Jarret Brown, 'Masculinity and Dancehall', *Caribbean Quarterly,* 45.1 (1999), 1-16
  <https://www.jstor.org/stable/40793458> p. 5
[130] Jayasuriya, 'Reading Terror, Reading Ourselves: Conflict and Uncertainty in Mohsin Hamid's *The Reluctant Fundamentalist*'. p. 148.
[131] Samantha L. Muffuletto, 'Effects of American Media Representation of South Asian Americans' (unpublished Masters thesis, Harvard University 2018) <http://nrs.harvard.edu/urn-3:HUL.InstRepos:37799749> p. 125.
[132] Ghosh, p. 51.
[133] Hamid. p. 22.

America gives to its migrant populations' are 'crudely mimicked in the one-sided sexual act' in the novel.[134] I will discuss Hai's reservation about the representation of Erica as the nation in the following paragraph. Gohar Karim Khan also suggests that '[Erica's] impenetrability, both literal and metaphorical, … is paralleled in [Changez's] growing inability to be accepted in an altered America'.[135] In the failed sexual encounter between Changez and Erica, Erica's body betrays the veiled sentiments of the American nation for immigrants residing in America: 'she did not respond; she did not resist; she merely acceded'.[136] Renee Lee Gardner identifies that the 'grief most Americans felt' after the attacks 'was a product of already-present sorrow'.[137] Anna Hartnell furthers the argument and suggests that 'the chauvinistic and racially charged atmosphere' after the attacks is 'merely an intensification of something that was already there before'.[138] America's desire to maintain a global monopoly has made it a necessity for America to employ and rely on foreign resources, workforce and brainpower.[139] However, the sentiments expressed by the American nation after the attacks imply that there was an already present but contained frustration that crystallised into hatred and anger towards immigrants. While the uncomfortable sexual encounter is frequently read as Hamid's representation of Changez's inability to penetrate a culture that cannot accept him, I propose that it is Hamid's attempt to highlight something much deeper, the impossibility of a union between the immigrants and American nation. Morey views the presence of Erica in Changez's fantasy as a testimony that this union is only possible in 'the space of the imagination'.[140]

Hai debates that 'from a postcolonial and feminist perspective', the metaphorical representation of Muslim immigrants' struggles in been accepted by America through 'brown men seeking entry to a woman's body through her legs' is 'highly troubling'.[141] Hamid's portrayal of America as 'penetrable and feminine' is a continuation of a trend in the patriarchal

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[134] Sarah Ilott, 'Generic frameworks and Active Readership in *The Reluctant Fundamentalist*', *Journal of Postcolonial Writing,* 50.5 (2014), 571-583 <https://dx.doi.org/10.1080/17449855.2013.852129> p. 579.

[135] Gohar Karim Khan, 'The Treatment of '9/11' in Contemporary Anglophone Pakistani Literature: A Case for Mohsin Hamid's The Reluctant Fundamentalist as a Postcolonial Bildungsroman', *eSharp,* 17.Crisis (2011), 84-104 <http://www.gla.ac.uk/esharp> pp. 100-101.

[136] Hamid. p. 53.

[137] Gardner, 'Reconceiving Self-Abnegation'. p. 52.

[138] Hartnell, p. 339.

[139] Samuel P. Huntington, 'The Lonely Superpower', *Foreign Affairs,* 78.2 (1999), 35-49 <https://dx.doi.org/10.2307/20049207> p. 37.

[140] Morey, p. 145.

[141] Ilott, p. 579.

representations of nations.[142] Sara Ahmed asserts that a nation that is accessible, open, and allows immigrants is characterised as 'a feminised body, which is 'penetrated' or 'invaded' by others'.[143] The metaphor of land being represented by a woman and its invasion by sexual intercourse is not a novel concept instead, it is a motif that has been frequently used in war narratives. Otto Rank recognises examples of 'symbolic links between the conquest of cities by armies and the "conquest" of women by men' in European literature.[144] He identified instances from French, German, and Spanish war poetry where the conquered country or city is symbolised by a distressed maiden or a bride. In nationalist discourse, women are frequently reduced to mere 'symbols—patriarchally sculpted symbols—of the nation […] symbols of the nation violated, the nation suffering'.[145]

The comparison of immigrants struggling to survive in an uncongenial host country to a man pestering a vulnerable woman for sexual intimacy can only be explicated if Hamid wants readers to sympathise with the host country. The comparison presents the immigrants as voracious intruders and America as a troubled host country, but this image clashes with the overall depiction of America in the novel and the reality. The America Changez talks about is masculine, aggressive, and exploitative, but the epitome of America in the novel Erica is a woman wrapped in nostalgia, drenched in sorrow and apologetic for her incapacity to reciprocate. Erica's disappearance represents the suppressed vulnerability and emotions of the hegemonic state post 9/11. Changez's desire to one day be united with Erica after her disappearance then probably symbolises the hope for America to bring in emotions and understanding to their rigid, aggressive handling of global conflicts.

 I suggest that this contradictory, complex depiction of America represents the narrator's love-hate relationship with the country where he wants to be associated with the superpower and rationalise the nation's sentiments but at the same time cannot excuse America for its uncompromising, narcissistic desire for supremacy. These sentiments are visible in Changez's

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[142] Renee Lee Gardner, 'Suicide as an Invocation of Shame in Mohsin Hamid's *The Reluctant Fundamentalist*', in *American Shame: Sigma and the Body Politic*, ed. by M. Mendible (Bloomington, IN: Indiana University Press, 2016). p. 4

[143] Sara Ahmed. *The Cultural Politics of Emotions*. (New York. Routledge. 2004. p. 2-3

[144] David G. Winter and Otto Rank, 'Circulating Metaphors of Sexuality, Aggression, and Power: Otto Rank's Analysis of "Conquering Cities and 'Conquering' Women"', *Political Psychology,* 31.1 (2010), 1-19 <https://doi.org/10.1111/j.1467-9221.2009.00741_1.x> p. 1.

[145] Cynthia Enloe, 'Nationalism and Masculinity', in *Bananas, Beaches and Bases*, Making Feminist Sense of International Politics, 2nd edn (University of California Press, 2014) <http://www.jstor.org/stable/10.1525/j.ctt6wqbn6.8> [accessed 2021/06/21/]. p. 87.

paradoxical relationship with the nation. Changez talks about his time in America fondly and proclaims 'I am lover of America' but also denunciates America for its politics of exclusion and advocates Pakistan's disconnection from America.[146] Despite Changez's altered purpose in life, education from an elite institution in America, work experience in the New York corporate sector and courtship with a white woman play an integral role in the formation of his self-perception and masculine identity. This aspect of Changez's masculine identity will be discussed in the latter part of the chapter.

Re-emergence of White Militarized Masculinity post 9/11

America's 'global dominance' is marked by the 'possession of highly superior military capabilities' and the ability to 'directly shape world events'.[147] It is 'the sole state with a clear pre-eminence in all sources of power', a state 'without whose cooperation no world problem can be solved'.[148] Richard Gray describes America after 9/11 as 'a superpower that seems haunted by fear' of 'its own possible impotence and potential decline'.[149] The attacks were perceived as 'a sudden emasculating wound to the national pride' which caused a crisis of American national identity,[150] especially American masculinity:

> One of the consequences of the terrorist attacks is that 'Americanness' itself is now in a state of flux. There is a strong, persistent tradition of conflating 'Americanness' with White Masculinity – from the Naturalization Law of 1790 that granted citizenship to white persons alone to today's continuous, albeit more invisible, patriarchal hegemony.[151]

In the novel, Erica's dead boyfriend Chris is evoked as white American masculinity from the past and Erica's melancholy represents America's nostalgia for the old times. The idealised masculinity is not a static construct; instead, it is 'the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which

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[146] Hamid. p. 1.

[147] André Munro, (*Superpower* Britannica, 2020),
<academic-eb-com.ezproxy.waikato.ac.nz/levels/collegiate/article/superpower/600432.>
[accessed 18 March 2021]. (para. 1 of 3).

[148] Munro, para. 2 of 3.

[149] Richard Gray, 'Open Doors, Closed Minds: American Prose Writing at a Time of Crisis', *American Literary History*, 21.1 (2009), 128-151 <https://dx.doi.org/10.1093/alh/ajn061> p. 129.

[150] Bjerre, p. 241.

[151] Bjerre, p. 257.

guarantees (or is taken to guarantee) the dominant position of men'.[152] The nationalist spirit and jingoistic fervour allowed the American men to overcome the shame of being attacked and salvage their dominance. The increased patriotism and association of heroism with armed forces led to a shift in expectations from American masculinity. Thomas Bjerre points out that an 'aftermath of 9/11' was that 'masculinity was back in vogue' and the 'male hero was again a prevailing cultural icon'.[153] The symbol of this masculinity in the novel is the American listener who, Changez suspects, has 'been in the service' and has the bearing of a soldier.[154] The silenced, unnamed listener represents the powerful and dominant voice involved in the War on Terror; the American military.

As mentioned in the previous chapters on *In Other Rooms, Other Wonders* and *Moth Smoke*, the idealised form of masculinity persistent in a country is an extension of its cultural and social climate. Raewyn Connell has debated in her book *Masculinities* that 'different masculinities are produced in the same cultural or institutional setting'; any masculinity can become the hegemonic masculinity depending on the need of the time and situation.[155] One reason for Changez to suddenly feel 'lost' could be the realisation that he can no longer attempt to incorporate the idealised masculinity because of his ethnicity and religious background.

As discussed in earlier chapters on protest and toxic masculinities, men overcompensate their masculinity when they feel threatened or deficient. Justin Shaw argues that 'an instance of American masculinity failing to protect the homefront from attack' led to insecurity and guilt among the nation resulting in a 'masculinist War on Terror'.[156] Connell explains that the primary competitor for the supremacy of business masculinity is 'rigid, control-oriented masculinity of military command', which can gain hegemony in case of a threat to national security.[157] The idealised form of masculinity is upheld according to its ability to maintain the power structures; military masculinity became the hegemonic masculinity of America soon after the attacks.

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[152] Connell, *Masculinities*. p. 77.
[153] Bjerre, p. 242.
[154] Hamid. pp. 77 & 1.
[155] Connell, *Masculinities*. p. 36.
[156] Shaw, 'Falling men'. p. 9.
[157] Connell, *The Men and the Boys*. p. 54

Shaw maintains that the 'post-9/11 remasculinization' in America is 'reactionary and regressive'.[158] Susannah Radstone points out that narratives of victimization and grief are highly gendered as 'under patriarchy, male narcissism defends itself by projecting its vulnerability onto women'.[159] The militarised masculinity endorses the subordination of women by shrinking them down to the role of oppressed victims in need of protection.[160] Just two weeks after the attacks, Madeleine Bunting identified that 'the voices of women have grown strangely quiet' and expressed her concerns about how 'men have dominated the debate, shaping our understanding of what happened, how it happened, and what should happen next'.[161] Hamid introduces the only female character in the novel, Erica, as a smart, compassionate woman writing her first novel. However, post 9/11, she slowly sinks into melancholy and eventually vanishes from the face of the earth. I suggest that the disappearance of Erica represents the exclusion of women and the feminine from the post 9/11 narrative of America.

Joane Nagel interprets America's militarist response to 9/11 as America's determination to 'not only [defend] tradition' but also preserve 'a particular racial, gendered, and sexual conception of self— a white, male, heterosexual notion of masculine identity'.[162] Analysing American President George W. Bush's speeches during the attacks on Iraq and Afghanistan, James W. Messerschmidt maintains that Bush presents himself as the '*hegemonic masculine heroic protector*', '*rescuer*', and '*succorer*'[163] while portraying Saddam Hussein, Osama bin Laden, Al-Qaida, and Taliban as 'villainous toxic masculine captors and terrorists' and American nation as 'vulnerable feminine and infantile victims'.[164] Messerschmidt uses the example of Bush's speeches and public addresses to explain how 'hegemonic masculinity is constituted regionally and globally through the social process of communicative social action'.[165]

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[158] Shaw, 'Falling men'. p. 24.

[159] Susannah Radstone, 'The War of the Fathers: Trauma, Fantasy, and September 11', in *Trauma at Home: After 9/11*, ed. by Judith Greenberg (Lincoln: University of Nebraska Press, 2003). p. 121.

[160] J. Ann Tickner, 'Feminist Perspectives on 9/11', *International Studies Perspectives,* 3.4 (2002), 333-350 <http://www.jstor.org/stable/44218228>.

[161] Bunting, Madeleine, 'Women and war', *The Guardian*, 20 September 2001, <https://www.theguardian.com/education/2001/sep/20/socialsciences.highereducation> [accessed 25 Feburary 2021].

[162] Nagel, Joane. 2004. "Nation." Pp. 397-413 in Handbook of Studies on Men and Masculinities, edited by Michael Kimmel, Jeff R Hearn, and R. W. Connell. Thousand Oaks, CA: Sage Publications, p. 407.

[163] James W. Messerschmidt, *Hegemonic Masculinities and Camouflaged Politics : Unmasking the Bush Dynasty and its War against Iraq* (London: Routledge, 2016). pp. 109 & 111.

[164] Messerschmidt. pp. 95 & 96.

[165] Messerschmidt. p. 111.

American men's desire to emulate nationalized, heroic manhood was reflected in the upholding of white, militarized masculinity and the rise of the superhero genre post the terrorist attacks.[166]

The idealised form of masculinity that was individualistic had rapidly become militarised and national centred on devotion and duty towards the nation. Changez observes the altering discourse of American masculinity and feels perplexed by reading 'newspaper headlines featuring such words as *duty* and *honor*'.[167] Witnessing the world around him resemble a 'film about Second World War', Changez wonders if this narrative adorned with 'flags and uniforms', 'contain[s] a part written for someone like [him]'.[168] As a Pakistani Muslim immigrant still living in America on a work visa, Changez wonders where he belongs in this narrative. Butler argues that the power structures of society establish 'schemes of recognition' which determine if a subject is 'worthy of recognition'.[169] The subjects excluded from 'structures and vocabularies of political representation' remain unrecognised hence silenced.[170] Changez's understanding of himself as an outsider, 'someone like me', who is not sure about his role and place in the patriotic discourse, displays the influence of the 'pressures of stigmatisation, discrimination and exclusion' on his sense of recognition and identification.[171]

Changez expresses surprise at America's 'determination to look back' to the past for seeking a paradigm for comprehending and reacting to the catastrophe.[172] America has been involved in several wars post World War II, for example, the Cold War, the Vietnam War, and the Gulf War. James Gibson emphasises that America has 'a war culture', and these frequent wars against external enemies have maintained unity and harmony among the states.[173] George Herring maintains that 'each [American] generation has had its war' and 'armed conflict has helped forge the bonds of nationhood, nurtured national pride, and fostered myths about the nation's singular virtue and indomitableness'.[174] What Changez perceives as an act of looking back is actually a cycle of crisis and revival. Each catastrophe revamps American identity and

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[166] Annika Hagley, *Reborn of Crisis: 9/11 and the Resurgent Superhero*, ed. by Michael Harrison (New York: Routledge, 2020).

[167] Hamid. p. 69.

[168] Hamid. p. 69.

[169] Judith Butler quoted in Rasmus Willig, 'Recognition and Critique: An Interview with Judith Butler', *Distinktion (Aarhus),* 13.1 (2012), 139-144 <http://dx.doi.org/10.1080/1600910X.2012.648742> p. 140.

[170] Judith Butler quoted in Willig, p. 140.

[171] Yaqoob and Sayyid, p. 322.

[172] Yaqoob and Sayyid, p. 322.

[173] James William Gibson, *Warrior Dreams: Violence and Manhood in Post-Vietnam America*, (Hill and Wang, 1994), p. 16.

[174] George Herring, *From Colony to Superpower*, (Oxford University Press, 2006), pp. 1 & 3.

masculinity and brings it closer to nationalist values. The War on Terror post 9/11 united America, and the wave of heightened patriotism and nationalism that followed led to unapologetic blind hatred towards Muslim and brown immigrants. Kumar Yogeeswaran and Nilanjana Dasgupta contend the importance of 'understand[ing] how Americans define who belongs in the country and who does not, how it affects their behaviour, and how such beliefs might be changed when appropriate'.[175] After the terrorist attacks, Muslim men became the target of the sanctioned and unified discriminatory behaviour once directed towards the African-American community in America. The vilification and victimization of Muslims facilitated Bush to establish the desired image of a heroic leader. The othering of Muslims still persists in America and was reflected in the debates about Barack Obama's 'loyalty and belongingness' during the 2008 elections because of rumours of his Muslim heritage.[176]

After Bush famously declared, '[e]ither you are with us, or you are with the terrorists', it became obvious that the campaign was driven by the principle of fundamentalism. America terrorised the Muslim world by invading Iraq and Afghanistan in the name of the War on Terror, not to mention America's violation of human rights in Abu Ghraib prison and Guantanamo Bay. The Muslim lives wasted in the process were neither valued nor mourned, 'the frames of recognizability that serve to rationalize war. They restrict who we can and cannot recognize as grievable life'.[177] Shahin Gerami maintains that the 'pervasiveness and the penetrating power of American media beckon us to challenge its continuous vilification of Muslim'[178] Noreen Mirza mentions that voicing concerns about discrimination against Muslims in an Islamophobic culture is 'perceived as harbouring anti-western sentiment' or even worse, there is always a fear of being accused of being 'sympathisers of Islamic extremism'.[179]

Much of Changez's unease arises from not being able to experience the freedom of speech America promises to the people. Butler maintains that when 'grief remains unspeakable, the

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[175] Kumar Yogeeswaran and Nilanjana Dasgupta, 'Will the "Real" American Please Stand Up? The Effect of Implicit National Prototypes on Discriminatory Behavior and Judgments', *Pers Soc Psychol Bull,* 36.10 (2010), 1332-1345 <https://dx.doi.org/10.1177/0146167210380928> p. 1343.

[176] Yogeeeswaran and Dasgupta, p. 1343.

[177] Joseph Darda, 'Precarious World: Rethinking global fiction in Mohsin Hamid's *The Reluctant Fundamentalist*', *Mosaic: An Interdisciplinary Critical Journal,* 47.3 (2014), 107-122 <https://www.jstor.org/stable/44029864> p. 119.

[178] Gerami, 'Islamist Masculinity and Muslim Masculinities'. p. 455.

[179] Noreen Mirza, 'Everyday Living with Islamophobia', *Culture and Religion,* 20.3 (2019), 302-321 <https://dx.doi.org/10.1080/14755610.2019.1705032> p. 306.

rage over the loss can redouble by remaining unavowed'.[180] Changez's intense decision of moving back to Pakistan stems from the grief of seeing his community being subjected to discrimination and subjection while being powerless to say or do anything about it: 'this made me a coward in my own eyes, a traitor'.[181] In an atmosphere encouraging masculine display of resistance and fearlessness, Changez is inspired to stand up for his country. Just weeks after the attacks, Peggy Nanoon wrote in her column for *The Wall Street Journal* that people went back to their roots, acknowledging God and what America meant to them.[182] In a successive column, she detailed the virtues of traditional masculinity and declared that such 'men are back', concluding the column with a grateful appreciation of men who came to rescue: 'Thank you, men of Sept. 11'.[183] While the admiration for heroism, masculine display of courage and saviours urged American men to show patriotic devotion to America, it inspired Changez to go back to his roots. It is only during America's fanatic response towards 9/11, Changez becomes aware that the 'shame' he felt for his Pakistani identity was because of the integral role his Pakistaniness plays in his identity. Hart Matthew and Jim Hansen argue that Changez's views are simply nationalist as they arise from his concerns for the country:

> [H]is commitment … is not to a religion but to the fundamentals of shame and anger: anger at American indifference to the victims of U.S. military reprisals, shame for Pakistan's place in the world; anger at the death of his immigrant dream and shame for his complicity in American empire.[184]

As established in previous chapters, anger and shame play an integral role in conditioning male behaviour. Changez's shame becomes a catalyst for his transition into first, transnational business masculinity and later nationalist Pakistani masculinity.

Changez's desire to study and settle in America is a consequence of American-led globalization's impact on his perception of what is desirable. As discussed in the chapter on *Moth Smoke*, human behaviour is centred upon mimesis and competition, '[w]e desire what

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[180] Butler, *The Psychic Life of* Power. p. 148.

[181] Hamid. p. 76.

[182] Peggy Noonan, 'God Is Back: In the wake of an atrocity, he shows he hasn't forsaken New York.', *The Wall Street Journal*, 28 September 2001 <https://www.wsj.com/articles/SB122409353897237085> [accessed 21 May 2021].

[183] Peggy Noonan, 'Welcome Back, Duke: From the Ashes of Sept. 11 arise the Manly Virtues', *The Wall Street Journal*, 12 October 2001 <https://www.wsj.com/articles/SB122451174798650085> [accessed 21 May 2021]. (para. 4 & 13).

[184] Matthew, Hart, and Hansen Jim, 'Introduction: Contemporary Literature and the State', *Contemporary literature,* 49.4 (2008), 491-513. p. 509.

others desire because we imitate their desires'.[185] Changez wants to incorporate transnational business masculinity to acquire success, power, and wealth because these are the characteristics of the most desired form of masculinity globally. Randall states that 'what really motivates Changez is a persistent desire, always mediated by others, that undermines his will to define himself'.[186] Changez's sense of inclusion in America derives from his realisation that he has successfully concealed his Pakistani identity, 'my Pakistaniness was invisible, cloaked by my suit, my expense account, and – most of all – by my companions'.[187] The apparent inclusion demands the immigrants to lose their own to fit in to the American culture. During his assignment at Manila, Changez attempts 'to act and speak, as much as [his] dignity would permit, more like an American'.[188] He notices that the Filipino employees' look[ed] up to' Changez's 'American colleagues, accepting them almost instinctively as members of the officer class of global business' and he 'wanted [his] share of that respect as well'.[189] As stated by Karen Pyke, '*all* systems of inequality are maintained and reproduced, in part, through their internalization by the oppressed'.[190] While the Filipino employees 'instinctively' view the Americans as the authority, Changez wishes to act American to attain the respect of the Filipino employees. Despite being just as competent as his American colleagues, Changez feels the need to take on the persona of an American man to be able to claim hegemony over his Filipino staff. Both the employees and Changez demonstrate the mentality of the colonised people, who view the oppressors as superior and the ability to emulate the oppressor as the determiner of their position in society. Underneath the excitement of assimilating into American culture, Changez is unsettled and feels like 'an impostor posing as an American'.[191] He is able to take on the persona of an American corporate man only to the extent his 'dignity' permits him, which highlights the dilemma between his desire to achieve hegemony through embodying American masculinity and his inner discomfort with the idea of having to conceal his authentic

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[185] René Girard, 'Generative Scapegoating ', in *Violent Origins: Walter Burkert, René Girard, and Jonathan Z. Smith on Ritual Killing and Cultural Formation*, ed. by Robert G. Hammerton-Kelly (Stanford, CA Stanford University Press, 1987). p. 122.

[186] Randall. 124.

[187] Hamid. p. 71.

[188] Hamid. p. 38.

[189] Hamid. p. 38.

[190] Karen D. Pyke, 'What is Internalized Racial Oppression and Why Don't We Study It? Acknowledging Racism's Hidden Injuries', *Sociological Perspectives,* 53.4 (2010), 551-572 <https://dx.doi.org/10.1525/sop.2010.53.4.551> p. 552.

[191] Jackson T. Turner, 'The Subaltern as Surrogate: Identity and Gender in Contemporary Postcolonial Novels' (unpublished Masters thesis, Georgia Southren University 2019) <https://digitalcommons.georgiasouthern.edu/etd/2002> [accessed 8 May 2021]. p. 33.

self to gain authority. Just as America's jingoist response to 9/11 is seen as an outcome of an already present unacceptability for immigrants, Changez's post 9/11 unease is a consequence of already present feelings of otherness.

Changez as the Muslim Other

In *The Reluctant Fundamentalist*, Changez is narrating his past, so it seems reasonable to think that his present feelings and the understanding he developed later influences his narration of past events. It is easier to make sense of his perspective by understanding how the attacks deprived him of his hard-earned acceptability in America. Changez felt at home in ethnically diverse and fast-paced New York, which changed after the 9/11 attacks: the '[American] flag invaded New York after the attacks; it was everywhere'.[192] The flags being the symbol of a nation mourning for a lost America, an America untouched by immigrants. America united against the 'other'. A few days after 9/11, Changez is subjected to racial profiling at the U.S airport and is interrogated while the rest of his team goes through the security check smoothly. The immigration officer 'quashes any hope [for Changez] that membership in the corporate elite trumps race or citizenship'.[193] Changez narrates:

> I attempted to disarm her with a smile. 'What is the purpose of your trip to the United States?' she asked me. 'I live here', I replied. 'That is *not* what I asked you, sir,' she said. 'What is the *purpose* of your trip to the United States?'… I was dispatched for a secondary inspection in a room where I sat on a metal bench next to a tattooed man in handcuffs.[194]

He is 'escorted by armed guards into a room where [he is] made to strip down to [his] boxer shorts'.[195] When he is finally released from the security office, his colleagues had already left, and he had to travel back alone. This instance destabilises Changez's sense of identity and selfhood. The officers' dehumanizing behaviour not only makes Changez feel 'guilty' but makes him acutely conscious of his otherness: 'I flew to New York uncomfortable in my own face'.[196]

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[192] Hamid. p. 47.
[193] Hart and Hansen, p. 508.
[194] Hamid. pp. 44-5.
[195] Hamid. p. 44.
[196] Hamid. pp. 45 & 44.

While on an assignment in New Jersey, Changez is attacked by a man in a parking lot who calls him a '[f]ucking Arab'.[197] A homogenised hatred towards all men exhibiting the identity markers stereotypically associated with Muslims, such as men with beards, brown men, Arab men, and men with covered heads, has led to a sense of shared experience among Muslims. Changez's solidarity with Muslims can be, to some extent, viewed as a role ascribed to him by the islamophobic rage in public after the attacks.

Changez's response to sudden exclusion and humiliation is unique as instead of desperation to be taken back in, he reacts with disappointment and disillusionment. Judith Butler states that mourning 'seems to have two forms, one in which someone is lost, someone real is lost, and another, in which what is lost in the someone real is ideal, the loss of an ideal'.[198] In Changez's case, the mourning drives from the loss of his admiration and trust for America, the 'devastating destruction of his own personal American dream'.[199] Changez's decision to go back to his country and teach at a university that did not require him to have an Ivy League university degree indicates his rejection of the life offered to him by America. Cynthia Enloe argues that nationalism appeals to the male mentality as the ideology '[springs] from masculinised memory, masculinised humiliation and masculinised hope'.[200] Men fuelled by a cumulative fear of the unknown direct their fear, the humiliation of being afraid and hope to regain their masculine supremacy towards a perceived external enemy. While American men directed their fear and shame of being attacked towards the Muslim community, Changez directs his anger and shame at being excluded and undermined towards America.

Changez's relationship with America alludes to Pakistan's relationship with America. Changez's emotional and mental health is ignored by the people around him, just as America failed to acknowledge the trouble Pakistan went through during America's war against Afghanistan.[201] Despite having internalised the global supremacy of America, Changez is dazed by America's demonstration of this belief in relation to the invasion of Afghanistan and Iraq. America, as a nation, needed to vent their frustration, and Muslim, brown men from developing countries, became an easy target. It is through America's reaction to the 9/11

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[197] Hamid. p. 70.

[198] Butler, *The Psychic Life of Power*. p. 172.

[199] Monton, p. 26.

[200] Cynthia Enloe, *Maneuvers: The International Politics of Militarizing Women's Lives*, 1st edn (Berkeley, CA: University of California Press, 2000). p. 44.

[201] Tughral Yamin, 'Examining Pakistan's Strategic Decision to Support the US War on Terror', *Strategic Studies*, 35.2 (2015), 113-135 <https://www.issi.org.pk/wp-content/uploads/2016/05/Tughral-Yamin-35-No.2.pdf>.

attacks that Changez becomes aware of his 'subordinate and inferior status as an immigrant'.[202] American media was openly and unapologetically labelling and profiling Muslim men as the 'terrorist other'.[203] Moreover, Muslim men were tortured in detention centres with no proof or allegations against them except for their Muslim identity. As Changez himself ponders, 'Pakistani cabdrivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centres for questioning or worse'.[204]

Changez's experience of post 9/11 America is distinct from the horrors faced by taxi drivers, wage labourers, and deli owners in America. Despite living in an atmosphere of overwhelming apprehension and fear, most immigrants do not reject American life and return to their countries. Changez has a degree from a prestigious university, a home, and a financially stable family, which affords him the privilege to go back home. It is crucial to note that as a corporate executive, Changez envisions himself to be 'James Bond' who is a model of patriotic heroism in the West.[205] He does take pride in being well paid, but it is not his sole interest; he feels pride in playing a role in 'shaping the future'.[206] He desires heroic achievements, and glory is integral to his masculine identity formation. While discussing Changez's character in *The Reluctant Fundamentalist*, Mohsin Hamid compares Changez's decision to boycott America with the 'the desire of young men who are about 22 to slay dragons'.[207] The intensified desire in Changez to be of service to his country is inevitably spurred by post 9/11 nationalist fervour in America. The change in Changez's worldview and perception caused by the change in hegemonic masculine traits in America demonstrates the impact of changes in patterns and trends of masculinity on the macro-level determine shifts in masculinities on micro-levels. As a university lecturer in Lahore, Changez advocates Pakistan's self-reliance and distance from America and soon becomes 'popular' among his students, almost a leader who holds protests with 'thousands' of people, including 'communists, capitalists, feminists, religious

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[202] Ilott, p. 580.

[203] Sahar F. Aziz, 'Sticks and Stones, The Words That Hurt: Entrenched Stereotypes Eight Years after 9/11', *New York City Law Review,* 33 (2009) <https://dx.doi.org/10.31641/clr130102>.

[204] Hamid. p. 94.

[205] Barbara Korte, '(Re-)Bonded to Britain: The Meta-Heroic Discourse of Skyfall (2012)', *Helden.Heroes.Héros: E-Journal on Cultures of the Heroic* 7.1 (2014) <http:/dx.doi.org/10.6094/helden.heroes.heros./2014/QM> p. 69.

[206] Hamid. p. 39.

[207] Mohsin Hamid, 'Mohsin Hamid', in *World Book Club*, ed. by Harriett Gilbert BBC World Service, 2020).

literalists'.[208] An ex-American janissary, Changez becomes a Pakistani James Bond in the eyes of his Pakistani followers.

Changez's Reclaimed Masculine Identity

Changez's 'third-world sensibilities' inhibit him from accepting himself, and he judges his worth according to American standards.[209] Through acceptance of the American system and culture as superior and progressive and his own culture and values as inferior and backward, Changez participates in 'psychological self-loathing'.[210] Changez takes pride in being 'one of the only two Pakistanis in his class' at Princeton.[211] However, that pride does not come from being a representative of Pakistan in a diverse class but from achieving what most Pakistanis cannot. Changez is deeply embarrassed by Pakistan's lack of financial and technological progress: he feels 'ashamed' of the 'vast disparity' between his native and host countries.[212] Pyke elaborates that 'inculcation of the racist stereotypes, values, images, and ideologies perpetuated by the White dominant society about one's racial group' often lead to 'feelings of self-doubt, disgust, and disrespect for one's race and/or oneself'.[213] From wearing suits to spotting a clean-shave, Changez makes sure he conceals his Pakistaniness. Pyke explains that often the othered are 'lure[d]' into 'escap[ing] their otherness by shunning their difference' but by renouncing their distinctiveness, they reluctantly participate 'into supporting the very rules that define them into existence as the 'other' —as those who are not allowed to share power'.[214] Bart Moore-Gilbert suggests that Changez's initial successful transition into a New Yorker 'rests on rendering his 'Pakistaniness' invisible'.[215] Eduardo Bonilla-Silva uses the term 'honorary Whites' to explain this concept. Racial minorities in America 'jockey for position within this hierarchy of masculinities' to 'enter the inner circle, often as 'honorary' elite White men'.[216] The honorary white men perform white masculinity and position themselves up in

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[208] Hamid. p. 108.

[209] Hamid. p. 30.

[210] Khan, p. 97.

[211] Hamid. p. 2.

[212] Hamid. p. 20.

[213] Pyke, p. 553.

[214] Pyke, p. 557.

[215] Bart Moore-Gilbert. 'From 'the Politics of Recognition' to 'the Policing of Recognition'. Ahmed, Rehana, et al. *Culture, Diaspora, and Modernity in Muslim Writing*, Taylor & Francis Group, 2012. p. 192

[216] Patricia Hill Collins, *Black Sexual Politics: African Americans, Gender, and the New Racism* (London: Routledge, 2004). p. 186.

hierarchy 'based on [the] degrees of proximity or closeness to whiteness'.[217] But as the name suggests, they 'remain secondary' and 'their standing and status' ultimately 'dependent[s] upon Whites' wishes and practices'.[218] Despite Changez's effort to assimilate into the American culture, Changez is casually stereotyped by people around him based on his background. Changez feels 'uncomfortable' when Jim asks him if he is 'on financial aid' suggesting that Changez 'must have really needed the money' to afford to study at Princeton.[219] The power imbalance between him and his American fellows becomes apparent in Erica's father's casual generalisation and critique of Changez's country: '[Y]ou guys [Pakistanis] have got some serious problems with fundamentalism'.[220] Changez senses that it is said with an '*American* undercurrent of condescension' and feels himself 'bridle[d]'.[221] Erica's use of the phrase 'where you come from' to refer to Changez's background and listening to his stories from Pakistan as tales from another world also suggests an intentional distance and imposed otherness.[222]

Elena Monton recognises that *The Reluctant fundamentalist* is described as a 'psychological fiction dealing with issues of self-perception and race discrimination'.[223] Changez's self-perception remains a crucial aspect of the novel. People rely on their identity for a sense of 'belonging to a collectivity, a place, a memory or hopes for the future'.[224] After working persistently to achieve that status of a 'successful immigrant', Changez had to experience the shock and horror of suddenly becoming 'a terrorist suspect' with his loyalty towards the country being questioned.[225] From relishing the 'feeling of seamlessly blending in', a 22-year-old man 'overnight' became 'a subject of whispers and stares' and is subjected to 'verbal abuse by complete strangers'.[226] Changez's crisis springs from the tension between his two identities; American, corporate identity that he accomplishes, and Pakistani, Muslim identity that he is

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[217] Eduardo Bonilla-Silva, 'We are all Americans!: the Latin Americanization of Racial Stratification in the USA', *Race & Society,* 5.1 (2002), 3-16 <https://dx.doi.org/10.1016/j.racsoc.2003.12.008> p. 12.

[218] Bonilla-Silva, p. 13.

[219] Hamid. pp. 5, 4 & 5.

[220] Hamid. p. 33.

[221] Hamid. p. 33.

[222] Hamid. pp. 33 & 48.

[223] Monton, p. 21.

[224] Mirza, p. 304.

[225] Margaret Scanlan, 'Migrating from Terror: The Postcolonial Novel after September 11', *Journal of Postcolonial Writing,* 46.3-4 (2010), 266-278 <https://dx.doi.org/10.1080/17449855.2010.482372> p. 275.

[226] Hamid. p. 78.

born with. Changez's identity crisis is festered by a hostile atmosphere, an atmosphere that does not allow him to voice his disappointment in America's false promises of acceptance.

When immigrants are continually excluded and made to feel 'deviant from the dominant collective self-image', they begin to recognise themselves as 'different'.[227] Changez admits being 'deeply angry' and disoriented 'for multiple reasons' and 'did not wish to blend in' anymore.[228] While on the task of evaluating a declining publishing firm in Chile, Changez meets 'wise prophet figure' Juan-Bautista,[229] who makes him recognise the reason for his discomfort:

> 'Have you heard of Janissaries?' 'No,' I said. 'They were Christian boys,' he explained, 'captured by Ottomans and trained to be soldiers in a Muslim army, at that time the greatest army in the world. They were ferocious and utterly loyal: they had fought to erase their own civilizations, so they had nothing else to turn to'. He tipped the ash of his cigarette onto a plate. 'How old were you when you went to America?' he asked.[230]

Changez instantly realises that he is 'a modern-day janissary, a servant of the American empire'.[231] Changez's sensibilities are shaped by his environment, and his ability to comprehend and respond to Juan's allegorical interpretation of his situation is inevitably provoked by his recent visit to Pakistan, where prospects of a war with India were in the news. Changez's ability to mould himself according to shifting circumstances 'is part of his armoury'.[232] His newly developed sense of duty towards his country prohibits him from willingly and consciously betraying his country by being an economic contributor to the American economy. Being a part of a social system involves 'intentionally or unintentionally reproducing collective power', and he did not want to serve America anymore.[233] Changez resists the 'overwhelming and irresistible power of global capitalism' by abandoning the

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[227] Zenia Hellgren, 'Class, Race – and Place: Immigrants' Self-perceptions on Inclusion, Belonging and Opportunities in Stockholm and Barcelona', *Ethnic and Racial Studies,* 42.12 (2019), 2084-2102 <https://dx.doi.org/10.1080/01419870.2018.1532095> p. 2087.

[228] Hamid. p. 78.

[229] Ilott, p. 580.

[230] Hamid. p. 91.

[231] Hamid. p. 91.

[232] Morey, p. 144.

[233] Ben Knights, *Writing Masculinities : Male Narratives in Twentieth-Century Fiction* (Basingstoke: Macmillan Press, 1999). p. 14.

project assigned to him. [234] When he leaves his valuation task unfinished, he reflects that his 'days of focusing on fundamentals were done'.[235] Changez feels 'no regret in sabotaging his ambitious career', and in doing so, Changez is able to cultivate a sense of responsibility towards the nation and put his country's gain above his own.[236]

Sobia Khan suggests that Erica's inability to accept Changez as her lover 'makes [Changez] acutely aware of his social inadequacy and foreignness'.[237] Changez's relationship with Erica and willingness to take on the persona of Chris to be accepted by her indicates Changez's lack of 'a stable core' and 'substance'.[238] Jackson Turner states that Changez's acceptance is 'conditional—dependent on his ability to produce and fit a certain mold'.[239] Changez is only accepted by Erica when he becomes 'a surrogate for her deceased boyfriend',[240] which indicates Chris's 'continuing dominance' over Changez. [241] Changez confesses that 'by taking on the persona of another, [he] had diminished [him]self in [his] own eyes'.[242] An apparent success through taking on a persona of an American man, in both professional and personal life, 'produces rather a deep sense of loss' and 'emptiness' in Changez.[243] Changez remains emotionally deprived in America. His inner, emotional life is neglected, and his dilemma remains invisible to people around him. His insistence to be around distressed and emotionally preoccupied Erica further contributes to his sense of emotional marginalisation: he 'does not have anyone with whom he might share his doubts and emotions'.[244]

I find two instances in the novel crucial in understanding Changez's reclaimed identity. First, his first impression of his ancestral house in Pakistan after having lived in America for years, and second, his decision to grow a beard. When Changez visits his home in Pakistan, he is

[234] James R. Martel, 'When the Call Is Not Meant for You: Misinterpellation, Subjectivity, and the Law', *Philosophy & Rhetoric,* 48.4 (2015), 494-515 <https://dx.doi.org/10.5325/philrhet.48.4.0494> p. 497.

[235] Hamid. p. 154.

[236] Kanwal. p. 57.

[237] Sobia Khan, 'Alienated Muslim Identity in the Post-9/11 America: A Transnational Study of The Reluctant Fundamentalist', *South Asian Review* 36.3 (2015), 141-160 <https://dx.doi.org/10.1080/02759527.2015.11933039> p. 150.

[238] Koppisch, p. 129.

[239] Turner, p. 40

[240] Turner, p. 31.

[241] Hamid. p. 64.

[242] Hamid. p. 106.

[243] Koppisch, p. 129.

[244] Ingrida Eglė Žindžiuvienė, 'Rambling Confessional Narrative in Mohsin Hamid's Novel The Reluctant Fundamentalist', *Procedia, social and behavioral sciences,* 158 (2014), 147-154 <https://dx.doi.org/10.1016/j.sbspro.2014.12.060> p. 153.

'shamed' by the 'dated' furniture and 'shabby' condition of his house.[245] He compares it with the advanced architecture and latest equipment in America and feels that his house 'smacked of lowliness'.[246] Changez's perception of his own house is coloured by Western beliefs. He finds himself thinking like the Americans he found 'entitled and unsympathetic' and is taken aback by the 'Americanness of [his] own gaze'.[247] Karen Pyke and Tran Dang stress that the jargon available for racial entities to understand themselves and make sense of the world around them is controlled by the West:

> Racial[ised] subordinates live under the constraints of racial[ised] categories, meanings, and stereotypes which effectively deny them the power of self-identity. Regardless of whether they construct identities that internalize or resist the racial[ised] ideology of the larger society, they are forced to define themselves in relation to racial[ised] schemas and meanings.[248]

Instead of succumbing to an Americanised perception of his house, he 'resolve[s] to exorcise the unwelcome sensibility' by which he had 'become possessed'.[249] Once he emancipates himself from western preconceived notions about his world, he is able to appreciate the 'enduring grandeur' and 'unmistakable personality and idiosyncratic charm' of his house.[250] Changez's acceptance of his house shows his acceptance of his Pakistani identity and country which is 'far from impoverished' instead is 'rich with history'.[251]

Amidst Islamophobia and racism, Changez grows a beard that is not received well by his associates. Changez's colleague and only friend at the firm, Wainwright, warns Changez that the 'whole corporate collegiality veneer only goes so deep'.[252] He is advised against keeping the beard and is exposed to suspicious gazes and verbal abuse by people on the streets, but he wears it as a 'visible symbol of his Pakistani identity'.[253] The simple act of growing a beard

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[245] Hamid. p. 74.
[246] Hamid. p. 74.
[247] Hamid. p. 74.
[248] Karen Pyke and Tran Dang, '"FOB" and "Whitewashed": Identity and Internalized Racism Among Second Generation Asian Americans', *Qualitative Sociology,* 26.2 (2003), 147-172 <https://dx.doi.org/10.1023/A:1022957011866> p. 151.
[249] Hamid. p. 74.
[250] Hamid. p. 75.
[251] Hamid. p. 75.
[252] Hamid. p. 78.
[253] Perner, p. 29.

during a time when his identity is 'completely undermined'[254] brings him 'closer to the core of identity he previously felt missing'.[255] I suggest that the beard represents Changez's decision to make a heroic display of the identity he is othered for and let go of his desire to assimilate in the West. Changez's 'identity is constructed in the gaze of others', and this desire to own his difference and take pride in them is also mediated by the nationalist sentiments associated with Western hegemonic masculinity during the War on Terror.[256] As Changez declares: 'It was, perhaps, a form of protest on my part [...] a symbol of my identity, or perhaps I sought to remind myself of the reality I had just left behind'.[257] Changez's masculine identity is fashioned by his political, national, and religious identifications. His beard represents his resistance, 'asserting his masculinity in the face of the massive racial profiling'.[258] Joseph Darda suggests that Changez's beard is an 'incendiary gesture' which he had grown to show solidarity 'with those living in a state of precarity' in America and his country.[259] The overpowering islamophobia and discrimination that followed 9/11 was meant to spur reactions in Muslims. In the case of Changez, it provokes a reluctant Muslim to own and maintain his Muslim identity.

Changez's intellectual capabilities, ambition and desire for success draws him towards the land of dreams, where he embodies the transnational business masculinity based on his ability to focus on fundamentals. Power is negotiated between different forms of masculinities based on their ability to maintain dominance, and Changez's embodiment of capitalist masculinity contributes towards America's economic domination; hence despite his ethnic and religious identity, he enters the elite class of America. The 9/11 attacks wake America up to the significance of defence, nationhood, and masculine men, which gives rise to the hegemony of militarized masculinity. The '[t]ensions between competing versions of masculinities surface in situations that raise questions about appropriateness'.[260] Post 9/11, Muslims are branded as the 'terrorist other' and Changez's American dream is shattered. In the hierarchy of masculinities, men either accept their subordination and perform complicit masculinity, or they 'fight against powers'.[261] Changez's relocation to his country can be viewed as his refusal to

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[254] Koppisch, p. 127.
[255] Bjerre, p. 262.
[256] Morey, p. 144.
[257] Hamid. p. 78.
[258] Bjerre, p. 261.
[259] Darda, p. 116.
[260] Michael D. Kehler, 'Masculinities and Resistance: High School Boys (Un)doing Boy', *Taboo: The Journal of Culture and Education,* 8.1 (2004), 97-113 <https://eric.ed.gov/?id=EJ795529> p. 106.
[261] Connell, 'The Big Picture'. p. 618.

be relegated to marginalised Muslim masculinity in America. The post 9/11 idealisation of heroic, selfless men devoted to the country and loyal to their roots in America inspired similar emotions in Changez. His anti-American campaign, beard, and job as a university lecturer in Lahore are manifestations of his internalised nationalistic masculine ideals. Throughout the narrative, Changez incorporates different forms of masculinities while adjusting to the political, social, and cultural shifts on a global level. His masculine identity as an urban Pakistani man shifts and evolves and is ultimately structured and regulated by American influence. Through exploration of Changez's transitioning masculinity, this chapter highlights the impact of social, economic, and political aspects of globalisation on Pakistani masculinities and hegemonic masculine standards.

Conclusion

In this research, I have analysed fiction by four Pakistani male authors to explore how these authors fashion the narrative of Pakistani masculinity. I have examined how the representations are shaped by the wider, societal, cultural, political, economic, and religious contexts. Considering texts as the outcome and representation of socio-cultural practices offers a tool for investigating how patriarchal practices have shaped male minds, behaviours, and identities. This study draws on the theories of performativity, intersectionality, and a range of scholarship about masculinities for the analysis. Each novel tells the story of a different world; two are set in different strata of urban Pakistan, one in the diaspora and one in post 9/11 America. The collection of short stories is based in rural settings. The authors refrain from conforming to the notion of 'real men' and static representations of masculinity.[1] The texts represent multiple masculinities, masculine hierarchies, male violence, frustrations, and anxieties of living up to masculine norms. But the crucial similarity between the selected fiction is the representation of a male-dominated world where a woman is objectified and commodified as either a man's honour, a means to achieve masculine standards, the personification of male desire, or an accessory.

Every writer has a unique way of exploring, comprehending, and portraying masculinity. Some male writers have strong feminist sensibilities, such as Nadeem Aslam and Muhammad Hanif, who perceive and portray masculinities in the context of their power relations with women. In their representation of female characters, they identify and contextualise female oppression and bring attention to the factors contributing to the culture of female commodification. Mohsin Hamid's novels *Moth Smoke* and *The Reluctant Fundamentalist* are predominantly focused on representing male experience. Every chapter focuses on a distinct form of masculinity, for example, toxic, hyper, and capitalist masculinity, but all forms of masculinities are interrelated and represent the fabric of Pakistani masculinity. The masculine identity of male characters is established through depictions of their relationships with women, homosocial relationships,

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[1] Anna Pochmara, 'Are You a "Real Man"? : The Construction of Hegemonic Masculinity in American Culture', *Polish Journal for American Studies,* 2 (2009) <https://journals.theasa.net/images/contributor_uploads/11Pochmara.pdf> p. 129.

and connection with their father in the novels. By profiling the interiority of male characters, such as their vulnerabilities, anxieties and struggle against societal expectations, these representations offer a substantial ingress for challenging patriarchy and rigid masculine standards.

As I conclude this study, I am reminded of the introductory sentence of Maleeha Aslam's book on Jihadism in Pakistan: 'Are Muslim men the troublemakers, or troubled? Currently, the truth lies somewhere in between'.[2] The fiction discussed in this thesis brings attention to the influence of the unequal distribution of power, wealth and resources on the cultural climate of Pakistan. The 'systemic political, economic, and social inequalities'[3] present in a society play a crucial role in impeding the 'healthy existence' of individuals.[4] Physical and behavioural violence is inevitably linked with structural violence in these fictions as represented in a marginalised community in *Maps for Lost Lovers* or urban cities in *Our Lady of Alice Bhatti* and *Moth Smoke.* The men who commit violence are shaped by their social circumstances and are both the perpetrators and subjects of patriarchal violence.

Masculinities are relational and are constructed based on the criteria of exclusion. The intersection of social identifications leads to subordination and marginalisation of certain men and hegemony of others. The hegemonic masculinity gains its authority based on its ability to dominate and claim power over other masculinities and women. Contrary to popular opinion, hegemony in Pakistan is attained through upward mobility, status, and accumulation of wealth. The social class allows men the freedom to express emotions, experience failures and rejection from women without the anxieties of being ostracised or looked down upon by other men. The physical violence, aggression, and hypermasculine behaviours signify protest masculinity embodied by marginalised men. There are hierarchies among men in servitude, and the most disadvantaged, such as Manucci, Rezak and Joseph, are excluded and exploited by the powerful. However, the men who defy and challenge patriarchal norms, as in the case of Jugnu, are crushed.

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[2] Maleeha Aslam, *Gender-based Explosions the Nexus between Muslim Masculinities, Jihadist Islamism and Terrorism* (Tokyo: United Nations University Press, 2012). p. 1.

[3] Kenneth C. Nystrom, 'Introduction', in *The Bioarchaeology of Dissection and Autopsy in the United States* (Cham: Springer, 2017) <https://doi.org/10.1007/978-3-319-26836-1_1> p. 16.

[4] Anne L. Grauer and Jane E. Buikstra, 'Themes in Paleopathology', in *Ortner's Identification of Pathological Conditions in Human Skeletal Remains* ed. by Jane E. Buikstra (San Diego, CA: Academic Press, 2019) <https://doi.org/10.1016/B978-0-12-809738-0.00003-X>.

A constant theme in the selected writings is a general disappointment in the society towards the inadequate infrastructure of Pakistan and a resultant negation of responsibility towards the country. The male characters who are 'successfully' fulfiling their masculine roles of providers or achieving hegemony are the characters who emotionally detach themselves from national duties and consider it appropriate to exploit the government's negligence to their benefit. Examples of such characters in the novels are Ozi and Khurram in *Moths Smoke*, Nawabdin, Jaglani, and the Judge in *In Other Rooms, Other Wonders*. While Changez develops nationalist concerns for his country after his experience of living in America, one wonders if he would have developed these concerns if he had never left Pakistan.

The opportunistic men represented in these novels are distinguished by their utter insincerity towards others and the ability to sweet-talk their way up the ladder, such as the land manager Jaglani, Nawabdin electrician, drug dealer Murad, and Inspector Malangi. Physical aggression is particularly displayed by marginalised men who display a sense of male-entitlement but also a feeling of inadequacy. The men who engage in violence, such as Daru, Teddy and Chotta, are the men who feel challenged by their environment and represent a brand of men in Pakistani fiction who compensate for their shortcomings by scapegoating the vulnerable, especially women. While Teddy and Chotta commit horrendous crimes, Daru also displays the tendency by being physically abusive towards his servant Manucci.

Class affiliations play an integral role in shaping the male characters' mentality, prospects, life choices, and relationships. Men from different classes and backgrounds have different perceptions of masculinity. In the selected fiction, the working-class men's idea of masculinity is established around physical strength and aggression, as displayed by Murad Badshah in the *Moth Smoke*, Chotta in *Maps for Lost Lovers* and Teddy in *Our Lady of Alice Bhatti*. Whereas upper-class masculinity in Pakistan can be defined by characteristics such as communication skills, influence, and assets, as demonstrated by Ozi in *Moth Smoke.* Education and a secure job are presented as the middle-class's idea of performing masculinity as demonstrated by the Judge in *In Other Rooms, Other Wonders*. Though the traditional, physically aggressive masculinity is not the hegemonic masculinity in urban Pakistan, the masculine power, abuse of power and subordination of women prevail through manipulation, tactics, and social control over wealth.

Hamid's representation of Daru's homoerotic desire for Ozi opens up room for dialogue about male sexuality and the role it plays in male decisions and emotional lives. The representation

of female sexuality in these novels, for example, the accounts of Alice's fling with her Professor, Mumtaz's affair with Daru and Husna's decision to sleep with K.K.Harouni rather than work at an office, are both representations of defiance against patriarchal constraints and the normalisation of expression of sexual desire and female control over their bodies.

The Reluctant Fundamentalist and *Maps for Lost Lovers* represent men performing masculinity in the West. In *Maps for Lost Lovers*, the men display fixed processes of self-identification and resistance to change. Changez's position is different from Shamas and Chotta as he migrates to America as a transnational individual who works in the corporate world. His class affiliation, family's social position, and education allow him to reject the life men in Aslam's diasporic community cannot escape due to their class, lack of education, and better opportunities for the working-class in the West than in Pakistan.

In Hanif's first novel, *A Case of Exploding Mangoes,* his caricaturist portrayal of the dictator Zia ul Haq as a paranoid man with pinworm infection shrank a dreaded man to a butt of jokes. Hanif treatment of Teddy's character is similar in *Our Lady of Alice Bhatti*; Hanif portrays Teddy as 'a simpleton with a steroid abuser's high-pitched voice' who is not taken seriously by anyone around him.[5]   Hanif presents this husband who threw acid at his wife over 'perceived' infidelity as an impulsive man with fragile self-esteem as incapable of rational thinking and a failure as a man. By presenting a man who kills in the name of honour as a pawn in someone else's game, Hanif pokes fun at the shallowness of the idea of 'man of honour'. Similarly, Chotta in *Maps for Lost Lovers* panics that he does not want to go to jail and admits being caught in a web just after committing the crimes, displaying his irrationality. Both the texts are critical of the misogynistic culture and the widespread emotional abuse, toxic shaming, hostility towards the female and femininity, and the silence around abuse, and allow the readers to really understand the roots and causes of patriarchal violence and male entitlement in men.

Pakistani anglophone fiction has 'engaged in some of the most crucial issues and held up an unflinching mirror to Pakistan across the decades'.[6] This concern of 'misrepresentation' of Pakistani culture or Islam in Pakistani anglophone fiction is, in reality, a condemnation of the representations of the aspects of Pakistani culture that makes readers uncomfortable or which

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[5] Filkins, para. 35 of 41.
[6] Shamsie, 'The Pakistani English Novel'. p. 634.

depart from their fixed understanding of the culture; for instance, *Maps for Lost Lovers* is criticised for misrepresenting Islam,[7] whereas what the novel represents is a closely-knit community's exploitation of cultural and religious values to maintain a patriarchal control. The characters in the novel do not show an understanding of the religion; for example, Kaukab does not understand Koran and Chanda, who commits the honour crime, indulges in all sorts of activities prohibited by Islam. A similar kind of pressure comes from the West, who demonstrate disbelief in what departs from their understanding of Pakistan. Pakistani author Uzma Aslam Khan explains that editors have questioned her representations of strong female characters and sensitive men and found them 'unbelievable'.[8]

Pakistani fiction is an 'alternative representational genre'[9] to the newspaper and media coverage and, in most ways, 'an important, accessible and useful way of understanding values and ideas' of Pakistani society.[10] Pakistani writers critique certain aspects of Pakistan through their representations, such as the implications of honour culture, corruption, gendered violence and extremism, but they also 'bring human warmth and longing and complexity' to their characters,[11] as I have attempted to establish in the analysis.

Literary criticism on Pakistani anglophone fiction is growing, and critics and academics are interpreting, analysing, and exploring various aspects of the fiction through diverse lenses. A distinguished academic, Naeem Aon Jafarey, states that Pakistani culture 'discourages independent and critical thinking'.[12] The ever-increasing intolerance for differences in Pakistan has led to a fear of being involved in cultural, religious, or political disagreements[13] hence a tendency to agree with popular opinion and following the safe route. In my thesis, I have endeavoured to analyse gender, violence, social order, and culture from a distinct perspective. Through my research's focus on the depiction of masculinities, I hope to widen the critical

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[7] Waheed Ahmad Khan and Muqaddas Ullah, 'Voice of Dissent: A Critique of Nadeem Aslam's Representation of Islam', *Dialogue*   14.2 (2019), 147-157 <https://www.qurtuba.edu.pk>.

[8] Razeshta Sethna, 'Interview: Uzma Aslam Khan', *Dawn*, 27 January 2013 <https://www.dawn.com/news/781645/interview-uzma-aslam-khan> [accessed 27 June 2021]. (para. 7 of 7).

[9] David Lewis, Dennis Rodgers, and Michael Woolcock, 'The Fiction of Development: Literary Representation as a Source of Authoritative Knowledge', *The Journal of Development Studies,* 44.2 (2008), 198-216 <https://dx.doi.org/10.1080/00220380701789828> p. 204.

[10] Lewis, Rodgers, and Woolcock, p. 209.

[11] Aslam, para. 6 of 14.

[12] N. A. Jafarey, 'Why Pakistan lags behind in research', *SciDev.Net*, 20 June 2005 <https://www.scidev.net/global/opinions/why-pakistan-lags-behind-in-research/> [accessed 21 June 2021]. (para. 1 of 18).

[13] Naqvi, p. 6.

discourse of gender in relation to Pakistani anglophone fiction and contribute towards the expansion of vocabulary for interpreting and debating Pakistani masculinities.

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