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‘ALL THESE ANGULARITIES’

Spatialising non-Muslim Pakistani identities

Cara Cilano

The reality of minority status animated the idea of Pakistan, a decolonising movement intent on securing a homeland for India’s Muslims. From the moment of the term’s coinage, ‘Pakistan’ already hinted at what has since become a significant challenge: how to spatialise or territorialise a nationalism itself subject to contested views of the role of Islam in the nation’s identity. Chaudhary Rahmat Ali’s pamphlet, ‘Now or Never: Are We to Live or Perish Forever?’, first published in January 1933, introduced the term ‘Pakistan’ into the many anti-colonial discourses gaining purchase in South Asia in the first decades of the twentieth century. In the first clause of his pamphlet, Rahmat Ali coined the term as an acronym for the territories that would, in part, eventually make up West Pakistan: ‘PAKISTAN by which we mean the five Northern units of India viz: Punjab, North-West Frontier Province (Afghan Province), Kashmir, Sind, and Baluchistan’ (1933: n.p.). The term also means ‘land of the pure’, a definition that neatly connects space and concept (here, religious identities).¹ Within this neat connection lies an irony: the territories encompassed by Rahmat Ali’s term were Muslim majority so while, in the grander context of the British exit from South Asia, Muslims were a minority in relation to Hindus, in the space (partially) identified as Pakistan, the minority-majority ratios swung in a different direction. The minorities were the non-Muslims. And, as the process of decolonisation accelerated after the Second World War, this idea took on increasingly concrete dimensions, culminating in the actual territorialisation of Pakistan into a new nation bisected across the north of the South Asian subcontinent. Consequently, the minority-majority ratios, especially in what became West Pakistan, tilted even more in favour of the Muslim majority.² Thus, the physical reality of Pakistan added new dimensions to the reality of minority status, especially in spatial terms.

Muhammad Ali Jinnah’s speech to the Constituent Assembly on 11 August 1947 takes on added prescience in this spatially oriented context. Jinnah assures his soon-to-be fellow Pakistanis that they ‘are free; you are free to go to your temples, you are free to go to your mosques or to any other place of worship in this State of Pakistan’ (Jinnah 1947: n.p.). These lines encapsulate a founding spatial vision for Pakistan not only in terms of the actual physical existence of temples, mosques, churches, etc., but also in terms of mobility. Non-Muslims, in this vision, would be free to move about cities and villages to get to their respective houses of worship. This vision is at once both descriptive, insofar as it captures the everyday lived experience of people currently inhabiting the territories that would shortly become Pakistan, and prescriptive in that Jinnah

and members of the Muslim League were highly cognisant of the need to ensure the safety of minorities throughout the decolonising process. Earlier in this address, Jinnah says:

[I]n the course of time all these angularities of the majority and minority communities, the Hindu community and the Muslim community – because even as regards Muslims you have Pathans, Punjabis, Shias, Sunnis and so on, and among the Hindus you have Brahmins, Vashnavas, Khattris, also Bengalees, Madrasis and so on – will vanish.
(1947: n.p.)

Jinnah adds dimension to the ‘angularities’ of majority and minority interactions by parsing out differences within each group. This effort to embody abstractions with reference not only to religious groups but also to ethno-regional ones subtly identifies the spaces these abstractions occupy and in which they move. In other words, geometrically, the vanishing of angles suggests an inductive wholeness wherein the edges of difference lose visibility. In predicting that the sharp corners of these ‘angularities’ will vanish, Jinnah also offers an image of an idealised, cohesive, near-homogenous view of national identity. Significantly, though, when taken alongside the spatial vision I have identified, this homogeneity does not align with the markedly shifted political relations that came about via the demographic homogeneity caused by Partition’s migrations (Rahman 2012: 303). Speaking in the abstract on 8 November 1945, nearly two years before Pakistan’s creation, Jinnah noted, for instance, that neither Hindus nor ‘anyone else’ would experience ‘social barriers of any kind’ in the ‘Muslim state’ of Pakistan (Jinnah 1945: n.p.). Nonetheless, politics and the power wielded through them did change dramatically upon the establishment of Pakistan due to the ongoing and heightening tensions between a conceptualisation of Muslim nationhood and an Islamic state. The angles sharpened.³

Although my focus relies upon Jinnah’s spatial vision, my purpose is not to gauge the (in) sincerity of Jinnah’s secularism. Rather, the point is to analyse how textual representations of non-Muslim minorities in Pakistan in fictive and non-fictive texts help produce the spatialisation of Islam (as inclusive of but not wholly coterminous with Islamisation) and help shape the lived spaces and mobilities of these minorities alongside those of the majority. With primary reference to three novels, Saad Ashraf’s *The Postmaster* (2004), Sorayya Y. Khan’s *Five Queen’s Road* (2009), and Nadeem Aslam’s *Season of the Rainbirds* (1993), I examine the fictive portrayals of non-Muslim characters’ abilities to occupy and move through space with specific reference to significant events and dynamics in Pakistani history, namely the 1947 Partition and the slow burn of de-secularisation in Aslam’s depiction of Pakistan in the 1980s, to develop in spatial terms Sadia Saeed’s arguments regarding how the Pakistani state produces appropriate citizens by producing inappropriate ones – that is, non-Muslims (2007: 133).⁴

By taking a spatial turn – that is, by attending to the territorialisation or spatialisation of Islam in Pakistan – I extend Saeed’s analysis of how the Pakistani state inflected and took shape from ‘a new definition of the national community by equating the nation with Islam’, a move that, in Saeed’s view, led to the ‘construction of new social imaginaries’ (2007: 133). I am interested in how these imaginaries take material form, especially with respect to minority mobility. Jørgen Ole Baerenholdt’s term ‘governmobility’, which he describes as a form of regulation that ‘works through bodily, technological and institutional forms of self-government, which are enacted relationally and embedded in systems’, highlights the spatial materialisation of such social imaginaries (2013: 29). The concept of governmobility captures how the connectedness of representation and space work along with lived experience. In working with representations to grasp lived spaces, I deliberately turn to both imaginative and government writings, not just to scrutinise textual hierarchies, but also to initiate dynamic analyses that refuse to fix the spatial

aspects of representation as unchanging or mimetic. As Doreen Massey argues, the long history of fusing representation to spatialisation, thought of as the antithesis of temporality, encourages a flattening of both in contrast to the dynamism of time rather than productive efforts to grapple with representing space-time (2005: 27–28). Instead, through reading texts of varying provenances together, I consider representation and space as connected ‘in a continuous production’ – a mutual production, even (Massey 2005: 28). With respect to my goals here, time in the sense of specific historical events, including Partition and the following decades through to the 1980s, thus matters a great deal to how representations and space are mutually constitutive.

Not long after the emergence of the nations of Pakistan and India on 14 and 15 August 1947, respectively, the two new governments realised that the mass migrations accompanying their nations’ creation affected property, the lived spaces of everyday lives. According to Joseph Schechtman, in early September 1947, the governments of both nations thought that those who had departed would return, and so agreed upon the ‘unconditional and automatic restoration of property to returning refugee-owners’ (1951: 407). Yet, before that month was through, the governments of Pakistan and India recognised that return was unlikely (Schechtman 1951: 407). Consequently, policies for distributing evacuee property sprang up. Pakistan was in particular need of such policies for, as Ayesha Jalal points out, it ‘ended up with twice as many evacuee properties than Muslim migrants abandoned in India, creating a deep vested interest in the acquisition of evacuee properties by those with political connections’ (2014: 44). Rather than focus on returnees, then, Pakistan and India turned their bureaucratic efforts to finding space for their new compatriots. The initial anticipation of return, which readily demonstrates what Kavita Daiya identifies as a fetish in much migrant literature (2005: 185), as well as the deals and entitlements accompanying the distribution of evacuee property, appear again and again in South Asian English-language Partition fiction. The Muslims in Khushwant Singh’s *Train to Pakistan* (1956) entrust their possessions to their Sikh neighbours, for instance, while Lenny’s family promises to safeguard their non-Muslim neighbours’ items in Bapsi Sidhwa’s *Cracking India* (1988).

That the house next door to the main family’s home in Sidhwa’s *Cracking India*, abandoned by non-Muslims departing for India, becomes a rehabilitation centre for abducted women begins to illustrate how literary representations spatialise the presence and absence of non-Muslim minorities in Pakistan. Lenny’s Hindu nanny Ayah stays at this ad hoc centre temporarily as Lenny’s godmother arranges for her return to her family in what is now India. Notably, Ayah’s ‘rescue’ comes about through the godmother’s efforts, though the novel does reveal that Lenny’s mother and aunt also manage to locate and return other abducted women apparently outside of the state-sanctioned mechanisms for doing so.⁵ And the centre’s guard is a stalwart and intimidating Sikh (1988: 288). Through its function as a haven for abducted women – one protected by a non-Muslim male – this space avoids appropriation into any evacuee property disbursement plan, as though it existed, for some short span of time, outside the state’s workings (though not the state’s patriarchal mandates). The un-narrated mobility which Lenny’s mother and aunt possess goes even further, hinting at the possibility of spaces wherein non-Muslim minorities can act purposefully and in resistance to the threatening forces that would otherwise violently impose majority identifications on non-Muslim female characters. That both spaces with their attendant confinement or mobility exist coextensively illustrates how the assertion of a dominant definition of Pakistani identity – one characterised in Sidhwa’s novel as masculinist and violent – becomes starkly visible in relation to attempts to occupy and move through the spaces of the new nation while bearing the brunt of the former’s force.

Ashraf’s novel *The Postmaster* (2014) focuses on the absence of non-Muslims in the distribution of evacuee property to highlight the failings of the state’s efforts to consolidate a

national identity through spatial allocation. Ashraf's novel effectively fictionalises Jalal's critique of Pakistan's handling of evacuee property:

A psychology of looting and disregard for the rule of law took hold of the ruling coterie in Pakistan early on. The initial gold mine was the allotment of properties abandoned by Hindus and Sikhs in Punjab and, subsequently, also in Sindh.
(2014: 57–58)⁶

The Pakistan to which Ghulam Rasool, Ashraf's protagonist, migrates reflects this debased approach to spatialising national belonging for the new Pakistanis. After having served with distinction in British India's civil service, Rasool opts to join Pakistan's service and in his new role is responsible for reassigning evacuee properties in Lahore (2004: 293). Believing he has received 'honest answers' from a refugee from India about the place the latter inhabited prior to migrating, Rasool allots the man, referred to as Sheikh Mohammed, 'a bungalow near the university grounds which has recently been abandoned by a Sikh engineer who had migrated to India' (2004: 293). Happening upon the house by chance, Rasool stops to greet the refugee, who has rifled through the previous owner's possessions choosing for himself and his wife the finest clothes, jewellery, and houseware (2004: 294). Without compunction, Sheikh Mohammed tells Rasool:

It seems that [the Sikh engineer] had a daughter who was to be married soon because we found her jewelry and her trousseau in a large steel trunk. It is a strange coincidence that the clothes fit my wife perfectly and the jewelry too looks good on her, just as if everything was made for her.
(2004: 294)

Rasool understands then that Sheikh Mohammed was 'an uneducated and corrupt individual devoid of sensitivity who felt no qualms about grabbing and using the wealth of others as his own' (2004: 295). The episode leaves Rasool 'wondering how people like the Sheikh and his progeny would build and run the new state of Pakistan' (Ashraf 2004: 296).

Significantly, the refugee's ability to establish his status in Pakistan requires the occupation of the Sikh's space and the donning of his family's possessions. Indeed, in claiming the betrothed daughter's trousseau and jewellery, Sheikh Mohammed's wife metaphorically even wears the identity of the departed daughter. Subtly, then, Ashraf's novel also implicates the gendered aspects of spatial occupation in the sense that the purloined finery which Sheikh Mohammed's wife enjoys marks her as a woman whose honour remains intact through the migration process, in high contrast to the female characters who inhabit the temporary shelter – another abandoned property – in Sidhwa's novel. The disbursement of evacuee property hinged upon connectedness and patronage, as Ashraf's novel and Jalal's historical commentary suggest, as it physically located new Pakistanis. Such locatedness, however, required not only movement across the newly created border but also the incorporation of non-Muslim residential spaces to the point of erasure. Even while the Pakistani government established units such as the Evacuee Trust Property Board, whose aim was to preserve properties left by non-Muslims, the fictional portrayals of the handling of evacuee properties ask readers to recognise the lived experience of the places' reframing within the Pakistani nation.⁷

Khan's *Five Queen's Road* (2009) also attempts to portray minority absence as foundational to the establishment of belonging for those characters deemed appropriately Pakistani. As a minority still resident in Lahore after the creation of Pakistan, the character Dina

Lal gauges both belonging and displacement through the occupation of space. The protagonist purchases a grand home at Five Queen's Road, initially as a direct rebuke to the British. Conceding his own complicity with empire building, for 'He had profited from the railway lines expanding across his village land' (2009: 15), Dina Lal nonetheless has 'had enough' by the time 1947 rolls around; Radcliffe's cartographic 'etchings' spur Dina Lal to 'teach [the British] a lesson. On this side of the lines' in Pakistan (2009: 15). Spatial occupation, for Dina Lal, is an assertion of legitimacy: he is 'Like the country, *land of the pure*, just born' (2009: 25). Anti-colonial resentment translates into national belonging. Dina Lal's invocation of Pakistan as 'land of the pure' is not about religious identity but, instead, appears to refer to the British departure from the subcontinent.

Khan's novel highlights the futility of Dina Lal's anti-colonial sentiments as the violent realities of Partition and its aftermath for Pakistan's minority populations becomes evident. Dina Lal effectively erases himself by converting to Islam. At the same time, he partitions his grand home and invites a Muslim tenant, Amir Shah, thinking that doing so will secure his and his wife's belonging, spatially and nationally. In Dina Lal's mind, these acts constitute 'whatever was necessary to claim [Lahore] back' (2009: 52) even as they signal the dissipation of Dina Lal's sense of having begun a new life in the land of the pure. Within months of Amir Shah's arrival, however, Dina Lal's wife is abducted by unidentified men (2009: 85). That Amir Shah's presence does nothing to deter this act of violence leads Dina Lal to conclude that Amir Shah 'had failed in his obligation to protect him and his wife' (2009: 91), a figurative representation of the vexed majority-minority tensions occurring extra-fictionally. Indeed, Dina Lal's expectation of Amir Shah's obligation to protect and his allegation of his tenant's failure to do so invoke assurances made by Jinnah, cited above, in the years leading to Partition, as well as those reasserted (though with different emphases) by Liaquat Ali Khan and Jawaharlal Nehru in 1950. In a joint agreement, the Prime Ministers declared:

The Governments of India and Pakistan solemnly agree that each shall ensure, to the minorities throughout its territory, complete equality of citizenship, irrespective of religion, a full sense of security in respect of life, culture, property and personal honour, freedom of movement within each country and freedom of occupation, speech and worship, subject to law and morality.

(Nehru and Khan 1950: 344)

When added to the prevailing gender and communal economy of this historical moment as portrayed in Khan's novel, Liaquat and Nehru's agreement appears inattentive to the lived experiences of the non-Muslim minorities who remained in Pakistan. Dina Lal goes from feeling as though he could claim belonging to Pakistan via ownership of Five Queen's Road to recognising 'The truth was [that] he was left behind' (Khan 2009:96).

The image of Dina Lal's abandonment complicates his spatialised belonging just as much as Amir Shah's attempts to delegitimise it over the course of the two characters' long association. In the novel's first reference to Dina Lal, for instance, readers learn that 'Amir Shah wasted as little energy as he could on a person [Dina Lal] who had made it his mission to rob him of his peace and property alike' (2009: 11). This initial presentation of Dina Lal, made early in the novel but ten years into his and Amir Shah's acquaintance, invites the conclusion that Amir Shah is the proprietor of Five Queen's Road, as it is Dina Lal who seeks 'to rob' his 'peace'. Although the novel makes Dina Lal's ownership of the house clear when it introduces the earlier narrative plane in the next chapter, Amir Shah's claims of ownership in the later plane promote confusion in the reader and demonstrate the imbalanced interdependence of both characters' identities.

The time span traversed by Khan's novel gestures towards the fictionalisation of Pakistan's development beyond Partition and its representation of the effects which a more widely spatialised Islam has had on non-Muslim minorities. The plot of Aslam's *Season of the Rainbirds* (1993), unfolds over the course of a week in 1982, the very week when, extra-fictionally, an attempt was made on General Zia's life. Yet, in its depiction of non-Muslim minorities, especially Ahmadis, the novel draws upon a longer history, one that stretches back to the nation's earliest moments, when anti-Ahmadi rhetoric could already be heard alongside calls for the institutionalisation of a codified Islam. Historically, two major events punctuate this span: the 1953 anti-Ahmadi disturbances in the Punjab and the ratification in 1973 of the Second Amendment to the Constitution, which identified Ahmadis as non-Muslim. In the penultimate chapter of *Season of the Rainbirds*, an enraged anonymous mob breaks down the door of the Deputy Commissioner's house in order to gain access to his mistress, Elizabeth Massih, a Christian woman whom the villagers had earlier taken to be his domestic help. Readers learn indirectly in the next chapter that this mob, inflamed by a *maulana's* impassioned Friday afternoon sermon in which he condemns the lovers, 'dragged [the woman] through the streets' and tore her clothes off (1993: 187–189). The mob's reaction to the affair and the *maulana's* condemnation, which manifest much of the village's discontent with the situation, far outshine any reaction to the murder of the village judge, the primary event that opens the novel. The third-person narrator conveys the consensus view that the judge, apparently corrupt to the core, got what he deserved (1993: 75). In one way of thinking, Elizabeth, too, receives just treatment, as the *maulana's* fixation with what's pure and what isn't suggests. Significantly, given this fixation, the authorities, led by Elizabeth's lover, want to question her father, Benjamin, about the judge's murder. Elizabeth objects, however, on the grounds that her father only 'unblock[s] the gutters and drains in [the] street [where the judge lived]' (1993: 52). The only character who attempts to intervene on Elizabeth's behalf during this attack is Mr Kasmi, the village's retired schoolmaster, who is also an Ahmadi. All the narrator reveals about Mr Kasmi's professional past is that, years ago while he was still working, the school consisted of only one room, and the classroom was actually a walled-in yard (1993: 29). In the novel's present, the school has grown. Rubbish provided by the villagers serves as the concrete-encased foundations for the school's extension, creating a nauseating stench that permeates the entire structure (1993: 30).

These brief sketches of plot and character establish the basis of a preliminary inquiry into how Aslam's novel's representation of non-Muslim minorities troubles the emplacement of Islam in the geographical space of Pakistan. Three primary points emerge from the novel's non-Muslim characters, all of which insist upon the necessity of these characters for the functioning of the majority characters' lives. First, the work of all three characters contributes to the social reproduction of community in the sense that they maintain public and private spaces (Benjamin and Elizabeth) and are responsible for educating the village's children (Mr Kasmi). Second, all three characters' work somehow deals with waste, literally and figuratively. Benjamin, for instance, literally cleans the village's gutters, filthy but necessary work, and his occupation may well stand in for the marginal but crucial role which Christians, as one type of non-Muslim minority, played as a minority in a majority Muslim context. Elizabeth's doubled role is similar, though her 'wasted' work results from the futility of her efforts to maintain a domestic space for herself and her Muslim lover in the face of communal disapprobation. Mr Kasmi's identity as schoolmaster connects him directly to the reproduction of existing structures, a role that implicates him in the oppression and violence he suffers as an Ahmadi. His wasted effort to educate his students otherwise finds its physical manifestation in the garbage-filled foundations of the school itself. Third and relatedly, all three characters' occupation of specific places is crucial to the functioning of the other villagers, either as a collective or as individuals. This third point

differs from the first, which speaks to the characters' contributions to the work of social reproduction in that, with respect to this latter, the actual occupation of space is irreducible. Despite prejudices, religious edicts, and laws, these characters are 'there', so to speak, taking up space that no one else can also inhabit at the same time. And, Elizabeth's desire to downplay her father's usefulness to the authorities aside, both she and Mr Kasmi forcefully occupy their spaces, deliberately bucking the social conventions that discriminate against them.

The Muslim community in Aslam's novel denies the three non-Muslim characters any freedom of movement or occupation of space, however. All three characters experience some form of explicit hostility, Elizabeth and Mr Kasmi most of all, as she is dragged through the streets and he is beaten by the same mob as he tries to protect her. Kasmi's assault only deepens the violence he has suffered, as the novel also mentions – though does not fully narrate – how his native village was razed and his family killed in the process, a development he learns about only through 'the two maulana-jis [of the novel's central village] rejoicing on their loudspeakers that the country was being purged' (Aslam 1993: 141). Further, Aslam's narrator makes repeated though subtle references to how the main mosque dominates the village's topography. From the balcony above the butcher's shop, for instance, the 'tips of the two minarets' are visible (1993: 57). Similarly, the narrator describes how, 'Behind the courthouse, above the roofs and the tops of trees, [...] the minarets of the two mosques [appeared to be] holding up the drizzly sky' (1993: 78). The images of the mosques' omnipresence make of these structures more than landmarks; they can also be read as structuring the layout of the entire village – their minarets are holding up the sky, after all. This topographical imagining of Islam's dominance in the novel, coupled as it is with the violent restrictions placed upon the non-Muslim minorities – the novel's Christians must go to another village to attend mass – mirrors Manan Ahmed's structural metaphor for the position of non-Muslim Pakistanis in Pakistani politics: 'Pakistan resembles a house designed and built from the inside, piecemeal [...]. In the [...] basement are the 'minorities' – those deemed capable of sanctuary but incapable of being seen above the surface' (1993: 233). Ahmed's house and basement imagery goes to the foundational yet invisible presence of minorities in relation to majority identities as Aslam's novel represents the relations and their spatial dimensions.

What remains as yet unexamined though crucial to this analysis of space and mobility in relation to non-Muslim minorities in Pakistan are the broader geopolitical dynamics that may have shaped the domestic politics of the nation. Jinnah closes his 1947 address, for instance, with mention of George Marshall's greetings. Marshall, as US Secretary of State in the post-Second World War era was, of course, the architect of the Marshall Plan and thus a prime mover in the US' Cold War ascendancy and its identification of Pakistan as a crucial ally because of its geopolitical location.

Significantly, literary production at the time – namely, Saadat Hasan Manto's 'Letters to Uncle Sam' – presciently encapsulates these internal and external dynamics in ways that, even in present-day scholarship, neither historians nor international relations scholars do. Manto wrote his series of satirical letters at the behest of the US Information Services, at least initially. The USIS approached Manto in 1950/1951 to see if he would use his literary esteem to forward a pro-American agenda in Pakistan. Keen for the money the Americans offered, and yet turned off by the naked interest in propaganda, Manto submitted the first letter, for which he received an advance of 300 rupees, only for the Americans to refuse to publish it. Undeterred, Manto published that first letter and eight more in local Lahori periodicals from 1951 to 1954. The provenance of the 'Letters' makes clear their direct line to Cold War politics. Manto's satire extends this line with a particularly keen eye towards the spatialisation of Islam and its effects on non-Muslim minorities. During the time Manto was writing and subversively serialising

his satire (1953), John Foster Dulles was the US Secretary of State (Dulles was serving as the US delegate to the UN in 1947). US Department of State cables passed between Dulles and the American diplomatic staff in Karachi make clear the Secretary's preference for dealing with Pakistan because of its Muslim majority population over India, due to the latter's polytheistic majority. Dulles, a staunch Christian, believed that 'people of the book' bore a natural affinity and aversion to the threat of godless communism, whereas polytheists were less stringent regarding others' belief systems. Thus, Dulles set a religiously tinged tone at a crucial formative moment in US-Pakistan relations.

Of significance, too, is the extra-fictional context which Aslam incorporates into his novel: the attempted assassination of Zia. That specific military dictator was a particular darling of President Ronald Reagan's administration due to the arrangements provided and accommodations made for the US' proxy war against the Soviet Union in Afghanistan. Of course, these arrangements followed the logic established by Dulles' Muslim preference: devoted monotheists were more likely to recognise godless communism as a threat to their way of life. These historical realities add dimensions to – though cannot be said to determine – majority-minority relations in Pakistan, as, no doubt, do the Raj's legacies, including the way the British conception of the liberal subject fed into religious freedom and territorial sovereignty.

Notes

- 1 See Chapter 7 of my *National Identities in Pakistan* (2011) for a lengthier discussion of Rahmat Ali's engagement from afar with the Pakistan Movement.
- 2 Tariq Rahman (2012) gives hard figures from census data in the 1940s and 1950s that demonstrates the stunning shifts in religious demographics in what became Pakistan.
- 3 In *Politics of Desecularization*, Sadia Saeed focuses on the legal status of the Ahmadi community in Pakistan to illustrate the process of 'unsettled desecularization', which 'defines those national cases in which religion has been selectively folded into political life but in ways that are continually contested from various quarters' (2016: 28).
- 4 Other novels that portray non-Muslim minority characters include Muhammad Hanif's *Our Lady of Alice Bhatti*, Bina Shah's *The Slum Child*, and Omar Shahid Hamid's *The Prisoner*.
- 5 See my 'Spatial Visions' (2016), where I argue that Lenny's mother and aunt, as non-Muslim female characters, gesture towards an alternative social order in immediate post-Partition Pakistan.
- 6 Non-Muslims were not alone in being overlooked in the distribution of evacuee property. Unprivileged Muslims experienced a similar marginalisation, as Jalal says: 'Individual citizens with little or no influence had to settle for whatever was left over, which in most cases was very modest' (2014: 58).
- 7 See Feisal Khan's 'How Not to Control Corruption, Pakistani Style' (2016) and Ilyas Chattha's 'Competition for Resources' (2012) for analyses of how the government's attempts to institutionalise the management of evacuee properties were hobbled by corruption.

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