

Anger and Revolt in Contemporary Pakistani Fiction in English: A Nietzschean Critique

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Abstract

The German philosopher Nietzsche demystified the traditional concept of morality as a transcendental category based on essential truths. Instead Nietzsche's genealogical investigation of the origins of morality in Western epistemology revealed it to be an ideological construct closely connected with the hegemonic aims of certain classes and cultures. Nietzsche is deeply critical of this traditional ideological moral discourse for its emasculating and enslaving effect on the populace and for fostering attitudes of mental enslavement. This ideological discourse of morality has not only permeated political and philosophical thought, but has also colored literary imagination. The current study will analyze selected fictional works by Pakistani fiction writers Kamila Shamsie and Mohsin Hamid to explore the ideologies that govern the definition and interpretation of anger in the Pakistani culture depicted in these texts.

Key Words: *slave morality, Pakistani Fiction in English, anger and revolt*

Introduction

The current research will investigate the ideological configurations of the portrayal of anger and revolt in contemporary Pakistani Fiction in English. The Nietzschean genealogical framework will be employed to deconstruct the perception of anger as a negative emotion related to anarchy and destructiveness in traditional moral discourse (Harris, 2002). It will be argued that this definition of anger is an ideological construct arising out of the ethos which has been characterized as slave morality in contemporary culture and society. Furthermore, the current study will highlight that anger in the context of the Nietzschean concept of master morality and the rise of the Overman or the higher type of man, is not to be seen as anarchical. Rather anger can be viewed as a form of protest having the potential of transformation and revolution in both the self as well as society. Rooted in outrage against inequality and oppression, anger

becomes a means of resistance whereby power structures are challenged and dismantled. However the individual who embraces the transformative potential of anger, and challenges and transcends the ideological norms of society, always faces hostility and recrimination, and becomes an outcast in society.

In order to analyze the function of anger as a revolutionary affect the current study will draw upon the model of heroic ethics propounded by Nietzsche which privileges potent passions, instincts and drives for the reconstruction of the self. In addition the present paper will also draw upon studies which highlight Nietzsche's appropriation of the concept of sublimation whereby the energy of powerful passions can be redirected towards this project of reshaping of the self, the rise of the Overman and the achievement of higher revolutionary goals (Gamber, 2010; Gemes, 2009). In this way the current research will attempt to recast anger, which is viewed as a negative and destructive emotion that needs to be restrained in both the ancient Senecan and Christian tradition, as a positive emotional force to nourish the self and to achieve higher revolutionary ends.

Theoretical Framework

The German philosopher Nietzsche advocates a morality which embraces, celebrates and affirms life. This moral project is mainly an ethics of character which is embodied in the figure of the Overman or the *Übermensch* who embraces life and reconstructs the self through the exercise of the will to power (Brobjer, 1995, 2003). This will to power is an instinctive drive in the Overman and is fuelled by the harnessed energy of his sublimated passions and emotions. Nietzsche's morality thus embraces powerful passions and emotions as virtues which provide the dynamic vitality necessary for the development of a higher kind of man and the maximization of human potential (Nietzsche, 1998a, pp. 152-156; 2003, p. 191). Through the emphasis on passions, Nietzsche attempts to overcome the Socratic error which has privileged reason over emotion and postulated an overly rational Apollonian approach to life. Instead Nietzsche embraces the ethos of the Romantics who rebel against the deification of reason and deconstruct and dismantle religious authority and the Kantian notion of universal rationality (Wardell, 2007, pp. 3, 22).

The centrality of passions to Nietzsche's moral project is reflected in his advocating the Dionysian principle of emotional excess and passionate overabundance. This emphasis on Dionysian excess is closely connected with Nietzsche's moral project of revaluation of nihilistic

Christian values and the promulgation of a new set of life affirming ethics to be achieved through the exercise of will to power by the *Übermensch*. Powerful and intense passions are seen as the life force providing energy necessary for the exercise of will to power and hence for sublime creative actions (Gamber, 2010, p. 85). In *The Birth of Tragedy*, Nietzsche views the Dionysian principle of emotional intensity and enthusiasm as an instinctive “creatively affirmative force” in “all productive men” (1995, p. 47). In *Twilight of the Idols*, “The Four Great Errors” (1968a, p. 8) Nietzsche views an existence governed by the Dionysian ethos of passions and instincts as necessary for life affirmation and as a prelude to all great creative achievement. Hollingdale (1965) also highlights that Nietzsche encouraged passions because they were viewed as giving man the strength and energy necessary for self-mastery. Similarly Gillispie (2005) confirms that for Nietzsche rejection of the superego and liberation of fundamental human desires and drives were pre-requisites for the development of the Overman.

In the Nietzschean ethics of character being employed in this study of selected Pakistani fiction, the will to power fuelled by Dionysian excess and powerful emotions is not a drive for domination and control over others. In fact, according to Nietzsche in “Of the Thousand and One Goals” in *Thus Spoke Zarathustra*, the will to power is a drive for self-mastery indispensable for overcoming of the last enslaved men and the rise of the Overman or the *Übermensch* with a new set of life-affirming ethics of nobility and mastery (2003, p. 85). Self-overcoming for Nietzsche is the practice of self-discovery and involves the subversion of existing life-denying values. Impelled by the will to power, the individual embarks on the process of self-overcoming and self-mastery which involves taking risks, judging oneself and existing moral systems, transcending existing values and the creation of new values (Wardell, 2007, p. 21). In Sedgewick’s (2009, p. 111) opinion for Nietzsche self-overcoming is freedom from socially constructed identities. The Overman in this sense becomes fearless and takes bold risks and initiatives in order to break with certainties and normative moral and social codes. This heroic revolt for Nietzsche is the result of Dionysian spirit in the Overman. Nietzsche relates this Dionysian spirit with the spirit of the Prometheus myth which affirms the necessity for crime imposed on the titanically striving individual (Cauchi, 2009).

Nietzsche’s model of Homeric and pre-Socratic ethics is based on a rejection of traditional moral values and social and cultural mores on account of their complicity with dehumanizing slave morality. Consequently the Overman is viewed by society as a criminal who is out to

destroy sacred values and principles and is consequently castigated by society. The Overman, however, accepts and confronts the tragedy and suffering. Furthermore, in the ethos of master morality proposed by Nietzsche, this crime is viewed as a heroic revolt and as a result of the heroic endurance of the suffering resulting from one's revolt, confers dignity and nobility on the Overman (Nietzsche, 1995, p. 32). In *Genealogy of Morality* (1998 b, p. 4), Nietzsche characterizes the heroically striving and persecuted Overman as "spiritually noble, spiritually high minded and spiritually privileged". Brobjer (1995) also regards nobility, activity, strife and self-affirmation as the important characteristics of Nietzschean concept of heroic morality (p. 15).

The suffering titanic rebellious heroes of the Romantic era can be viewed as the prototypes of the Nietzschean Overman. Promethean individualism embodied in figures of Romanticism such as Goethe, Faust, Napoleon, and Manfred form the model for Nietzsche's superman (Gillispie, 2005, p. 51). Picart (1997) in her article "Nietzsche as a Masked Romantic" also highlights how Nietzsche bears an affinity with Romanticism in that they both present "a form of heroism that demands both distance from the common rabble and the ability to craft a mythology that can inspire and shape the public imagination" (p. 288). She also sees them as connected in providing an "aesthetic-moral vision of life as the free expenditure of vital forces" (p. 288). Soderholm (1993) also refers to how a strain of individualism and rebellion connects Byron's Promethean heroes and Nietzsche's *Übermensch*. In this regard Harris (2002) thinks that the Byronic hero, like Nietzsche's Overman, is a genius and a larger than life character whose capacity for excessive emotions of all kinds fuels his creativity (p. 412). Mishra (1992) in *The Tragic Hero through the Ages* also finds similarities between Byron's superman heroes and Nietzsche's *Übermensch* who is characterized by superior physique and capacity to dominate qualities necessary for success in the power to dominate. The Byronic hero for Mishra like the Nietzschean Overman is an individual of a higher, stronger type of the human race with a powerful will. His spirit is fiery, indefatigable and impatient. He holds no communion with his kind but stands alone and is a solitary figure (p. 214). In this regard, Nietzsche gives the example of Oedipus, who through his great sufferings ultimately exercised a healthy healing effect on all those around him (Nietzsche, 1995, pp. 24-28).

Existing critical scholarship highlights how through sublimation or self-analysis Nietzsche's *Übermensch* has the ability to transform his suffering into something positive. According to Gemes (2009), for Nietzsche sublimation generates valuable social and cultural achievements

through a process of transferring aggressive and destructive drives and desires towards productive ends. Furthermore, sublimation is also seen as increasing the Overman's "power and ... feeling of life" through the harnessing and redirection of the energy drawn from powerful passions and drives such as hatred (Gamber, 2010, p. ii). The current research attempts to build upon studies connecting Nietzsche's model of ethics with sublimation to recast anger as a revolutionary affect. It argues that through sublimation which is integral to Nietzsche's ethical model, anger, a powerful passion, can be viewed as a potential source of energy for fuelling the process of will to power and self-overcoming.

Sublimated anger of the Overman is in contrast to the anger of Christian *ressentiment* as a negative and destructive rage which leads to an irrational and life-denying moral system that suppresses natural human instincts and thwarts the process of self-overcoming and realization of the Overman. Christian *ressentiment* which is the outcome of the priestly class' repressed natural desire for power gives rise to negative destructive emotions of anger, hate, revengefulness and rancor in the slave class against the powerful master class (Newman, 2000). These negative emotions are seen by Nietzsche as giving rise to a reactionary ideological politics which generates a nihilistic ascetic ethos of self-sacrifice and self-denial resulting in the sanctification of mediocrity, enslavement and weakness and demonization of strength and power. This morality of pity and ascetism, leads to the suppression of life-affirming and creative will to power necessary for self-overcoming and the achievement of man's maximum potential (Brandhorst, 2010; Brobjer, 2003; Moosa, n.d.). Furthermore, slave morality rooted in the anger and *ressentiment* of the priestly class postulates the principles of obedience and obligation to communal interest which gives rise to emasculated subjects who are "tamed", "fettered", and "made impotent by the state" and are characterized by a herd mentality (Nietzsche, 1998b; 1968a, p.38). Thus the reactionary anger and *ressentiment* of the slave class is viewed by Nietzsche as undermining individual liberty and heroic vitalism.

Nietzsche's ethical project requires the *Übermensch* to lead a heroic revolt against this life-denying ethical system by overcoming *ressentiment* through the exercise of will to power. The will to power of the Overman is fuelled by the energy harnessed and drawn from sublimated negative destructive passions directed and discharged towards the productive goals of self overcoming and destruction of life-denying values (Gamber, 2010). The process of sublimation can thus enable the Overman to transcend and transform the "infantile nihilism" of Christian *ressentiment* into the positive heroic values of spontaneous creativity,

nobility and heroism of master morality (Golomb & Wistrich, 2002, pp. 28-29; Solomon & Higgins, 2000, pp. 116-119; Wardell, 2007, p. 39). It is here that anger can be employed as a sublimated passion to destroy the ideological values of slave morality and to propound a new heroic ethos.

The current study aims at exploring how the sublimated energy derived from the passion of anger is employed by the protagonists for radical purposes and for subverting existing structures of resentment in society. In this regard it will draw upon the Nietzschean premise that the processes of sublimation, self-overcoming and self-mastery, fuelled by the *Übermensch's* will to power lead to the creation of new values. According to Nietzsche, the Overman is thus an individual who stands outside the moral conventions of society and creates his own values in relation to his will to power (1968b). The *Übermensch* is characterized by radical individualism and is liberated from the fetters and constraints of ideological slave morality which emphasizes conformity and self-sacrifice. In *On the Genealogy of Morals* (1998b), Nietzsche states that "the noble type of man experiences itself as determining values; it does not need approval; it judges ... it knows itself to be that which first accords honor to things; it is value-creating" (p. 11). In *Beyond Good and Evil* (1998a, pp. 104-105), Nietzsche highlights how the Overman does not follow pre-established value systems. Instead he becomes the law giver to mankind. The Overman is thus the revolutionary who breaks free from the herd-instinct and banality generated by ideological slave morality and asserts his autonomy and freedom (Gillispie, 2005, p. 61). In "On the way to the Creator", in *Thus Spoke Zarathustra* (2003), Nietzsche presents the Overman as the lion-spirited destroyer who governed by anger, pain and frustration against the world destroys and eliminates existing values. In the final third stage of self-overcoming, the Overman, governed by the innocence and freshness of the child, acts as the law giver and creates his own values.

The new ethos proposed by Nietzsche is the morality of the masters which is characterized by affirmation of the will to power and hence life. The Overman is the heroic individual who transcends the reactionary life-denying rage of *ressentiment* sublimating and transforming its destructive potential into life-affirming energy and self-love necessary for self-overcoming. This self-love is described by Nietzsche in *Human, All too Human* (2004) as a determined pursuit of one's own will, an expansion of one's powers and the development of one's abilities, capacities and competencies necessary for self-mastery and self-overcoming. Furthermore, this principle of sublimation as transformation is also linked with the principle of *amor fati* or love of fate and eternal recurrence and

eternal return which enables the Overman to joyously accept and embrace the constant replication of life with all suffering and pain with the hope of self-overcoming and self-mastery (Deleuze, 2002; Nietzsche, 1968c, p. 4; 1974, p. 276; 1998a).

Sublimation of anger as a heroic virtue can be seen in the case of the Promethean heroes created by the Romantic poets. Stauffer in his book *Anger, Revolution and Romanticism* (2005) highlights how anger and revolutionary wrath is a defining principle of the heroes created by the Romantic poets. Stauffer (2005) shows how the Romantic poets such as Blake distinguished anger as a vengeful reactionary force akin to *ressentiment* of slave morality from wrath which is presented as an active transgressive and revolutionary energy and force defying tyrannical authority and unmasking corruption. He also illustrates how Blake, Byron and Shelley portrayed anger “as positive and decisive enactments of the self upon the world” (2005, p. 5). Thorslev (1962) outlines how romantic heroes are titanic figures of defiant rebellion and suffering like Prometheus. They are the ones who are outraged against the injustice and suffering in society, struggle against oppression in all its forms and act as saviors of mankind in an alienated universe. However, being great men par excellence, they are isolated from society and are solitary figures. Stauffer (2005) outlines how the Romantics were the heirs of Longinus where anger was a source of transformational possibilities both in the self and in society. Behrendt (2007) shows that portrayal of anger as a revolutionary potential is based upon the Biblical tradition of “righteous indignation, prophets like Jeremiah, Daniel and Isaiah, who rally their backsliding people in perilous times by articulating a radical “new” vision that seeks to return society and its institutions to a sort of politically prelapsarian state” (p. 87).

Theme of Anger and Revolt in Selected Pakistani Fiction in English

In keeping with the ethos of mastery, will to power and self affirmation, the selected Pakistani novelists delineate the dilemma of such radical, non conformist, unconventional, self-willed individuals who have the will and courage to express their indignation and frustration with social, cultural, economic, racial, ethnic and other forms of prejudices and oppression prevalent in their society. These individuals not only question such oppressive structures of the society but despite the condemnation and disapproval of the society also strive resolutely and take strides towards the eradication of such imbalanced power structures that result in the establishment of hegemony of a particular group. The current study

will thus analyze selected fiction of Pakistani novelists Kamila Shamsie and Mohsin Hamid to explore the portrayal of anger in the Pakistani culture depicted in these texts.

In addition, the focus of analysis will also be on determining how these writers have portrayed the root causes and reactions of the anger and frustration experienced by these characters against a system they deem to be tyrannical and oppressive. In the process an attempt will also be made to assess in what ways are the social, material and economic conditions of their lives anger producing. This critical and reformist stance of Pakistani fiction in English is highlighted by Cilano (2009) who analyses Shamsie's *Broken Verses* and comments on its treatment of political issues. Jay (2005) highlights how Hamid's *Moth Smoke* deals with the issue of class conflict intensified by globalization. Hartnell (2010) delineates Hamid's critique of American racism and imperialist tendencies in *The Reluctant Fundamentalist*.

The fiction of these authors is particularly significant since it is a manifestation of the authors' own dissatisfaction and disappointment with the unjust, inequitable and imbalanced power relations in the society that result in different forms of oppression. These authors themselves are enraged and infuriated on account of their enormous disappointment with varied forms of social, moral, economic as well as political injustices and inequalities which is reflected in their concern with the detailed portrayal of the anguish and unrest of such frustrated individuals as their central characters who are socially aspiring higher types who dare to rebel and struggle against oppressive and tyrannical practices of a hypocritical system and henceforth imbibe the same spirit as their authors. These authors' portrayal of such characters is also noteworthy since they depict in detail the reasons or causes of frustration and anger of these individuals with their society. The authors highlight the unjust values that perpetuate inequality and suffering in society and serve to undermine the Overman's quest for life affirmation, self-overcoming and self-mastery. However these novelists do not merely critique such detrimental structures of the society through their fiction but also use it as a tool to propagate the spirit to struggle relentlessly to dismantle such oppressive structures of the society for the establishment of a new social order.

Pakistani novelists' fiction as stated earlier, itself is an expression of the authors' own enagement with their own society whereby they undertake the task to highlight and abolish all such structures that cause imbalanced power relations and are a source of different forms of oppression. Their fiction is a form of protest in itself aimed at rebelling

against the status quo in order to establish a new code of life. Hamid and Shamsie's fiction subjects to scrutiny the discrimination and bias confronted by the individuals at the level of gender, class, race and ethnicity. Through their fiction these novelists vehemently voice the cause of the marginalized and the oppressed for the establishment of a genderless and classless society. They bear the blame of furthering the Marxist and Feminist agenda unflinchingly and raise their voice of protest to subvert the damaging societal patterns for the establishment of a more equitable society.

Pakistani fiction authors have portrayed different forms of anger or resistance triggered by social, economic and other forms of injustices prevailing in the Pakistani society whereby individuals face prejudice and discrimination on account of their race, class as well as gender. These suffocating and discriminatory structures become the reasons for the self-willed individuals to rebel and revolt against the system to assert themselves for the establishment of a new social order. However, these rebellious individuals strive with full conviction and passionate will to turn the tide in their favor despite the disapproval and condemnation of the society. Though denigrated at every juncture, such individuals do not refrain from struggling against oppression as it enables them to attain self-fulfillment through the establishment of a new social code which is the chief characteristic of an Overman.

Gender Bias and Rage of Pakistani Women

Kamila Shamsie and Mohsin Hamid's selected fiction is centered on representing the strife of such strong-minded and self-overcoming female characters who are subjected to gender discrimination, but they retaliate with full force to redefine the role and position of women in the Pakistani society.

Shamsie has given an in-depth representation of the strenuous task undertaken by such radical women and the hindrances confronted by them in their effort to arrive at their independent and courageous selfhood. Her central female characters are an example of self-governing individuals, who utilize their enagement for the construction of just and free social patterns. Shamsie's *Broken Verses* (2005) is a document of the dilemma of a defiant woman, Samina Akram – who leads a very unconventional, rather eccentric life both at the personal as well as social level. Samina, the feminist icon, turns out to be a beacon of light for the Women's cause for which she works with full devotion and commitment. For many a people, particularly women, she becomes a source of

admiration, her words of great conviction leave the audience spell bound and her charismatic personality becomes a sign of hope and courage for the oppressed women of the society. Samina is the most vocal of all female voices in *Broken Verses*. Endowed with fine intelligence, she is able to make her way through an utterly dismal path. Despite all the social prejudices and hardships that come her way, she comes out as a woman of great strength and full of life; ever willing to help those who needed her without deviating from her chosen path.

Samina possesses qualities which are not the characteristics of many women in a predominantly patriarchal culture. She is able to resist social confinement by her independent mind combined with her strong will and profound courage. She exhibits her strong mindedness at several occasions. Unlike a conventional woman, she gets divorced when she feels suffocated in her marriage, makes her ex-husband share the responsibility of their daughter's brought up, lives in an adjoining house with a man (the poet) she adores, and works fearlessly for the cause of women in her country. However when she defies the traditional role of a mother she is severely castigated not only by the society but also by her beloved daughter Aasmani who blames Samina for her neglectful behavior as a mother and for preferring her career over her filial responsibilities. Samina – the rebellious woman is rigorously criticized by the society for her eccentric attitude, for following the poet during his imprisonment and exile and for her neglectful behavior as a mother. Her outlook towards life is extremely condemned by the society which does not recognize a woman's identity in such a relationship. Her relationship with the poet is looked upon with doubt and suspicion and she is unfeelingly derided and taunted by the society. As Aasmani informs the reader, "Most of the Karachi society disapproved of her, of course. Running around the country for some man she wasn't even married to, leaving her daughter behind" (p. 89). However, she is a woman who is capable of flouting the conventions and preserving her individuality by breaking free from the stereotype of a mother who is passive in her sufferings, constantly showers affection on her children and is ever willing to make sacrifices for her family.

Samina is a powerful, self-willed woman, who steps out of the confines of the society to a new place of unbelievable courage. Being a daring and defiant woman, she bravely fights against all such odds at both social as well as personal level. She is a woman who valiantly raises her voice of protest against the repressive practices of the society and works heroically for the Women's Movement in the late 70s and early 80s. She is infuriated by the double standards of her society and harnesses the energy

drawn from her strong passions to strive to establish a new social order for the oppressed women of her society for which she is humiliated, dragged in public and imprisoned. But she does not leave her chosen path and struggles hard to achieve her much desired destination. Though her voice is stifled as she commits suicide on account of the utter disillusionment she cannot bear due to the poet's death, but she leaves her mark and compels the society to review its discriminatory and suffocating norms as far as women are concerned.

Similar rebellion and rage is exhibited by a female character in Hamid's *Moth Smoke* (2000). Mumtaz is a woman born in a distinctly privileged elitist family of Pakistan. Married to a man of her own choice, Mumtaz begins feeling suffocated in this relationship and devises ways of relieving herself of the feeling of confinement. She is an exceptionally daring woman who prefers to lead a life of her choice rather than a life of restriction.

Mumtaz is completely dissatisfied with the dreariness of her life and wants to have her own identity independent of her husband. She has the potential to overcome her fears and attain self-affirmation and self-mastery. She is an individual with her own set of principles unlike her husband and finds it impossible to respect her corrupt father-in-law. Mumtaz says "No matter how much I wanted to believe otherwise, I quickly realized that rumors about Ozi's father being corrupt were true" (p. 156). This realization turns out to be a defining moment of her life and she uses her bold and fearless traits for the achievement of productive goals and decides to take practical steps for the eradication of such corrupt practices of her society on one hand and for the attainment of self-overcoming and self-mastery on the other. So in order to discover her true identity she undertakes the adventurous and risky task of working as an undercover journalist Zulfikar Manto. She takes a daring initiative to write on crimes and tabooed subjects such as prostitution, women's elopement and murder etc. and heroically writes about the corruption and injustices prevailing in the society. She feels exhilarated due to the stir created by her writings. As she says, "I wrote about things people didn't want to see, and my writing was noticed. Zulfikar Manto received death threats and awards". (p. 158). Thus this job gives her the much desired opportunity to work fearlessly against the ills of the society, defy tyrannical authority and unmask the corruption of the society. This heroic initiative to work for the transformation of the society enables her to attain the much needed radical individuality.

Mumtaz refuses to be a hypocritical dedicated wife and an all-sacrificing mother and honestly admits her boredom in the institution of marriage as well as motherhood. Her discontentment in married life is embodied in her extra-marital affair with her husband's friend Daru (Darashikoh) belonging to economically underprivileged strata in whose company she finds much desired gratification. She finds it unacceptable to become a domesticated wife and a serving mother, and being a daring and defiant woman feels liberated and exhilarated on rebelling against the determined patterns of the society.

She is an unusually unpretentious and frank woman since she has no fear of admitting in front of others various facts of her life. For instance she admits openly in front of her husband Ozi and his friend Daru her urge for smoking. She says, "Well, I haven't quit ... and I have been dying for a smoke" (p. 14). Similarly she is daring enough to approach Daru and have an affair with her husband's best friend. She admits, "My affair with Daru was, at first at least, the most liberating experience I have ever had" (p. 156). She is in search of companionship and the moment she comes across a suitable man, she does not curb her passions and emotions. She does not practice self-denial and self-sacrifice rather considers it her right to attain fulfillment and gratification. However societal pressures make her suffer from a guilty conscience for being an irresponsible mother and an unfaithful wife. She cries with sobs and gasps and tells Daru, "I am a bad mother" (p. 173) and "you don't know me that well. I am a bad wife. And I am a worse mother" (p. 201). However, society in turn is outraged by such a woman who breaks free from the stereotypical roles and honestly confesses her unconcern for her son and the boredom she feels in her married life. Her husband, Aurangzeb (Ozi) infuriated by her wife's liberal attitude becomes revengeful and gets Daru framed in the murder of a child. However on discovering the truth, Mumtaz overcomes every kind of social inhibition and prefers to side with an innocent man and bids farewells to her life of pretension and hypocrisy. She tells Ozi, her husband on face "you killed the boy, didn't you"? (p. 242) Her liberation is completed in her final act of leaving her husband and son in order to lead an unmasked and free life thereby qualifying as an Overman, independent and sovereign. As she says "Then I made up my mind. I decide that I couldn't stay in this house any longer, that I needed to abandon my family to save myself" (p. 242). Though her behavior is disapproved by the society, she is determined to revolt against such patterns which constrict women to lead a stereotypical life at the cost of their own rights as a free and self-governing individual. Her extramarital relation and her quest for a career is a reflection of her anger and fury which is in fact triggered by the discrimination she is subjected to being a woman in a patriarchal society.

Individuals Subjected to Class and Racial Bias

Mohsin Hamid's fiction predominantly focuses on the dilemma of those discontented and dissatisfied individuals who are outraged on account of being subjected to class division and racial discrimination. They display their disgust with the hypocritical practices of the society and work gallantly, without any fear of consequences, for the abolition of such practices.

A similar figure of rage and fury depicted in Mohsin Hamid's renowned fictional work *Moth Smoke* is Darashikoh Shezad- Daru. He is financially barren, discontented, and infuriated with the corrupted Pakistani society. His revolt and rebellion to dismantle the imbalanced power structures become the root causes of his formidable plight resulting in joblessness, drug-addiction, depression, and finally getting framed for a boy's murder.

Raised by a single parent, his mother, and financed to attend an elitist school by Khurram Shah- his father's friend, Daru finds himself entrapped in the rough of life and has to look for a job in order to earn a livelihood unlike his foreign graduate childhood friend Ozi, Aurengzeb (Khurram Shah's son- an "unincarcerated federal secretary" (p. 11) whom he personally calls a "lucky bastard (p. 12) and is the one who "gets everything and gets away with everything"(p. 97). Daru is angry with the world around him as he is unable to pursue his Ph.D. despite being more talented than Ozi and is also abandoned by his girlfriend for not being as privileged as others. Unlike his rich friends he can't find a job without the reference of some well-connected man like "Khurram Shah" who convinces him to become a car dealer despite his qualification to work in a multi-national. His joblessness not only becomes a source of distress for him but the society also severely castigates him for his weak financial position. He is annoyed with this unjust distribution of power and privilege and is eager to strive hard to find his position in this crooked world. Daru is infuriated due to the attitude of the insensitive lot who measures and defines respectability in terms of money alone.

Like an Overman, Daru completely rejects the superiority of reason over emotion. He is infuriated to see the exploitation of the poor at the hands of the corrupt rich of his country. He is extremely annoyed and protests against the degrading attitude of the rich towards the poor. While working in a bank, Daru fearlessly displays his disgust with such practices and is rather casual towards a troublesome extremely wealthy client and rejects "Mr. Jiwan's attempt to impose feudal hierarchy on [his] office"(p.

21). The client is infuriated and tells him "I can have you thrown on the street".

Daru like a Dionysian hero resists such disrespect and answers him back that "this is a bank, not your servant quarters, Mr. Jiwan. If you want better service may be you ought to learn some manners" (p. 22). However he is brought into the world of reality by the domineering attitude of his boss for whom losing a quick-tempered employee is preferable to losing a wealthy client. He is jolted to find out the outcome of his behavior when his manager informs him that, "You are fired Mr. Shezad" (p. 22). On account of this honest display of disenchantment with the prevalent practices, he becomes unacceptable to the society. His attitude is considered outside the normative code of society and he is rather treated as an outcast. His professor Julius Superb calls him "completely crazy, quick-tempered, over sensitive, inconsistent" (p. 38). His courage is treated as a marker of insanity and he is made to suffer for exhibiting such an abnormal behavior publically.

Daru's involvement in his best friend's wife is also a manifestation of his will to power. Unconcerned about the consequences of his relationship with Mumtaz, he longs for her and finds fulfillment in her company. He also tries to convince Mumtaz that she should not lead a life of hypocrisy and pretention if she is unhappy with a deceitful and corrupt man like Ozi. However this affair also becomes a source of humiliation and guarantees him a life of disgrace and degradation finally leading to imprisonment for a murder he has not committed.

Partying with Lahore's elite and dating his best friend Ozi's stunningly beautiful wife Mumtaz, Daru gradually sinks into the horrors of addiction, crime and alienation due to the utter uncertainty hovering his world. Daru who never likes guns describes later his feelings while he gets a gun from his partner in crime, Murad Badshah as "He needed money to have his power and air-conditioning and security restored and swore that nothing stand in his path. He, a man who hated guns, came to accept that he would have to use one" (p. 109). This most undesirable actions made him feel empowered. He says "I'm walking taller, grinning, empowered by the knowledge that I have become dangerous, that I can do anything I want" (p. 215). He struggles against the odds of the society, raises his voice of detest but cannot win a comfortable life for himself. Society rejects his advances towards self-attainment. He is neither given a good job nor any social respectability. His utter pessimism brings him to the point of drug addiction and drug dealing. He is forced to lead a life of seclusion and crime. Unlike his well-to-do friends he has to strive hard in his life but his

quick-tempered and outrageous attitude annoys the society and as a consequence he has to bear the brunt of his doings.

Daru is outraged and infuriated to see the unjust and inequitable distribution of money and power in the society. He is dragged to a life of addiction and crime on account of his attempts to become a self-willed individual who does not accept the so-called divisions of the world on material basis. He behaves like an Overman, out rightly rejects the norms of the society and faces severe castigation on exhibiting a socially unacceptable attitude. He is considered to bow before a rich client, remain loyal to his corrupt friend and work according to his benefactor's wishes. His decision to adopt a path of his own choice leads him to a life of isolation and humiliation.

Another significant cause of anger portrayed in the fiction of the selected Pakistani novelists is the racial bias faced by individuals in a foreign society as a minority. Hamid's *The Reluctant Fundamentalist* (2007) exemplifies the rage of such a man subjected to racial bias in the western American society in the back drop of 9/11. Changez's transformation is in fact a form of rebellion against a society with double standards. The racial discrimination faced by him as a Muslim after the historical event of 9/11 when he is denigrated through various form of humiliation by the American authorities in a so-called tolerant society enrages him. This sudden transformation in his status as an object of suspicion makes him review his position in a society he has always idealized. He is enormously enraged to discover his new identity in a country he has served by exploiting his potentials to the maximum.

Graduating from Princeton, he was drawn to pursue the American dream and work with full dedication at Underwood Samson. His job acquainted him with the ruthless world of business in America, where human beings are mechanized to earn great profits. As the company's director informs him "if you do well, you will be rewarded. If you don't, you'll be out of door. It's that simple" (p. 21). Working like a dedicated American, he becomes aware of his identity when he is subjected to racial bias after the collapse of twin towers in the wake of 9/11. As he informs that, "I was subjected to verbal abuse by complete strangers and, at Underwood Samson I seemed to become overnight an object of whispers and stares" (p. 78). He is suddenly jolted and realizes that he is an outsider and not one of them. One of his colleagues at the company gives him a friendly advice regarding his beard "I don't know what's up with the beard, but it does not make you Mister Popular around here" (p. 78). Changez starts feeling alienated and ashamed in USA and feels completely out of

place. This outright rejection by the natives and racial discrimination brings him to realize that "I was a modern-day janissary, a servant of the American empire" (p. 90). Undeterred by the consequences that he might have to face, he redirects his revulsion for that society and acts by asserting his national consciousness and identity with full force. He out rightly rejects such degradation and prejudice and exemplifies the traits of a self- motivated courageous Overman by returning to Pakistan and educating and instilling the same fervor for national consciousness in the youth of his country.

This journey towards self-overcoming is marked with many obstacles and hardships but he acts heroically to play his part in reforming his society as a young university lecturer to create awareness in the youth of his country against the hegemony and power of the west especially America. He informs that he found it difficult to persuade his students to participate in "demonstrations for greater independence in Pakistan's domestic and international affairs"... which were later labeled as "anti-American" by the foreign press (p. 108). He also elaborates that how once he was imprisoned for a night for participating in one such demonstration.

Hamid has demonstrated how such an individual becomes a prey of the tyrannical system of a dominant ideology. In his monologue, he informs this stranger from America that "I am no ally of killers. I am simply a university lecturer. Nothing more nor less" (p. 109). However this fear of victimization could not divert him from his ambition to strive valiantly for the dissolution of such structures of the dominant ideology. However, this voice at the margins is also hushed by the intervention of the oppressive forces denying him life of his will and choice as he is captured by a US official on the pretext of being involved in anti- American activities.

Thus through the portrayal of such defiant and self-willed characters who take practical strides towards the attainment of their goal for the establishment of a more just and equitable society, these novelists have shown their rage with these inequitable patterns prevailing in their society by portraying the misery and agony of these individuals. The selected works of these novelists highlight how economic inequality, gender inequality and racial discrimination become dominant sources of the rebellious attitude of the people belonging to the underprivileged strata of the society. Mohsin Hamid in *Moth Smoke* and *The Reluctant Fundamentalist*, and Kamila Shamsie in *Broken Verse* document the tales of such characters who are forced to lead a life of misery on account of these oppressive patterns. The inclusion of these tales is a depiction of these authors' attempt to assert their will to change their predominantly

oppressive society and make a significant contribution in redefining and re-establishing the existing social code of the society.

In conclusion it can be said that the selected Pakistani authors in their fiction explore different forms of oppression prevalent in their society that bring forth the eruption of anger in individuals who are self-governing and extremely determined to dismantle all such forms of coercion and to strive for the establishment of a new social order. It is particularly significant that the writers do not represent anger as a negative or destructive emotion. Rather anger is viewed as a powerful tool in the hands of such valiant individuals who sublimate and redirect the energy of this powerful drive towards the challenging of social, economic, racial and political inequities which bring forth an imbalanced play of power relations in the society. These authors present an in-depth analysis of the predicament of such strong-willed and resilient characters who are not merely enraged on account of the prevalent social, economic and racial biases and prejudices in their society but they use their anger for the eradication of such discriminatory structures in order to establish an equitable and just social order. Anger in this regard is thus a means of the transvaluation of the life-denying and oppressive values of slave morality and the creation of a revolutionary ethos. Furthermore, these characters are particularly distinctive in their effort to show their revulsion for unjust practices prevalent in society despite the retribution, censure and unacceptability that they have to bear as they function to dismantle the oppressive hegemonic structures of the dominant group. Their struggle is fraught with a lot of pain and hardship but it does not shake their faith to work for the desired goal. These characters are thus an embodiment of the Promethean and Dionysian characteristics of the Nietzschean overman who embraces suffering in the pursuit of his revolutionary goals. Thus characters such as Mumtaz, Samina, Daru and Changez are defiant in the face of suffering and continue their struggle for self-realization in the face of daunting opposition and recrimination. In addition the fiction of these authors is an embodiment of their own rage and disillusionment with their society and a powerful critique of such hegemonic structures and henceforth becomes a significant tool for the abolition of such imbalanced power relations. Anger and rage thus function as powerful tools in the Pakistani authors' quest for social, economic, cultural and political justice in Pakistan. In the final analysis anger is not only a powerful expression of the malcontent experienced by different sections of society, rather it fuels the quest for change.

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