SPATIALITY, PSYCHOGEOGRAPHY AND VIOLENCE: A STUDY OF SELECTED PAKISTANI FICTION

BY

ZIA UR REHMAN

NATIONAL UNIVERSITY OF MODERN LANGUAGES

ISLAMABAD

February, 2025

SPATIALITY, PSYCHOGEOGRAPHY AND VIOLENCE: A STUDY OF SELECTED PAKISTANI FICTION

By

ZIA UR REHMAN

BS English, NUML Islamabad, 2021

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In **English**

To

FACULTY OF ARTS & HUMANITIES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

FACULTY OF ARTS & HUMANITIES
NATIONAL UNIVERSITY OF MODERN LANGUAGES

THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

Thesis Title: Spatiality, Psychogeography and Violence: A Study of Selected Pakistani Fiction

Submitted by: Zia ur Rehman **Registration #:** 167-Mphil-Elit-F21

Dr. Yasir Arafat _____
Name of Supervisor Signature of Supervisor

Dr. Farheen Ahmed Hashmi _____
Name of Head (GS) Signature of Head (GS)

Dr. Arshad Mehmood _____
Name of Dean (FAH) Signature of Dean (FAH)

Dr. Muhammad Safeer Awan _____
Name of Pro-Rector Academics Signature of Pro-Rector Academics

_____
Date

AUTHOR'S DECLARATION

I, Zia ur Rehman

Son of Abdul Rehman

Registration # 167-Mphil-Elit-F21

Discipline English Literature

Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis ***Spatiality, Psychogeography and Violence: A Study of Selected Pakistani Fiction*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

_____

Signature of Candidate

Zia ur Rehman

Name of Candidate

_____

Date

ABSTRACT

Title: Spatiality, Psychogeography and Violence: A Study of Selected Pakistani Fiction

This study explores the intersection of spatial production, psychogeography, and urban violence in Pakistani fiction, focusing on Bilal Tanweer's *The Scatter Here Is Too Great* and Saba Imtiaz's *Karachi, You're Killing Me!*. Drawing on theoretical concepts of Henri Lefebvre's Spatial Production and Guy Debord's Psychogeography, the research investigates how these novels depict the relationship between literary urban spaces and violence, and how these narratives reflect and influence socio-political realities. Karachi's urban spaces, as portrayed in the selected texts, are active elements shaping and being shaped by social dynamics, power structures, and violence. The characters' experiences and interactions with the city's spaces highlight the socio-economic disparities and psychological impacts of living in a volatile urban environment. The study qualitatively analyses these fictional portarayals of literary depictions of Karachi in the two texts using Catherine Belsey's Textual Analysis. This study underscores the importance of understanding spatial dynamics in addressing urban violence and the cyclical nature of violence, where spatial dynamics perpetuate power inequalities. It also offers insights into how literary representations can inform more inclusive and human-centered urban planning. Recommendations for future research include exploring gendered experiences in urban spaces, comparative analyses, and interdisciplinary approaches to understanding urban spaces and violence in literature.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

First and foremost, I would like to acknowledge and praise Allah Almighty for His countless blessings, guidance, and help throughout my life and particularly during this research journey. His grace and mercy have made it possible for me to complete this work, and for that, I am eternally grateful.

I would like to extend my heartfelt thanks to all my teachers who have nurtured my interest in English literature over the years and inspired me to pursue this research. First and foremost, I am deeply indebted to my supervisor, Dr. Yasir Arafat, for his monumental support during this research. His profound knowledge and understanding of literature, coupled with his strict critical acumen, have significantly broadened my intellectual horizons and greatly contributed to the quality of this work.

Special thanks are due to my uncle, Raja Muhammad Abdullah Khan, the first person in our family to complete an MPhil in English. He has been a trailblazer, paving the way for me, and was my English teacher during my intermediate years. His companionship and willingness to engage in intellectual discussions have been invaluable throughout my journey.

I also wish to acknowledge the help of several other teachers who have significantly influenced my academic journey. To Sir Sheikh Muhammad Mughees, whose unique humor and profound literary sense impressed me deeply. He treated me as much more than a student, providing guidance and support beyond the classroom. To Sir Kashif Jamshaid, who became a dear friend and guiding light, helping me navigate the complexities of not only my research and education but also my life with wisdom and kindness. To Dr. Faiz Sultan, a magnificent literary genius and mastermind in the world of English literature, especially in literary theory. He has been like an ultimate library, a resource I could always turn to when in need. To Dr. Sibghatullah Khan, the jolliest man I met at the university, whose heart and soul are filled with the energy of youth despite his elderly looks. His positivity and encouragement have been a source of great motivation for me.

To all my friends, thank you for your unwavering support during my journey. Above all, I want to thank my dearest friend, Waqas Khattak, aka Vicky. He has been the one to push me beyond my limits, my co-walker in this journey, the one who takes

me for outings, and my constant critic, driving me to strive for better. I am indebted to him for a great deal, which he humorously exploits.

A special thanks to my wife who has been with me throughout my academic journey and university life. Her support, love and loyalty have always played a monumental role in my success.

Lastly, I wish to express my immense gratitude to Dr. Mudassir Khalid. He has been a significant support, the north star guiding my way, the key contributor, the inspiration, the corrector, the teacher, and the ultimate helper. He has been more than a friend; he has been everything during this journey. His unwavering support, whether it be academic guidance, personal advice, or emotional support during troubling times, has been invaluable. His contributions to this work are beyond measure, and I hope his PhD will be completed before my defense, adding yet another layer of accomplishment to his remarkable journey.

Thank you all for your support, encouragement, and belief in me. This achievement is as much yours as it is mine.

DEDICATION

This thesis is dedicated to my parents, whose inspiration and unwavering support have encouraged me to forge my own path.

CHAPTER 1
INTRODUCTION

Scholars in Western literary and cultural studies have extensively explored the correlation between urban spaces and violence in recent years (Shi & Zhu). The city, often portrayed as a crucible of social, political and economic strife, is commonplace for the birth of issues like poverty, inequality and corruption which rapidly rise to the level of crime and violence. These conditions are particularly prevalent in developing countries like Pakistan, where cities such as Karachi and Lahore have some of the world's highest violent crime rates (UNODC n.p.). An understanding of the spatial dynamics of violence is essential for developing effective strategies that would aid in the prevention and reduction of violence in cities (Datta). While ethnographic studies have been conducted in relation to crime, no attention has been paid to the correlation between urban spaces and violence within Pakistani literature.

Existing literature in Pakistan rarely delves into themes of spatiality or psychogeography, instead often focusing on identity, socio-political issues, and the historical contexts of partition and diaspora. Since the emergence of English-language writers in Pakistan, the modern Pakistani novel has undergone significant change in recent decades. This evolution brought forth a multitude of new voices and perspectives and allowed them to reflect the diverse and complex experiences of the nation. However, despite this evolution in decades, the novel-writing has not yet delved into the themes of spatiality or psychogeography and such themes have not been explored in writings by researchers. While the initial stages in the 1970s and 1980s were marked by the pioneering works of authors like Bapsi Sidhwa and Sara Suleri, Pakistani English literature entered a phase of significant transformation with the advent of the 1990s and early 2000s. During this period, a newer generation of writers emerged, including the likes of Kamila Shamsie and Mohsin Hamid, who expanded the scope and depth of the genre. Their narratives, often set against the backdrop of global and local dichotomies, reflected the complexities of Pakistani identity and the broader human condition. Despite this rich literary development and foreign influences, Pakistani English literature rarely focused on themes of spatiality and psychogeography.

Pakistani literature has predominantly focused on themes of identity and socio-political issues, with limited attention to spatial dynamics and psychogeography. In *A History of Pakistani Literature in English* (1991), Tariq Rahman classifies Pakistani English novelists into "first-generation" and "second-generation" categories based on thematic focus and literary merit. First-generation authors explore partition, ethnic unrest, and diaspora challenges, emphasising cultural dislocation and identity struggles. Second-generation writers, often adopting global and diasporic perspectives, analyse displacement and the interplay of national and religious identities within post-9/11 geopolitics. As Aroosa Kanwal argues in *Rethinking Identities in Contemporary Pakistani Fiction* (2015), this thematic evolution reflects a shift in focus from the partition and its aftermath to broader global influences. However, both generations concentrate on identity and socio-political issues, leaving the intersections of spatiality and psychogeography largely unexamined.

The existing studies conducted on both first-generation and second-generation writers of Pakistan paid comparatively less attention to the spatial production of violence and the portrayal of urban spaces in the context of psychogeography. An extensive literature review in the second chapter of this study will establish the paucity of research in the field of spatial violence and psychogeography in Pakistani literature and justify the need for the present study. This research explores urban spaces in the context of spatial production, psychogeography, and violence in Pakistani literature's literary depictions of Karachi. According to Gazdar and Mallah, the violence in Karachi is deeply rooted in political and ethnic conflicts as well as urban informality. The scholars argue that urban planning and land use informality have been central to the evolution of ethnic demographics in Karachi, which in turn influences political divisions and violence. Karachi, sustaining a large population through various economic means, has experienced high levels of organised criminal and political violence, which claimed over 1700 lives in 2011 alone, with a significant number being activists from political parties (Gazdar and Mallah 3099). Hence, the article highlights the need for reform in urban planning which could play a significant role in the reduction and prevention of violence in Karachi. This study proposes that through an analysis of the literary depictions of the city, readers can gain a comprehension of the spatial production of violence and its impact on the inhabitants

of those spaces can aid in better urban planning regarding the prevention of violence in those spaces. Understanding the city's socio-political landscape and the spatial production of violence is considered crucial for formulating effective urban policies and preventive measures against such violence. However, it is important to note that Karachi is also a city of resilience (Shackle), where citizens have to navigate an ever-shifting web of conflicts but manage to find humanity and community amidst adversity.

There is a paucity of existing research when it comes to how urban settings are depicted in Pakistani literature, their links to spatial production violence, and their psychogeographical effects. This study assists in creating a comprehensive knowledge of how violence is portrayed in Pakistani fiction, especially where violence, psychogeography, and spatiality interact. This study explores the literary depictions of the city of Karachi in two novels; Bilal Tanveer's *The Scatter Here Is Too Great* and Saba Imtiaz's *Karachi, You're Killing Me!*, and their relationship to the intersection of spatiality, psychogeography and violence. The study investigates how the spatial production of violence occurs in the literary depictions of city spaces of Karachi in both of these texts and how this spatial production of violence impacts the psychogeography of the individuals who interact with these spaces. The primary objective of the study is to provide a comprehensive examination of these urban spaces and their processes which would allow the readers to understand the significance of literary representation of violence in urban spaces and its psychogeographical ramifications. The study explores the interplay of spatiality, psychogeography and violence, which has not been explored presently as the study establishes in the second chapter, and which is an entirely new concept in the context of Pakistani literature. Through an examination of Bilal Tanveer's *The Scatter Here Is Too Great* (2014) and Saba Imtiaz's *Karachi, You Are Killing Me!* (2014), the researcher will investigate how the spatial environment of Karachi is produced and consumed by its inhabitants, as well as how these spatial dynamics are linked to the production of violence in the city.

The selection of Bilal Tanweer's *The Scatter Here Is Too Great* (2014) and Saba Imtiaz's *Karachi, You're Killing Me!* (2014) is driven by their distinct yet complementary portrayals of Karachi's urban dynamics, offering rich ground for exploring spatial production, psychogeography, and violence. These novels, written

by a male and a female author, provide gendered perspectives on the city's complexities, reflecting diverse individual experiences shaped by Karachi's socio-political landscape. Tanweer's novel employs a fragmented narrative to delve into the collective trauma and resilience of Karachi's inhabitants, while Imtiaz's work adopts a satirical tone to critique the city's chaotic realities from a more personal, journalistic lens. Together, these texts embody the multifaceted interplay of urban spaces, violence, and human behavior, making them ideal for a comparative analysis. This selection underscores the study's aim to provide a balanced and nuanced exploration of Karachi's spatial and psychogeographical dimensions through the lens of Pakistani literature.

This study employs the concepts of Spatial Production and Psychogeography to examine the interplay between urban spaces, violence, and their psychological impacts in the literary depictions of Karachi. Drawing on Henri Lefebvre's *The Production of Space*, the theory of spatial production is structured around the Spatial Triad, comprising conceived space (planned and organised by authorities), perceived space (how inhabitants interact with and interpret spaces), and lived space (symbolic and experiential aspects shaped by memories, culture, and identity). These dimensions illustrate how urban spaces are produced and how conflicts, including violence, emerge within them. Psychogeography, introduced by Guy Debord, explores the emotional and behavioral effects of urban environments on individuals, offering insights into how geography intersects with psychology. In literature, literary psychogeography extends this idea, analysing how fictional representations of cities capture the influence of urban spaces on human experiences. These key concepts provide the foundation for the theoretical framework, which will be detailed in a later section, to analyse how Karachi's spatial dynamics and violence are portrayed in the selected novels and their impact on inhabitants.

This research has significant ramifications for comprehending how spatial production of violence occurs in urban spaces, how it impacts the people who interact with those spaces and for formulating strategies to establish more peaceful and equitable urban settings. The spatial production in literary depictions has already proven to be helpful in urban planning in European settings (Molina), but such studies have not been conducted in the context of Pakistani literature. Hence, by examining

the ways in which literature aids in comprehending the intricacies of urban violence, readers can better grasp the crucial role literature can play in urban planning.

1.1. Problem Statement

Spatiality, psychogeography and violence seem to be intersecting in Bilal Tanveer's *The Scatter Here is Too Great* and Saba Imtiaz's *Karachi, You're Killing Me!* which is likely to reflect the dual nature of these elements as both contributing to and resulting from the prevalence of violence in the city while also raising questions about the potentially productive or counterproductive effects of their intersection on the urban spaces depicted in the selected texts.

1.2. Research Questions

1. What is the relationship between spatiality, psychogeography, and violence in the two texts?
2. In what ways do psychogeographical spaces emerge as both products and causes of violence?

1.3. Significance Of The Study

This study significantly contributes to understanding the interaction between the spatial production of urban spaces and their relationship to violence. By analysing the texts via the theoretical lenses of spatial violence and psychogeography, this research will shed light on how the constructed surroundings of the city impact the emotions and behaviours of its residents. Moreover, the research will also show how spatial production takes place on multiple levels, and how the residents experience such spaces. Since the intersection of spatial production, violence and psychogeography has not been explored before, this research has the potential to expand the existing debates and discussion in the field of urban and cultural studies.

The existing literary studies in the Pakistani context have not explored the relationship of violence specifically in the context of urban spaces and psychogeography which is established in the Literature Review section. This study establishes that most of the previous researches that have been conducted in Pakistan focus only on gender-based violence which presents the research gap for the present study. This study will provide a new perspective on how violence is related to the

process of spatial production in literary depictions. The study will also establish the importance of literary representation of urban spaces in urban planning, architecture. Hence, through an analysis of literary depictions of Karachi, the spatial production of violence in those depictions and the psychogeographical impacts, this study provides a comprehensive understanding of violent spaces in urban environments. This understanding can then inform urban planning and design strategies that prioritise the well-being and quality of life of city dwellers. Furthermore, by examining spatial representations and narratives of violence in Pakistani fiction, researchers can gain a deeper understanding of how socio-spatial factors contribute to the perpetuation of violence in urban spaces. This study also provides significant prospects in the area of urban studies, where the relation between literary representations of urban spaces could be explored further in pursuit of better urban planning.

1.4. Delimitation

This research is delimited to two specific Pakistani novels, Bilal Tanveer's *The Scatter Here Is Too Great* and Saba Imtiaz's *Karachi You're Killing Me*!. The delimitations of this study are established to clearly define the scope of research and to ensure that the study's objectives are met effectively. By focusing on these texts, the research can provide in-depth analysis and insights into the intersection of spatial production, psychogeography, and urban violence in the context of Pakistani fiction.

CHAPTER 2
LITERATURE REVIEW

This chapter provides a summary and evaluation of existing literature available on spatiality, psychogeography and violence in the context of city spaces. It focuses on the debates and theoretical perspectives concerning these three concepts and establishes the foundation on how the city spaces depicted in Pakistani fiction can be analysed through these lenses. The chapter first explores the concepts of spatiality, psychogeography and violence individually to establish their importance in the existing field of study and how they have contributed to the exploration of city spaces. The researcher brings forth the canonical works with regard to these three concepts to provide a comprehensive understanding of their individual importance and their interconnectedness both in the intellectual and experimental domain of critical inquiry. After establishing their individual and combined importance in the global literary context, the researcher explores the existing literature concerning these three concepts in Pakistani literature to demonstrate that very little work has been done pertinent to the analysis of city spaces in relation to spatiality, psychogeography and violence. Thus, this chapter establishes the added value of the present study to the existing knowledgebase, the importance of this study in the field of city literature as an experimental domain and highlights the research gap within city literature which affirms the significance of this study. Literature reviews are an essential part of research as they provide a comprehensive overview and analysis of existing literature on a specific topic (Talen & Anselin). The exploration of existing literature also highlights the importance of understanding the spatiality of violence and its relation to psychogeography and how it can impact the lives of individuals and communities.

In recent years, the study of city literature has emerged and received a great deal of interest from literary scholars and researchers. Its significance has been realised by researchers as literary depictions of cities shape our perspective of urban settings. Literary works of fiction have been recognised as sources of valuable insights into the human condition and societal structures. The descriptions of landscapes, buildings and urban settings in literature reflect the experiences, struggles and conflicts of individuals and communities within a specific urban environment. City literature is able to provide useful insights into the social and cultural intricacies

of cities which aids the readers in gaining a comprehensive understanding of how cities are built, how they work and more importantly how they are perceived and experienced by humans. Literary representations associated with the cities offer a distinctive perspective on the spatiality of urban environments as well as the psychogeography of those who inhabit them. Further expansion of this field of study also gave birth to the exploration of violence within the city spaces (Springer and Billon). Literature plays a crucial role in probing the power dynamics and psychological landscapes that define these city spaces and provides a link to explore the spatiality, psychogeography and violence within these spaces. Researchers have already begun exploring the connection between spatiality and psychogeography within the context of violence worldwide. Exploring the interconnectedness of these three concepts can offer insights into how violence is embedded in city spaces and how it shapes individual and collective experiences.

There is an abundance of research conducted in the domain of urban spaces and spatiality globally. The concept emerged from Lefebvre in 1991 who argued in his book *The Production of Space* (1991) that the understanding of social and political dynamics of urban spaces requires the knowledge of how space is generated and utilised. Hence, to understand city spaces, it is important to know how city spaces are produced and experienced. Spaces are not just physical entities but are socially constructed and politically shaped. City spaces are a result of power relations, social processes and cultural norms. Moreover, these spaces are not neutral but rather imbued with symbolic meanings and representations. These meanings and representations play a significant role in shaping individual experiences and collective identities within urban spaces. Lefebvre argues that space is not just a backdrop for human activities, but is actively produced and transformed through human actions and societal structures. The production of space, according to Lefebvre, occurs through three interconnected processes: spatial practices, representation of space and representational space. Spatial practice refers to the everyday actions and behaviours of individuals within a space, and how these activities shape and define the nature of that space. Representations of space encompass the ways in which space is perceived, conceived, and symbolically represented through art, literature, and other cultural means. Representational space, on the other hand, involves the symbolic and ideological significance attributed to a particular space, reflecting the power dynamics

and societal values that underpin it. Lefebvre's work emphasises the importance of understanding the production of space in order to comprehend the complexities of urban environments and their influence on human experiences. Additionally, Lefevre also contends that there are different modes of production of space which range from natural space to more complex spatialities whose significance is socially produced. He argues that space is a social product or a complex social production that has the ability to affect both practices and perceptions that exist and are conducted within that space. Lefebvre's concept of spatialisation and its relation to power dynamics was criticised by Manual Castells in his book *The Urban Question* (1977). He criticised the Marxist Humanist approach to the city by Lefebvre which was influenced by Hegel and Nietzsche. However, this study is not concerned with the Marxist application of Lefebvre's concept but rather employs this concept to develop a comprehensive framework that would analyse city spaces in combination with psychogeography and violence. A comprehensive framework is discussed in the Theoretical Framework section which has been extracted from Lefebvre's canonical work. However, this research employs the primary or main elements of space and does not adopt the Marxist approach of Lefebvre.

Spaces are not only defined by their physical characteristics but also by social, cultural and economic processes that occur within them (Molina). These processes shape the spatiality of urban environments and influence the interactions and behaviours of those who inhabit them. Molina, in her research *Cities Literary Factory: The Mobilization of Literature in Urban Planning in Europe* (2018) discusses the importance of literature and writers in architectural and sub-urban projects. Writers and literary analysts have become a part of the urban policy creation process, and have collaborated with architects in projects by discussing the tangible depictions of literature in the city. The research establishes the importance of literature in the process of planning layout and management of today's cities which is based on the concept of spatialization. Hence, it affirms the concept of the production of space and emphasises that spaces are not simply given but are actively produced through social, economic and political processes (McCann). This production of space is a dynamic process that shapes the urban landscape and influences the experiences and interactions of individuals within it. Hence, recognising its importance and due to

the artistic movements in relation to urban studies, literary analysts have already become a part of the urban planning process in various countries in Europe.

In *Justice, Nature and the Geography of Difference* (1996), Harvey explored the complex relationship between justice, nature and urban spaces and put significant emphasis on the relationship between power dynamics and social inequalities. Harvey discusses how these factors influence the urban landscape and contribute to the outcomes which can be violent. Harvey argues that the distribution of resources, access to opportunities, and exposure to environmental hazards are not random but are deeply structured by social and economic forces. He highlights how marginalised communities often bear the brunt of environmental injustices, such as pollution, lack of access to green spaces, and inadequate infrastructure, which can lead to heightened tensions and conflict. Harvey's work underscores the need for a more equitable distribution of resources and a rethinking of urban planning practices to address the root causes of violence in cities. By incorporating the studies on urban spaces in the planning and architecture of modern cities, violence can be significantly reduced as the works will highlight certain aspects of urban spaces that lead to the production of violence and will aid the architects in enhancing those spaces. According to Harvey in *The Right To The City* (2008), urban geography is often determined by conflicts over access to resources and opportunities. He argues that spatial interactions are essential to the development of social power within urban spaces. His argument again affirms Lefebvre’s concepts, which focus more on the process of production of spaces rather than the spaces produced. Regardless of how spaces are produced on the map, the actual urban landscape is developed through the dynamic process of spatialization and is influenced by the experiences of people residing in that space. Harvey also focuses on the Marxist angle and argues about the right of people living within the space to change the dynamics of the space. However, the focus of this research is not political but discussing Harvey’s argument does emphasise the importance of the process of production rather than actual space.

Fredric Jameson's *The Political Unconscious: Narrative as a Socially Symbolic Act* (2013) delves into the idea of spatiality in literature, arguing that literary texts not only depict physical spaces but also construct and represent them, thereby shaping the reader's understanding and experience of those spaces. Jameson’s perspective on spatiality is closely related to the original idea of Lefebvre, which

emphasises the importance of literature in spatialization. He argues that literary works are not neutral reflections of reality but are influenced by the ideological and historical contexts in which they are produced. Hence, in this sense, literary texts, both fiction and non-fiction, can be seen as socially symbolic acts that not only reflect but also reproduce the dominant ideologies in a society. Jameson also highlights the ways in which literature participates in the production of space and its relation to social and cultural meaning. Jameson's own analysis of literary texts serves as the cornerstone for understanding how literature is involved in the production of space. For example, in his analysis of Herman Melville's *Moby-Dick*, Jameson explores how the novel's representation of the sea functions as a symbolic space that reflects the anxieties of capitalist society. Hence, Jameson establishes, through various examples in his work, how literature shapes the perception of readers and their interpretations of spaces depicted in it.

The concept of "Third Space" which was introduced by Edward Soja in his book *Postmetropolis: Critical Studies of Cities and Regions* (2000) can be considered another canonical work with reference to this study. Soja offers a compelling framework for understanding the multifaceted nature of environments. Unlike Lefebvre, Soja focused on the complexities of urban spaces in relation to mental aspects, which according to Soja were often overlooked in traditional conceptions of space. His concept of Third Space challenged the limited view of spatiality and provided a more inclusive understanding of space that incorporated all three dimensions – physical, social and mental. According to Soja, the concept of Third-Space refers to a representation of a unique space that emerges from the interaction between physical spaces, social practices and individual perceptions. It is a space that is constantly being produced and reproduced through everyday life, cultural practices, and power dynamics in urban settings. However, to connect more closely with the literary dimensions of spatiality, psychogeography, and violence, this study also draws upon Homi K. Bhabha's notion of the "Third Space." Soja's concept highlights the interconnectedness of these dimensions and emphasises the need to consider them together when analysing urban environments. However, this concept was not originally related to either concepts of violence or psychogeography. On the other hand, Bhabha describes the "Third Space" as a site of cultural hybridity and negotiation, where identities are formed and meanings are contested between different

cultural and social practices (The Location of Culture, 1994). This concept also aligns with the study's exploration of how urban spaces are shaped by the intersection of physical, social, and mental dimensions, emphasising the fluid and contested nature of space in relation to violence and social dynamics. The "Third Space" underscores the complex and often unstable boundaries within urban environments, similar to the processes of spatial production. Although both these concepts offer a more evolved version of spatial dynamics that closely ally with the purposes of this research, his framework lacked a specific focus on psychogeography and violence which are central to this study. Hence, this study adopted the original elements of spatial production from Lefebvre instead of Soja, which are also relevant, with insights from other scholars to develop a comprehensive conceptual lens that can effectively analyse the selected works in relation to spatiality, psychogeography and violence.

Psychogeography, which has its origins in the Situationist movement of the 1950s, has also attracted the interest of scholars of urban studies in recent years (Coverley 88). Psychogeography emphasises the subjective experience of space and the emotion it evokes, shedding light on the interactive relationship between individuals and their urban or city spaces. The spaces individuals reside in are connected to the psychological landscape of those individuals, which shape and are shaped by both individual and collective thinking. According to Debord, psychogeography is the study of the emotional and psychological consequences of urban surroundings on humans, with an emphasis on how persons perceive and navigate urban space. It goes beyond traditional geography by focusing on the subjective experiences of spaces and how they influence individual perceptions and interactions. Hence, it can be established that psychogeography and spatial production are interrelated concepts and the former is dependent on the latter. Psychogeography considers how urban spaces can affect people's moods, thoughts, and actions, emphasising the importance of how individuals perceive and navigate their surroundings. Debord suggested that psychogeography involves studying the precise laws and specific effects of geographical environments and related factors, whether they were consciously organised or not, on the emotions and behaviour of an individual. The geographical environment includes various factors such as architecture, urban design and the overall ambience of a place in people's experiences. This field of study seeks to uncover the hidden or overlooked aspects of

urban environments that can have a profound impact on the mental state of individuals in their everyday lives. Analysing a work of literature through the psychogeographical lens can reveal how different city spaces are able to evoke various emotional responses and behaviours. For example, a bustling city street may elicit feelings of excitement and energy while a quiet park may evoke a sense of calm and relaxation. By understanding these effects, psychogeography seeks to create a more nuanced and holistic understanding of urban environments, highlighting the complex interplay between physical spaces and human experiences. According to Debord, it encompasses a multidisciplinary approach that combines the elements of psychology, sociology, geography and urban planning. Hence, it offers a framework for exploring the relationship between city spaces and human well-being, which will aid in creating more lively and meaningful cities. This research extracts the theoretical framework from Debord's concepts and combines it with the Spatial Production theory of Lefebvre to form a theoretical lens which will be used for analysis.

Additionally, Debord's *Theory of the Derive* (1956) offers valuable insights into psychogeography. According to Debord, the derive is a key practice in psychogeography that involves purposefully drifting through the urban landscapes, letting go of the usual motivations and allowing one's self to be solely guided by the attractions of the terrain. The concept is similar to flaneur, but instead of wandering around the city, Debord's concept argues that the person will be guided by the city spaces. Hence, there will be a playful and constructive engagement with the city itself which will lead to a heightened awareness of the psychogeographical contours. Debord claims that urban spaces are not just physical spaces but have additional emotional and symbolic dimensions which are perceived by individuals who are residing in or travelling through those spaces. Urban spaces are shaped by social, economic and political forces that influence how people perceive and experience these spaces. Hence, by studying these spaces and their impacts on psychological levels, a person a gain a deeper understanding of city spaces and their impact on the human population. These urban spaces can include areas that are perceived as dangerous or unsafe, which leads to feelings of anxiety and fear. These emotions are not just perceived because of objective factors such as crime and terrorist attacks but are rather influenced by the symbolic meanings that are attached to certain spaces, which lays the foundation of this research. For instance, a poorly lit alleyway may be

perceived as more dangerous than a well-lit street, even if the crime rate is similar in both statistically. Hence, it can be argued that Debord's theory establishes that urban spaces are not just the result of architecture and individual actions but are shaped by the environment itself. Understanding the psychogeographical dynamics of a city is important for urban planners and policymakers as it can help them create safer and more inclusive environments which will likely reduce the possibilities of violence and crime. Hence, psychogeography can play a significant role in urban planning and policy-making.

Coverly believes that psychogeography may provide a valuable framework for examining the link between persons and urban spaces, giving a method of understanding the ways in which urban settings impact our perceptions, emotions and behaviour. According to his book *Psychogeography*(2010), the phenomenon can include various interpretive tasks such as discerning patterns of behaviour within certain urban environments and analysing how the design and aesthetic of city spaces can evoke different emotional responses in individuals. The book also refers to several relevant concepts that are related to psychogeography such as walking and wandering which develop the psychogeography of urban spaces but they are not the focus of this study. Psychogeography has been widely used not only to critique the design and organisation of modern cities but also to propose new ways of experiencing and interacting with the urban landscape. The movement emphasises the importance of the urban wanderer, or flaneur, in discovering the layers of history, culture, and personal meaning embedded within the city's fabric. The present study, however, is only concerned with the emotional and interpretive nature of psychogeography in relation to urban spaces, particularly in the context of violence. Psychogeography connects both personal and collective narratives with physical locations, which will be used to develop the theoretical lens for this study. Additionally, Coverley also refers to recent studies that have explored the restorative effects of natural environments in city spaces from the lens of psychogeography. It suggests that the well-being of people is influenced greatly by the presence of green spaces within cities, which reinforces the ground argument that spaces can have an impact on the emotional and psychological landscape of people and there is a psychogeographical connection between people and urban spaces (Hartig et al.).

Furthermore, Sinclair's extensive explorations of psychogeography in his literary works such as *Lights Out for the Territory* (2003) and *London Orbital* (2003) offer valuable insights into the subjective and affective dimensions of urban landscapes. In the first text, Sinclair takes the reader on a series of walks through London, exploring its hidden corners and forgotten histories. Throughout these journeys, Sinclair reveals the layers of history, memory and myth that make up the city and highlights how these elements contribute to the city's psychogeography. Sinclair attempts to immerse himself in the city's streets to provide a comprehensive understanding of the landscape of London and its city spaces and how these spaces influence the experience of its inhabitants. In the second text, *London Orbital*, Sinclair continues the exploration of the urban landscape but this time he solely focuses on the M25 motorway that encircles London City. He walks the entire circumference of the motorway, documenting his experiences and encounters along the way. Through this journey, Sinclair reflects on the impact of the motorway on the surrounding landscape and communities, highlighting how infrastructure can shape the psychogeography of a region. Such works of psychogeography are abundant in foreign literature, but there is paucity when it comes to Pakistani literature in the field of psychogeography. While travel logs, which are quite popular in Pakistani literature, can be considered somewhat similar, they do not explore the psychogeographical impacts of spaces or the process of production of urban spaces, which limits the availability of researchable works for the present study.

Violence in urban spaces is a complex and multifaceted phenomenon that requires careful analysis beyond simple individual acts of aggression (Martin et al.). The study of violence in urban spaces is closely interrelated with concepts of spatiality and psychogeography, both of which have been explained in detail above. In the context of city spaces, violence encompasses a broad range of systematic and structural issues. This includes socioeconomic disparities, racial and ethnic tensions, spatial segregation, and the resulting contested territories within urban settings, which can contribute to the patterns and occurrences of violence. Geographers and urban scholars, like Deborah Martin, Edward MacCann and Mark Purcell emphasise the importance of examining how factors such as the organisation of space, the governance of urban areas, and the historical and social contexts contribute to the manifestation of violence. For instance, the distribution of resources and opportunities

across different urban neighbourhoods can impact the prevalence of violence, as can the ways in which different groups of people are represented and perceived within public discourse. The holistic perspective points out the need for solutions that address the underlying social and economic inequalities, ineffective or unjust governance practices, representational biases and urban spatial production of violence that contribute to the perpetuation of violence rather than solely focusing on the response of criminal justice system to the acts of violence. The integration of the concept of production of space and the concept of urban violence gives birth to the concept of spatial violence, which has been discussed by urban scholars.

Goonewardena presents a thought-provoking analysis of the aesthetic and ideological frameworks that shape urban spaces. He proposes the concept of “The Urban Sensorium”, which serves as a lens through which the sensory experiences of city inhabitants are examined as mediated through space that is both a product and a producer of ideology and hegemony which reinforces Lefebvre’s idea of production of space which proposed that space is not only produced but is also counterproductive. By aligning Fredric Jameson's postmodern adaptation of cognitive mapping with Walter Benjamin's approach to politicised aesthetics, Goonewardena invites consideration of how urban spaces themselves can be part of a hegemonic apparatus, influencing perceptions and behaviours within the socio-political sphere. His approach also affirms Lefebvre’s concept that space is not ideologically neutral; rather, it is infused with and transmits the dominant ideological narratives, which can subtly control the way individuals interact with the community and understand their place in the world. The spatialities Goonewardena discusses, influenced by Marxist theory, emphasise the role of urbanism in shaping everyday lived experiences, including the navigation and interpretation of phenomena like violence. Applying Goonewardena's framework to violence, one could theorise how psychogeographical factors—such as the emotional responses provoked by certain urban spaces or the cognitive dissonance arising from navigating through economically or socially segregated areas—can exacerbate or reduce the occurrence and impact of violence. The spatial arrangement of surveillance, barriers, and the overall planning of urban environments can foster, perpetuate, or deter various forms of violence, from individual to structural. Goonewardena contributes to a nuanced understanding of urban spaces as compounds where multiple forces—including violence—interact, are

aestheticised, and become part and parcel of the everyday sensorium. Such spatial negotiations are crucial in comprehending both the overt and covert machinations of violence within urban landscapes and the psychological impact on its inhabitants. Understanding the spatiality of violence can provide insights into how power dynamics and social inequalities manifest in specific locations, and how this affects the experiences and well-being of those living in those spaces. However, it is important to note that even Goonewardena does not explicitly relate spatiality with violence and the connection is only present in the sub-text. His research references the way spaces can embody ideology, mentioning the 'electrified borders of private police and surveillance forces' as a sort of caricature of social power dynamics and production mechanisms which cannot be fully grasped through such simplified spatial representational systems. This notion indicates an underlying acknowledgement of how power, surveillance, and control can manifest spatially within urban settings, which can, in turn, imply violence -- be it physical, structural, or symbolic. This spatial violence could potentially shape the experiences of inhabitants, reinforcing social divides and influencing community dynamics. However, a deeper analysis specifically focused on the spatiality of violence is not present which provides the foundation for the current study (Goonewardena).

A pertinent example of the relationship between spatial dynamics and violence in urban environments can be seen in the canonical work of Sudhir Venkatesh *Gang Leader for a Day* (2008). Venkatesh's ethnographic study of a Chicago housing project provides valuable insights into the ways in which spatial dynamics and the built environment contribute to the perpetuation of urban violence. His research will serve as one of the cornerstones of this study because of its focus on spatial dynamics. In his research, Venkatesh uncovers the intricate connections between the physical layout of the housing project, the distribution of resources, and the prevalence of violence within the community. He delved into the lived experiences of individuals within specific urban spaces and unravelled the complex interplay between spatial arrangements, social relationships and manifestations of violence. His work underscores the importance of understanding spatial dynamics in the study of violence in urban spaces. Also, his work serves as a compelling example of the need for further exploration into the intricate ways in which spatiality influences and intersects with urban spaces of violence. However, it is important to note that while Venkatesh's

work did explore the lived experiences and spatial dynamics, it did not delve into the psychographic impacts of these spaces on the individuals who interacted with the urban spaces within the context of violence. Also, the study is ethnographic and was conducted in the US setting, which makes it very different from the current study which is being conducted in the context of Pakistani fiction. Therefore, the present study can expand on the line of enquiry that is proposed by Venkatesh's study to delve into Pakistani fiction and discern how the spatial dynamics are depicted and utilised to highlight the complexities of urban violence. By focusing on literary representation, this study will delve into an entirely different domain and provide a careful analysis of how authors construct and represent urban spaces, how they depict the impact of these spaces on individuals and communities, and how they explore the underlying socio-economic and political factors that contribute to the violence in these settings.

A connection between space and violence with gender was explored by Doreen Massey in her feminist critique of urban space known as *Space, Place and Gender* (2013). In her research, she challenged the notion that space is a neutral entity, affirming Lefebvre's original hypothesis, and argued that space is socially constructed and shaped by power dynamics which also include gender relations. Massey highlights how urban spaces can perpetuate gendered violence and inequalities that can create environments that are unsafe or unwelcoming for women. Massey emphasised the importance of understanding how space is produced and experienced differently based on gender, which affirms one of the primary pillars of this research that city spaces are differently perceived by different individuals. She also argues that understanding the process of production of space and its differences on grounds of individual experience can inform a more inclusive and equitable urban planning strategy. Massey's work adds a critical perspective to this literature review which highlights the need for understanding gender dynamics in the analysis of spatiality, psychogeography and violence in the urban environments.

Furthermore, an understanding of the spatial dynamics of violence is also essential for developing effective strategies to prevent and reduce violence in urban environments (Datta). Professor Ayona Datta in her research provides insight into the complex interplay between urban space, social inequality and violence, particularly gender violence in the context of Delhi slums. She argues that violence in urban slums

is not merely a result of material deprivation but is intimately connected to the exclusionary nature of the city and the social power structures that prevail in urban spaces. For instance, the brutal rape and murder of a young female student on a Delhi bus in 2012 highlighted the issue of gendered "right to the city" and brought attention to the living condition in the slums, which are often portrayed in the Indian literature and mainstream media as the breeding grounds of criminality. However, Datta points out that such incidents of violence are rooted in deeper social issues, including misogyny embedded within the state policies and societal structures, particularly urban spaces and the intersection of class and cast. She also mentions the Badaun case, where two minor Dalit girls were raped and murdered, emphasising the risks women in poverty face, particularly where a lack of basic amenities like sanitation exposes them to violence. Datta suggests that understanding the spatial dynamics of violence entails acknowledging how public and private spheres intersect in urban environments and how the design and material conditions of slums can exacerbate the vulnerabilities of its residents. This understanding is essential for formulating comprehensive preventive strategies that go beyond simplistic solutions like improving infrastructure. Instead, such strategies must address the underlying socio-economic and gender ideologies that perpetuate violence, ensuring an inclusive approach that considers the rights and safety of all urban citisens, especially the marginalised. By learning from these instances and explanations provided in the text, urban planners, policymakers, and social activists can work toward creating safer, more inclusive, and equitable urban environments that do not discriminate against or marginalise slum dwellers but rather integrate their rights to safety and dignity into the broader urban fabric (Datta, 2016).

In literary research, spatial violence has only recently emerged as an intriguing field of study and has not been extensively explored. There are studies that have explored the relationship between spatial production and violence in literature, but there is a paucity of research in this area. In this section, the researcher will discuss two notable works that have explored this relation in literary genre which closely aligns with the present study. First, two Iranian scholars, have recently explored the complex intertwining of architectural space and violence in J.G. Ballard's *High-Rise*(Farahbakhsh and Eslami). By employing the spatial theories of Lefebvre, they explored how physical spaces impose certain social orders while being shaped by the

social practices they contain at the same time. The high rise in Ballard’s narrative is argued to be designed as a self-contained utopian environment and it becomes a battleground as the collapse of services leads to stratification among residents and devolution into tribalistic and violent behaviours. These events underscore the contrast between the intended serene utilitarian design and the dystopian reality that unfolds. The paper illustrates how the building's spatial configurations contribute to antisocial behaviour and anarchy. The high-rise's failure to function as intended exacerbates the inherent class tensions among its residents, catalysing violent confrontations and territorial disputes. The distinctions between the upper, middle, and lower classes crystallise into physical segregation, with efforts to control space, such as commandeering elevators or establishing territories on certain floors. This descent into chaotic living conditions is encapsulated by characters like Laing, who transforms his luxurious apartment into a fortified stronghold, symbolising the residents' regression to primal instincts of survival and territoriality. Such violent alterations of the prescribed use of spaces within the building are indicative of the powerful influence that architectural designs have on the behaviour and psyche of their inhabitants. Although the study doesn’t explicitly explore the psychogeographical impacts of the environment, it does debate the idea which provides notable insights for the current study. Also, the study mentions the tensions between different groups, such as dog owners and parents of young children, with violence often erupting from mundane disagreements and escalating into symbolic acts of revenge against the building itself, as demonstrated by the drowning of a pet dog. These acts of violence, rather than being attributable simply to inherent human flaws, are portrayed as reactions to the oppressive atmosphere of the high-rise and the rigid confines of its implied social hierarchy. Hence, the study establishes the practical impacts of space, though in fiction, as how spatial dynamics and architecture can impact the psyche of individuals who are interacting with that space. However, Farahbakhsh and Eslami's analysis did not extend to the psychogeographical impacts of the high rise on the emotions and behaviours of its residents. Psychogeography considers the effects of the geographical environment on the emotions and behaviours of individuals. While they effectively detailed how the architectural space and the violence within it create and configure social dynamics, they did not delve into the

subtler aspects of how such a space could manipulate the residents' psyches, which might include perceptual, emotional, and mental responses to their built environment.

In recent years, the portrayal of violence in Pakistani literature has also received considerable academic attention. Researchers have explored various themes and aspects of violence in Pakistani fiction, such as the impact of political conflict, social injustice, gender dynamics and religious extremism. Several academics have emphasised how literature may enable us to comprehend the social, cultural, and political forces that give birth to gendered violence in Pakistan. Studies involving the production of space in Pakistani fiction include examining the physical settings and structures portrayed in literature, as well as analysing the relationships between characters and their environment to understand how spatial dynamics shape the narratives of violence. It is important to note that the research regarding spatiality, psychogeography and violence, even independently, is seriously lacking in Pakistani literature. There are only a handful of researches that have been conducted in the field of spatiality and psychogeography, while the researches related to violence are mostly related to gender-based violence. Also, there is no research regarding the intersection of spatiality, psychogeography and violence. This chapter has extensively discussed various researches and canonical works that have been produced about spatial production, psychogeography, violence and their interrelation in the context of global English literature, but little to no research has been conducted in this area in the context of Pakistani literature. The research that has been conducted in this area will be discussed in the following paragraphs to further establish the need for the current study.

In the context of Pakistani literature, Shakeel and Saleem's work on Lahore in *Reading Lahore As A Postmodern Space of Conflict – A Lefebvrian Study of Hamid's Fiction* (2017) stands out as a rare example of investigation into the interrelatedness of spatiality and violence within the urban settings. In their research, they employ Henry Lefebvre's theory of spatial production to dissect the postmodern urban space within the Pakistani metropolis, using Lahore as a focal point. Specifically, they address how the city of Lahore in Pakistan is socially constructed and politically segmented in the literary representations which create the city spaces that perpetuate socio-economic inequality and injustice. By analysing the representations of Lahore in Hamid's novels *Moth Smoke* and *How To Get Filthy Rich in Rising Asia,* the

research highlights the struggle of marginalised groups against the hegemonic structures that enforce spatial segregation and oppression. The literary representation of Lahore in these works is positioned within the concept of the Just City, juxtaposed against the actual chaotic urban reality which both researchers argue contributes to a critical spatial consciousness in Pakistani society. However, their study doesn't explicitly delve into the production of violent spaces and counter-production of violence, nor does it address the psychogeographical impacts of these spaces on the individuals who interact with these spaces. Hence, the study presents an evident gap in the intersection of spatiality, psychogeography and violence in Pakistani literature, which again provides grounds for the present study.

The current research also claims that there are no substantial studies that have been conducted from a psychogeographical perspective specifically on Pakistani literature or fiction. The lack of ethnographic and literary studies presents a gap in current research in this area. However, within the broader scope of South Asian fiction, certain works have begun to pave the way for this kind of analysis. Firstly, a notable literary study that closely aligns with current research was conducted by Pramanik, who explores Kunal Basu's *Kalkatta* from the lens of spatial psychogeography. In his research, Avijit Pramanik examines the dynamic relationship between city space and human experience within the fictitious urban environment presented in the novel. The study delves into how the non-Bengali population as well as the economically disadvantaged or urban poor are marginalised and excluded from the city spaces because of the ethnic supremacy of Bengali culture and people. Pramanik employs a psychogeographical lens to analyse the impact of the geographical environment on an individual's emotions and behaviours. Pramanik's analysis reveals that the sociocultural landscape of Kolkata engenders discrimination and naturally flows from an unequal distribution of the city's resources, affecting primarily those who are not ethnically Bengali. The psychogeographical reading effectively brings to light the experiences of those living on Zakaria Street—a metaphorical representation of both a physical and a social periphery—where the challenges of urban life are most acutely felt. Cars can't enter this crowded, narrow passage; boys are coerced into gang activities; girls live with the constant threat of being forced into prostitution; and mothers watch their aspirations crumble under the weight of stark realities. The study elaborates on the struggles and sufferings of these

characters who are marginalised by a rampant urbanisation that pays no heed to their needs, a capitalistic society that benefits the few at the cost of the many and a hierarchical power structure that entrenches inequity and critiques these aspects of the city as they impact Kolkata's non-Bengali residents. Moreover, Pramanik suggests that the often adverse effects of these forces can be interpreted as a failure to recognise and integrate the varied human experiences within the urban fabric. By highlighting the stories of marginalised individuals on Zakaria Street, the study underscores the transformative potential of psychogeography to not only criticise the existing urban state but also to envision an urban environment that accommodates and fulfils the desires of its diverse inhabitants. Pramanik thus critiques the bourgeois nature of society that underpins urban development and advocates for a reimagined city space that is inclusive of, and sensitive to, the aspirations and realities of all its denizens, particularly the marginalised. However, the study only explores the psychogeographical representations and doesn't delve into the process of spatial production, and how those urban spaces are produced which impacts the people who are interacting with the spaces, nor does the study explore the theme of violence in the context of the novel. Hence, while Pramanik's research is significant from a psychogeographical point of view, it doesn't address the intersection of spatiality, psychogeography and violence, which presents the grounds for the present research (Pramanik).

Another notable study conducted on South Asian Fiction that closely aligns with the present study is *A Re-Reading of Khushwant Singh's Train To Pakistan From A Psychogeographical Perspective* (2023) by Liya Sabu. Sabu's dissertation provides invaluable insights into how psychogeography is applied to a pivotal work in South Asian literature, thereby offering a template for how such an approach might be extended to the examination of Pakistani narratives. Khushwant Singh's *Train to Pakistan serves* as a dynamic intersection between literature, spatiality, and violence. It captures the psychogeographical essence by portraying the profound effects that the partition of India had on the collective psyche and physical geographies of the respective nations. While Sabu's reading is focused on this particular text, the methodologies and considerations she outlines could be instrumental in the exploration of similar themes within Pakistani literature. Within Sabu's analysis, the psychogeographical approach is illuminated by the concept of the 'imagined

community', a term introduced by Benedict Anderson, suggesting that a nation is an imagined political community, which possesses deep comradeship despite individuals not knowing each other. This conceptual framework has potential relevance to the Pakistani context, where the partition's legacy continues to influence the nation's psycho-social landscape. Moreover, the document details the foundations of psychogeography, which includes the works of English authors like Daniel Defoe and William Blake and extends to contemporary writers like Iain Sinclair, and Will Self. These precedents serve as a reference point for researchers considering the application of psychogeographical frameworks to Pakistani literature, where such perspectives remain largely unexplored. The idea of psychogeography intertwines with the concepts of spatiality and violence, particularly in relation to the atmospheres and moods of landscapes amid socio-political upheaval, as seen in Singh's work. It is through the lens of literature that psychogeography can expose the layered effects of violence on communal and individual identifications with space. Despite the scarcity of psychogeographical studies specific to Pakistani literature, Sabu's work demonstrates how these literary and theoretical tools have been fruitfully applied in similar contexts. It underscores the potential for such frameworks to reveal new dimensions of understanding concerning space, identity and the impacts of violence, specifically in the Pakistani literary landscape.

In the context of violence, particularly spatial violence, numerous studies have been conducted on Pakistani literature. However, it is important to note that most of these studies solely focus on gender-based violence and gendered spaces in the context of violence. There are no studies that focus on the psychogeographical impacts of spatial violence in the literary representations of Pakistani literature. To further establish the addressed niche for current research, the recent studies that have been conducted on spatial violence in Pakistani literature will be discussed henceforth. Firstly, the study *Threshold: A Spatial and Ideological Barrier in South Asian Fiction - A Case Study of Pakistani Women Fiction Writers* (2016) accentuates the constraints of gendered spaces and the ideological suppression of women in Pakistani literature. It focuses on the barriers that female writers face and how these are reflected in the works of women writing in six different languages in Pakistan. The study highlights the intersections of patriarchy, spatial limitations, and literary expression, but it mainly emphasises ideological barriers rather than the processes by

which these spaces are produced or their psychogeographical impact on women, or on the population as a whole. While significant in its exploration of the gendered dimensions of spatial violence in Pakistani fiction, the study leaves a research gap. It fails to delve into how these gendered spaces come to be created (the process of spatial production) or the deeper emotional and behavioural impacts of such spaces on women (the psychogeographical effects). This gap signals that future research could beneficially explore the dynamics of space production and the psychogeographical responses not only of women but also of the population as a whole by navigating these environments in the context of Pakistani literature.

Additionally, Cara Cilano's *Spatial Visions: Mobility and the Social Order in Pakistani Women's English-Language Partition Fiction* (2016) provides a nuanced analysis of spatiality and citizenship post-Partition from a minority perspective, drawing from literature to explore the social order's reconstruction in Pakistan. However, the study largely overlooks an explicit focus on gender-based spatial violence and its psychological effects on individuals, particularly women. While Cilano discusses the mobility and interactions between religious groups during Partition, a deeper examination of how space is gendered, how this space is produced and the psychogeographical impact of such spatial productions is absent. This leaves a research gap for investigating the specific ways women's experiences in violent, gendered spaces are psychologically internalised, and how these experiences shape their spatial practices, suggesting a valuable direction for future studies in the context of Pakistani literature on violence and space. Moreover, the study *Gender, Global Terror, and Everyday Violence in Urban Pakistan* (2019) by Daanish Mustafa, Nausheen H. Anwar, and Amiera Sawas broadens the discussion on gendered spatial violence in Pakistan by examining the intersection of urban space and gendered violence within the context of global geopolitical influences. It goes somewhat beyond the typical focus on women's subjugation to explore the co-production of violence through both femininities and masculinities, although not to a great extent. Notably, this research fills some of the gaps present literature by considering the process of spatial production and its relation to violence. It investigates how urban spaces are crafted to perpetuate violence from various aspects, but the focus remains on the gender perspective. The work underscores the intertwined nature of local and global forces in shaping urban violence and gendered experiences, challenging the

prevailing narrative that often isolates gender-based violence from broader socio-political dynamics. This study is instrumental in providing insights into the complex relationship between urban violence, gender, and space within the Pakistani geopolitical landscape. However, the psychogeographical impacts of violence, particularly spatial violence are not discussed. Also, the work doesn't delve into the literary representation of these violent spaces and their impacts on the psychogeography of individuals who interact with these spaces.

Furthermore, the study *Voicing The Silences: Women In Contemporary Pakistani Fiction In English* (2019) by Sadaf Mehmood critically explores the gendered spaces in Pakistani society and their representation in contemporary literature. It focuses on how women in Pakistan have been and continue to be marginalised within spatial contexts defined by patriarchal norms. Through the lens of literary works, it examines the historical struggles of Pakistani women for social empowerment and how these narratives provide a platform to articulate the repressions faced by women in private and public spheres. Despite its detailed exploration of women's social standing and resistance against patriarchal structures, the study does not investigate the processes behind the creation of these spatial constraints or delve into the psychogeographical effects these gendered spaces have on women's lived experiences. While it addresses the silences surrounding gender-based violence, there is a discernible lack of analysis on how these spaces are produced or maintained, and the subsequent psychological impact on the female populace. Hence, the research presents a critical gap by not examining the psychogeographical implications of spatial violence on women, and in the broader sense, on the general populace, an area that merits attention for a more holistic understanding of the gendered and spatial experiences within Pakistan's sociocultural framework.

Lastly, the study *Mapping Violence against Women in Pakistan: A Galtungian Reading of Fatima Bhutto's The Shadow of the Crescent Moon* (2024) notably fills a research gap by going beyond the common analysis of gender-based violence that focuses on physical and visible acts of subjugation against women within Pakistani literature. It instead offers a pioneering exploration of the psychological impacts and somewhat on the process of spatial production of violence. Although prior research has scrutinised spatial violence in terms of its direct impact on women, this study

uniquely examines how spaces themselves—encompassing the micro, meso, and macro levels—are produced through and contribute to gendered violence. It calls for researchers to deepen their understanding of spatial violence by considering the psychological trauma and societal discrimination that stem from and shape these environments, which are key to grasping the full extent of gender-based violence. Thus, the study by Asl and Hanafiah provides a comprehensive framework for investigating the intersectionality of spaces and violence particularly against women, urging the inclusion of spatial production processes and psychological effects in current discourses. All of the above-mentioned research that was conducted on spatial violence in the context of Pakistani literature focuses only on gender-based violence. These studies do not focus on the process of spatial production explicitly in literary depictions in Pakistani literature, how violent spaces are produced and their impacts on the general populous from the psychogeographical perspective, establishing grounds for the present study. Hence, further study is required to determine the precise ways in which spatial and psychogeographical processes are associated with violence in Pakistani literature.

The present research will focus on two novels namely *The Scatter Here Is Too Great* (2014) by Bilal Tanveer and *Karachi, You Are Killing Me!* (2014) by Saba Imtiaz. These works are not selected randomly and there is a proper rationale behind them. In the previous discussion, a study related to the exploration of spatial violence in Lahore has been mentioned, but the exploration of spatial violence in Karachi is completely untouched in Pakistani literature. Both of these works provide literary depictions of Karachi, that will be used for analysis in the present study. Both novels feature descriptions of the city's architectural environment, violent occurrences and their impact on individuals. This research focuses on these literary depictions to analyse the production of spatial violence from a psychogeographical perspective in these works. The researcher studies the spatial and psychogeographical dynamics of the city and how they are connected to violence in the literary representation to uncover the process of spatial production of violence and its psychogeographical impacts on individuals who interact with these spaces. Additionally, the city of Karachi hasn't been selected at random, but chosen particularly because of its relation with violence, which ideally suits the purposes of the present study. The city has historically been characterised by political unrest, ethnic tensions and criminal

activities. Laurent Gayer's *Karachi: Ordered Disorder and the Struggle for the City* (2014) offers a profound exploration of the city's violent economy and its complex societal transformation. Gayer presents Karachi as a city of 'ordered disorder,' an environment where despite the pervasive violence and instability, a type of functional social order persists. Hence, Karachi is chosen for its palpable connection with violence, embodying diverse forms of conflict and disorder that aptly fit the objectives of this particular research. The selected works shed light on the city's architectural environment, violent occurrences, and their profound impact on individuals, making Karachi an unexplored yet rich subject matter for such an investigation in Pakistani literature. The intricate depictions of Karachi in these novels allow for an in-depth analysis of the production of spatial violence from a psychogeographical perspective, enhancing our understanding of how spaces and violence interacts with and affects the city's inhabitants from the psychogeographical perspective.

The works that have been selected for this study have been subject to literary analysis in recent studies conducted by Pakistani scholars, but not from the angle which this study explores. While previous studies do explore the works from various theoretical perspectives, none of them explore spatial production, violence or psychogeographical in these works. There are currently five notable works that have explored these novels from literary perspectives. Firstly, Syed Ali Murtaza explores this novel in his study *'Essence and Existence' in Bilal Tanveer's The Scatter Here Is Too Great* (2022) in which he employs Jean-Paul Sartre's existential notion 'Existence precedes Essence'. The researcher stresses the qualitative aspect of the study and the technique of textual analysis in order to analyse the novel's characters who are seeking their essence. The issue of Kierkegaard's authenticity in existence is also examined in regard to Sartre's definition. Although the study gives useful insights into the characters and their quest for authenticity, it doesn't explore the spatial dynamics of violence or psychogeography in the novel. Secondly, Qasim and Yaqoob explore the monstrous spaces in this work in their study *Monstrous Urban Spaces and Violence in The Scatter Here Is Too Great* (2022). They argue that the literary depictions in the novel present a monstrous space in which the conflicting identities of the characters collide and learn to re-negotiate. The researchers have applied the concept of Monster's Theory of J.J. Cohen to investigate how the city of Karachi is

involved in a monstrous culture where violent urban spaces are produced because of fear, and desire. Although this study mentions urban spaces, there is no discussion regarding the production of these spaces or how they are depicted in the literary representation. The work does not discuss the novel from any of the spatial or psychogeographical perspectives and only relies on Monster Theory for its analysis. Additionally, in her study titled *Psycho-Scapes: Fictionalising Nations and Nationalisation of the Self in Bilal Tanweer's The Scatter Here Is Too Great* (2022), Ifrah Afzal examines Bilal Tanweer's debut novel as a metaphor for living in Pakistani society, questioning what it means to separate the "world" from "home" and the "self" from the "nation". The novel's depiction of the private psycho-scape, the 'I,' collects the dispersed fantasies of several individuals into a national area. Afzal argues that Tanweer's literary technique defies monolithism and weaves through the sensitivities of the lowest strata of society to depict a paradox that ultimately represents his country. Although Afzal's investigation is unique, it doesn't address the concerns associated with the present study and provides a significant gap for the novel to be explored further from various perspectives.

Similarly, Saba Imtiaz's Karachi You're Killing Me has also been explored by various literary scholars but their takes on the investigations have been completely different from the current study. For instance, Muhammad Abdullah's *Emergent Sexualities and Intimacies in Contemporary Pakistani Women's Fiction: A Postfeminist Reading* (2021) examines the depiction of sex and intimacy in modern Pakistani women's literature, with a particular emphasis on the works of Maha Khan Phillips and Saba Imtiaz. The research argues that Pakistani female authors are finding room for themselves to highlight private elements of their lives while keeping faithful to their religion and cultural sensitivities. The study employs post-feminism as a conceptual framework and theme categories characteristic of chick literature as a technique for narrative analysis. This research challenges essentialist conceptions of Pakistani women by identifying alternative narratives that portray the lived reality of Pakistani women. In addition to this, another research titled *Glocalism, Concealed Oppression, and Parochialism: A Study of Karachi You're Killing Me!* (2022) analysed the portrayal of the locals in Saba Imtiaz's book *Karachi, You're Killing Me!* By applying Dirlik's theory of global and local, the study argues that the book depicts the local in a provincial and reductive way, therefore sustaining a colonial narrative

about the Orient. Although being a female author with the agency, Imtiaz's depiction of the Indigenous in her story is overshadowed by the colonial narrative. In emphasising the complexity of globalism, concealed oppression, and parochialism in modern Pakistani writing, this work is noteworthy. However, just like the former work, this literary novel has not been explored from any of the three perspectives which this study utilises. Hence, there is significant potential in these works to be explored from these angles which makes them an ideal choice for present research.

In conclusion, this chapter justifies the need for present research by conducting a comprehensive analysis of relevant literature, thereby identifying a critical gap in existing scholarship. The chapter initiates by elucidating previous research and debates concerning spatiality, psychogeography and violence within the realm of global English literature, thus highlighting the significance of the study in relation to contemporary emerging interests. Through an extensive review of literature on spatial violence, the chapter explores diverse perspectives on the subject. This thorough review establishes a notable absence of research that specifically addresses the intersection of spatiality, psychogeography and violence even globally. Subsequently, the chapter turns its focus towards Pakistani literature, revealing a similar lack of attention to these concepts despite their emerging significance in global literary studies. While citing a few relevant works in Pakistani literature in the context of spatial production and violence and South Asian fiction in the context of psychogeography, the chapter establishes the lack of research within Pakistani academia. Furthermore, the chapter also provides the rationale behind the selection of primary works as well as the selection of the city of Karachi as a focal point for this study, clearly justifying how these works remain unexplored in the context of spatiality, psychogeography and violence. Also, the literature review justifies the significance of the research by discussing similar studies being conducted globally that have played a significant role in assisting urban planning and design strategies to understand the impact of spatial violence from a literary perspective and to improve the well-being and quality of life of city dwellers. By examining spatial representations and narratives of violence and their psychogeographical impacts in Pakistani fiction, this research can provide a deeper understanding of the ways in which socio-spatial factors contribute to the perpetuation of violence in urban spaces.

CHAPTER 3
METHODOLOGY & THEORETICAL FRAMEWORK

3.1. Research Method

The study employs qualitative research methods, using interpretive and exploratory approaches to closely analyse the text. According to Creswell "Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (22). Both texts *The Scatter Here Is Too Great* (2014) and *Karachi, You're Killing Me!* (2014) are used as primary texts. The textual analysis is conducted under the tenets of theories of Spatial Production and Psychogeography. Close reading aids the researcher in extracting the specific textual excerpts that depict various spaces in the city of Karachi and their impact on the inhabitants. This research technique (Kid and Castano) emphasises a diligent exploration of syntactical, semantic, and metaphorical constructs employed by authors to unveil latent thematic and psychological nuances.

The study employs Catherine Belsey's textual analysis as its methodology to analyse the two texts. She states:

> Meaning is not at the disposal of the individual ... We learn to mean from outside, from a language .... A substantial element of education ... and it is this expanded vocabulary that permits us to think with greater clarity, to make finer distinctions (164).

As per her view, meanings are not independent, and the understanding of meanings comes from some educational source that provides the vocabulary for the generation of meaning. The study relies on textual evidence to support the analysis. Following the "Winnow" method (Guest et al, 49), the textual analysis is delimited to certain textual elements that directly or indirectly depict the processes of spatial production, its relation to violence and psychogeographical impacts in the context of the theoretical framework while the remainder of the data will not be considered. The method particularly refers to narrowing down the data to hone in on the most relevant and vital information and thereby excluding the data that does not directly contribute to the research objectives.

The textual analysis is conducted by systematically applying the Spatial Triad framework to categorise textual descriptions of Karachi's urban spaces into conceived, perceived, and lived spaces, and examining their connection to violence and psychogeographical impacts. Each selected excerpt is analysed for its thematic and linguistic features, focusing on how the authors depict the spatial dynamics and their influence on the characters' psychological states. Drawing on Catherine Belsey's method, the study interprets meanings within the socio-cultural and narrative contexts of the novels, identifying how spatial production is constructed and represented in the texts. By employing the Winnow method, only the most relevant textual evidence that directly aligns with the research objectives is included, ensuring a focused and systematic exploration of the novels' spatial and psychogeographical themes.

3.2. Theoretical Framework

The theories of Spatial Production and Psychogeography have been selected to develop a comprehensive conceptual framework for analysis of literary depictions of the city of Karachi in Bilal Tanveer's *The Scatter Here Is Too Great* (2014) and Saba Imtiaz's *Karachi, You're Killing Me!* (2014). Postulates from these two theories are joined to form a combined analytical lens through which the study examines the relationship between the city spaces depicted in the novels, the violence that is portrayed, and its psychogeographical impact on the inhabitants.

Henry Lefebvre's *The Production of Space* provides the concept of the Spatial Triad, which refers to the three interrelated components that make up the production of space: conceived space, perceived space and lived space. According to this concept, a city space is made from three different processes or stages. First is the representation of space which is known as the conceived space. Then, there is the spatial practice which is called perceived space. Lastly, there is representational space which is known as discourse of space or lived space. (Lefebvre 33). The first space, known as conceived space, is the conceptualised space that exists on the city maps and models. It is planned by urban planners as the model for the city on which the city is built. It is also known as Dominant Space, as it is designed by authorities for the inhabitants, and everything is organised without contribution from the common inhabitants of the space. Secondly, the spatial practice or the concept of perceived space is the process of the space being used by the inhabitants. In this phase, the

conceived space is perceived by the people who are residing in those spaces and they create their own mental map of this space (Lefebvre 38-39). The primary conflict between an inhabitant and the space arises from this stage, as the inhabitants are only allowed to use the space as the authorities intended it to be used. This postulate is significant in the exploration of violence in spaces and its relation to urban planning. The third stage of spatial production is called lived space or representational space. It refers to the spaces that are imagined by the people with the assistance of landmarks, meeting places and images. According to Lefebvre, the identity of an urban inhabitant is formed in this phase. Hence, if the authorities are in control of the representational spaces, they can control the identity formation process of the inhabitants. (Lefebvre 39). However, the representational spaces directly contribute to the production of violent spaces and these violent spaces are counter-productive. Lefebvre also terms this phase as the "space of users", "space of inhabitants" and "lived space" as it refers to the experiences of the people who are residing in the space. This space is dominated by the authorities and is symbolic in nature as it "overlays the physical space" (Lefebvre 39) and is passively experienced. Lefebvre also argues that "if a space is produced, there is a productive process" (Lefebvre 46). Hence, the violent spaces, which are conceived, perceived and experienced by the individuals residing in and interacting with that space are also produced through the same process of spatial production and have to go through similar phases of production of space.

The second perspective which is used as a theoretical lens for this study is psychogeography. The term Psychogeography was introduced by Guy Debord as "the point at which psychology and geography collide, a means of exploring the behavioural impact of urban place" (Coverley 10). This research focuses on the intersection of geography and psychology, using this concept. Debord further defined it as "the study of precise laws and specific effects of geographical environment, consciously organised or not, on the emotions and behaviours of individuals" (Coverley 88). As a theoretical concept, the research explores how environments impact the emotions and behaviours of individuals. Hence, this concept provides a critical lens to analyse the emotional and behavioural impact of city spaces on individual minds. The purpose of investigations based on psychogeography would be to "both reflect and facilitate the desires of inhabitants" (Coverley 89) in the planning and establishment of urban spaces. Hence, the cities will become more suitable for the

people who are resitting in its spaces. Psychogeographical writings, according to Coverley, include: “urban wandering, the imaginative reworking of the city, the otherworldly sense of 'the I spirit of place, the unexpected insights and juxtapositions created by aimless drifting, the new ways of experiencing familiar surroundings." (31)

However, fiction does not fall into these psychogeographical writing standards, as fiction refers to literary depictions of urban spaces which are fictitious representations rather than records of actual incidents. Van Tijen later coined the term "Literary Psychogeography" which refers to the psychogeography in literature. According to him, the literary psychogeography is

> [Psychogeography] in literature: … any writing that manages to capture the influence of a particular part of a city … on the human mind … Well versed literary texts, poetry, novels … can have fragments or passages that capture 'psycho-geographic moments' in [a] descriptive text. All these scattered text fragments, when put together, will make it possible to `read' the life story of the (city) landscape, to 'map' its changes of atmosphere and mood. (Tijen, n.p.)

Furthermore, the psychogeographical depictions in literature are diverse because of the unlimited potential of the human mind. The same city space described by one individual will potentially be different when described by another. Hence, psychogeography is a diverse and multidimensional phenomenon which is manifested in its literary depictions. It is primarily because:

> the individual mind has no limits and geographical surroundings can be influenced by a myriad of factors, producing a number of different atmospheres or 'situations,' psychogeographical writings and, concomitantly, urban imaginaries, can take innumerable forms. (Löffler, 52)

Hence, in the mind of each individual, the psychogeography is unique even if it is of the same city. Each individual perceives and records an environment in a different way which is reflected in the literary writings. The above-mentioned theories and analytical aspects offer a comprehensive conceptual framework for analysing the intricate connections between spatiality, psychogeography, and violence within the literary depictions of Karachi in the two selected texts. This framework will be used to analyse:

- The relationship between the physical and psychogeographical aspects of the city and its spaces.
- The impact of the city spaces on the life and behaviour of its inhabitants.
- How the production of spaces relates and contributes to violence produced in the city.

CHAPTER 4
SPATIALITY, PSYCHOGEOGRAPHY AND VIOLENCE IN PAKISTANI FICTION

This chapter delves first into the introduction and background of two Pakistani authors, Bilal Tanweer and Saba Imtiaz, along with their respective works, *The Scatter Here is Too Great* and *Karachi, You're Killing Me!* These texts are then examined through the theoretical lenses of spatiality, psychogeography, and violence. By situating the authors and their works within their socio-cultural and literary contexts, the chapter first establishes a foundational understanding for the subsequent analysis of how these elements intersect and reflect the dual nature of spatiality and violence in Karachi. The chapter then delves into their detailed textual analysis to reveal how spatiality, psychogeography, and violence intersect in these works.

4.1. Interplay of Spatiality, Psychogeography & Violence in Bilal Tanveer's *The Scatter Here Is Too Great*

Bilal Tanweer's debut novel, *The Scatter Here Is Too Great*, was first published in the Indian Subcontinent by Random House in 2013. Subsequently, it was published in the UK by Jonathan Cape, in the USA by Harper Collins, and in France by Editions Stock in 2014. The novel was later published in Germany by Hanser Verlag in 2016. This debut novel garnered critical acclaim, winning the 2014 Shakti Bhatt First Book Prize and being shortlisted for the DSC Prize for South Asian Literature 2015 and The Chautauqua Prize 2015. *The Scatter Here Is Too Great* is a collection of interconnected stories centred around a bombing at Karachi Cantt Station. These stories, while converging at this central tragic event, explore the lives of ordinary people in Karachi, delving into their personal histories, struggles, and resilience. The novel stands out for its narrative style, eschewing traditional linear storytelling in favour of a fragmented, episodic structure that mirrors the chaotic and multifaceted nature of life in Karachi. The novel features a diverse cast of characters, including an ambulance driver dealing with PTSD, a young girl who faces societal wrath for her interactions with a boy, and an ageing communist poet who becomes a symbol of Karachi's secular intellectual past.

Through these characters, Tanweer paints a vivid and poignant portrait of Karachi, highlighting the city's beauty, brutality, and the indomitable spirit of its inhabitants.

The Scatter Here Is Too Great is set in the city of Karachi; Pakistan's largest city and economic hub, known for its vibrant culture and tumultuous socio-political landscape. The novel reflects the complexities of life in a city marked by violence, political unrest, and socio-economic disparities. The bombing at Cantt Station, which serves as the focal point of the novel, is a fictional yet evocative representation of the real violence that has plagued Karachi over the years. Tanweer's narrative approach, which intertwines multiple perspectives and voices, captures the fragmented reality of Karachi's urban experience. The novel's structure, comprising interconnected stories rather than a singular plot, reflects the multifaceted and often disjointed nature of urban life. This approach allows Tanweer to explore various aspects of Karachi's society, from the personal traumas of its residents to the broader socio-political forces shaping their lives. The narrative is not merely a depiction of violence and despair, but also a testament to the resilience and hope that persist in the face of adversity. Tanweer's prose noted for its lyrical quality and emotional depth, brings to life the experiences of his characters, offering readers a profound and empathetic understanding of their struggles and aspirations. In *The Scatter Here Is Too Great*, Bilal Tanweer intricately weaves the themes of violence to depict the harrowing reality of life in Karachi. By examining specific incidents in the text through the theoretical lenses of spatial production as posited by Henri Lefebvre and the concept of psychogeography by Guy Debord, this analysis unravels how Tanweer portrays the impact of violence on the urban spaces of Karachi and its inhabitants.

From the very beginning, Tanweer sets the tone by describing Karachi as "broken, beautiful, and born of tremendous violence" (1). This introduction establishes the city’s dual nature and underscores that violence is an intrinsic part of its identity. The assertion that the only way to account for Karachi’s violence is to "name the city and number the dead" (1) highlights the presence of death and suffering. This aligns with Lefebvre’s theory of spatial production, which suggests that space is not merely a passive backdrop but is actively shaped by social interactions and experiences (Lefebvre 39). In the first story, the protagonist recounts an incident where his "old uncle" was "shot while walking out of a bank" (Tanweer

9). Banks are typically conceived as secure spaces where people safeguard their money. However, in Karachi, the space outside the bank becomes dangerous, transforming a site of safety into one of peril. Lefebvre's concept of perceived space, which includes the physical reality as experienced by individuals, is evident here. The bank's exterior, which should offer security, instead becomes a site of violence and fear. This incident exemplifies how spaces in Karachi are redefined through acts of violence, altering their intended purposes and perceptions (Lefebvre 38). Keese Konnings and Dirk Kruijt (2007) argue that such urban violence often serves as a "survival strategy" for marginalised groups. Rather than forming alliances, socially excluded individuals "carve out alternative, informal spheres of power on the basis of coercions." This dynamic contributes to the creation of "fragmented, ambivalent and hybrid cityscapes," where poverty, exclusion, coercion, and fear intersect. The psychogeographical impact of this violence is significant. The uncle's shooting is more than just a crime; it symbolises the danger that residents of Karachi face daily. Debord's concept of psychogeography, which explores how geographical environments influence emotions and behaviours, helps in understanding this transformation. The bank's exterior, meant to be a secure place, now evokes fear and anxiety, reshaping the psychological landscape of its inhabitants (Debord 12). The narrative suggests that people in Karachi try to fight back against this violence, as seen when the uncle resists the robbery, only to be shot. This reflects a broader theme of resistance and the often fatal consequences that accompany it in such a volatile urban environment.

Another incident in the same story involves a robbery on a public bus, where "three thieves had come in the bus" with "shiny guns" and their "faces were covered with cloth" (Tanweer 13). Public buses are typically perceived as communal spaces meant for safe transportation. However, the robbers' actions transform this space into one of fear and danger. This scenario aligns with Lefebvre's concept of lived space, where the daily experiences of individuals redefine the social and spatial dimensions of their environment (Lefebvre 39). The robbers' audacity in committing the crime in broad daylight highlights the extent of Karachi's violence. The passengers' collective helplessness underscores the psychological impact of such incidents. The presence of violence in public transportation alters the inhabitants' perception of safety and community, aligning with Debord's psychogeographical perspective. The fear and

insecurity experienced during the robbery affect how individuals navigate and interact with their urban environment, revealing the profound influence of violence on their psychological state (Debord 14). The robbers' threat to "shoot straight in their head" anyone who tries to follow them after the heist (Tanweer 15) reinforces the pervasive sense of danger and helplessness that characterises life in Karachi. This incident also illustrates how spaces meant for public use and safety are subverted and transformed into sites of violence and fear.

Through these incidents, the theoretical frameworks of spatial production and psychogeography effectively reveal the pervasive violence in Karachi. Lefebvre's spatial triad helps us understand the transformation of conceived spaces into dangerous lived spaces through the daily experiences of violence. Banks and buses, initially intended as secure and functional spaces, become sites of fear and insecurity through the inhabitants' lived experiences. This transformation underscores the dynamic and socially constructed nature of urban spaces, shaped by the interactions and conflicts that occur within them (Lefebvre 40). Debord's psychogeography further highlights the psychological toll of navigating these violent spaces. The fear and anxiety experienced by individuals in spaces that should be safe reflect the profound impact of violence on their emotional and psychological well-being. The constant threat of crime and violence alters how inhabitants perceive and interact with their environment, creating a pervasive sense of insecurity that shapes their daily lives.

Continuing the exploration of violence and its spatial implications in the text, the second story introduces a bomb blast at Cantt Station, further illustrating how urban spaces in Karachi are continuously reshaped by violent events. The protagonist, a young boy on a date, finds himself trapped in the chaos following the explosion. The narrative vividly captures the immediate aftermath and the ensuing panic as "cars raced towards me from the other end of the bridge, wrong way" (Tanweer 36). This scene encapsulates the sudden disarray that overtakes the city's infrastructure, turning ordinarily functional spaces into zones of fear and confusion. Lefebvre's notion of perceived space is particularly relevant here, as the bridge, typically a site for orderly transit, becomes a chaotic escape route, reflecting the altered reality in the wake of violence (Lefebvre 39). The protagonist's experience underscores the psychogeographical impact of the blast. The ensuing panic and the instinct to flee

exemplify Debord's idea of how the urban environment influences emotional and psychological responses (Debord 12). The fear that "cars raced towards me from the other end of the bridge" demonstrates the immediate psychological disruption caused by the blast, as individuals' perceptions of safety and normalcy are shattered (Tanweer 36). The protagonist's interaction with his mother further illustrates this altered psyche. His fear of potential subsequent violence— "What if there is shooting outside? Yes, after a bomb blast there is shooting or another bomb blast"—reveals a conditioned response to expect continued danger, highlighting the perpetual state of anxiety among Karachi's residents (Tanweer 42). This aligns with Lefebvre's concept of living space, where personal and collective experiences shape the perception and use of space, embedding a constant awareness of potential threats (Lefebvre 39).

The narrative extends to another character living in a tall building near the blast site. From "five stories up," the narrator observes the aftermath, noting a "clear circumference of the explosion" and describing the scene as "Everything is scratched and seared" (Tanweer 58). This elevated vantage point offers a macroscopic view of the devastation, encapsulating the spatial and material destruction. The description of "people pouring in towards cars and buses that stand blasted out of shape" portrays the indiscriminate nature of the violence, affecting both human and inanimate elements of the urban landscape (Tanweer 59). This imagery emphasises Lefebvre's argument that space is socially produced and continuously reconstructed through experiences, here marked by the traumatic impact of the bomb blast (Lefebvre 40). The narrator's detailed account of "objects, buildings, transport and people, dismembered and disfigured" encapsulates the grotesque transformation of urban space through violence (Tanweer 59). The depiction of blood and gore serves to underscore the profound physical and psychological scars left on the city and its inhabitants. This aligns with Debord's concept of psychogeography, illustrating how such traumatic events reshape individuals' interactions with their environment, embedding a sense of dread and disfigurement into the very fabric of the city (Debord 14).

The two incidents from the second story, like those from the first, underscore the thesis that violence in Karachi is not only pervasive but also spatially transformative. The bomb blast at Cantt Station and its chaotic aftermath illustrate how public spaces are instantaneously converted into sites of fear and destruction.

The transformation of the bridge into a frantic escape route and the detailed observation of the blast's aftermath from a high vantage point both demonstrate how violence reconfigures urban spaces and their perceived safety. These narratives provide a poignant depiction of how ordinary spaces are reconstructed through acts of violence, reflecting the dynamic and often perilous reality of urban life in Karachi. These detailed accounts, when analysed through lenses of spatial production and psychogeography, depict the pervasive violence in Karachi. Lefebvre's spatial triad helps us understand the transformation of conceived spaces into dangerous lived spaces through the daily experiences of violence. Bridges, buildings, and vehicles, initially intended as secure and functional spaces, become sites of fear and insecurity through the inhabitants' lived experiences. This transformation underscores the dynamic and socially constructed nature of urban spaces, shaped by the interactions and conflicts that occur within them (Lefebvre 40). Debord's psychogeography further highlights the psychological toll of navigating these violent spaces. The fear and anxiety experienced by individuals in spaces that should be safe reflect the profound impact of violence on their emotional and psychological well-being. The constant threat of crime and violence alters how inhabitants perceive and interact with their environment, creating a pervasive sense of insecurity that shapes their daily lives (Debord 13).

The narrative continues to depict the dominant violence and its impact on urban spaces in Karachi through various other stories. In another story, two young boys who skip school to enjoy some leisure time at the beach encounter harassment from two policemen. The beach, traditionally a space for relaxation and comfort, becomes a site of intimidation and corruption. The policemen imply that the boys are engaged in inappropriate behaviour and threaten to take them to the police station to "teach them about some real one-to-one fun there" (Tanweer 85). This incident exemplifies how spaces meant for public enjoyment are tainted by fear and exploitation. The boys' attempt to bribe the policemen, asking, "Can something be done? You know with some fees we can pay here" (Tanweer 86), highlights the endemic corruption within the police force, further exacerbating the sense of insecurity among the citizens. This incident underscores two critical aspects: the beach, a supposed haven for relaxation, is rendered unsafe, and the police, who are meant to ensure public safety, are instead perpetuating insecurity and civil unrest.

This aligns with Lefebvre's concept of social space, where spaces are continuously shaped by social relations and power dynamics (Lefebvre 39). The corruption and intimidation by the police transform the perceived safety of public spaces, contributing to a pervasive atmosphere of fear and mistrust. Debord's psychogeography further elucidates the psychological impact on the boys, who learn to navigate their environment through fear and bribery, rather than through trust in public institutions (Debord 14).

Another story introduces three boys who become part of a gang tasked with recovering vehicles from individuals who fail to pay instalments. The gang employs extreme violence, weapons, and abuse of power to accomplish their goals. In one incident, they stop a car with a family inside. The attackers' use of physical violence is evident when one of them "throws a raw slap" on the driver's face, demanding them to get out of the car (Tanweer 131). The family's plea, "Don't hit, take whatever you want," underscores the desperation and fear experienced by ordinary citizens (Tanweer 131). The violence escalates as one of the attackers "pushes his gun into his belly," emphasising the ruthless methods employed by the gang (Tanweer 131). The spatial transformation here is stark: a moving vehicle, a symbol of personal space and security, is violently invaded, reflecting Lefebvre's notion of how violence alters the lived experience of space (Lefebvre 39). The family's car, a private and secure space, becomes a site of terror and vulnerability. This incident also highlights the broader socio-economic conditions that breed such violence, where desperate measures are taken by those attempting to exert control and power within the chaotic urban environment. The involvement of the gang in vehicle recovery through violent means demonstrates the breakdown of legal and social order, further contributing to the city's atmosphere of fear and instability. The narrative then adds another layer of complexity when, as the attackers flee with the stolen car, a bomb blast occurs. This sudden and unexpected violence underscores the unpredictability and omnipresence of danger in Karachi. The recurring theme of bomb blasts not only disrupts the physical space but also perpetuates a continuous state of fear and uncertainty among the inhabitants. Debord's psychogeography is particularly pertinent here, as the constant threat of violence deeply influences the psychological landscape of the city's residents, shaping their behaviours and interactions with urban spaces (Debord 14).

These incidents, like the previous ones, reveal how violence and corruption are intricately woven into the fabric of Karachi's urban spaces. The harassment of the boys at the beach and the violent car recovery by the gang both illustrate how public and private spaces are compromised, reshaping the city into a landscape of fear and instability. The police corruption at the beach and the gang's violent actions further emphasise the breakdown of social order and the pervasive influence of violence on everyday life. Tanweer's depiction of these incidents aligns with Lefebvre's theory of the production of space, where social and spatial practices continuously interact, shaping the lived experiences of the city's inhabitants (Lefebvre 40). The transformation of beaches, vehicles, and other urban spaces into sites of violence and fear underscores the dynamic and socially constructed nature of space in Karachi. The theoretical framework of spatial production and psychogeography provides a lens through which to understand these narratives, highlighting the profound impact of violence on both the physical and psychological landscapes of the city. The ongoing analysis of these stories reveals a city where spaces are not merely physical locations but are imbued with the collective experiences and anxieties of its residents. Tanweer's narrative captures the intricate interplay between violence and urban life, offering a nuanced portrayal of Karachi's socio-cultural and spatial dynamics. This detailed account continues to build coherence with the previous incidents, illustrating how violence permeates and transforms every aspect of the urban environment, leaving space for further exploration of similar themes in subsequent stories.

In another story from the narrative, the incident at the Cantt Station bomb blast is further explored through the perspective of Akbar, a paramedic. Akbar's experience vividly illustrates how the violent event not only transforms the physical space but also profoundly impacts the psychological state of the individuals involved. As Akbar and his team lift the wounded into the ambulance amidst the chaos of dead bodies and blood, he perceives two men in long pink robes walking among the dead. These figures, with their dirty, charcoal-rubbed faces, bald heads, and elongated tongues, appear monstrous to Akbar, who describes them as moving over the corpses joyously and without concern for the dead (Tanweer 141). This hallucination or vision of the two men reveals Akbar's deeply troubled psyche, influenced by the traumatic environment. His perception of these figures as mythical creatures underscores the profound psychological impact of the bomb blast. Akbar's belief that he alone noticed

these figures and that they were celebrating amidst the carnage, reflects a descent into a superstitious and almost paranoid state, illustrating the extent of his mental distress. The trauma Akbar experiences is so intense that it nearly drives him to madness, affecting his ability to function normally and casting a shadow over his impending marriage. The revelation by Akbar's brother, who investigates and finds another witness—the PCO owner—offers a different perspective. The PCO owner describes the figures as "like rats...they roamed the entire area and no one noticed them... they had bags and they were picking something up from the rubble" (Tanweer 146). This account demystifies the figures, suggesting that they were not mythical creatures but rather individuals scavenging the site, possibly looking for valuables or remains. This alternative perspective helps ground the incident in a more tangible reality, contrasting sharply with Akbar's superstitious interpretation.

Further investigation by Akbar's brother leads to a conversation with a mysterious spiritual person in the area, who provides yet another interpretation. This man, a bird lover deeply concerned for the well-being of birds, explains that the blast made him feel as though the world had ended. He sent two boys to collect birds that might have fallen into the acidic rubble, intending to bury them properly. This explanation offers a compassionate and humane perspective, suggesting that the figures Akbar saw were actually involved in an act of care and respect for nature, amidst the chaos and destruction. This incident exemplifies how a single violent event can create multiple psychogeographical effects, transforming the space in diverse ways for different individuals. For Akbar, the space becomes one of horror and superstition, triggering a near-psychotic breakdown. For the PCO owner, the space is one of opportunistic scavenging, reflecting a more pragmatic and survival-oriented response to the chaos. For the bird-loving spiritual man, the space is one of mourning and care, where the tragedy of the blast extends to the natural world, and his actions are driven by a desire to provide a dignified end for the fallen birds. The transformation of space here is multifaceted. Lefebvre's theory of the production of space is particularly relevant, as it illustrates how the bomb blast alters the social and psychological fabric of space (Lefebvre 40). The physical destruction caused by the blast transforms Cantt Station into a site of death and despair, but the social space is also reshaped by the varying responses and perceptions of those affected. Each individual's experience and interpretation of the event add layers of meaning to the

space, illustrating how violence can fragment and diversify the lived experience of urban environments.

Debord's concept of psychogeography further helps to understand these transformations by highlighting the psychological impacts of the urban landscape on its inhabitants (Debord 14). The contrasting reactions of Akbar, the PCO owner, and the spiritual man illustrate how the same space can evoke different emotional and psychological responses, shaped by personal histories, beliefs, and immediate circumstances. The sense of panic, fear, and superstition felt by Akbar contrasts with the pragmatic and opportunistic view of the PCO owner, and the compassionate, nature-focused perspective of the spiritual man. This diversity of responses underscores the complex interplay between physical violence and psychological experience in shaping urban spaces.

In another incident, the space of a hospital is described following the bomb blast at the Cantt Station. This incident highlights the ensuing panic and the chaotic transformation of the hospital environment, serving as a microcosm of the broader impact of violence on urban spaces. A news reporter, informed about the blast and the death of his friend Sadeq, arrives at the hospital and provides a vivid depiction of the scene. He describes ambulances lined up one behind another, with drivers using megaphones to clear the way for patients (Tanweer 158). This image of overcrowded ambulances and the frantic use of megaphones underscores the immediate urgency and disorder created by the blast. Inside the emergency ward, the reporter describes the space as "end to end, the room was packed with stretchers and beds that were heaped up with patients" (Tanweer 159). The use of the word "heaped" conveys an overwhelming sense of disorder and the sheer volume of casualties, transforming the hospital into a space of extreme congestion and distress. The ward is described as a site of frenetic activity, with doctors, assistants, nurses, and paramedics "firefighting"—a term that emphasises the intensity and urgency of their efforts, akin to battling a raging inferno (Tanweer 159). This description not only highlights the chaotic physical environment but also reflects the psychological strain on the medical staff, who are overwhelmed by the scale of the disaster.

The transformation of the hospital space can be analysed through Lefebvre's theory of the production of space, which posits that space is socially produced and

shaped by human activity and experiences (Lefebvre 40). The bomb blast reconfigures the hospital from a place of healing into a battleground, where the staff is engaged in a relentless struggle to save lives amidst the chaos. The physical overcrowding and the intense psychological pressure on the staff and patients create a space that is fraught with tension and urgency, illustrating how violence can dramatically alter the function and experience of urban spaces. As the reporter moves outside the hospital, he describes the state of the parking lot, where family, friends, and relatives of the injured are clamouring at the hospital gates (Tanweer 159). This exterior space also becomes one of anxiety and turmoil, as people anxiously wait for news about their loved ones. The parking area, typically a mundane space, is transformed into a site of collective anguish and desperation. The crowding and panic outside the hospital gates reflect the broader impact of the blast on the community, extending the sense of crisis beyond the immediate vicinity of the explosion. Debord's concept of psychogeography, which explores the emotional and behavioural impact of urban environments, is particularly relevant here (Debord 14). The hospital, both inside and outside, becomes a space charged with intense emotions—fear, anxiety, and urgency. The hospital, transformed into a site of frantic medical activity and emotional distress, exemplifies how the aftermath of violence can reshape individuals' perceptions and interactions within a space. The intense activities inside the emergency ward and the emotional tumult outside reflect the broader impact of the bomb blast on the city's inhabitants. Moreover, this incident also highlights the concept of space as fluid and dynamic, influenced by the events and actions that occur within it. The hospital's transformation from a place of healing to one of chaotic emergency response illustrates how space is continuously redefined by social and psychological factors. This aligns with Lefebvre's notion that space is not merely a physical container but a living, evolving entity shaped by human experiences and actions (Lefebvre 39).

The narrator, a news editor and friend of Sadeq, poignantly captures the entrenched nature of violence in Karachi: "Living in this city, you develop a certain relationship with violence and news of violence: you expected it, dreaded it and then when it happened, you worked hard to look away from it" (Tanweer 169). This statement encapsulates the paradoxical coexistence of dread and desensitisation. The constant anticipation of violence forces the residents into a state of perpetual

vigilance, yet when violence occurs, there is a psychological compulsion to avert their gaze, perhaps as a coping mechanism to maintain a semblance of normalcy. The narrator further underscores the helplessness of Karachi's residents, noting that they cannot even "grieve because they know it will happen all over again" (Tanweer 169). This perpetual cycle of violence leaves little room for healing, as the looming threat of future violence prevents closure. The fear that "maybe in a way that was worse than before" the violence will recur adds an additional layer of psychological torment, suggesting an ever-present escalation in brutality. The narrator's father offers a metaphor that starkly conveys the existential toll of living in Karachi: "In this city, a part of us dies each day, and a bird springs out of our open skills each day announcing our deaths and the address of our murderers" (Tanweer 175). This imagery evokes a sense of daily diminishment of life and vitality, where each violent incident metaphorically kills a part of the city's inhabitants, transforming them into messengers of their own demise. The reference to "our open skills" suggests a raw vulnerability, as if the inhabitants are perpetually exposed to the predations of violence. Further elaborating on the ubiquity of violence, the narrator states, "They say everyone in Karachi has their own crime story: people were looted and beaten up on the streets, inside banks, in their offices and homes, on buses, in cars and restaurants and cafes" (Tanweer 175). This litany of locations where violence occurs highlights the inescapable nature of the threat, permeating every conceivable space within the city. The comprehensive list underscores how no place is immune to violence, reinforcing the pervasive fear and insecurity that characterises life in Karachi. Analysing these incidents through the theoretical lens of spatial production and psychogeography provides a deeper understanding of how violence reshapes the urban landscape and the psyche of its inhabitants. According to Lefebvre, space is not merely a physical entity but is produced through social interactions and events (Lefebvre 39). The continuous violence in Karachi transforms ordinary spaces—streets, banks, homes, and public transportation—into sites of fear and trauma. This transformation disrupts the normalcy of urban life, converting everyday environments into arenas of vulnerability and anxiety. From a psychogeographical perspective, Debord’s concept of the emotional and psychological impact of urban spaces is evident in how the residents’ relationship with their city evolves (Debord 14). The constant exposure to violence alters their perception of space, infusing it with dread and helplessness. The

psychological compulsion to look away from violence, despite its omnipresence, reflects a coping strategy to navigate an environment that offers little respite from terror.

In *The Scatter Here Is Too Great*, Bilal Tanweer intricately weaves a narrative that highlights the pervasive and cyclical nature of violence in Karachi. Through vivid depictions of various incidents, including bomb blasts, robberies, and police corruption, the novel exposes how violence permeates every facet of urban life, transforming ordinary spaces into arenas of fear and trauma. Employing the theoretical lenses of spatial production and psychogeography, the analysis reveals how these violent encounters reshape the city's physical and psychological landscape, compelling its inhabitants into a state of perpetual vigilance and desensitisation. Each story within the novel reinforces the notion that violence is not only a physical act but also a psychological burden, deeply ingrained in the lived experiences of Karachi's residents, thus offering a profound commentary on the socio-political realities of urban life in Pakistan.

4.2. Interplay of Spatiality, Psychogeography & Violence in Saba Imtiaz's *Karachi, You're Killing Me!*

Published in 2014 by Random House India, *Karachi, You're Killing Me!* is Saba Imtiaz's debut novel. The book is a comedic crime thriller that offers a satirical yet poignant look at life in one of the world's most tumultuous cities, Karachi. The protagonist, Ayesha Khan, is a 28-year-old journalist whose experiences mirror the chaotic and often perilous nature of the city she inhabits. Ayesha Khan's character is a blend of Bridget Jones's and Moni Mohsin's Butterfly, navigating the complexities of urban life with humour and resilience. The protagonist, Ayesha, is a young, single reporter who despises the Pakistani elite and is constantly embroiled in the city's socio-political turmoil. Her professional life is a whirlwind of covering bomb sites, political rallies, and social events, all while grappling with her personal struggles, including her quest for a suitable romantic partner. Ayesha's experiences reflect Imtiaz's own life as a journalist, infusing the narrative with authenticity and a keen eye for the nuances of Karachi's urban landscape. Imtiaz describes *Karachi, You're Killing Me!* as a blend of Bridget Jones's *Diary* and *The Diary of a Social Butterfly*, offering a humorous yet incisive look at the challenges of living and working in

Karachi. The novel's satirical tone and witty observations dismantle Pakistani stereotypes without moralising, presenting a complex and tenacious depiction of its protagonist and her environment. The critical reception of the novel was overwhelmingly positive, with reviewers praising its pitch-perfect satire and unapologetically faithful representation of Karachi's cultural nuances. Rebecca Santana of The Denver Post commended the novel for its ability to dismantle stereotypes and highlight the protagonist's resilience. Somak Ghoshal of Mint lauded the novel's satirical edge, noting that it resonated deeply with readers in the subcontinent. The novel's success led to its adaptation into the Indian feature film Noor in 2017, starring Sonakshi Sinha. The film's production brought further attention to Imtiaz's work, showcasing her ability to capture the essence of Karachi's vibrant yet troubled existence. Additionally, Imtiaz ventured into screenwriting with her debut script for the romantic comedy Dekh Magar Pyar Se, further establishing her versatility and talent in storytelling across different media.

Karachi, You're Killing Me! stands out for its raw and humorous exploration of Karachi's urban life, providing a candid glimpse into the daily struggles and resilience of its inhabitants. Imtiaz's portrayal of Ayesha's journey through the city's tumultuous landscape captures the essence of Karachi's socio-political environment, marked by violence, corruption, and a stark divide between different social classes. Through Ayesha's eyes, readers experience the city's myriad challenges, from navigating dangerous areas to coping with the relentless pressure of journalistic deadlines. The novel's vivid descriptions of Karachi's chaotic streets, political unrest, and social gatherings offer a rich, immersive experience, highlighting the city's unique character and inherent contradictions. Imtiaz's work resonates with themes of spatiality, psychogeography, and violence, providing a nuanced exploration of how urban spaces shape and are shaped by the experiences of those who inhabit them.

Saba Imtiaz's *Karachi, You're Killing Me!* presents a singular, chronological narrative through the eyes of Ayesha, a young reporter navigating the complexities of personal and professional life in Karachi. Unlike Tanweer's fragmented storytelling, Imtiaz offers a continuous plot that vividly captures the persistent violence and instability of urban Karachi. The novel opens with Ayesha detailing her daily routine as a crime reporter, immediately confronting the reader with the harsh realities of the city. On the first day described in the novel, Ayesha writes about "five tortured bodies

found near the motorway, two people shot dead as they tried to escape the muggers, nine people killed" (4). This enumeration of violent incidents underscores the omnipresence of crime in Karachi, situating violence as an inescapable part of daily life.

Ayesha's personal experiences illustrate the pervasive sense of insecurity in Karachi. For instance, when Ayesha and her friend Zara walk through an empty street, Zara's comment, "We are going to get mugged" (13), highlights the constant threat of crime in public spaces. This fear of walking through deserted areas reflects the city's dangerous environment, where even mundane activities are fraught with risk. Moreover, the normalisation of bomb blasts in Karachi is starkly portrayed through Ayesha's interactions with her boss. When Kamran asks her to "make a timeline of all bomb blasts at train stations in last year," (17) it signifies how frequent and routine such violent incidents have become. Train stations, being public spaces, are repeatedly targeted, emphasising the vulnerability of ordinary people in their everyday environments. These instances illustrate the intersection of spatiality, psychogeography, and violence in Imtiaz's narrative. Ayesha's descriptions of Karachi not only depict the physical spaces of violence but also delve into the psychological impact on its inhabitants. The constant threat of muggings, the regularity of bomb blasts, and the detailed reports of daily violence create a psychogeographical map of fear and instability. This context aligns with the theoretical frameworks of Spatial Production and Psychogeography, where urban spaces are both shaped by and contribute to the violence experienced by their residents. Through Ayesha's experiences, Imtiaz effectively captures the dual nature of Karachi's urban spaces, reflecting their role in both perpetuating and being affected by the city's endemic violence.

Furthermore, the normalisation of violence in Karachi is starkly illustrated through Ayesha's experiences as a crime reporter. The pervasive and routine nature of bomb blasts is exemplified when Ayesha receives a terse text from her boss Kamran stating simply, "Blast at the train station" (16), without any further details. This brief message reflects how commonplace such violent incidents have become, underscoring the desensitisation to violence among the city's residents and media. On her way to cover the blast, Ayesha's conversation with her taxi driver reveals another layer of the city's violent reality. The driver recounts how his nephew was "shot in broad daylight

when a thing from anti-Pashtun political party heard Pashto song that was on his phone's ringtone" (18). This anecdote highlights the ethnic tensions and the trivial triggers for lethal violence in Karachi, showing how deeply ingrained and unpredictable the threat of violence is. Upon arriving at the blast site, Ayesha's description of the scene conveys the immediate aftermath of the violence: "There is a pool of blood on the pavement and I can hear the glass from the blown-out windows of a nearby building crunching under my shoes" (18). This vivid imagery not only captures the physical devastation but also the psychological impact on Ayesha and others present. The presence of people eager to speak to reporters and appear on TV indicates a morbid normalisation of such events, where the spectacle of violence becomes an opportunity for visibility.

This incident, when analysed through the theoretical lenses of Spatial Production and Psychogeography, provides a nuanced understanding of how urban spaces in Karachi are both products and catalysts of violence. Henri Lefebvre's concept of the Spatial Triad—conceived space, perceived space, and lived space—can be applied here to dissect the layers of violence in the city. The train station, a conceived space designed for transportation and public utility, is transformed through the spatial practice (perceived space) into a site of fear and trauma due to frequent bomb blasts. This alteration in the perceived space impacts how inhabitants interact with it, imbuing it with a sense of danger and unpredictability. In terms of psychogeography, Guy Debord's notion of the emotional and behavioural impact of urban spaces on individuals is evident. The casual mention of a blast, the recounting of personal tragedies like the nephew’s shooting, and the harrowing scenes Ayesha describes all contribute to a collective psyche marred by violence. The train station, as a public space frequently targeted by bombings, becomes a site of shared trauma and fear, influencing the behaviour and emotional responses of those who navigate the city. The psychogeographical aspect is further emphasised by the reaction of the people at the blast site, who seek to capitalize on the presence of reporters to gain media attention. This behaviour reflects a complex interaction between personal trauma, societal desensitisation, and the media's role in shaping public perceptions of violence. It illustrates how the constant threat and occurrence of violence shape not just the physical environment but also the mental and emotional landscapes of Karachi's inhabitants.

Further depicting the city's lawlessness, Ayesha reports on a dispute between two gangs where a gang leader's supporters "besieged the neighbourhood, shooting anyone they could find out in the streets" (35). This incident underscores the breakdown of law and order and the pervasive sense of insecurity in Karachi. The siege of a neighbourhood, a space where people live and seek safety, becomes a battleground, transforming the conceived and perceived spaces into zones of fear and violence. This transformation aligns with Henri Lefebvre's theory of spatial production, where the planned urban space, intended to be a sanctuary for its residents, becomes a site of conflict and terror. The daily lives of the inhabitants are disrupted, their homes turning into unsafe zones, illustrating the stark contrast between the intended use of urban spaces and their actual, lived experience. Ayesha's report on this gang violence vividly highlights the pervasive impact of crime on Karachi's social fabric. The indiscriminate shooting in the neighbourhood reflects a city gripped by chaos, where territorial disputes among gangs spill into public spaces, making everyday life hazardous for ordinary citizens. Guy Debord's concept of psychogeography is evident here, as the violence alters the inhabitants' emotional and psychological relationship with their environment. The fear and insecurity generated by such incidents force residents to navigate their surroundings with caution, constantly aware of potential threats. The siege represents not just a physical takeover of space but also an emotional and psychological domination, where the residents' sense of belonging and safety is eroded.

The violence penetrates even the most secure areas of the city. When Kamran asks Ayesha to report on a "rape in Defence" (43), a gated and supposedly safe luxury community, it emphasises that no place is safe in Karachi. This incident shatters the illusion of security in affluent areas, highlighting the pervasive nature of violence that transcends socio-economic boundaries. It underscores the unpredictability and omnipresence of danger in Karachi, challenging the residents' sense of safety and altering their interactions with their surroundings. Defence, designed as an exclusive enclave providing refuge from the city's chaos, fails to protect its residents, demonstrating the city's pervasive vulnerability. This breakdown of security in a high-end community disrupts the perceived spatial hierarchy, where wealth and status are expected to afford protection and stability. Lefebvre's theory again finds relevance, as the conceived space of Defence, intended to be a secure and luxurious environment,

becomes a contested space marked by violence. The psychological impact on its residents is profound, as their trust in spatial demarcations of safety is shattered. The fear and anxiety that permeate the less affluent areas of Karachi now infiltrate Defence, revealing the city's inability to safeguard its citizens, regardless of socio-economic status. This incident also underscores the intersection of spatiality and social dynamics, where the assumed privileges of the wealthy are rendered moot in the face of Karachi's rampant violence. In both incidents, the pervasive violence fundamentally transforms the urban experience for Karachi's residents. The constant threat alters their perception of space, making familiar environments fraught with danger and uncertainty. These events illustrate how violence shapes and is shaped by the urban landscape, aligning with the theoretical frameworks of Lefebvre and Debord. The detailed accounts of gang warfare and the breach of security in Defence contribute to the broader narrative of Karachi as a city where violence is an integral part of daily life, influencing both the physical and psychological dimensions of its spaces.

When Ayesha is covering politicians in Karachi and their speeches, she and her colleagues talk about their hypocrisy. They are not interested because they know politicians are just using their words for their own gain. Zara says, "Every time he (politician) condemns violence without actually proposing a plan to do anything about it" (72). This incident illustrates the disillusionment of Karachi's residents with their political leaders. Politicians' empty condemnations of violence without concrete action plans highlight the systemic failures in addressing the city's pervasive violence. This disconnect between political rhetoric and actual policy measures reflects Lefebvre's concept of conceived space, where the planned and idealised notions of governance and safety do not align with the lived realities of the inhabitants. The theoretical framework of Spatial Production, particularly the stage of conceived space, helps to analyse this incident. The conceived space, represented by political speeches and official plans, is intended to convey a sense of order and control. However, the lived experiences of Karachiites, who continue to face violence daily, reveal the inadequacy of these plans. The gap between conceived and lived space leads to a breakdown of trust in political authorities and reinforces the sense of lawlessness in the city.

From a psychogeographical perspective, the impact of political hypocrisy on the residents' psyche is significant. The constant exposure to political speeches that fail to translate into meaningful action contributes to a sense of frustration and helplessness. The inhabitants' emotional responses to their environment are shaped by this ongoing disconnect, leading to a collective cynicism towards political processes. This psychological impact underscores the importance of effective governance in shaping the spatial and emotional landscapes of urban areas. Karachites, or people of Karachi, live in constant fear that anything can happen at any time, especially bomb blasts that can occur at the most unexpected times. Ayesha, one day, "jolted awake by the sound of the loudest crash ever" (84). Her first thoughts were that there had been a bomb blast or accident or someone had broken into her apartment. She only found out that the cat in their house had broken a glass. This incident shows that people in Karachi live in fear even in their own homes. The pervasive sense of insecurity infiltrates even private spaces, turning homes into sites of anxiety and anticipation of violence.

This incident can be analysed through Lefebvre's concept of perceived space, where the lived experience of space is shaped by the inhabitants' interactions with their environment. The constant threat of violence transforms the perceived space of the home from a place of safety into one of potential danger. This alteration of spatial perception is a direct result of the city's violence, illustrating how external threats infiltrate and reshape private spaces. Psychogeographically, the incident highlights the deep-seated fear and anxiety that define the residents' interactions with their environment. The psychological impact of living in a city where bomb blasts are a constant threat manifests in heightened alertness and stress, even in the absence of actual danger. This pervasive fear disrupts the inhabitants' emotional well-being and alters their daily experiences, reflecting the profound influence of urban violence on individual psyches.

In another incident, when Ayesha receives a call from her friend Zara, who asks her, "So, you've heard?" (89), a simple phrase which friends use to converse, Ayesha's immediate response is, "What happened, god, a bomb" (p. 89). This reaction underscores how normalised the expectation of violence, particularly bomb blasts, has become for people in Karachi. The constant anticipation of violent events shapes their interactions and responses, indicating a deep-seated psychological impact. Lefebvre's

concept of lived space, or representational space, is relevant here. The lived experiences of Karachi's residents are dominated by the ever-present threat of violence, influencing their perceptions and interactions. The normalisation of bomb blasts as a part of daily life signifies how deeply violence has penetrated the social and spatial fabric of the city. This representational space, shaped by collective experiences and fears, defines the city's identity for its inhabitants. From a psychogeographical standpoint, the incident reflects the emotional and psychological toll of living in a city where violence is an expected norm. The immediate association of a casual inquiry with a potential bomb blast illustrates the constant state of alertness and anxiety that defines the residents' lives. This perpetual fear alters their emotional landscape, influencing how they perceive and interact with their environment. The normalisation of such extreme responses highlights the severe impact of urban violence on the mental and emotional well-being of Karachi's inhabitants.

During the Fashion Week in Karachi, Ayesha was covering the event. During the event, everyone heard a "loud Boom" which again was perceived as a bomb blast or an attack. "Everyone ducks," and Ayesha is thinking, "Of all the places in the world, I really don't want to be held under siege by militants in a fashion week" (100). Later, it was revealed that a light blasted because of some short circuit but the incident only again conforms to the psychogeography of the people of Karachi. One of the photographers says, "Thank goodness. We've been saved," as if he felt a relief it wasn't a militant attack. This event underscores the pervasive anxiety and hyper-awareness of violence that defines the psychogeography of Karachiites. Applying Lefebvre’s Spatial Triad, this incident is illustrative of the lived space, where the daily experiences and emotional responses of inhabitants are shaped by the constant threat of violence. The fashion event, representing a space of normalcy and leisure, is instantly transformed into a site of potential terror. This transformation of a conceived space (planned and intended for a specific purpose) into a perceived space of fear exemplifies the dissonance between the idealised and the lived experiences of urban spaces. The immediate reaction of everyone ducking and Ayesha's thoughts about being held under siege reveal the deep-seated fear embedded in the consciousness of Karachi's residents, even in contexts that are supposed to be safe and celebratory. From a psychogeographical perspective, the incident further highlights the impact of

the city’s violent history on its inhabitants' psyche. The collective sigh of relief when the cause of the boom is revealed to be a light short-circuit rather than an attack demonstrates how violence has become the default expectation. This constant anticipation of violence influences how residents navigate and interpret their environment, contributing to a heightened state of alertness and anxiety. The photographer's reaction, expressing a sense of being "saved," emphasises the psychological toll of living in a city where the threat of violence is omnipresent, even in moments of normalcy.

The people of Karachi have become accustomed to violence as it has been happening too much. Ayesha implies in one instance that "You can barely get Karachiites to raise an eyebrow at disaster any longer" (107). This statement underscores the normalisation of violence and disaster in the daily lives of Karachi's residents. It reflects a desensitisation to violent incidents, which have become so frequent that they no longer elicit strong reactions. Analysing this through Lefebvre’s concept of perceived space, the normalisation of violence signifies a shift in how inhabitants engage with their environment. The frequent occurrence of violent incidents has altered the collective perception of the city, where extraordinary events become routine. This desensitisation impacts the social fabric, influencing how individuals interact with their surroundings and each other. The perceived space of Karachi, shaped by continuous violence, becomes a landscape where disaster is expected, diminishing the emotional response to such events. Psychogeographically, the desensitisation to violence reveals the deep psychological impact of living in a city plagued by continuous unrest. The inability to "raise an eyebrow" at disaster indicates a coping mechanism developed by the inhabitants to navigate their daily lives amid constant threats. This coping mechanism, while necessary for psychological survival, also highlights the extent to which violence has infiltrated the collective psyche of Karachiites. The normalisation of disaster reshapes the emotional and psychological landscape of the city, affecting how residents perceive and interact with their environment.

In another instance, when Ayesha gets to her desk in the morning to check headlines, "Five people have been shot dead so far" (109), which seems like a normal happening in Karachi. This incident further emphasises the normalisation of violence and the pervasive sense of insecurity in the city. The casual manner in which such a

tragic headline is received illustrates the extent to which violence has become ingrained in the daily lives of Karachi's residents. Through the lens of Lefebvre's Spatial Triad, this incident reflects the lived space of Karachi, where the constant presence of violence shapes the daily experiences of its inhabitants. The casual reception of news about multiple deaths indicates how deeply the violence has penetrated the social and spatial fabric of the city. The perceived space of Karachi, as experienced by its residents, is one where violence is a routine part of life, altering how individuals perceive and interact with their environment. Psychogeographically, the incident underscores the profound impact of ongoing violence on the mental and emotional state of Karachi's residents. The normalisation of such news highlights a desensitisation that serves as a coping mechanism but also reflects the deep psychological scars left by continuous exposure to violence. The habitual expectation of violence reshapes the emotional landscape, influencing how residents respond to their environment and each other. This persistent state of alertness and desensitisation to violence reveals the complex interplay between urban spaces and the psychological well-being of their inhabitants.

In another instance, Zara, Ayesha's friend, got mugged while she was in her car, stopping at a traffic light. The robbers were on a bike, came near her window, robbed her before the light turned green, and ran away when the light turned green. They robbed her at gunpoint. Zara says that "muggings are just part of life in Karachi" (189). This incident highlights the normalisation of crime and violence in the daily lives of Karachiites. The ease and speed with which the robbery is conducted underscore the pervasive sense of insecurity and the routine nature of such incidents in the city. From Lefebvre's perspective, this incident can be analysed within the context of perceived space, where the everyday use of urban spaces by inhabitants is marked by a constant threat of violence. The traffic light, a symbol of order and regulation in urban life, becomes a site of lawlessness and danger. This transformation of a mundane urban element into a space of fear and vulnerability reflects the dissonance between the conceived space of urban planners and the lived experiences of the city's inhabitants. The normalisation of muggings, as expressed by Zara, indicates a collective adaptation to a hostile environment, where fear and danger are ingrained in the urban experience. Psychogeographically, this incident illustrates the psychological impact of living in a city where violence is an expected part of daily

life. The robbers' audacity in conducting the crime in broad daylight and in a public space emphasises the breakdown of social order and the residents' desensitisation to such events. Zara's resigned acceptance of muggings as a routine part of life highlights the coping mechanisms developed by Karachiites to navigate their violent environment. This constant exposure to crime reshapes their perception of safety and normalcy, influencing their behaviour and interactions within the city.

In another incident, when Ayesha's friend Saad is moving back to Karachi from Dubai, Ayesha tells him that he should take "the muggings and kidnappings and bombs" (215) more seriously. She goes on to explain that in Karachi, even the "juice guy has a security guard, because he is scared someone will make off with his day's earnings." This statement underscores the pervasive sense of insecurity that permeates all levels of society in Karachi. The need for a juice vendor to employ a security guard highlights the extent to which fear of violence and theft has infiltrated even the most mundane aspects of daily life. Using Lefebvre's Spatial Triad, this situation exemplifies the lived space where the daily realities of inhabitants are shaped by the constant threat of violence. The presence of a security guard for a juice vendor reflects the residents' adaptation to an environment where safety cannot be taken for granted. This adaptation signifies a profound alteration in the perceived space, where ordinary activities such as selling juice necessitate protective measures. The lived experiences of Karachiites are marked by a continuous negotiation with fear and insecurity, reshaping their interactions with their environment. From a psychogeographical standpoint, the presence of a security guard for a juice vendor illustrates the deep-seated fear and vigilance ingrained in the residents' psyche. Ayesha's warning to Saad and her description of the city's pervasive violence emphasises the psychological toll of living in Karachi. The constant anticipation of muggings, kidnappings, and bombings shapes the emotional and behavioural responses of the city's inhabitants, influencing how they perceive and navigate their urban spaces.

At the end of the novel, the protagonist is very near a bomb blast that happened during a protest. The cop who was waving people away from the site told her "Five dead so far, at least forty injured" (241). Ayesha's boss Kamran was also in the area and completely panicked, but Ayesha saved him. While running away from the scene, they were ambushed by two boys whose faces were covered in scarves and

who had guns. They initially thought they were getting mugged, but the boys were gangsters seeking revenge for the bombing at the protest. Ayesha and Kamran knew that the gangsters would kill anyone in the streets. However, Ayesha makes up a story that Kamran is her brother and they need to get to the hospital, which ultimately saves them. This harrowing incident underscores the unpredictable and pervasive nature of violence in Karachi, where even ordinary citizens can become targets of revenge and criminal activity. Lefebvre's Spatial Triad can be used to analyse this incident within the context of perceived and lived spaces. The protest site, initially a space of political expression, becomes a scene of chaos and violence. The ambush by gangsters illustrates the transformation of urban spaces into zones of conflict and danger, reflecting the inhabitants' lived experiences of constant threat. The incident highlights the disconnect between the conceived space of planned protests and the lived reality of violent outcomes. Psychogeographically, the incident reveals the profound psychological impact of violence on the residents of Karachi. The immediate assumption that they are being mugged and the quick thinking required to navigate the threat reflects the heightened state of alertness and fear ingrained in the inhabitants' psyche. Ayesha's ability to fabricate a story to save herself and Kamran underscores the survival strategies developed by Karachiites to cope with the city's violence. The normalisation of such extreme measures reveals the deep-seated anxiety and resilience of the city's residents, shaped by their continuous exposure to urban violence.

The analysis of Bilal Tanweer's *The Scatter Here Is Too Great* and Saba Imtiaz's *Karachi, You're Killing Me!* reveals a profound and intricate depiction of Karachi as a city marked by pervasive violence, socio-political instability, and the enduring resilience of its inhabitants. Through the theoretical frameworks of Spatial Production and Psychogeography, the study has illuminated the complex relationship between urban spaces and the experiences of those who navigate them. Lefebvre's Spatial Triad elucidates how conceived, perceived, and lived spaces interact to produce environments that oscillate between the planned and the experienced, often resulting in spaces of conflict and fear. The episodic narratives in Tanweer's work, interwoven with moments of personal and collective trauma, reflect the fragmented and chaotic nature of life in Karachi, where violence is an omnipresent force that disrupts everyday existence. Imtiaz's narrative, with its dark humour and incisive

social commentary, highlights the normalisation of violence and the psychological toll it takes on the city's residents. The repeated instances of bomb blasts, muggings, and the pervasive sense of insecurity underscore how deeply entrenched fear has become in the urban psyche, transforming ordinary spaces into potential sites of danger. This research, employing a qualitative and descriptive-analytical approach, has meticulously examined how both authors use syntactical, semantic, and metaphorical constructs to portray the psychogeographical impact of violence on Karachiites. Catherine Belsey's textual analysis methodology has been pivotal in understanding how meanings are constructed and conveyed through literary texts, revealing the latent thematic and psychological nuances that underpin the narratives. The incidents analysed, from the mundane terror of shattered glass to the profound trauma of bomb blasts, collectively illustrate a city where the boundaries between normalcy and violence are blurred. The resilience and adaptability of Karachiites, as depicted through characters like Ayesha and Zara, highlight a community that, despite being constantly besieged by violence, finds ways to cope and navigate their hostile environment. In summation, the confluence of Spatial Production and Psychogeography provides a comprehensive lens to understand the unique urban experiences depicted in Tanweer’s and Imtiaz’s novels. The conceived spaces of urban planners, the perceived spaces of daily life, and the lived spaces of personal and communal identity all intersect to create a multifaceted portrayal of Karachi. This study not only sheds light on the literary representation of violence and its impact on urban spaces but also contributes to a broader understanding of how cities shape and are shaped by the socio-political realities of their inhabitants. Through detailed textual analysis, this research has demonstrated how literature can serve as a powerful medium to explore and articulate the complexities of urban life, offering insights into the lived experiences of those who inhabit cities fraught with violence and instability. The narratives of Tanweer and Imtiaz resonate as poignant reminders of the resilience of the human spirit in the face of adversity, providing a window into the tumultuous yet indomitable life of Karachi.

CHAPTER 5
CONCLUSION & RECOMMENDATIONS

This study investigated the intersection of spatial production, psychogeography, and urban violence in Pakistani fiction, focusing on Bilal Tanweer's *The Scatter Here Is Too Great* and Saba Imtiaz's *Karachi, You're Killing Me!* These works were analysed to understand how urban spaces shape and are shaped by social dynamics, and how these spaces influence and reflect violence. Utilising Henri Lefebvre's theory of spatial production and Guy Debord's psychogeography, the study has revealed how literature depicts the intricate relationship between space and violence, how this relationship influences the psychogeography of individuals, and how these narratives contribute to broader socio-political discourses. The analysis has explored the relationship between spatiality, psychogeography and violence establishing that all three concepts are interconnected and influence each other. Repeated acts of violence committed inside a certain space lead to the spatial production of violence that has psychogeographical impacts not only on the inhabitants of that space but also on those who interact with these urban spaces. The psychogeographical impacts of spatial violence are counter-productive which leads to more violence in that specific space. Hence, psychogeographical spaces emerge as both products of violence and also as the causes of further violence.

The analysis of Bilal Tanweer's *The Scatter Here Is Too Great* revealed how the physical and social constructs of Karachi are intertwined with issues of power, identity, and resistance. The fragmented narrative structure of the novel mirrors the chaotic and disjointed urban landscape of Karachi. The city's spatial dynamics, characterised by stark socio-economic disparities and pervasive violence, are vividly depicted through the diverse experiences of the characters. Tanweer portrays Karachi as a city marked by constant tension and conflict, where spaces are both physically and metaphorically contested. The novel underscores how urban spaces can influence the psyche of individuals, leading to feelings of alienation, fear, and resilience. The characters' interactions with the city's spaces reflect their struggles against social and economic marginalisation, highlighting the active role that urban environments play in shaping personal and collective identities.

Similarly, Saba Imtiaz's *Karachi, You're Killing Me!* provides a critical examination of the spatial dynamics of Karachi, focusing on the everyday experiences of its protagonist, Ayesha. The novel portrays Karachi as a city where violence is an omnipresent reality, affecting the daily lives of its inhabitants. Ayesha's navigation through the city's chaotic streets, her encounters with violence, and her reflections on the socio-political climate provide a comprehensive understanding of how urban spaces shape individual experiences. Imtiaz's depiction of Karachi highlights the intersection of gender, space, and violence, revealing how women in particular navigate urban environments fraught with danger and restrictions. The novel emphasises the psychological impact of living in such a volatile city, illustrating how the physical and social environments contribute to a sense of vulnerability and resilience.

Both novels underscore the importance of understanding spatial dynamics in the context of urban violence. It was found that urban spaces in these texts are not only shaped by socio-economic disparities and power dynamics but also actively shape individual and collective psyches through a process of spatial production. The analysis revealed that violence within specific spaces contributes to the formation of psychogeographical impacts, creating environments where individuals are constantly navigating a terrain marked by fear, alienation, and resilience. These psychogeographical spaces emerge as both products of violence—by reflecting the socio-political tensions—and causes of further violence, as they reinforce power structures and social inequalities. The interaction between space and violence is thus cyclical, with each influencing the other and perpetuating a cycle of conflict. This dynamic underscores the need for a nuanced approach to understanding urban environments, which considers not only the physical but also the psychological dimensions of space in shaping social dynamics and violence. This research highlights how Karachi's urban spaces are shaped by and, in turn, shape the socio-political realities of violence. The characters' experiences and interactions with the city's spaces reveal the deep-seated inequalities and power structures that perpetuate violence. These literary representations provide valuable insights into the ways in which urban environments influence and reflect the socio-political dynamics of violence, emphasising the need for a holistic approach to urban planning that addresses these underlying issues. The findings from the analysis align with

Lefebvre’s theory of spatial production, which posits that space is socially constructed and reflects the power dynamics within society. The novels illustrate how urban spaces in Karachi are produced and reproduced through social practices and power relations, perpetuating socio-economic disparities and violence. Debord’s concept of psychogeography is also evident in the narratives, as the characters' emotional and psychological responses to their environments reveal the profound impact of urban spaces on individual and collective psyches.

Future studies should delve deeper into how gender influences the perception and navigation of urban spaces in Pakistani fiction. Analysing a broader range of texts could provide a more comprehensive understanding of how urban environments perpetuate gendered violence and inequality. Adding to this, comparative analyses between Pakistani urban spaces and those in other developing countries could offer valuable insights into the universal and context-specific aspects of spatial dynamics and violence. Such studies could help identify common patterns and unique factors that influence urban violence. Furthermore, investigating the rural-urban migration and its impact on spatial dynamics and violence in Pakistani fiction could provide a richer understanding of how these transitions influence social and economic structures and contribute to urban conflicts.

WORKS CITED

Abdullah, Muhammad. "Emergent Sexualities and Intimacies in Contemporary Pakistani Women's Fiction: A Postfeminist Reading." *Journal of Gender and Social Issues*, vol. 20, no. 2, 2021.

Afzal, Ifrah. "Psycho-scapes: Fictionalising Nations and Nationalisation of the Self in Bilal Tanweer's *The Scatter Here Is Too Great*." *Society and Culture in South Asia*, vol. 8, no. 2, 2022, pp. 198-218.

Ali, Murtaza. "Essence and Existence in Bilal Tanweer's *The Scatter Here Is Too Great*." *SSRN*, 2022, https://ssrn.com/abstract=4151441.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Castells, Manuel. *The Urban Question: A Marxist Approach*. Translated by Alan Shendan, MIT Press, 1977. Originally published as *La Question urbaine*, Francois Maspero, 1972.

Cilano, Cara. "Spatial Visions: Mobility and the Social Order in Pakistani Women's English-Language Partition Fiction." *Asiatic: IIUM Journal of English Language and Literature*, vol. 10, no. 1, 2016, pp. 113-127.

Coverley, M. *Psychogeography*. Pocket Essentials, 2010.

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 3rd ed., Sage, 2014.

Datta, Ayona. *The Intimate City: Violence, Gender and Ordinary Life in Delhi Slums*. 22 Jan. 2016, https://doi.org/10.1080/02723638.2015.1096073.

Debord, Guy. "Theory of the Dérive." *Les Lèvres Nues*, no. 9, Nov. 1956.

---. "Introduction to a Critique of Urban Geography." *Les Lèvres Nues*, no. 6, 1955, pp. 7-14.

Farahbaksh, A., and S. Eslami. "The Interaction of Space and Violence in J.G. Ballard's *High-Rise*." *Journal of Humanities and Social Science Invention*, vol. 5, no. 5, 2016.

Gayer, Laurent. *Karachi: Ordered Disorder and the Struggle for the City*. Oxford University Press, 2014.

Gazdar, Haris, and Hussain B. Mallah. "Informality and Political Violence in Karachi." *Urban Studies*, vol. 50, no. 15, 2013, pp. 3099-3115, https://doi.org/10.1177/0042098013487778.

Goonewardena, Kanishka. "The Urban Sensorium: Space, Ideology and the Aestheticization of Politics." 1 Jan. 2005, https://doi.org/10.1111/j.0066-4812.2005.00473.x.

Guest, Gregory, Kathleen M. MacQueen, and Emily E. Namey. *Introduction to Applied Thematic Analysis.* Sage, 2012.

Hartig, Terry, et al. "Restorative Effects of Natural Environment Experiences." 1 Jan. 2023, https://journals.sagepub.com/doi/10.1177/0013916591231001.

Harvey, David. "The Right to the City." *New Left Review*, no. 53, 1 Oct. 2008, newleftreview.org/issues/ii53/articles/david-harvey-the-right-to-the-city.

---. *Justice, Nature and the Geography of Difference.* Blackwell, 1996.

Imtiaz, Saba. *Karachi, You're Killing Me!* Random House India, 2014.

Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act.* Routledge, 2013.

Kanwal, Aroosa. *Rethinking Identities in Contemporary Pakistani Fiction.* Palgrave Macmillan, 2015.

Karim, Asim. "City, Narratives, and Nation: The Representation of Karachi in H.M. Naqvi's *The Selected Works of Abdullah the Cossack*." *Journal of Postcolonial Writing*, vol. 57, no. 4, 2021, pp. 499-512, https://doi.org/10.1080/17449855.2020.1815234.

Kidd, David C., and Emanuele Castano. "Reading Literary Fiction Improves Theory of Mind." *Science*, vol. 342, no. 6156, 2013, pp. 377-380, https://doi.org/10.1126/science.1239918.

Koonings, Kees, and Dirk Kruijt. "Fractured Cities, Second-Class Citizenship and Urban Violence." *Fractured Cities: Social Exclusion, Urban Violence and Contested Spaces in Latin America*, edited by Kees Koonings and Dirk Kruijt, Zed Books, 2007, pp. 7-22.

Lefebvre, Henri. *The Production of Space.* Translated by Donald Nicholson-Smith, Blackwell, 1991.

Loffler, Catharina. *Walking in the City: Urban Experience and Literary Psychogeography in Eighteenth-Century London.* J. B. Metzler, 2017.

Marshall, Catherine, and Gretchen B. Rossman. *Designing Qualitative Research.* 3rd ed., EPUB, Sage Publications, 1999, p. 164.

Martin, Deborah, et al. "Space, Scale, Governance, and Representation: Contemporary Geographical Perspectives on Urban Politics and Policy." 1 May 2003, https://doi.org/10.1111/1467-9906.t01-1-00001.

Massey, Doreen. *Space, Place and Gender.* John Wiley & Sons, 2013.

McCann, Eugene J. "Race, Protest, and Public Space: Contextualizing Lefebvre in the U.S. City." 1 Apr. 1999, https://onlinelibrary.wiley.com/doi/10.1111/1467-8330.00098.

Mehmood, Sadaf. "Voicing the Silences: Women in Contemporary Pakistani Fiction in English." *Pakistan Journal of Gender Studies*, vol. 18, no. 1, 2019, pp. 113-128.

Molina, Géraldine. "Cities Literary Factory: The Mobilization of Literature in Urban Planning in Europe." *Cities*, 1 July 2018, https://doi.org/10.1016/j.cities.2017.08.016.

Shamsie, Muneeza. 2017, https://doi.org/10.1093/acrefore/9780190201098.013.69.

Mustafa, Daanish, Nausheen Anwar, and Amiera Sawas. "Gender, Global Terror, and Everyday Violence in Urban Pakistan." *Political Geography*, vol. 69, 2019, pp. 54-64.

Asl, Pourya Moussa, and Syaidatul Asyiqin binti Mohd Hanafiah. "Mapping Violence against Women in Pakistan: A Galtungian Reading of Fatima Bhutto's *The Shadow of the Crescent Moon*." *South Asian Review*, 2024, pp. 1-18.

Pramanik, Avijit. "Reimagining City Space from the Margins: Ambition, Exclusion, and Psychogeography in Kunal Basu's *Kalkatta*." *Asiatic: IIUM Journal of English Language and Literature*, vol. 14, no. 2, 2020, pp. 43-58.

Qasim, Khamsa. "Monstrous Urban Spaces and Violence in *The Scatter Here Is Too Great*." 2021, pp. 1-18.

Rahman, Tariq. *A History of Pakistani Literature in English.* Oxford University Press, 1991.

Sabu, Liya. *A Re-Reading of Khushwant Singh's Train to Pakistan from a Psychogeographic Perspective.* St. Teresa's College (Autonomous), Ernakulam, 2023.

Salahuddin, Ambreen, Muhammad Zakria Zakar, and Ahmed Usman. "Threshold: A Spatial and Ideological Barrier in South Asian Fiction—A Case Study of Pakistani Women Fiction Writers." *South Asian Studies*, vol. 31, no. 1, 2020.

Shakeel, Zubia, and Ali Uslam Saleem. "Reading Lahore as a Postmodern Space of Conflict: A Lefebvrian Study of Hamid's Fiction." *Journal of Social Sciences, Government College University, Faisalabad*, vol. 8, no. 2, 2017, pp. 27-44.

Shi, L., and Q. Zhu. "Urban Space and Representation in Literary Study." *Open Journal of Social Sciences*, vol. 6, 2018, pp. 223-229, https://doi.org/10.4236/jss.2018.69015.

Sinclair, Iain. *Lights Out for the Territory.* Penguin UK, 2003.

Sinclair, Iain. *London Orbital.* Penguin UK, 2003.

Soja, Edward W. *Postmetropolis: Critical Studies of Cities and Regions.* Blackwell, 2000.

Springer, Simon, and Philippe Le Billon. "Violence and Space: An Introduction to the Geographies of Violence." *Political Geography*, 1 May 2016, https://doi.org/10.1016/j.polgeo.2016.03.003.

Talen, Emily, and Luc Anselin. "Assessing Spatial Equity: An Evaluation of Measures of Accessibility to Public Playgrounds." *Environment and Planning A: Economy and Space*, vol. 30, no. 4, 1998, https://doi.org/10.1068/a300595.

Tanweer, Bilal. *The Scatter Here Is Too Great.* HarperCollins, 2014.

Tijen, Tjebbe van. "Literary Psycho-Geography Tokyo-Amsterdam." *Imaginary Museum*, https://imaginarymuseum.org/LPG/TALPflw1.htm.

United Nations Office on Drugs and Crime (UNODC). *Global Study on Homicide 2019: Executive Summary*. 2021, www.unodc.org/documents/data-and-analysis/gsh/Booklet1.pdf.

Venkatesh, Sudhir Alladi. *Gang Leader for a Day: A Rogue Sociologist Takes to the Streets*. Penguin, 2008.

Zakki, Samar, and Nighat Ahmad. "Glocalism, Disguised Oppression, and Parochialism: A Study of *Karachi You're Killing Me*." *Journal of Humanities, Social and Management Sciences (JHSMS)*, vol. 3, no. 1, 2022, pp. 336-350.