airiti

Journal of Applied English
Vol.14, December 2019:1-32

Roots and Routes in Construction of Immigrant Identity in Nadeem Aslam's Maps for Lost Lovers

Iain Kelsall Brown
Department of English,
Tamkang University
New Taipei City, Taiwan R.O.C.

Abstract

Nadeem Aslam's novel *Maps for Lost Lovers* deals with tensions faced by immigrants and migrants: how much can and should one's old identity be preserved, and how much should one adapt and change to suit new surroundings? One key tactic in this preservation and development of immigrant identity is spatial practices, or what characters do in space. The spatial practices of the characters in *Maps for Lost Lovers*, and in particular the extent to which those practices focus on either roots or routes, reveal different strategies of identity formation in the novel's Pakistani immigrant community: while some emphasize their roots in Pakistan and make no attempt to adapt to their new lives in England, others make routes that travel back and forth between different communities and try to form a new more adaptable identity. Susan Sanford Friedman's discussion of routes and roots in her book *Mappings: Feminism and the Cultural Geographies of Encounter* provides a useful framework for analyzing identity formation in the immigrant community of *Maps for Lost Lovers*. Roots and routes are at play in Aslam's novel, in the way that identity comes not only from roots in Pakistan and tradition, but also in their new routes developing in their new community in northern England. However, adaptation is taking place in an unexpected direction that focuses on place, space, and the environment: the immigrants are rebuilding their own roots in the land around them, exercising a spatial practice by claiming and changing the land to suit them.

Keywords: Nadeem Aslam; *Maps for Lost Lovers*; spatial practices; immigrant identity; British-Pakistani literature.

*Corresponding Author:
Iain Kelsall Brown, Department of English, Tamkang University
New Taipei City, Taiwan R.O.C.
Email: iaintku@me.com

airiti

INTRODUCTION

In the opening pages of Nadeem Aslam's (2004) *Maps for Lost Lovers*, Shamas, an immigrant originally from Pakistan, looks at falling snow and mulls over what he has lost: "to come to England was to lose a season, because, in the part of Pakistan that he is from, there are five seasons in a year, not four . . . . The snow falls and, yes, the hand stretched into the flakes' path is a hand asking back a season now lost" (p. 5). Shamas's reaching hand indicates a tension always faced by immigrants and migrants: what remains of their past lives, and what replaces it? How much can and should one's old identity be preserved, and how much should one adapt and change to suit new surroundings? One key tactic in this preservation and development of immigrant identity is spatial practices, or what characters do in space: how do they move around? Where do they move to? How do their actions write their lives in their new home?

This paper uses Susan Sanford Friedman's (1998) discussion of roots and routes to examine how the characters in *Maps for Lost Lovers* use different spatial practices in ways that either connect themselves to or distance themselves from their new home in England and their old home in Pakistan. Although several other scholars have discussed interesting aspects of the novel (Abbas, 2014; Butt, 2008; Gunning, 2010; Lemke, 2008; Maxey, 2012; Pomer-Amer, 2012; Waterman, 2010), I want to emphasize the element of spatial practices – of the way the characters move around, or do not move around, and how that affects their identity and development. The spatial practices of the characters in *Maps for Lost Lovers*, and in particular the extent to which those practices focus on either roots or routes, reveal different strategies of identity formation in the Pakistani immigrant community: while some characters emphasize their roots in Pakistan and make no attempt to adapt to their new lives in England, others make routes – new spatial practices of walking in particular – that travel back and forth between different communities and try to form a new more adaptable identity.

airiti

The paper begins with a summary and brief introduction of the novel and ideas behind the paper; the next sections will discuss Shamas and his wife Kaukab. Shamas, the central character, uses routes and spatial practices of moving around the community: these practices are mostly positive, but nonetheless end in his death. His wife Kaukab is rooted in the Pakistani traditions, and her near-lack of physical movement demonstrates how she is unable to adjust to life in England, in part due to a globalized fundamentalist strain of Islam. A discussion of the novel's depiction of Islam follows. Next, two brothers, Barra and Chotta, provide more examples of roots and routes in the way they deal with Pakistan and England. Then I examine the role of the gaze in transportation and in public places, and how the gaze limits what routes people can take. The next section focuses on Shamas and Kaukab's children and their more facile adoption of routes, based on vehicles rather than walking, which suggests an unsatisfying way of developing unrooted lives as second-generation immigrants in England. However, the novel suggests a possible positive way forward, building on different traditions of the subcontinent, in particular Sufism, artistic traditions, and a changing natural environment in which the plants and animals of England are changing with climate change to become more and more like those of Pakistan: the discussion of these positive elements and their relationship to spatial practices ends the paper.

Maps for Lost Lovers

Maps for Lost Lovers is a 2004 novel by Pakistani-born British author Nadeem Aslam. Set in 1997 in a northern England town labelled only by the immigrant community as Dasht-e-Tanhaii ("The Desert of Loneliness") (Aslam, 2004, p. 29), the novel takes place over the course of one year, with the novel divided by the four seasons, beginning in winter. The story focuses mainly on one family of Pakistani immigrants: the husband Shamas, the wife Kaukab, and their three adult children: the eldest boy Charag, the middle daughter Mah-Jabin, and the youngest son Ujala. Shamas's brother, Jugnu, has disappeared, as has Jugnu's girlfriend Chanda; at the beginning

airiti

of the novel, Chanda's two brothers (Barra and Chotta) are arrested for the murder (a so-called honor killing of their sister and her boyfriend), and at the end the two are convicted. Although the trial forms a backdrop to the novel, it is not the main focus; rather the story depicts the life of the family, including a brief affair that Shamas has with another woman, Suraya.

Susan Sanford Friedman's (1998) discussion of routes and roots in her book *Mappings: Feminism and the Cultural Geographies of Encounter* provides a useful framework for analyzing identity formation in the immigrant community of *Maps for Lost Lovers*. Building partly on the ideas of James Clifford, Friedman sought to emphasize not just the origins of people, but how their movements in space have changed them. Friedman (1998) explained how scholars "argue ultimately for a dialogic movement back and forth between routes and roots" (p. 152). For Friedman, both origins and movement need to be recognized: "Roots and routes are . . . two sides of the same coin: roots, signifying identity based on stable cores and continuities; routes, suggesting identity based on travel, change, and disruption" (p. 153). Roots and routes are at play in Aslam's novel, in the way that identity comes not only from roots in Pakistan and tradition, but also in their new roots developing in their new community in northern England; in addition, the novel shows how routes and movement are ways in which characters attempt to form a new identity independently of their background (roots) in Pakistani tradition.

There are different aspects of Friedman's (1998) roots and routes: for roots, there are the cultural traditions of Pakistan, including Islam and gender roles; there are also the new roots developing from living in England, as shallow as they may be for some of the characters. The routes, on the other hand, are from movement. On a larger scale, there are travels back and forth between England and Pakistan: these routes help connect the immigrant community, for both better and worse, to their ancestral traditions in Pakistan. On a smaller scale, there are

routes of walking and moving within the community, connecting people with one another in some cases, or in other cases people move far enough away as to sever connection. Another key aspect of routes is when they intersect: how do people meet? Two key social events, intersections of many routes, will be discussed below: a funeral, and a concert.

City", Michel De Certeau (1993) describe Roots and routes, then, are both at work in the novel, as the characters try to find their way in a new England where their old Pakistani and Islamic traditions may or may not apply. This paper will focus on their spatial practices: the way in which their movement, or lack thereof, in space contributes to their construction of identity. Friedman (1998, p. 151) took the idea of spatial practices from Michel De Certeau. In "Walking in the d spatial practices:

> The ordinary practitioners of the city . . . walk—an elementary form of this experience of the city; they are walkers . . . whose bodies follow the thicks and thins of an urban 'text' they write without being able to read it . . . . The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces. (p. 153)

De Certeau (1993) argued that these "spatial practices in fact secretly structure the determining conditions of social life" (p. 157). *Maps for Lost Lovers* provides many examples for how spatial practices—the way characters move and structure their space—can function in determining not just conditions of social life, but immigrant identity in contemporary England. As Dave Gunning (2010) wrote, "Aslam wants to show how a distinct society comes to exist within a specific place, given particular circumstances" (p. 83). The way the characters move and make new routes within that space – or choose not to – is one way they bring that society into existence. Gunning (2010) further connected the novel to how the characters need to find new ways of movement: "It is Shamas and Kaukab in particular

airiti

who must find 'maps' in order to plot a path to self-fulfilment in relation to the society around them" (p. 93). It is with Shamas's routes first, and then with Kaukab, that this paper shall continue.

SHAMAS AND ROUTES

The central character of *Maps for Lost Lovers* is Shamas, the husband in the family. Sixty-five years old, once a Marxist, Shamas works as a community liaison helping immigrants deal with the mostly white bureaucracy (Aslam, 2004, p. 15). David Waterman highlighted how Shamas is "the most open-minded of the older generation of Pakistanis" (p. 22), and part of what demonstrates that open-mindedness is the routes he takes walking around town. Spatially, what's key about Shamas is his emphasis on routes: he is always walking around the town, always in motion, and this indicates how his own attempts to cope with living in a new culture focus on building connections between different groups. The way he walks in the community helps to, in De Certeau's (1993) words, "weave places together" (p. 157). One of his first actions in the novel is to visit the home of his Sikh friend Kiran and her father, because the ill father cannot move himself from the floor where he's fallen; later that morning, after a pig's head has been left outside the mosque, Shamas feels that "he must go and see if anything has happened at the Hindu temple—responsibility to his neighbourhood driving him on" (p. 15). Much of the Muslim community remains wary of other religious groups, but Shamas insists on spatial practices that help him connect the different minority groups: not just Muslims, but also Hindus and Sikhs. Part of what moves Shamas on in his routes is a belief in the forward march of history, a belief he continues to hold, "namely: that a fairer, more just way of organizing the world has to be found" (p. 324). Much of Shamas's back and forth movement, and the routes connecting individuals and communities, is to help build a better future. The way Shamas deals with people of different religious traditions also marks his comfort with difference, which echoes the way Friedman (1998) "locate[d] story-producing encounters in the relational spaces between

airiti

difference" (p. 155). In the way he moves, and creates routes that cross cultural differences, he produces new ways of being in the immigrant community's new home. These routes also lead to development of new forms of identity. Friedman (1998) explained that spatial practice is "a kind of geographical thinking that addresses the meanings of location and itinerary in the production of cultural identities" (p. 178); we see this type of thinking in Shamas as he wanders the town and interacts with all kinds of people. In his interactions with other groups, he is working to create new forms of cultural identity more open to difference.

However, Shamas's spatial practices—his emphasis on routes—should not be viewed as entirely positive; the novel certainly doesn't present a dichotomy where routes-as-movement are good and roots-as-tradition are bad. Gunning, for example, emphasized that "Aslam refuses to paint him [Shamas] solely in such a positive light" (p. 88). One example of the problem for Shamas is the way he neglects his own family. His wife Kaukab claims that, because Shamas wants to help the community and is unwilling to move to a better neighborhood, their daughter Mah-Jabin cannot find a good husband: no one wants to marry a girl from such a poor part of town (Aslam, 2004, p. 328). Near the end of the novel, Shamas's son Charag rescues some old picture negatives from a community photographer that has closed down. In a scene also emphasized by Gunning (2010, p. 89), Charag proudly displays the picture of their own family; Shamas seems more concerned with the pictures of everyone else in the community:

> When the photograph is passed to him he, instead of looking at it, asks Charag, "Where are the others? Are they in a safe place?"'
>
> Kaukab's bright glance appeals to Stella [Charag's ex-wife] against the impossibility of men. "Who cares about the others? Look at the one in your *hand*." (p. 319).

airiti

These examples indicate how Shamas's spatial practice, and his emphasis on the community rather than the family, are not entirely positive. The routes he is forming to connect and develop a new community are all well and good, but at times he neglects his own familial roots, and his wife and children suffer as a result.

The ending of the novel further undercuts Shamas's approach: as appealing as his spatial practice and emphasis on routes may be, it's his movement that kills him. Earlier a gang had beaten him up when he'd wandered into an isolated area; after a disastrous dinner with his wife and children, he walks out into the winter night. One of his last acts (perhaps: it's unclear how much of this chapter is a dream) is to help a half-crazed Hindu boy whose Muslim lover had died months earlier. The boy is roaming the woods, and Shamas attempts to help him: "'You are not dead, you are alive—standing beside me. Come with me, I'll walk you home. Remind me where you live?'" (Aslam, 2004, p. 365). Shamas leads the boy home, but then sees—or thinks he sees—his ex-lover Suraya at a window, and, believing her to be following him, walks out to wait where they used to meet (p. 367). He dies in the cold. In the following final chapter, an unnamed boy sees the newspaper story about Shamas's death: "In the local paper there is the picture of a Pakistani man who was found dead in the snow by the lake—someone quite prominent and respected, it seems" (p. 368). Shamas's walking, which does so much to connect the community, also leads to his death.

In summary, there are several things that can be said about Shamas's spatial practice: in his emphasis on routes, he builds positive connections within and between communities; his desire to help others is certainly admirable. However, his focus on the community as a whole parallels a relative neglect of his own family—his own roots—and the way that his wanderings kill him at the end of the novel suggest that his spatial practices, while possessing some virtue, are not to be viewed as wholly

airiti

positive. In marked contrast to Shamas is his wife Kaukab, whose spatial practices are utterly different.

KAUKAB AND ROOTS

The husband Shamas, with his community involvement, has spatial practices that focus on movement within and outside the community, with the aim of improving community life. His wife Kaukab is different. Her spatial practice, in which she remains almost entirely in the home, symbolizes her roots: her adherence to traditional Pakistani ways. Although she is the most developed character displaying such loyalty to tradition, she isn't the only one—indeed, most of the community seems to share Kaukab's mindset in their adherence to tradition and mistrust of the new modern ways of life in Britain. Examples of such mistrust abound; again and again in the novel Kaukab is unwilling to even leave her house:

> there's nothing for her out there in Dasht-e-Tanhaii, to notice or be interested in. Everything is here in this house. Every beloved absence is present here.
>
> An oasis—albeit a haunted one—in the middle of the Desert of Loneliness. (Aslam, 2004, p. 65)

From within her house, Kaukab reflects on how little contact she has with the English-speaking world around her: "The 'thank you' she murmurs to the flower-deliveryman is her third exchange with a white person this year; there were five last year; none the year before, if she remembers correctly" (p. 69). Cordula Lemke (2008) accurately described how "Kaukab's approach to the white population of Britain is marked . . . by the small radius of her movements and activities, which is reduced to two or three streets, and by the importance she attaches to her house as a bulwark against all kinds of enemy forces" (p. 174); Pomer-Amer (2012) also highlighted how "Kaukab's social position keeps her away from contacting the 'white' world" (p. 256). Gunning (2010) described the

airiti

alienation suffered by characters like Kaukab: "Something is missing from the migrant experience and this absence manifests itself in profound alienation and a compensating retreat into rigid structures of community" (p. 84); for Kaukab, one of these rigid structures is a puritanical form of Islam. What is missing is the routes Friedman (1998) described: an adherence to tradition is not enough to adapt to a new life in a new world. Aslam's (2004) novel suggests the need for a better balance between roots and routes in the modern world.

Nadia Butt (2008) explained how "rootlessness and mobility is now increasingly a condition of modernity" (p. 156), and how "in the fictional realm of *Maps*, the orthodox Pakistanis try to reject the dialectics of having many identities, which is a direct consequence of travelling cultures, in order to restore their much loved 'native persona'" (p. 157). Indeed, such characters as Kaukab reject this rootlessness and believe themselves to have deep roots in Pakistan. In this way, Kaukab echoes Friedman's (1998) description of how "individuals or groups erect barriers separating themselves from others in a defense of their own difference" (p. 155). This defense ties Kaukab closely to a fundamentalist Islamic tradition. As Butt (2008) explained, "the dogmatic Islamists are preoccupied with pre-modern social norms, and stay true to their roots however intertwined and entangled these roots are today" (p. 160). Kaukab is the main character who rejects these "many identities" (Butt, 2008, p. 157) in the novel, but she is far from the only one.

Many of the events of the novel indicate the dangers of how characters reject a new identity incorporating routes in favor of their dedication to old-country roots. For much of the novel, the way Kaukab locks herself in her house, and symbolically in her Pakistani traditions, is sad and tragic, but not dangerous. However, near the end of the novel we see how dangerous even this loving mother can become with her emphasis on roots. When her youngest son Ujala is too rebellious, Kaukab goes to a Muslim priest for help. The priest blesses a powder and gives

airiti

it to Kaukab to feed Ujala, and Kaukab in her ignorance does so, not realizing that the powder is a drug. Ujala explains what happened: "'I *did* think it was all harmless at first, but then I found the place where she had been hiding that stuff and had it checked out. It was a bromide, the thing they put in prisoners' meals to lower their libido, to make them compliant. That was when I left'" (Aslam, 2004, p. 304).

Kaukab, thinking that she is only trying to help her son, instead drives him away from her: Ujala never forgives her for the poisoning. In one sense this too reflects spatial practice, and Kaukab's following of roots rather than routes. She goes to a mosque for help, and thus remains in her own tradition, rather than going to the more typically British places of support, such as a school or a doctor's office. In this she parallels many of the other immigrants: what may initially appear as a spatial practice of routes, of motion, is in fact one of roots, of returning to tradition and the old ways: these characters travel back and forth between Pakistan and England, but almost never within England itself. Note the contrast with Shamas, whose spatial practices involve forming routes between communities in their English town, rather than just remaining rooted within the Muslim community.

The novel *Maps for Lost Lovers* repeatedly emphasizes the deep connections the immigrant community continues to have with Pakistan. Many characters besides Shamas do indeed move in space: they go to Pakistan, and often in the novel characters talk about flying back and forth between Pakistan. Kaukab herself has an idealized view of Pakistan, as seen when she believes that Jugnu and Chanda have reformed themselves when inspired by the example of their ancestral homeland:

> The decadent and corrupt West had made them forget piety and restraint, but the countless examples in Pakistan had brought home to them the importance and beauty of a life decorously lived according to His rules and injunctions, Pakistan being a country of the pious

airiti

> and the devout, a place where boundaries are respected. (Aslam, 2004, p. 63)

This idealization of Pakistan shows how characters like Kaukab root themselves in an imagined community (Anderson, 2006) centered around their original home, not their new home in England. These Islamic roots, however, can be both positive and a danger to those in the community.

ISLAM, ROOTS, AND ROUTES IN MAPS FOR LOST LOVERS

The novel indeed suggests a parallel globalization, one not of Starbucks and McDonald's, but of a fundamentalist strain of Islam. Those emigrating from Pakistan have created their own locally isolated yet globally connected communities around the world, as seen in this description of a Muslim cleric with followers in many countries:

> the cleric at this mosque could receive a telephone call from, say, Norway, from a person who was from the same village as him in Pakistan, asking him whether it was permitted for him to take an occasional small glass of whisky or vodka to keep his blood warm . . . . A telephone call could also come in the middle of the night from Australia, a despondent father asking the cleric to fly immediately to Sydney all-expenses-paid and exorcise the djinns that had taken possession of his teenaged daughter soon after an end was put to her love for a white schoolmate and she was married to a cousin brought hurriedly over from Pakistan. (Aslam, 2004, p. 9)

Where does this globalized religion fit in the relationship between routes and roots? Although the network is global, the emphasis remains on roots and tradition, far more than on routes and adjustment to a changing world. The Muslim clerics are not creating new spaces for new life, but rather attempting

airiti

to mold spaces in the exact shape of the old: no allowance is made for the chill in Norway, or the different cultural mores of Australia. The immigrants are not carving out new spaces for themselves, but rather building small isolated pockets of Pakistan, scattered like an island chain around the world. For Friedman (1998), both roots and routes are necessary, but this globalized form of religion allows only for "identity based on stable cores and continuities" (Friedman, 1998, p. 153).

Whereas Shamas's travels and walks around the community are largely positive—remember, he makes a point of dealing with all religions in the immigrant community—the travels back and forth to Pakistan are far more negative. Mah-Jabin as a young girl flies to Pakistan to marry her arranged husband, and the marriage is a disaster. Years later, Kaukab finds a letter Mah-Jabin's husband has written to his runaway wife, and as Kaukab reads his threats she realizes that Mah-Jabin has been lying for years about the marriage: "Remember the tip of my cigarette on your skin, Mah-Jabin? Keep that fire in mind. The fires of Hell are a thousand times hotter . . . . Remember the sewing needles in your thighs, Mah-Jabin?" (Aslam, 2004, pp. 306-307).

The novel highlights the problems with this globalized and intolerant strain of Islam. When Mah-Jabin is married and in Pakistan, her mother Kaukab is at that time fighting with her sons in England, and feels closer to Mah-Jabin:

> Even though she was many thousands of miles away, Mah-Jabin was closer to Kaukab than Charag, who was only a train journey away. She could imagine Mah-Jabin's life, against a background she had thorough knowledge of; Charag's life, on the other hand, was beyond her imagining—he was lost to her. (Aslam, 2004, p. 129)

What Kaukab in fact does not know is that Mah-Jabin's life in Pakistan is miserable, and she's hiding that misery from her

airiti

mother. Scenes like this show the contradiction at the heart of Kaukab's spatial practice: her own emphasis on roots, and on moving away from neither her house and home nor the Pakistani tradition, blinds her to the real world around her. Her imagined connection to Pakistan is in fact built on lies.

THE BROTHERS BARRA AND CHOTTA

Chanda's brothers and murderers, Barra and Chotta, provide another example of the roots-based spatial practice seen in Kaukab. The two brothers do move back and forth, but it's obvious that they consider their real home to be Pakistan, not England; when in Pakistan, they admit to and even brag of killing Chanda and Jugnu, but in England they remain silent (Aslam, 2004, pp. 341-342). Their identity is thus more open when in Pakistan.

One of Chanda's brothers, Chotta, provides an interesting contrast to Shamas. In the first few pages of the novel, Shamas visits their neighbor, Kiran, a Sikh woman who once wanted to marry Kaukab's brother (the brother was whisked away to Pakistan before he could do anything so unfortunate as to marry a non-Muslim). This visit to Kiran, as mentioned above, is an example of Shamas's routes around the town, joining communities—in this case the Muslim and the Sikh—together. However, near the end of the novel we discover that Chotta too has been crossing borders: he's had an affair with Kiran, although affair is probably too positive a word for their relationship. Once, intending to visit Kiran's prostitute neighbor, Chotta accidentally entered Kiran's house and then raped her; now considering Kiran his girlfriend, Chotta continues to visit, and Kiran hides those visits from her sick father upstairs.

There are thus two significant parallels between Shamas and Chotta: both have affairs with women they're not married to, and they both cross community boundaries and enter the spaces of other cultural groups. Yet, of course, Shamas is a largely positive figure, while Chotta is a hypocrite who murders

airiti

his sister Chanda for daring to have a relationship with a man not her husband. What differentiates the two? The community gaze and how it relates to routes is an important factor here: Shamas visits Kiran and her father openly, without any shyness or shame over his actions; his spatial practice is deliberately open to meeting and dealing with people outside his own religion and community. His routes are, by and large, for all to see. Indeed, the first visit to Kiran that we see is one of charity and kindness: Kiran's sick father has fallen on the floor, and Kiran, too weak to lift him herself, seeks Shamas's help. Chotta's own movements in space, however, are hidden and shrouded in darkness: he first comes to the house at night, and he only visits at night. We also see Chotta hiding in the last chapter of the novel, when he watches Jugnu before coming up from behind and attacking (Aslam, 2004, p. 352). Both characters cross borders, but Shamas's routes are open and honest; Chotta's roots don't allow such crossing, and so he must hide himself from the community gaze.

ROUTES UNDER THE PUBLIC GAZE

To return to Kaukab: one example of her unwillingness or inability to leave her home is seen in her fear of public transportation, a fear of embarking on a route open to the public gaze. Her spatial practice, her movement in space, is limited mainly to the home, with occasional walks. Of course, her own actions are what have partly led to the distance separating her from her family, and she wants to overcome that distance—she wants to move through the space between her and her family. To do that, however, she would need to take a train.

> At the ticket-office window she lost heart on being told that she would have to change trains, fearing she would be lost with her lack of English as she searched for the correct platform, too humiliated by her pronounced accent and broken words to ask someone to guide her to the connecting trains. (Aslam, 2004, p. 313)

airiti

At this ticket window, we see Kaukab's limited ability to move in space: her own isolation and the way she restricts herself to her own imagined Pakistani world prevent her from finding even the limited agency that public transport offers. She fears humiliation: she believes that, moving on a public route, she will be exposed to an embarrassing public gaze.

A later scene in the novel reveals that Kaukab's fear of public transportation isn't entirely fanciful. The scene takes place on a bus: Shamas and Suraya are upstairs, after a walk in the countryside; Chanda's mother and father are on the lower deck. The driver, of Pakistani descent (or an immigrant himself), asks extra fare of several white boys who haven't paid enough. The boys refuse, the driver refuses to drive, and another white passenger intervenes and pays for the boys, saying to the driver "'Show us some respect. This is our country, not yours'" (Aslam, 2004, p. 178). The driver, humiliated, gets off the bus and sits by the roadside with his head in his hands; Shamas comes down to see what the problem is, offers help to the driver, and then encourages the driver to get back to work.

This scene reveals several important aspects to the novel. First of all, it is one of the few examples of white racism actually seen in the story; although fear of racism is an undercurrent throughout, it's seldom shown. The passage makes explicit the way that the different groups have their own spaces: "They look at each other, a border lying between them" (Aslam, 2004, p. 178). Most of *Maps for Lost Lovers* depicts the space of the Pakistani immigrants, with only Shamas crossing over into Sikh or Hindu spaces. Gunning (2010) highlighted this scene as one example of how Shamas serves as "a bridge between the world inside Dasht-e-Tanhaii and the nation outside" (p. 88). However, this bus scene also reminds the reader of the surrounding white space, a space with which most of the immigrants have as yet little interaction. Secondly, the driver's paralysis echoes Kaukab's inability to move: both are locked into one space, the driver by the side of the road, and Kaukab in her home. Like many of the other immigrants,

airiti

they're faced with a new world to which they need to adjust, and their inability to move in space – their rootedness – echoes their inability to adjust and adapt.

What this bus scene also highlights is the role of the public gaze and shame in the lives and spatial practices of the members of the community. The bus episode is told mainly from the viewpoint of Chanda's mother and father: they know that Shamas is upstairs, and they know that the (unknown to them) Suraya is also upstairs, but they don't know—and are very curious about—whether or not they are together. In Shamas's wanderings about town, he often sees quiet and secluded places, and although he initially has no need for such places (until his later relationship with Suraya), he does see others trying to live their lives away from the gaze of others. Everyone in the community worries about this gaze: Charag remembers how closely his mother kept a watch on him when he was a boy, and recalls that "[t]he magnifying glass through which he was kept in sight was burning him" (Aslam, 2004, p. 128). That burning is the focused gaze of a community, likened to the child's magnifying glass that burns an ant (and this is in a novel where butterflies, moths, and the insect world often symbolize freedom).

To some extent all the characters whose spatial practices emphasize routes seek to avoid the gaze and shame that may result: a large part of their spatial practice is indeed avoiding sight, avoiding notice. Waterman (2010 highlighted how concerned Shamas is with "[t]he importance of reputation among peoples of the subcontinent" (p. 24). All too often, and sadly, it is love that needs to remain hidden from the gaze. This scene is from when Chanda's brothers look for Jugnu's body:

> They saw movement in the distance, in a thick patch of wildflowers—one of those little places of extreme beauty that Dasht-e-Tanhaii hugs to itself—and when they approached it, nerves taut, they found two teenagers making love. The lovers ran away into

airiti

> the foliage, gathering clothes, shoes, underwear, stopping now and then to pick up a dropped belonging, protectively shielding each other's naked flesh, turning around each other like two leaves brought together by autumn wind. (Aslam, 2004, p. 353)

An earlier scene is when Shamas runs across a young couple in a forbidden relationship: the boy is a Hindu, and the girl is a Muslim:

> He looks up to find the two lovers staring fixedly at him, and the unexpectedness of it as though a syringe of adrenalin has been emptied into his body . . . .
>
> They must have taken great care to select a secluded enough place for this rendezvous . . . . She is now married to a Muslim, but this love is much older than the marriage . . . . In love with a Hindu, she was married off against her will to a cousin brought over from Pakistan. (Aslam, 2004, pp. 86-88)

Furtively hiding along a riverbank, the two lovers represent a major issue for many of those in Dasht-e-Tanhaii: a community focuses on roots and tradition, and exerts a gaze on those around it to preserve those traditions. Those who wish to move on (and quite literally move) need to do so in secret, and engage in spatial practices that keep them away from the gaze, whether they stay on upper floors of buses, hide under bridges, or seclude themselves in patches of flowers. For a time, Shamas's role as a community organizer allows him to openly move in routes, but as his relationship with Suraya intensifies, he too needs to hide more and more.

Unsurprisingly in a novel full of tragic endings, the relationship between the Hindu boy and the Muslim girl does not end well. Her family is convinced that a demon, or djinn, has possessed their daughter. A Muslim priest is brought in to help the demon-infected girl, the exorcism goes wrong, and the girl dies. The girl's death in turn leads to one of the few

airiti

community events in the novel—one of the few times when a space is opened up for the community, and not just for individual life. The nature of this public space indicates just how restricted the lives of the Muslim immigrants are: the space of the funeral is open only for men. The women are only allowed to visit the grave later (Aslam, 2004, p. 195).

Note that this space isn't just restricted to men: it's restricted to Muslim men only, and even the written word is banned. The men discover that a love letter from the Hindu boyfriend has been left on the young woman's corpse, and the funeral is stopped for the letter to be found and destroyed. Once again the novel depicts how a route-based spatial practice, in which connections can be made between communities, has been twisted by the gaze of a roots-obsessed community: while once the two lovers could only meet in secret, now even the young man's final poetic letter for his beloved can be placed on her body only secretly. And yet even that is denied them.

Of course, the Hindu boy cannot attend the funeral at all; the novel presents a space designed hierarchically, with Muslim men in a privileged place in the center, and then Muslim women further out. Beyond that circle are the non-Muslims, and the Hindu boys ends the novel where he began, hiding in the margins and prevented from taking any visible space of his own: the Hindu boy has no place at all in the novel, and becomes one of the lost lovers of the title.

THE CHILDREN OF SHAMAS AND KAUKAB

The characters who still live in Dasht-e-Tanhaii, whatever their spatial practices and their attempts to escape the gaze of the community, nonetheless seem bound to the roots and traditions of the past. In contrast, and unlike their parents, the three adult children, Mah-Jabin, Charag, and Ujala, have left the town and appear to be fully adapted to life in modern Britain. They seem to suffer neither the alienation of their father

airiti

Shamas, nor the sense of exile of their mother Kaukab; Mah-Jabin indeed even appears heroic for her recovery from the horrific marriage to an abusive husband in Pakistan. In spatial terms, the children's use of a car indicates their own control over their movement and routes in space. Shamas has some freedom, as seen in his walking around the community, but nevertheless he doesn't have the full modern form of freedom—a freedom that in the novel apparently comes with a car. As the bus scene illustrates, the use of public transport may be partially liberating, but it also exposes one to the public eye, as well as opening up the possibility of racist encounters.

The close connection between cars and freedom is highlighted during one of Mah-Jabin's visits, when she's not in a car, but is rather in a taxi: by moving in a taxi, she's no longer controlling her own movement in space, and becomes subject once again to the community gaze and control. The taxis of Dasht-e-Tanhaii form a gossip network, and whatever is said in one taxi becomes known to all, and soon to the entire community (Aslam, 2004, p. 121). What's important to realize here is that what changes is not Mah-Jabin herself, but the way she is moving in space: when she's in a taxi, she's subjected to community mores, but when she's travelling with her brothers, she's more free to choose her own way.

It's important to note that this taxi gossip network is one of the factors that kills Jugnu and Chanda. They return from a trip to Pakistan early and unannounced; Shamas and Kaukab, who live next door, don't even know that they have come back. The taxi driver who takes them home late at night, however, lets other drivers know, and from there the news goes to Chanda's brothers—who find and kill the two lovers before anyone else even knows they've come home. The public gaze once again has an ugly role, seeking out those on open routes and punishing them for perceived transgressions against roots and traditions.

airiti

So: have the children succeeded? Have they entered the modern world in a positive way, in a way that their parents cannot? Some critics of the novel indeed believe that *Maps for Lost Lovers* suggests the only possible liberating escape from a heritage and tradition bound up with roots is total abandonment of the past—that by becoming British rather than Pakistani, the children succeed, and the novel advocates the children of immigrants turning their backs on their roots and their heritage. "In the end, the narrator seems to propose that the only way out of the patriarchal violence of the community is to turn away from it and embrace the great possibilities of Western culture whose racism towards the Asian community is judged history" (Lemke, 2008, p. 180).

Certainly in one way the relative freedom of the children and how they can choose their own routes seems positive, but the novel also makes it clear how sad this freedom is. They are separated from their rooted heritage, and particularly their mother; while undoubtedly the misogynist traditions are best left behind, Kaukab's own sadness after her children depart is heartbreaking:

> 'Where have they gone? When are they coming back?' Kaukab finds herself asking in panic . . . . 'I hadn't expected a happy farewell but at least a tender and affectionate one.' She rushes to the front door and opens it, looking around desperately . . . It was all over so quickly: this morning she thought she would have many hours with her children, whole days with Ujala; she feels the crushing disappointment . . . .
>
> The bitterly cold air spills into the house like a sea . . . . She says her night prayers at ten, and although she is silent, her faith is not mute: [Shamas] can hear her screaming as she sits on the prayer mat. (Aslam, 2004, pp. 326-327)

Perhaps the novel presents the children's flight and routes away from their past as one possibility that is open to them, but

airiti

when they leave their mother so miserable, it seems difficult to consider this option as entirely positive.

Considering the spatial aspects of car transport also reveals the shallowness of the children's apparent use of routes to escape from their rooted past. Their father Shamas walks, and is therefore limited in how far he can go, but not in where he can go: the walker crosses communities and boundaries, enters one house or another, wanders in a park. Cars cannot do this. They are restricted to the road, and in this way there's no sense of community or individual development. The novel illustrates this in one scene where Charag plans to come home, but instead detours to the nearby lake. The car may give Charag freedom to move in space, but it doesn't let him develop himself: Charag is reduced to routes only, with no roots at all. It's noteworthy that the novel contains no actual scenes that take place within cars, even though the children are often driving: it's as if the liberation of a car also means a life in which nothing actually happens.

ALTERNATIVE ROOTED TRADITIONS: SUFISM, ART, AND NATURE

The central characters of the novel thus suggest an irresolvable dilemma for immigrants facing the modern world: a hidebound rooted adherence to tradition, as seen in the confining life of Kaukab, limited to her house; a mix of roots and routes, as seen in Shamas's peregrinations around the town, which in one way seems promising but proves ultimately impotent against the social ills of the community; and an abandonment of home life in favor of a life in the car, of routes only, seen in the children. Is this truly all the novel presents? Is there no space where people can be both true to their past roots, and yet move forward and create their own identity on new routes? The novel presents a few possibilities, focusing mainly around Sufism, the traditional art of the Subcontinent, and a nature that is changing to the extent that the immigrants can rebuild their own roots in this new country. All three of these

airiti

are based on rooted traditions, but are malleable and flexible in ways that help create new possibilities for movement, routes, and identity.

Maps for Lost Lovers is often anti-religion, at times becoming almost a diatribe. In an interview with Marianne Brace (2004), Nadeem Aslam himself "point[ed] out that each shocking incident in the book is based on a true case," but while that may be so, all those newspaper headlines didn't come from one small town in the space of a single year. There is however another strain of Islam that appears in the novel in a much more positive light: the Sufi tradition, as exemplified in the novel most obviously by Nusrat Fateh Ali Khan, and more subtly in the poetry and traditional Sufi imagery scattered throughout the text. Abbas (2014) highlighted the conflict between Sufism and rigid forms of Islam in the novel (p. 196), and Sufism provides one means of escape for the trapped characters.

In the middle of the novel, the famous (and real) Qawwali and Sufi singer Nusrat Fateh Ali Khan appears in the community and gives a concert. Spatially, what's important about this concert is that it's one of only two times the community gathers in a single space; the other is the funeral of the girl killed in the exorcism, as discussed above. The contrast with the girl's funeral is obvious: at the center of that social gathering is the corpse of a girl murdered by her religion. At the center of the concert, however, is man singing about love of God. Otherwise in the novel, people meet when in transit, whether at the market or on the bus or on the road, but they never gather—the only other gathering places in the novel are family homes. Yet Nusrat's concert is a chance for many people to meet and is the only time in the novel that many of the characters gather together. Of course, the concert is not a perfect space, where everyone has their own freedom: the community gaze is still present, as evidenced when Shamas looks for Suraya but tries not to reveal what he's doing (Aslam, 2004, pp. 192-193). As imperfect and as subject to the gaze as the concert may be, however, it is perhaps the only time in the

airiti

novel when the spatial practices of the community lead to a positive world, not one of fear and repression. This scene more than any other in the novel demonstrates the potential Friedman (1998) saw in routes crossing cultural boundaries: the concert resembles "a permeable borderland of cultural traffic where differences mingle, blend, and form new ways of being" (p. 156). The more open Sufism of Nusrat Fateh Ali Khan also contrasts with the closed and dogmatic fundamentalist Islam followed by many of the characters in the novel. Friedman (1998) explained how the film *Daughters of the Dust* suggested "Black diasporan identity … is made up of many cultural strands. Not a pure, static, or absolute difference, it is continually in the process of being made and remade" (p 164). Friedman's process of making and remaking is echoed in the novel's Sufi concert. Gunning (2010) highlighted the importance of this concert in opening up other possibilities within the Islamic tradition, and explained that with the concert, the novel "finds critique within the religion's own tradition" (p. 86).

It's of note that *Maps for Lost Lovers* also mentions Nusrat Fateh Ali Khan's death, which happened in 1997—indeed, that moment may be the only one in the novel that clearly fixes the story in time. The novel once again suggests the future is bleak: Nusrat's concert provides a positive space for the community, but then Nusrat dies, and that community is gone, much as Shamas's later death suggests that his own routes between communities are fruitless. However, while Nusrat Fateh Ali Khan has died, the Sufi and musical traditions continue.

The role of Nusrat Fateh Ali Khan connects to the role of art in the novel. Charag, Shamas and Kaukab's artistic son, makes use of his family background in his art, and indeed the Islamic tradition helps lead him in that direction (Aslam, 2004, pp. 309-310). Waterman (2010) also highlighted how the novel shows "hope to challenge absolutes through artistic and cultural expression" (p. 30). Charag's own painting, also discussed by Waterman (2010, p. 31), both makes use of and criticizes an

airiti

Islamic tradition in which circumcision is the norm: "Charag has painted himself without any clothes standing in a pale grove of small immaculate butterflies, fruit- and flower-heavy boughs, birds, hoopoes and parakeets and other insects and animals, the mist rising from a lake in the background—and he has an uncircumcised penis" (p. 320). Charag explains that the painting, titled *The Uncut Self-Portrait*, indicates that circumcision was "'the first act of violence done to me in the name of a religious or social system. And I wonder if anyone has the right to do it. We should all question such acts'" (p. 320). Charag's art, while not relating directly to spatial practice, thus suggests at least more nuance to his turning away from his family traditions: although he appears to be rejecting his family's faith, the imagery in his painting (hoopoes and parakeets) does indicate how he is building his own art upon the artistic traditions of the Indian subcontinent.

One of the earliest scenes in the novel also illustrates this artistic hybridity, where Pakistani roots become transplanted into English soil:

> Once, marvelling at the prosperity of England, a visitor from Pakistan had remarked that it was almost as though the Queen disguised herself every night and went out into the streets . . . so she could arrange for their wishes to come true the next day; it was what the caliph Harun al-Rashid was said to have done according to the tales of the *Thousand and One Nights*. (Aslam, 2004, pp. 4-5)

This small anecdote shows a way forward for the Pakistani immigrants: similarly to Charag telling his story partly in the artistic tradition of Pakistan, the visitor retells old stories from the Subcontinent, but with changes to match the new environment in England. The old roots are maintained, but not rigidly adhered to, and in this new hybridity, new routes and identities are formed. In fact, Charag's painting of a lake connects to physical changes in the environment itself, another aspect to the how the novel handles roots and routes.

airiti

Charag's painting shows a lake in the background—and a lake is a key feature of the geography around Dasht-e-Tanhaii. The parakeets link the lake with the older traditions of Pakistan, and indeed his painting almost comes to life in the novel: throughout the story, it appears that the nature of Pakistan is beginning to take over that of England, in a change also highlighted by Maxey (2012, p 47). Abbas (2014) described these changes as "part of the endeavor of making Britain less European, more Asian" (p. 192). In a climate-changed world, England is changing to become more Pakistani.

In many ways the Pakistani immigrants seem to be failing to adapt to their new environment: they remain rigidly bound by their roots in Pakistan, and insist on maintaining closer links to their ancestral homeland than to their new one. Their routes are only between Pakistan and Dasht-e-Tanhaii, not between Dasht-e-Tanhaii and the surrounding England. However, in some ways adaptation is taking place in an unexpected direction that focuses on place and space: the space around them is becoming more Pakistani. The weightiest tradition throughout the novel is the Islamic one, and the fundamentalist Islam in *Maps for Lost Lovers* almost always has a negative effect upon the characters—but that tradition is not the only aspect of the roots to Pakistan. Charag's paintings show an artistic tradition that can provide roots to the characters; this natural takeover of northern England provides another way that the immigrants can build their own roots in this new country, one based not on repressive religion or controlling gazes, but on "that immeasurably vast life" (Aslam, 2004, p. 143) of nature. The birds of warmer climes are overtaking England: peacocks roam around the neighborhood, and parakeets have taken up residence in Dasht-e-Tanhaii. The warming climate has even changed what plants can grow: "This land is warmer now however, and [Kaukab] knows someone not far away on Benazir Bhutto Road who had raised a banana tree successfully" (p. 96). This change in nature parallels the way northern England streets have been renamed by "the men who arrived in this town in the 1950s" (p. 28), a change also discussed by

airiti

Maxey (2012, p. 45): in both cases, the immigrants are rebuilding their own roots in the land around them, exercising a spatial practice by claiming and changing the land to suit them. This new hybrid environment, a mix of Pakistan and England, echoes Friedman's (1998) discussion of ways to move forward by using both routes and roots: "The erection of borders between difference and their dissolution in hybridic borderlands means that their narratives operate 'beyond' difference without erasing it" (p. 177). In this new environment of parakeets flying around northern England there is an opportunity for new narratives, ones neither mired in old traditions like Kaukab, nor erasing those traditions like her children seem to be doing.

The novel's final pages focus on a different group of people, a group that appears earlier in the story only a few times. In contemporary Dasht-e-Tanhaii, some characters linger in the margins—and margins is the key word here. Whereas Shamas and Kaukab came to England legally, there are also illegal immigrants, including many of the taxi drivers, and a young man who briefly becomes involved in the main story when Chanda's parents try to find a fake alibi for their two accused sons. One of these marginal characters, a young woman, visits town to go shopping, leaving her sick friend asleep in a condemned building. She doesn't know that the building will be demolished that day:

> [A child:] "I am just waiting for that tower block on that hill in the distance fall down [sic]—it's derelict and empty and is gonna be blown up this afternoon" . . . .
>
> "Do you see that tall tower block in the distance? It's completely empty so me and a friend broke in last night and are staying there... when I left he was fast asleep. I'll take home some fruit this evening" . . . .

airiti

> The girl is staring past her shoulder with disbelief in her eyes . . . . she watches the building collapse several miles away in the distance. With a soundless shout the girl pushes her away and begins to run towards the door. (Aslam, 2004, pp. 213-220)

We see here quite literally what space is left for the poor, for those in the margins: nothing. Society confines their spatial practices to a derelict building, and then that building is blown up around them as they sleep.

But then there's the end of the novel: for a story of unremitting tragedy and sadness, the final pages are surprisingly optimistic, as one of these male illegal immigrants (the brother of the boy who dies in the tower) walks along one street, and a similarly illegal woman walks along another street: "They'll collide at the corner in less than a minute and it wouldn't have happened had the photograph of the dead man [Shamas] not held his attention for those few moments—she wouldn't yet have arrived at the corner" (Aslam, 2004, p. 368). Shamas apparently has one last route to involve himself with, as he once again brings people together, and the spatial practices of these two illegal immigrants are potentially leading to romance.

What may initially be problematic here is that these two people have basically no roots: they have no family and no support network in England, unlike most of the other characters. Does *Maps for Lost Lovers* then suggest that there should only be motion and routes, with no stability or roots? Perhaps not, as can be seen be looking at the elements of nature in the final pages. Snow is falling, but a nature not quite of England permeates the scene: the snowflakes fall "as lightly as ermine moths" (Aslam, 2004, p. 368), and "a bright-green rose-ringed parakeet makes a shrill noise as it darts through the snowflakes" (p. 368). The parakeet once again brings nature to the fore, and suggests that Pakistani roots and traditions beyond fundamentalist Islam can be preserved: that green flash of a

airiti

parakeet is what connects the young man to his ancestry, and is all the roots he has to work with. Routes and connections with other people again come into play:

> It is the first day in over a fortnight that he has dared to venture into the town centre, afraid of other people, of being recognized . . . . But at dawn today he told himself to go out into the world again. If a calamity is coming then where else would he rather be than with his fellow humans? What else is there but them? (p. 369)

There the novel ends, with routes. Shamas has come to an unhappy end, and perhaps the same is fated for this young couple, but the ending of the novel suggests that the only hope is for the characters to continue along those routes, to continue with "fellow humans", and hope for the best. The final line reinforces the importance of routes, of motion, as the young man "resumes his journey along the snow-covered street" (p. 369). Gunning (2010) too saw a limited potential for a better future in the end of the novel: "Successful individual development and change are portrayed as nearly impossible, but the efforts of their attempts, like that of the butterfly struggling from the chrysalis, can bequeath a more positive future" (p. 93). A better future is possible – but reaching it is difficult.

CONCLUSION

In conclusion, Nadeem Aslam's (2004) novel *Maps for Lost Lovers* presents an interesting discussion of how immigrant communities struggle to find a balance between roots – their traditions – and new routes – how they change and adapt going forward in their new and always-changing communities. The spatial practices of the characters in the novel suggest the potential in walking and meeting other people, and indeed the novel ends by suggesting that this walking and meeting are absolutely crucial. There is a constant tension between roots and routes: adhering too much to roots, like for Kaukab, leads to isolation; following routes too much, like

airiti

Shamas does, increases distance from family. And abandoning roots, like the children of Shamas and Kaukab do, may lead to a sad abandonment of tradition. However, the novel suggests a productive hybridity and mixing between roots and routes, with Sufi religious traditions, the arts, and the natural environment as three of the possible ways to connect to roots and yet move on with new, adaptable, and changing ways of living. Other novels of immigrant and diaspora experiences surely also display similarly intriguing interplays between roots and routes and the tensions between tradition and living in a new and ever-changing world.

REFERENCES

Abbas, S. (2014). *At freedom's limit: Islam and the postcolonial predicament*. Fordham University Press. https://doi.org/10.2307/j.ctt13wzz49.11

Anderson, B. (2006). *Imagined communities*. Verso.

Aslam, N. (2004). *Maps for lost lovers*. Faber and Faber.

Brace, M. (2004, June 11). Nadeem Aslam: A question of honour. *The Independent*. https://www.independent.co.uk/arts-entertainment/books/features/nadeem-aslam-a-question-of-honour-731732.html

Butt, N. (2008). 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 L. Eckstein, B. Korte, E. U. Pirker, & C. Reinfandt (Eds.), *Multi-ethnic Britain 2000+: New perspectives in literature, film and the arts* (pp. 153-169). Brill Rodopi. https://doi.org/10.1163/9789401206587_012

De Certeau, M. (1993). Walking in the city. In S. During (Ed.), *The cultural studies reader* (pp. 151-160). Routledge. https://doi.org/10.4324/9780203190784

Friedman, S. S. (1998). *Mappings: Feminism and the cultural geographies of encounter*. Princeton University Press. https://doi.org/10.1515/9781400822577

Gunning, D. (2010). *Race and antiracism in black British and British Asian literature*. Liverpool University Press. https://doi.org/10.5949/UPO9781846316258.001

Lemke, C. (2008). Racism in the diaspora: Nadeem Aslam's Maps for lost lovers (2004). In L. Eckstein, B. Korte, E. U. Pirker, & C. Reinfandt (Eds.), *Multi-ethnic Britain 2000+: New perspectives in literature, film and the arts* (pp. 171-183). Brill Rodopi. https://doi.org/10.1163/9789401206587_013

Maxey, R. (2012). *South Asian Atlantic literature, 1970-2010*. Edinburgh University Press.

Pomer-Amer, M. (2012). Kaukab in Maps for lost lovers, by Nadeem Aslam: Representing and subverting the unspeakability of the subaltern. *Es: Revisita de Filologia Inglesia*, 33, 253-270.

Waterman, David. (2010). Memory and cultural identity: Negotiating modernity in Nadeem Aslam's Maps for lost lovers. Pakistaniaat: A *Journal of Pakistan Studies, 2*(2), 18-35.

ABOUT THE AUTHOR

Iain Kelsall Brown is an assistant professor at the Department of English, Tamkang University.