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Desiring Machine: Structuring Feelings in Pakistani Anglophone Literature

Huma Saeed
Ph.D. Scholar, Department of English Language and Literature, University of Lahore (Lahore Campus) Pakistan. huma.saeed007@gmail.com
H.M. Zahid Iqbal
Department of English Language and Literature, University of Lahore (Lahore Campus) Pakistan. zahid.iqbal@ell.uol.edu.pk

ABSTRACT

This research explores French theorists Deleuze and Guattari's (1987) theoretical concepts of the desiring machine and affects to examine the formation of the subject or selfhood in *Red Birds* (2018), written by Muhammad Hanif, and *Thinner Than Skin* (2012), written by Uzma Aslam Khan. These theorists argue that literature is a machine of expression. It shatters thought into affects and percepts. Character is the *effect* of investments in affects. These Pakistani Anglophone writers make succinct use of their writing skills and create 'affects' of loneliness, intrusion, and insecurity in their novels. This study seeks to explore three questions: firstly, what factors contribute to the assemblage of South Asian women's identity? Secondly, what is the role of literature in creating 'Affects' and 'Percepts'? Finally, how does the style lend uniqueness to individuals? The study seeks to provide a fecund ground for future researchers to undertake innovative insights into the discourse of identity and the creation of affects.

Keywords: Style; affects; assemblage; percepts; women

Introduction

This piece examines Deleuze's formulations of literary style and its instrumental role in the production of the subject. The *contemplation of time as involving anticipations and retentions is what Deleuze claims is the subject.* (Hall 2013).) The subject is simply the organization of impressions themselves. It is qualitative cum discursive research. The first part of the paper deals with Deleuze's notions of Style and his

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innovative description of what constitutes a subject. The second main and more extended part of the piece explores the literary-critical uses of Deleuze's (1998) ideas in relation to the stylistic and affective features of the two texts. These texts, the researcher argues, are symptomatic of the ills of thought and are diagnostic in Deleuzean terms of the society's ailment. Literature and philosophy are acts of thought and are active responses to the force of life. Art and philosophy are important as they present forms of experience that are not the experiences of some universally recognized subject. In this context, Deleuze's methodology of schizoanalysis or micropolitics of desire, 'an art of understanding the composition of generalities through singular investment' (Buchanan, 2008) is suitable to study identity that is fluid and not fixed once and for all. Colebrook writes that no system or vocabulary is adequate to represent the flow of life. The aim of writing should not be representation but invention. Deleuze (1983) affirms, like his predecessor Nietzsche, that thought itself is a movement transmitted through figurative and stylistic means. Style is a means of the writer's original individual vision. Deleuze (1990) argues that literary style, words, and tone help in triggering the creative and diagnostic powers of the mind that could intervene against culturally oppressive fictions of subjectivity. Deleuze and Guattari (1987) identify 'interpretosis' as a disease found in Western literature. The writers of such research studies find themselves compelled by an inner urge to find some meaning, to interpret the text in a way that is acceptable to the current academia and society in general. Text is viewed as representative or symbolic.

"We no longer encounter affects- allowing ourselves to respond, become or question differences. We attach affects habitually to everyday concepts; we pass all too readily from affect to concept." (230) "Art, by contrast, dehumanizes affect, liberating affects from everyday recognition (Deleuze and Guattari, 1987, 320) The Deleuzean notion of style necessitates political and ethical critique and releases possibilities of individuation and becoming. This paper investigates Deleuze's (1985) notion of style and its crucial role in the creation of affects. Deleuze (1985) holds that the subject is an organization of impressions that memory seizes from the flow of time. He used his innovative term 'desiring machine' instead of the term 'subject' in his critical methodology of schizoanalysis. It enables, thus avoiding the trappings of

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psychoanalysis and other methods of interpretation limited by the ideas of representation and subject. For him, it is a self, but it's a 'dissolved self'. Before the subject of the mind there are *larval subjects.* (Colebrook 2002). For Deleuze, '*literature is the affair of* people' (Colebrook 2002). It is about 'people to come.' Literature as a machine of expression creates possibilities for new worlds of meaning. In contrast to Cartesian reasoning, Deleuze and Guattari (1987) do not offer subject dominance over 'experience'. Writer's style is a medium whereby creative and diagnostic powers of mind could intervene against culturally oppressive fictions of subjectivity.' (Hughes 2010). The paper focuses on the writing style of both chosen Pakistani artists, Muhammad Hanif and Uzma Aslam Khan as it explores the signs of love, art, society, or desire, and probes into the ideal significances folded within their material surface. Style is a writer's channel through which he/she emits his/her specific, different, and original view of the world. Deleuze's style drew greatly on Proust's (2006) notion of art. Style is the capacity by which a writer reveals "this unknown quality of a unique world," and by which "every great writer seems so different from the rest and gives us so strongly that sensation of individuality for which we seek in vain in our everyday existence." (Proust, 2006, p. 156). The writer is more than a cipher conveying shameful moments.

The body of the writer becomes the battleground where ideas and experiences collide, sometimes to produce new visions of life. Such writing faithfully adheres to what Stephen King terms the 'honest writing'; writing which pays attention to the grammar and relation of words and which makes ideas and stories matter. The literary machine produces affects and opens possible worlds of meanings that lie *outside* the transcendent plane or immanence. Affects are intrinsically interested. They operate at different levels. The relation of words with things is, in fact, what lends human life its agility and vibrance. Writing affects takes its toll, both on the body that writes and on the reader. Different 'affects' have different effects, and they make us feel, write, think and act differently. Dysphoric affects (envy, paranoia so on) often act as a psychic fuel on which capitalist society runs. Likewise, shame is a strong affect and our body reacts differently when it is in shame or it is in enjoyment. Shame is a powerful affect that radically disturbs different relations of proximity: to ourselves, bodies, and pasts. It affects the body's relation

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to itself and to other bodies to which it connects, to put it in simple terms, society. Shame is the dominating 'affect' with which the present study concerns itself while structuring feelings and emotions in the selected texts. Different shades of affects arising from the emotions and feelings of distress, loneliness, betrayal, and intrusion, and what function a text play in creating meaning, harbor potential scope for redefining the construction of self and becoming of South Asian women in the Pakistani Anglophone literature. Themes of imperial oppression, marginalization, racial discrimination, corruption, women's subjugation, and issues of minorities are consistent in Pakistani Anglophone literature since independence. Much of the current scholarship, including Bose, 2007; Ray (2013), Ahmad (2013), Manzoor (2016), Nazar (2016), Gale (2018), and Afzal (2020), is fixated on the representation or interpretation of these problems as they are presented in the literature. Nazar (2016) studied the silence and repression experienced by women belonging to marginalized communities living in patriarchal society. Most studies are focused on understanding the logic or the meaning of the texts as they relate to the aforementioned issues. Thus, both the depiction of characters in this literature and the scholarly response to said literature at times lead to a reductive understanding of the problematization of the self and identity, given these postcolonial concerns. Their depiction of female identity is strewn with references to the victimization of sexual and patriarchal abuse and succumbs to the ideological constructs and traditional archetypes of womanhood. The efforts to 'use' the 'meaning' thus gleaned, besides mere interpretation and representation of text, are rare. The writer's style is instrumental in mobilizing thinking to go beyond representation and fixed identities. The indemnities that women enjoy as a form of a life-generating organism or species are compromised in such an analysis of the text that relies on representation and interpretation of symbols, only to devour ideological and politically infused meanings.

Hanif's (2018) style poses challenges to contemporary trends of plot construction and character portrayal. He creates his line of flight in writing from a position that does not yield to the contemporary traditional writing style. The uniqueness of Pakistani-born British novelist Muhammad Hanif (1964--), playwright, scriptwriter, and journalist's fiction lies in his writing's formation and

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contextualization that are socio-politically "situated" (van Dijk2005) and his mastery of presenting social experiences. Muhammad Hanif is a 'dice throw', to use Deleuze's term which he used for Kafka in his book minor *Towards Minor Literature* (Deleuze & Guattari 1985), he is a rare combination of experience, that unfolds the creases of history, culture, and collective unconscious of a society still trying to bottle the genie of their identity, oscillating between us/others and Other. He acknowledges that the peculiar difficulties and injustices of society help to give his fiction its maniac edge. He said, "I tried once to write about another galaxy, and it began to sound like Karachi." (Filkins, 2016). It is marked by an emphasis on the feelings and emotions of the families who suffer the outrages of war. Chiki Sarkar, Hanif's publisher that he "writes in English but his world and his imagination and his humor come from a non-English language. He writes in a spirit of delinquency" (Dexter Filkins). Hanif (2018) focuses on the sordid, ugly elements of society, and on the failures of the country's self-styled guardians. Literary art, as the activity that discloses and interprets the signs of existing subjection, is also the activity that emits the signs of new collectives: "[h]ealth as literature, as writing, consists in inventing a people who are missing" (Deleuze, 1998, p. 4). Hanif's (2018) depiction of social issues is not devoid of his being a man of forces' astute observation. He creates affects and percepts skillfully and delineates characters that are close to nature. *Red Birds* (2018) is an interesting venture into the effects of war, culminating in 'affects' of loneliness, intrusion, and betrayal hovering upon the narrative space of the novel like a shameful, guilty ghost.

The study examines the production of persons and interests from the chaotic flow of desire in the novel *Red Birds* (2018). Through complex narrative perspectives, vivid descriptions, imagery, symbolism, and credible characterization, Hanif affords the reader an opportunity to read Pakistani society through the basic units of the community, aiming at ordinary everyday lives and interactions. Hanif's (2018) writing style is innovative, and intelligent and challenges the presupposed notions of subservience to the ruling ideology. His artistry of novel writing draws attention to itself leading to his unique artistic style becoming the tool for the *becoming* of characters, when they communicate, interact and respond to each other and to the change in their environment Hanif's narrative exhibits a neat interplay between the

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narrative writing form and the experiences of the characters. An essential starting point in reading Hanif's (2018) fiction critically is to understand how his unique writing style takes precedence over the events and experiences of the characters. *Red Birds* (2018) addresses the consequences of war by Western powers largely ignorant of the mores of the people they target., it is also a story of home and loss. "I…wanted to describe the inner dynamics of a family that has been forgotten by the world—and in which one of the two sons disappears without a trace.: Hanif told Qntra.de. Much of that grief is expressed through the character of Mother Dear, "first they bomb our house,' she tells USAID consultant Lady Flowerbody then "they take away my son and now you are here to make us feel alright" (Hanif, 2018, 47-48). According to Naomi Benaron (2019) Hanif's *Red Birds* (2018) is part Catch-22, part Slaughterhouse – Five, part Kafka's The Castle, and carries all Hanif's darkly satirical wit and wildly creative imagination…sprinkling of magical realism. It's the story of what happens when the war machine collides with innocent civilians. Muhammad Hanif himself a man of forces was greatly in love with the fictional work Catch-22, and he used to read it to the fellow comrades. The subjective disposition Hanif faithfully registers all the chaos and traumatic experience of war in the novel *Red Birds* (2018). Hanif (2018) is an award-winning author of three novels, *A Case of Exploding Mangoes* (2008), *Our Lady of Alice* Bhatti (2011), and *Red Birds* (2018). Both writers, Muhammad Hanif' and Uzma Aslam Khan significantly display what Deleuze terms the reordering of subjective, resulting from the reaction of body and mind. They are Kafkaesque in tone as they indulge with meticulous sensitivity to sensual affects arising from the emotions and feelings of the character, as these desiring-machines connect with other social machines (social institutions).

Their portrayal of the character is an investment in affects. Khan can also be termed in Deleuzean words a 'dice throw', she creates her own line of flight to address the effects of the 'affects' of shame, fear, and threat on the lives of people, especially women living in the north-western regions of Pakistan. Khan was recognized as "a voice to watch out for" immediately after the success of her first novel, *The Story of Noble Rot* (2001) About her second novel *Trespassing* (2003) Khan states that so much of this book is about history coming back to haunt you. Writing for *Outlook* magazine, Nilanjana S. Roy wrote that "While Khan's prose may be

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subtle, her style is as forceful as any of the great storytellers…Khan is creating a tradition and style of her own as a writer." *The Geometry of God* (2008) earned her praise for fearlessly charting new territory, and for its characters. Khan's work is also known for her frank exploration of sexuality, which is uncommon in Pakistani English -language writing. *Thinner Than Skin* (2012) won the notable KLF-Embassy of France Fiction Prize. In a joint statement, the jury explained its choice for selecting Khan's book for "The eloquent and elegant way in which she reveals a myriad of different worlds with masterly restraint. The novel animates mountains, lakes, wind and fire, and other elements of nature that echo the complex emotions of her characters. Through the carefully structured plot and the well-wrought patterns of recurring images and incidents, emerging insights about homeland, belonging and dislocation, central to contemporary Pakistani life." Sethna in her review published in Dawn (2013) observes that "Maryam's third-person narrative portrays nomads as outsiders targeted mercilessly by government officials, but it is one that doesn't develop beyond a point and is kept away from the thriller-like climax. This is disappointing because she is an intense person with a voice, as is Ghafoor, whose fate is also left to the imagination."

The researcher also agrees with the reviewer that the character of Maryam is strong and bold and affirms that it mirrors Khan's (2012) force of singular individual distinct style. Khan creates her own line of flight' The novel not only offers space to voice the stories of the characters but it also deals with the space between love, regret, and redemption and the need for clarity and communication and understanding at a time when the old shamanistic ways of life for nomad herding communities are being effaced rapidly. Khan's (2012) style is reflective of a subjective disposition, someone who could laugh and weep and play hide and seek with its reader, an ideal writer as suggested by great Pakistani poet Faiz Ahmad Faiz. *Thinner Than Skin* (2012) is a story of love and identity. The novel digs into the emotions of grief and love. The subjective disposition Khan unveils the uncertainty of life and shows how lives are unraveled without warning and how the environment is instrumental in shaping the individuals. She draws boldly on the gorges found in relationships that simmer silently within the private realm. She intelligently dives deep into the pathways and impasses found in human relationships. She takes lead

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from the friendship of Nadir and Farhana, both suffice on the pleasure of body, unable to realize others' need for individual growth and development. Nadir said that he fears that Farhana's fears love for him was like a Pakistani glacier. It was difficult to say if it was growing or retreating. Khan allows space to his thoughts and we become privy to his inner turmoil." (Sethana 2013) Khan portrays women who are courageous and bold. They are not stupid. Her protagonists such as Mehwish in *The Geometry of God* and Dia in *Trespassing*—are fiercely intelligent, sensuous, courageous, and not to be trampled upon. Similarly, Maryam in *Thinner Than Skin* is a middle-aged woman with three children married to a handicapped husband but she fights back and does not give up against all odds. But her subjective disposition is true to her nomad origin. Her nomadic distribution, to use Deleuzean term gives way to her becoming!

Discussion

Literature contends Deleuze is a 'people's affair'. People who are yet to come. The two selected novels *Thinner Than Skin* (2012) by Uzma Aslam Khan and *Red Birds* (2018) by Muhammad Hanif usher the reader into a more alive and sensuous experience of 'the world'; continuously evolving and traversed by multiple 'moments' of the character's *becoming*. Both novels are an investment in the creation of 'affects' of loss, shame and loneliness, intrusion and insecurity found in the lives of people who live on the margins (both physical geographical, and social margins). Khan's (2012) literary style underline the signs of love and betrayal, transgressions and trespassing and its effects on the lives of Gujjar nomads living in the mountains of Northern Pakistan. Khan (2012) probes into the politico-religious culture of Pakistan, claiming the reader's attention to the inhuman oppressive strategies of those in power, spawning in these areas due to capitalist interests of the national and global stakeholders. Besides the theme of love, and identity, the narrative of the novel *Thinner Than Skin* (2012) revolves around the loss of a mother's young daughter who gets drowned due to the negligence of tourists visiting northern areas of Pakistan. The story is an account of the tourist Nadir, a Pakistani living in America, his Pakistani-American girlfriend Farhana, and their American friend Wes who plan to visit the northern areas of Pakistan along with Irfan, apparently their guide. An incident of the death of a nomadic young six years old girl marred their

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tour and disrupted their lives irrevocably. The narrative of the novel seamlessly intertwines the feelings of shame and guilt over the loss and failure of communication and understanding that prevails in human relations. Maryam is a mother assailed by guilt and loss, tormented by the rage and grief, and haunted by the shame of not being able to save her daughter. 'Shame is a strong affect and its different aspects. The shame of the inability of the person who cannot rise above the socially constructed barriers, the shame that such events take place in our society, the shame of the good body who is ashamed to find its goodness weak and frail. "He let her go in the boat," she said, returning Namasha's (horse) stare. She was suddenly livid with this animal for stirring the fury she had been holding inside. Now it threatened to spread through her veins faster than a snake bite, just as she struggled to find a routine again, by taking the horses into the forest for the second feed! "Do you think I could have stopped him?" She heard her voice give. "I tried. Do you hear me? I *tried"*. She stamped her foot, and the filly backed away. The mare stood her ground. "Who would listen to a wife over a flock of stupid foreigners? He said we could not refuse them. He said they were guests! They were *not* guests. They were thieves.!' (214) A character in a literary text is an *effect* of investment in affects. Khan's narrative style is marked by succinct details of body postures and gestures, silences, and pauses- they speak volumes of the effects of pain on the body, and the 'affect' of shame on the body in shame. "She buried her head in the belly of the mare, inhaling deeply. *Kiran will never be my age.* The thought made her sick. She pushed down the sick, inhaling deeper, pulling her stomach high, all the way to her chest. The belly of the mare shivered" (Khan, 2012, p. 212). Her love for her daughter is thinner than a goat's skin.

The novel breathes deeply into the 'affect' of shame, betrayal, loneliness, and intrusion. Everything seems to be moved by the intruding effects of trespassing and betrayal. "Sick of lowland grub, Namasha whinnied" (p. 213). "Everything was wrong this year. The animals were meant to graze high in the summer pastures, not down here in the plains. The lowland forests would be overgrazed, with no time to regenerate through the rainy season. And the rain was coming. They could sense it" (Khan, 2012, p. 212-213). Khan skillfully create affects and emotions of despair and frustration in the novel. She states that the horse wanted 'the crunch of snowmelt on

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her tongue. Why else did she wait for summer each year…not for this pre-monsoon heat! Not for the flies around her eyes!' Namasha nuzzled Maryam's neck. "What do you want me to do?" Maryam asked her stroking her. "A shudder ran down Namasha's side again, loud as a thunderbolt this time. "'We had to come back down early. To burry Kiran" (khan, 2012, p. 213). The narrative of the novel shifts between the first and third person. Maryam's third-person narrative cast an intimate insight into the suffering of her body. "Now she carried a rock around her neck, a rock even the legendary Maryam Zamani would not have known how to remove…The rock lodged in her throat. It did not matter how frequently she swallowed it down. It kept growing, prickly and green like guilt" (Khan, 2012, p. 2011-212). Unable to retaliate and let loose her anger upon the tourists who were according to her husband and their culture their *guests*. Maryam's anger at the loss of her daughter is voiced in her sneer at Namasha, "What would *you* have done?" The mare turned and walked herself indignantly into the forest. "You better stay where you should stay!" Maryam shouted. "We are *not* going to pay any fines for a conceited old hag like you!" According to Deleuze and Guattari (1987) human life emerges from the intense germinal influx, affect, an excruciating existential pain. An agonizing feeling of heaviness, suffering, and helplessness choked peace out and she felt trapped under the weight of a heavy rock. Horse's stare, or what she defines as stare, due to her own feelings at the moment, allowed her to give vent to her rage and helplessness. The emotional outburst of Maryam speaks volumes of the oppression of the patriarchal system. Her inability to stop her husband from sending her daughter away with the foreigners. Her rage, her fury, lurking out of her body in the stamping of her foot. The 'affect' of the emotion of betrayal oozes out from her entire person. Those tourists were not guests to her they were thieves who have stolen her daughter, her right to be 'heard' by her husband. Her husband acted according to his age-old held cultural norms regarding tourists. Tourists are 'guests', to whom he could not refuse and not to a foreigner woman, above all. Even though he knew that his daughter was afraid of water he gave his consent to the woman tourist. The multiple factors affecting his 'becoming' encompass his physiology, his biological aptitude, the geography of the land, environment, history, psychology, and political, cultural, and social status of a nomad. Suleman acted in sedentary,

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conformist or in Deleuzean term in an 'illegitimate way'. He preferred to be conformist and thus fails to attain Nietzschean 'eternal return'. Khan creates her line of flight and delves into the sensuous world of sex and emotions that linger in the womb of private realms, unbeknownst in contemporary Pakistani Anglophone literature. Her style is featured by reviewers as bold, fearless, and sensuous. She probes into the sexuality, into the relationships, into the cunning global imperial business of colonizing the inhabitants and making them migrants in their own land. Her style furnished with her distinct prose astutely inscribe feelings of resistance waged by different characters when confronted with an environment that demanded change. t the prospect acceptance of the change. Maryam's mother had vehemently opposed the change, which kept up surging with waves of globalization. *'You can harness a horse, but not a Gujjar.* She watched in fury as Maryam's brother first planted instead of herded, then kicked his ice-encrusted plot, abandoning it for work at a mine." (220) Khan herself lead a nomad life, lived in different places, and was exposed to these intrusions into her national, and local spaces. She is a dice throw' to use Deleuze term. A specific combination of response to the environment to the multiple aspects constituting univocity.

Her prose is simple but opens avenues of a magical perception of events that could only be felt rather than understood beyond the political and social constructs. While talking about the death of the poor wife of the corrupt inspector who had nothing to do with his corrupt dealings. She writes the poor woman had played no part in the fine, neither the one imposed on the herders nor the one imposed on herself, each time she opened her legs for that man whose whiskey tasted of their sweat.' (218) The inspector fined them unlawfully for grazing on prohibited land. It was a lie. The trees were torn down by the government, the land was destroyed by floods. No pastures left for grazing. The land had been rotten. Khan writes, "the same inspector grew fat each time the forest was torn down" (Khan, 2012, p. 217). Khan's narrative is populated with women who are bold and strong. In *Thinner Than Skin* (2012), Khan sheds off her female skin and gets into Nadir's skin. This results in uncovering the most overlooked, hidden traits of men. Contrary to Nadir, Maryam is a strong, intelligent woman deeply rooted in her environment, and semi-nomadic lifestyle. Maryam is a reflective woman who asks questions and is aware of the

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changes taking place in the valley. Maryam's character speaks in the third person. She is a part of a bigger world, where multiple events are happening and affecting her life. Her world, her nomadic life pattern is disrupted due to the presence of militant groups in the society owing to the corrupt policies of the government. The character of Nadir serves as a foil to Maryam's character. She decides to avenge her loss and refuses to be inactive or give herself to scrupulous thoughts of her being a weak woman. Khan does not flinch from depicting a male character who is increasingly self-absorbed and self-obsessed and fails to grasp any distinct achievement in his career life. He is not some procrastinating Hamlet, confronted with a task to decide, to be or not to be. He is a man caught up in the whirlpool of his ego, foggy uncertainty, his actions, thoughts, and his attitude toward things around him make it difficult for him to understand the reality around him. He is caught between the affect of shame and betrayal. Farhana's disloyalty weighs heavily like a 'rock' on him and leaves his body hovering between doubts, guilt, and shame. Later on, Nadir is haunted by the guilt, that he failed to rescue the child. In a state of delirium, he is assailed by all the thoughts of past, present, and his inhibitions, a porous man. His first-person narration claims the reader's attention fully. In the traditional reading of the novel, Maryam could be explained as a distressed, oppressed, illiterate, marginalized person.

But Khan's narrative style with its calculated and astute description of the scene and the feelings of the character is a brilliant investment in the creation of affects of shame, intrusion, and loss. Maryam's third-person narrative offers a vintage position for her narrative to be understood in proximity to her changing subjective disposition. Although she is illiterate and enjoys a marginalized existence in a valley where boundaries between legal and illegal, security and insecurity are porous. She is firmly grounded in her semi-nomad lifestyle. She has special respect, and a sense of belonging to the mountains, glaciers, trees, and her horses. She is sensitive to the changes which are taking place rapidly in the valley, aware of the rising number of military activities in the region, aware of the threats of fighting, bomb blast, militant groups in the valley, and recruiting young boys in the "Jihad'. She is not oblivious to the changing moods of her horse Namasha, who is forced to come down to the plains still in summer, as they had to bury Kiran in the plain.

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Khan's (2012) protagonist is not a weakling but an iron lady who has the guts to carry her daughter's body from the highlands to the plains for burial. Khan's narrative of Maryam's observation about soldiers, "These men were, at least at first, as alien to her as Australian sheep, and from the looks of them, as stupid. They said a man was hiding in their valley. He was a killer, and he needed to be caught. …But she wanted to know if these men knew who sheltered the killer, how come they did not know who he was? "(200) are her investments in creating the 'affect' of strength and prudence of a nomad woman. In contrast to Farhan, who readily leaves Nadir for Wes when she found him, weakling, and retorts back to him, "who would want to fuck you!" (177), Maryam has the moral courage to keep her feelings in check towards Gahfoor whom she had wanted to marry before her marriage. She told herself that, "sometimes it was desirable to put a mountain between yourself and someone else" (Khan, 2012, p.191). "Her loss drives her to break her fist… when in a fit of subdued rage and pain she hits the ground so hard…" (p.114). Although she faced inhibitions from outside in the form of her customs and is distressed, she is hopeful that justice will get justice for her daughter's death. She is the woman who is 'queen of the mountains….'She is a nomad woman married to a man who is crippled and unable to protect her, but she is part of a bigger reality also, she epitomizes the critical situation of her valley, her homeland, which is been unsafe, due to the militant groups who are trying to fight for their identity, for their homeland, and soldiers who represent corrupt government institution, whose till follow the same pattern of tyranny, which has been in practice from ages. The soldiers destroyed Maryam's hut while searching for the killer. "They ripped through their homes, kicking pots and dishes and goats and children…. while watching them eat, she came to question whether they were that different, these men. Perhaps they were all in each other's pockets. The one who tore down the old, old trees and poisoned the Gujjar dogs…. Perhaps they were all exactly the same. *Everything alive is in movement and everything that moves is alive.* These men were unchanging. They were not alive" (p.200). This kind of subjective disposition envisaged in these men is termed as sedentary as opposed to nomadic or non-conformist distribution. The subject is conformist, an attitude that is termed illegitimate by Deleuze and Guattari. (Buchanan 2008). Khan's (2012) distinct prose style boldly weaves the effects of

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globalization or neoliberalism on the people living on these borderlands. The valley is streaming with soldiers, land mines, and razor fences. The rhythm of nomadic life, their seasonal migration, and the grazing of their cattle are disturbed by the capitalistic corrupt practices of deforestation, owing to the involvement of the government in global activities aiming for control and power; allowing the Chinese and others to continue with their development programs, and pushing nomads out of their homes and land. Khan's narration lives up to the function of literature, it is not a representation rather it is an opportunity to encounter the 'experiences' of the people living in these areas.

The writer's style is studded with sensory images and words, conjuring a world of 'affects' of shame, betrayal, intrusion, and insecurity, teeming with the sensorial undertones, speech patterns, and bodily gestures, exposing a deep sensual bond between body and nature. Khans' distinct style fearlessly dives into the private realms of sexuality. She creates a line of flight that is unbeknownst in Pakistani Anglophone literature. Nadir in *Thinner Than Skin* tells, "I photographed small fry. The rainbow in a dragonfly wing. A single California poppy. Farhana's nipple." (179) Bold sexual descriptions such as, "She rolled back onto her stomach, raised her hips high into my groin. The sand scrubbed my erection." (179) create also an 'affect' of nakedness, an urge for raw passion. The surreal affect of diminishing boundaries between conscious and unconscious, between known and unknown is sparred with Nadir's dream about the incident of Kiran's death, feelings of guilt, and the affect of shame engulf him and his memories. Deleuze and Guattari (1987) observed that in repeating an affect, such as the eye re-finding an image, the image can become a sign, a symbol, or a totem. Nadir said, "I was slit in my memory through which I could see absolutely nothing.

KiranhittinghipcrackFarhanapullingboatbackKiransplashingNadirnil" (Khan, 2012, p.181). The structure of the words without any break or punctuation is suggestive of the continuity of a dream dripping with feelings of guilt, regret and shame. Taking a lead from Farhana's impulsive attitude Khan highlights the notion of the erroneous knowledge of her homeland propagated by Western media. By triggering emotions of distrust, fear, and threat, she creates an affect of loneliness, intrusion, and insecurity in the novel. With their insufficient knowledge about

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themselves and their roots, people like Farhana think that they are doing good for the natives but they fail to grasp the idea that their knowledge and 'civilization' do not fit with the environment and conditions of the land they are visiting. On the contrary, it proves harmful for the locals. Multiple factors affect Farhana's typical attitude. Media and the environment of the country where she is brought up play a vital role in insinuating feelings of distrust, fear, and issues of identity. The misleading knowledge that women in Pakistan enjoy a subjugated status, where they are oppressed and do not have freedom of choice, affects the course of action of the novel. In short, as the Khan (2012, p. 193) writes that the Kazakh nomads have a saying. Everything alive is in movement and everything that moves is alive. Wind and water, flowers and bees. We must learn to move again! "The work of art leaves the domain of representation to become 'experience', transcendental empiricism or the science of the sensible…" (Deleuze, 1994, 57).

Moreover, Hanif's writing is a dice throw, a unique combination of responses to different factors such as historical, physiological, political, cultural, and so on. He experienced a series of losses in his life before he began writing *Red Birds* (2018). The story gets increasingly surreal and unsettling as it progresses and exhumes the acerbic taste of regret and shame. While talking to The Hindu he said that these are not words, "these are tears of blood. I am not joking." (Benaron 2019) The novel begins with an epigraph, a quote from his close friend Sabeen Mahmud who was a Pakistani human rights activist and who was assassinated in 2015 following a reading she staged of Hanif's politically sensitive work. The character of Mutt seems to offer a bridge between the novel and Hanif's own feelings of grief. "I don't think I or any of my colleagues have recovered from that shot," he told The Guardian. Style does not mean the depiction of life; it evolves into life and point of view. *Red Birds* (2018) is a three-part novel. The first two parts offer three perspectives: Momo, a teenage boy who lives in a refugee camp on the border, Mutt, his dog, and Elli an American fighter pilot whose plane crashed in the desert near the camp where he was supposed to drop a bomb. Mutt is linked to the world with his sense of smell. "To smell is to survive. I don't smell anything on this man. Only ghosts and spies don't smell. …As for the spies, they have already left this place—there is nothing left to spy on." (80) Hanif uses Mutt's narrative to evoke the 'affect' of loss and

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indifference of people towards the worth of life. "These red birds worry me. They are everywhere. What worries me, even more, is that nobody seems to be able to do anything about them." Hanif's prose deftly discloses the emotions and feelings of grief, loss, and nostalgia, turning into a subjective disposition of resistance and a refusal to give up. Mutt is the prophet who observes the pangs of the grieving mother's soul, "I saw the first red bird on the rooftop the day Mother Dear went on a cooking strike. Her stated position, just like that of any professional agitator, was only a front: she said there was no salt and so she wouldn't cook. But it was a deceptive little game. What she was really saying was *bring me my son or go die, starve yourselves to death or go eat flour and raw meat. Or learn to cook your own food.* She is good that way. Not wearing her depression like a badge of honour, but turning it into a subtle form of resistance." (81) The novel is pervaded by the uncertainty of the war zone and the indifference of people towards others' ordeal. The place is a refugee camp adjacent to American base known as 'Hangar'. Camp is a 'reminiscent of Kafka's Castle as a seat of shrouded and nefarious power.' (Benaron 2019) Mother Dear's son went to the Hangar, an American airbase, but he never came back. Just vanished from the face of Mother Earth. "Most people are indifferent; indifference smells like the bleached bones of your fellow dog" (Hanif, 2018, p.100). Lady Flowerbody, an American consultant researching the Young Muslim mind, is also an undercover spy. She interviews the refugees for her study. She tells Mother Dear, "Of course, the process of rehabilitation can't start till we recognize our losses" (p. 47). Mother Dear's reply to her emits courage affect, the indomitable courage of a mother who refuses to give up hope. 'I refuse to recognize my loss. It will never be my loss. If you don't give my son back, you'll learn the meaning of the word loss. You do-gooder families will burn. Your fragrant world will rot.' (p.47).

The Camp is Lady Flowerbody's lab and its resident subjects of her research. She has training in managing expectations. "Managing expectations is part of my job" (ibid). She is a citizen of a so-called developed world where it is sufficient to have bookish knowledge. Having feelings of empathy for the sufferers and a sincere heart are not part of her job. She told Momo that she chose to visit Tanzania because she liked the wild and liked to be close to nature. We are told that she has read a Scottish writer who has set a very moving detective story in Tanzania. Momo

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wonders at the world where people read a book by a writer about a place where the writer has never been and then decide to go there. A world not different from the "world of white men (and women, but mostly men) who flew halfway around the world to bomb us because they believe even if we are not bad Arabs we must be up to something" (Hanif, 2018, p. 70). Momo remarks about the Lady Flowerbody lifestyle and her secretly using drugs, hiding it under a perfume called Opium, "They are different. They have a different rhythm. Their day starts and their day ends and sometimes the loneliness descends but she gets up the next day and gets on with it" (p.117). Hanif skillfully weaves the effects of trespassing and intrusions in the private and national space of individuals and shows how it affects the lives of the people. Hanif vouchsafes Mutt's narrative to address the aforementioned issues. Mutt remarks that Brother Ali was not like those who sold their souls like their oppressors. Hanif's (2018) account of Bro Ali's tampering with the American military's signals for the purpose of dropping bombs on the targets taps the accumulated emotions and feelings of loss, fear, threat, and insecurity simmering in the hearts of the victims of war.

The 'affect' of regret, shame, and betrayal hover over the entire narrative of the first two parts of the novel. Father Dear, a committed and dedicated worker who served American armies faithfully and diligently is incapable of facing the truth. He does not let anybody go to Hanger to search for his missing son. Momo says about Father Dear, "You don't just become USAID Logistics officer and keep the job seven months after they have left unless you know something about what's in the Hangar. Or more likely in Father Dear's case you are afraid of finding out what's in the Hangar. Or what isn't in the Hangar anymore." (196) Mutt states wisely, "Let me tell you, death is a bit more irksome than living with the memory of those who have already left." Feelings of distrust and betrayal, and shame affect taking a toll on the body in shame (in our case father Dear's body) deserves our attention. Life is a series of transactions and all the time subject is in a state of becoming. But it is not always a very pronounced becoming. It settles like dust in our body gestures, a simmering reminder of the cracks in the tectonic plates of emotions which lie within. Momo believes that Father Dear sold him. "We don't know what the deal was, but Father Dear got himself a deal. He never thought that his boy might also disappear

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like the other boys because he was *his* boy. He was special. They needed him. He was almost as good as those people in the Hangar" (Hanif, 2018, p.101-102). Hanif's portrayal of the tense situation of Father Dear is also an investment in creating the feelings of regret and the affects of shame. He tried to play his best at the game of life. Hanif (2018) states that "Momo doesn't realize how fathers hedge their bets. Having one son inside the Hangar and another one outside seemed like a sensible solution to him. One will be inside the heart of a machine and stay safe. The other one will stay home and keep us safe. Regret smells like burnt bread" (pp. 101-102). The stench of broken promises and betrayal exhumes like a dead body in the pothole known as refugee Camp. Ellie describes the Camp as, "a sea of corrugated blue plastic roofs, stretching like a low, filthy sky, broken by piles of grey plastic poles and overflowing blue plastic garbage cans." The people who live here are those who as Ellie says, "had not left their little hamlets for centuries, goatherds who believed in nothing but grassy fields and folk music, women who had never walked beyond the village well, now they could all go and live in UN tents, eat exotic food donated by USAID and burp after drinking soda". The writer in a satirical and humorous tone remarks at the materialistic attitude of the victims which is a capitalist system's promised profit. Momo's ambitious entrepreneur mind is motivated by the thought of making profit at all cost. He states that the sky itself could fall, and I'm gonna stay right here; I would figure out a way to turn it into part of my business portfolio.

Conclusion

The findings of the study affirm that style plays a crucial role in the production, and shaping of the subject. Different emotions have different affects. Stylistically, the instrument by which Khan and Hanif create 'affects' of shame, betrayal, intrusion, and loneliness is the use of indirect speech coupled with intrusions in realism with a strain of magical realism. The shame affect is fundamental in triggering the maximized becoming of characters, particularly women protagonists in the selected novels.

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