

Uncovering the Shadows: Unveiling the Racism Within Social Classes as Depicted in Shamsie's Kartography

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ABSTRACT

The covert racism in the elitist community manifests itself through hate speech and the multiplicity in the narratives given by the elite and the ones being marginalized. The purpose of this study is to analyze the various ways by which Shamsie has discussed this issue of elitist racism present within Pakistani society in her work titled Kartography. By employing the textual analysis as research method, the study will be done under the scrutiny of critical race theory, especially the perspective of Mari Matsuda. Critical race theory talks about the universality of the concept of race. Critical race theory goes on about racism within the legal system and the intersectionalities that come with it. Critical race theory proves to be the right tool to go for if a person is to study the plethora of issues associated with the Bengalis and Muhajir issues. The minimization of ethnicities and groups of people comes under the wide domain of the critical race theory. The paper aims to establish that there is urgent need for the recognition of the fact that there is covert racism present in the elites of the Pakistani society especially that of Karachi and there are some hidden issues that should be addressed when talking about racism and the postcolonial society. There needs to be some legally bound amendments to the law and order institutions so that there is less violence and more peaceful negotiations when the point comes to multiple ethnicities and races.

Keywords: Kartography, racism, intersectionalities, covert elitism, hate speech

INTRODUCTION

Whether it occurs in black and white communities or brown communities, racism is a pervasive issue in human society. It can sometimes be overtly violent and harassing, but more frequently, it takes the form of institutionalized and internalized biases and attitudes. The primary issue in this paper is identifying the different ways that racism presents itself in Pakistan's post-partition and post-1971 society. The book Kartography by Kamila Shamsie was selected for this project because it represents the trials of two travels, one in 1971 and the other after the year 1971. Critical Race Theory, or CRT, is the theory used in this study. According to critical race theory, race is pervasive and subtle. The issue of race arises in all facets of society, including the institutions that make legislation. For this particular study, we have adopted Mari Matsuda's concept of counter-narrative and multiple perspectives from critical race theory. The same thing may be noticed through the analysis of the novel being studied, namely Kartography, as the theory focuses mostly on the impending racism existing wherever people are present in the form of groups or

communities. Shamsie has provided insight from the viewpoint of a person who is both quietly racist and a victim of racism. The dynamics of the grey tinted society that the Muhajir and Bengali issues are a part of and take root in are provided by the characters. The expected result is the confirmation that racism exists even in brown civilizations, where the binary of color is present but the plurality of ethnicity always reigns. When conducting studies on society, it is purposefully overlooked that racism among elites toward the working class and racism among elites toward other elites from various ethnicities is a very human phenomenon. Racism based on ethnicity creates its den of snakes that must be dealt with by recognizing the numerous negative effects it has on people's lives. For brown populations like those in South Asian countries, the field of critical race theory is fairly underdeveloped. The stories of those who internalized prejudice and racist ideas about people of other racial backgrounds may catalyze the emergence of deeper generational traumas. The interplay of racism has an impact on the community and economy. More work must be done on it if the severe wounds these problems have left behind are to be healed.

LITERATURE REVIEW

Originating from critical legal studies, Critical race theory seeks to study and transform "the relationship among race, racism, and power ... [and place] them in a broader perspective that includes economics, history, context, the group and self-interest, and even feelings and the unconscious" (Delgado and Stefancic, 2012, p. 3). Several presumptions are made by critical race theory, including the following: 1.) Racism is a fundamental aspect of American culture; 2.) White over Black involves more than just physical social relations; it also has a significant ideological presence in society; 3.) This presence is what critical race theorists refer to as "racism as a social construct," where people are constrained in their free will because they are constrained in part by their particular social class; and 4.) law is a crucial glue that holds society Intellectually.

Legal realism experts from the late 19th and early 20th centuries, like Oliver Wendell Holmes, Karl Llewellyn, and Benjamin N. Cardozo, laid the foundations for critical race theory. The legal realists of the early 20th century and its contemporary intellectual progeny in Critical Legal Theory and Critical Race Theory believe that "Lady Justice" always looks through lenses to perceive the social context and interpersonal relationships that give rise to case law rather than displacing them. The groundwork for today's Critical Race Theorists was built by these legal realists. In the 1970s, critical race theory and critical legal theory both made their appearances in scholarly writing. The first significant national conference entirely devoted to critical race theory took place from July 7–12, 1989, in Madison, Wisconsin. The symposium, "New Developments in Critical Race Theory," was organized by Mari Matsuda, a professor of law at the William S. Richardson School of Law at the University of Hawaii, and Kimberle Crenshaw, two former Harvard law students of Derrick Bell. At a later conference in 2020, they hosted the Presidential Session on "Intersectionality and Critical Race Theory," which brought together many schools of Critical Race Theory into a single, cohesive whole. Critical race theorists understand that stories cloaked in legal and legislative semantics expose racial, social class, and gender agendas. The renowned dissent written by Justice John Marshall Harlan in *Plessy v. Ferguson* (1896) serves as an example of this issue. "Our Constitution is color blind," said Harlan. The phrase "separate but equal" will subsequently "...stimulate aggressions...against the admitted rights of the colored citizens," he foresaw in a prophetic warning. While critical race theorists are best known for their examination of the law and how it is applied to identify how race reinforces preexisting social structures in White-Black relations, they were also the first legal scholars to champion the concept of intersectionality, "literally going beyond the Black-White paradigm to examine the range of oppressions affecting a variety of racial, ethnic, and gender groups who ironically form the majority of the U.S. population." Fundamentally, critics of critical race theory want to shed light on why liberal legal formalism based on the notion of "color-blind" justice is no longer relevant. However, they go beyond only dispelling the idea of blind justice to ask the

more pressing query: Can law solve the social condition of inequality affecting America's disadvantaged groups by race, class, and gender?

Discussions of Critical Race Theory were often limited to law school classrooms and prestigious legal publications from the 1970s through the early 1990s. However, one event in 1993 introduced Critical Race Theory to the public conversation. Lani Guinier, a Yale Law School alumna who had previously held tenured professorships at Harvard Law School and University of Pennsylvania Law School, was proposed for the position of Assistant Attorney General that year by fellow Yale alumnus and newly-elected President Bill Clinton. Professor Guinier supported the use of cutting-edge legal strategies to increase voting rights and diversify faculty and students in schools and institutions. However, her Republican rivals launched a defamatory campaign against her for her published publications, charging that she supported Critical Race Theory. Since then, the greater cultural conflicts over racial and gender diversity, affirmative action, and ultimately the entire discussion of what constitutes racial justice in the United States have been fought over Critical Race Theory. It became a flashpoint in the ongoing culture wars during Donald Trump's latter years as President, sparking debates and protests over its position in the country's school system. The intellectual history of Critical Race Theory is unusual and has meandered through several legal and social movements. The intellectual elite of these movements has made an effort to use Critical Race Theory to criticize the legal system as the cultural social structure that legitimizes oppressive social conditions and relationships. There is currently a heated ongoing dispute about whether they will be successful in persuading the greater legal community or the larger American society that their view is correct.

In the article titled **“Pakistani Identity and Kamila Shamsie’s Novels: An Analysis in Stylistics (Thematic Parallelism)”** by irfan ullah, the five novels of Kamila Shamsie—Salt and Saffron, Cartography, Broken Verses, Burnt Shadows, and Home Fire—were examined for thematic parallelism. Conflicts, depressions, identity changes, and a constant transformational machination by the powerful and resisting quarters are identified in this research. The military's recurrent control in Pakistan and the unfavorable effects of participation in Afghanistan's resistance against the Soviet Union, Muhajir isolation, and the domestic and global devastation of 9/11 stand out as the strings that depict the problem with modern nomadism. There are many examples of the tyranny of destructive forces. the parallel emptiness of people, regions, and cultures. In terms of violence, Karachi is comparable to Tokyo and New York. The poignancy of being uprooted and losing one's identity is conveyed by these similarities sublimating one another. The parallels in lexicon and syntax found using corpus technologies assisted in finding these parallels.

In **“a study of Lexical Features of Pakistani English”** by naeem khan jadoon, the lexical characteristics of Pakistani English as utilized in a few works of Pakistani Anglophone literature are examined. Considering that English has assimilated into Pakistan's linguistic and cultural diversity. Consequently, one of the key components of any assertion that Pakistani English is the literary aspect of World Englishes is undoubtedly one that this study investigated, with the four Pakistani Anglophone poets whose works were chosen for textual analysis determining its lexical characteristics. The report emphasizes several novel techniques, including borrowing, The terms "affixation," "compounding," "hybridization," "loan translations," "conversion," and "archaism" Pakistani Anglophone authors should use a language that is suitable for expressing the Pakistani identity of their works. the societal reality that they contain. The study found that, despite being a non-native language, English has produced a unique identity for the language in Pakistan, with ease and accuracy in literary expression. The findings of the study highlight the necessity of codifying certain lexical elements in Pakistani books and dictionaries in English.

The paper under the name of **“Identity and Nation in Shamsie’s Kartography and Kureishi’s The Buddha of Suburbia”** by Samina Akhtar examines the negotiations, sufferings, and experiences of racism and nationalism in postcolonial Pakistan, which is divided along racial, economic, religious, linguistic, and political lines. This study investigates the increased awareness of "national identity" and the quest for "postcolonial nationalism" according to the themes of "belonging" and the loss of "continuity" in Kamila Shamsie's Kartography and Hanif Kureishi's The Buddha of Suburbia. Numerous Pakistanis are struggling to find safety and refuge during the current "war on terror" and beyond the boundary. The corrupt establishment, including the political and religious Mafias, has undermined and destroyed people's self-confidence by stifling their dreams of being free. The Pakistani people have been waiting for their "promised land" only to see how callously their cherished homeland is destroyed by the supplanting regional and international forces while masquerading as patriots and nationalists. The devastating effects of 9/11 have also created a deep sense of estrangement, insecurity, and persistent anxiety among Pakistanis abroad who haven't integrated they continue to look for "home" outside of their host nations.

The essay **“Engaging Politically from the Margin —Critical Cosmopolitanism in the Works of Kamila Shamsie”** by Liao studies Pakistani-British author Kamila Shamsie's involvement in national and international politics is examined, with a special emphasis on her book-length non-fiction. The Deception along with the novels Muslim Case (2009) and Burnt Shadows, two of these are God in Every Stone (2014) and God (2009) 9/11 and her pregnancy were two crucial moments in Shamsie's life. Making the most of the impact of national and international events, immigration, and based on Shamsie's involvement in politics, it is contended that these three books demonstrate Shamsie's analytical thinking. Cosmopolitanism is globally diverse and locally anchored, and ultimately reflective of oneself. Shamsie's cosmopolitanism emerges from the experiences of Pakistanis, Muslims, immigrants, and women who have been silenced and marginalized, yet when confronting diversity; it does not view it as the exclusive objective. Universal standards that are largely ethnocentric the international plans of British imperialism and nationalism in America. While doing so, it also addresses inconsistent cross-cultural and international relations, and it also sharply detects changes from a micro-societal standpoint. Inside of one's own country, and other local identities. It internally and critically evaluates the issues of Islamic nationalism, split allegiances, and fanaticism, as well as sexism in Pakistani politics. Ultimately, Shamsie's works reveal ironically that, rather than cross-border mobility, a key aspect of reflective self-understanding is what foundation does cosmopolitanism rest on?

Taking **“reading Kamila Shamsie’s Kartography as a national allegory of the Chain of Partition and its continuing legacies”** by satyendera Singh, it is discussed that numerous populations who were impacted by its new borders as a result of the lengthy sequence of South Asian partitions (1947 and 1971) continue to suffer the effects of these divisions. Additionally, each of these divisions has resulted in numerous acts of violence committed in the name of.. During the divisions, there were some incidents involving religion, nationalism, and ethnicity South Asian literature has depicted this cycle of partition history in a variety of ways. as well as the many dimensions of its ongoing legacies, serving the purpose of what "National allegory" is what Frederic Jameson refers to. Jameson's concept of national allegory is used in this essay's reading of Kamila Shamsie's Kartography (2001) to make the case that the experiences of the two generations of characters in the book serve as vehicles for Shamsie to unearth Pakistani people's suppressed memories of the partition of 1947 National amnesia caused by nationalist histories and prevailing narratives. The book by Shamsie aims to undo it. The report also makes the case that through the course of Raheen and Karim, two members of the novel's second generation, highlighting the necessity to face the shame and remorse of the past to draw lessons from it, current issues should be addressed. The novel's focus is on the ethnic war between the native Sindhi with the Muhajir, a battle that eventually took on a military character MQM persecution during the 1990s

To establish research gap, extensive study of literature was done. there is a stark absence of works pointing out the racism being played in the shadows .the racism and marginalization that is being imposed by the elites and no one is quite aware of it as they should be.To cover this gap ,the current study has undertaken this task.

Theoretical Framework

Every researcher concerned with qualitative research is familiar with the term "textual analysis." It is a crucial component of the research process employed in cultural studies. It is dependent on intricate factors such as originality, creativity, inspiration, history, and the cultures we live in or study (McKee 73). Using interpretive techniques and textual analysis, a particular kind of qualitative analysis, is on the text's underlying ideologies and cultural presuppositions. Smith contends that because textual analysis is a trans-disciplinary practice, it is widely used in the field of communications. The main tool of the research approach is text analysis, which is based on thematic analysis and literary analysis to identify the major point.

Theorist Mari Matsuda has been selected for the following piece of writing. Professor Matsuda is a well-known author and self-described scholar-activist who are known for supporting the underdog. The Yale Law School librarian lists her pieces on hate speech (Michigan Law Review), accent discrimination (Yale Law Journal), and reparations (Harvard Civil Rights Civil Liberties Law Review) as some of the most often cited legal publications ever. The left, right, and center of the nation all pay attention to Professor Matsuda. A magazine referred to her as "one of the 100 most influential Asian Americans," while a right-wing publication classified her as one of the "100 Most Dangerous Professors in America" due to her antiwar and feminist writings. Richard Posner, a researcher of law and economics and a judge, projected in his mathematical model that her work would have a long-lasting impact, and the Society of American Law Teachers accorded her its highest teaching honor. She discusses how racism and other forms of subordination influence law as a pioneer of critical race theory. Young activists continue to adore her novels, such as *Where Is Your Body*, *Words That Wound*, and *We Won't Go Back*. Matsuda has a lengthy history of activism and pro bono work. Her work's primary components are the power of storytelling, racism's systemic nature, intersectionality, and lived experiences: the confluence of interests and racial advancement.

The book "Words That Wound" by Matsuda, which examines hate speech and its effects on oppressed communities, makes an important contribution to the literature of critical race theory. The First Amendment's limitations in addressing the negative impacts of racist and sexist speech are called into doubt in this book. The authors contend that hate speech contributes to a societal climate in which prejudice and violence against minority groups are accepted and can cause substantial psychological harm. Therefore, they argue that rather than just being protected speech under the guise of free expression, such comments should be viewed by the law as a kind of discriminatory behavior. The contribution by Mari Matsuda speaks directly to those who have been hurt by hate speech. She suggests a legal strategy that takes victims of hate speech into account, putting their stories front and center, while also looking at the harm that such speech causes to society. She urges a more complex reading of the First Amendment that takes into account the negative effects of racial epithets and other offensive language in everyday life. To safeguard the rights and welfare of marginalized people, the book critically explores the classic liberal justification of unrestricted free speech and makes the argument that some limitations on hate speech are justified. It proposes that laws and interpretations should change in a democratic society to reflect a more equitable respect of citizens' rights. Overall, "Words That Wound" is a potent critique of hate speech that emphasizes the need for a broader and more complex understanding of the right to free expression. The writers jointly implore readers to reconsider conventional legal and societal views against hate speech in addition to considering the effects of such speech on its victims.

The essay "Where is Your Body?" by Mari Matsuda offers a thorough discussion on the significance of understanding and taking into account the experiences of those who inhabit marginalized identities. The essay, which was published in 2005, examines intersectionality-related topics, focusing on the confluence of race, gender, and sexual orientation. Matsuda highlights in the essay that lived experiences and societal institutions are intertwined with the law and that it does not exist in a vacuum. Therefore, to enact laws that are just, we must take into consideration the experiences of those who live where many types of oppression intersect. Matsuda explores the complications of having many identities by drawing on her personal experiences as a Japanese American woman. She also underlines that faulty legal and social interpretations can result from failing to take into account how race, gender, class, and other elements overlap and influence one another. Matsuda criticizes the conventional legal discourse, which frequently disregards the bodily existence and lived realities of oppressed populations. Her analysis emphasizes how varied privilege and power hierarchies affect society's institutions and personal destinies. The essay questions the typical 'objective' or 'neutral' stance in legal analysis, contending that it frequently falls short of capturing the complexity of identity, oppression, and systemic bias, and encourages readers to consider the ramifications of these societal structures and the law. The provocative book "Where is Your Body?" speaks on how the intersection of various identities must be recognized in legal theories and practices and confirms the intersectionality concepts, which are an important part of Critical Race Theory.

There are of course other names as well who have talked about critical race theory as the need of the time. Law Professors Derrick Bell and Alan David Freeman of the University of Buffalo Law School emerged as the earliest proponents of Critical Race Theory following the publication of two influential articles. Bell, formerly a civil rights attorney during the 1960s, published "Serving Two Masters: Integration Ideals and Client Interests in School Desegregation Litigation" (1976) while Freeman penned "Legitimizing Racial Discrimination through Antidiscrimination Law: A Critical Review of Supreme Court Doctrine" (1978). Bell in his essay observed, "The quest for symbolic manifestation of new rights and the search for new legal theories have often failed to prompt an assessment of the economic and political conditions that influence the progress and outcome of any social reform improvement." Freeman observed that "The color-blind theory has never [been] the law; the Supreme Court has, in fact, explicitly upheld the use of racial classification on a number of occasions."

At this time, the University of Colorado Law Professor Richard Delgado became a prominent voice along with the University of Oregon Law School Dean Derrick Bell, who in 1987 published *And We Are Not Saved: The Elusive Quest for Racial Justice*. Two years after the conference (1991), Columbia University legal scholar Patricia Williams published *The Alchemy of Race and Rights*, and Bell published a second book, *Faces at the Bottom of the Well* in 1992. In 1994, Richard Delgado wrote, in *Sage Race Relations Abstracts*, a penetrating essay entitled "Critical Race Theory." Harvard Law Review became the literary voice for many Critical Race Theorists' publications. However, one could argue that Derrick Bell's 1980 case-law primer, *Race, Racism and American Law*, was the opening statement for what would emerge as Critical Race Theory. One dissenting voice against this movement was Professor Randall L. Kennedy of Harvard Law. Kennedy, in his essay "Racial Critiques of Legal Academia" (1989), noted that Matsuda, Bell, and Delgado all "stereotype scholars . . ." that "we all look alike. . . ." For Kennedy, any agreed-upon theory negates the individuality of honest legal discourse.

Proponents of Critical Race Theory explain how the social condition of inequality is driven by racist human and juridical volition which gives constitutional case law a rigidly conservative structure. Just as critical race theorists included non-legal scholars to advance their arguments, some of them recognized the power of stories and narratives to push back against dominant legal theories that reinforced unequal power relationships between social classes. Derrick Bell's 1985 article, "The Civil Rights Chronicles: The Chronicle of the DeVine Gifts," was a response to a harshly critical letter from a non-student, DeVine Taylor. Bell's other writings use parables and stories to explain why he took a leave of absence with a

forfeiture of salary from Harvard Law because the law school was not hiring enough women faculty of color. Bell wrote about how Black students supported his position and protested. Two student protest leaders, Kimberle Crenshaw, and Mari Matsuda, were matriculating law students. To explain his position, he wrote *Confronting Authority: Reflections on an Ardent Protester* (1994). Five years later, Michael A. Olivas supported Bell in his noted essay "The Chronicles, My Grandfather's Stories, and Immigration Law: The Slave Traders Chronicle as Racial History" (1990). Professor Olivas discusses his grandfather's stories of the need to work hard and sacrifice. He was a folklorist and used the term "sin verguenza" or shameless and without honor when referring to Anglo-Texans and their white supremacy

ANALYSIS

At the start of the novel *Kartography*, the two characters of the story Raheen and Karim are depicted as two teenagers going through life in the wake of the 1971 conflict. The story takes us through the story of two generations naming the parents and the children as they face the shaking of their world by the aftershocks of feuds and fights going on in Karachi regarding Pakistani, Bengali and Muhajir.

The first instance points towards the innate feeling of unsettlement of Muhajir and how their ideas are met with scorn just because they are taken to be the ones who could never settle in the new place. The conversation between the characters of Asif and Laila and Ali as they discuss the attitude and ideas of the character absent from the conversation named Zaffar who is Raheen's father. the character of Asif is making fun of the ways Zaffar tries to persuade others about the land reforms .he then goes on to elaborate himself and says that it is not Zaffar's fault that he talks like that because as he is a Muhajir he is not able to think as a Pakistani and not able to feel at home with the land he resides on because he left his own home upon partition and hasn't gone home since then as he has no such concept of home anymore. This conversation points towards the factor that even after the colonization and the gain of freedom there are intricate webs in which the people left behind are still tangled as Zaffar and his likes are tangled within the web of the title Muhajir.

Uncle Asif laughed. ‘Laila, it was sixteen years ago, and before your civilizing influence. Besides, Zaf wasn’t acting the polite guest himself. Still, I understand why he said those things. I mean, Muhajir will never understand the way we feel about land. They all left their homes at Partition. No understanding of ties to a place. (p 34)

The next reference is in the continuation of the conversation between the elders as they are discussing the paradoxical situation of the rights and behaviors of the migrants .as Laila, another character of the novel who is the wife of Asif and friends with parents of Raheen and Karim, points out that the Muhajir is taking up too much place in the society that is not even rightfully theirs in essence. They are all aggregating and trying to create and build up a revolution same as the revolution of partition .they as in Muhajir are calling Karachi as if they were born in it but seeing from Laila's perspective it is not theirs at all .all the rights are to be given to the people who were born in Pakistan and grew up in it. this instance like the above-mentioned reference builds up the scenario that is prevalent in many places where migrants go and set up their homes but the people and also the migrants and in the context of Pakistan the Muhajir never feel at peace with each other's presence .even in the case of friendships like the one in the novel, there comes a point in the discussion where the distinction between the Muhajir and the original occupants of the country becomes vital and many taunts are thrown in the face of Muhajir or people of different ethnicities. **“Do you hear the way people like Zaffar and Yasmin talk about “their Karachi”? My family lived there for generations. Who the hell are these Muhajirs to pretend it’s their city!” (p 35)**

The next coming references are building upon any ways in which the elites of the Muslim state of Pakistan continue to show their Englishified state of existence. The conversation between rukhsana aka

Runtty and Raheen shows us the popular culture of Karachi where the drinking of wine and whiskey is quite normal. It is a norm to conduct parties and go to clubs to satisfy the elitist need to socialize and drink to their heart's extent. This is how they reign in the land and this is how they socialize and build up connections.

Auntty Runtty took a deep breath and held one hand up as though silencing a gathered assembly. 'Can't take the social scene. Every night, people are out drinking until three, or four in the morning. Drinking, drinking, they fall on the street, ghutnay chhil gaye, yaar, yes, skin peels off knees, and yet they drink on. Can't. And yet, what to do? Have to show up, be seen, and let people know you're alive so they'll invite you to tomorrow's party. Yaar, can't take the scene, but have to peel knees, have to chhilo ghutnay, have to be seen to be invited. (p 56)

The next instance is the encounter between Zia and Raheen with the guards of the character Sonia's house. It is a jeering taunt towards the fact that the people who come from poverty and are not considered as the genuine elites are taken as masking fools who are trying to hide within golden-tinted homes and trying to portray as if they are perfect but are hiding something dark and dangerous behind their golden masks.

But now that he reminded me I wondered, as I had done when she first coined the term, if Sonia was aware of the way all of us regarded her parents, whose increased sophistication Auntty Laila dismissively compared to a thickening layer of make-up— merely drawing attention to how many blemishes there were and how much had to be done to hide them. (p 115)

Another important reference to our results is the point in the novel where Kareem comes back from the world tour and the trio meets with a muhajir car thief after hearing the muhajir's story and his turmoil of life, the reaction of Raheen is that of an alienated being who does not feel one with the other inhabitants of Karachi. Here, Raheen is said to be pondering the fact that the trio and other many people were indeed born into elites families but she does not find it in herself to be sorry about the fact that she was born into an elite society where all the evils are covered up in the name of friendship. She does feel sorry for other people but she does not feel sorry as much as Karim does as he is a Bengali and his mother is also Bengali and being Bengali he can understand what the thief feels like as compared to Raheen who although she is born to muhajir parents does not feel as much included in the marginalized as much as the others do.

There was nothing I could say to this man without it being condescension or a lie. Privilege erased the day-to-day struggles of ethnic politics, and however Karim might want me to feel about the matter I couldn't pretend I was sorry that I had been born on 'this side of Clifton Bridge' where class bound everyone together in an enveloping, suffocating embrace, with ethnicity only a secondary or even tertiary concern. (p 134)

The dialogue between the characters Raheen and Maheen reflects a lot of what the older generation went through in the years leading up to the Bengali-Pakistani conflict in 1971. The acknowledgment that older generations did and acted in ways to which newer generations will respond quite differently and that their attitude was to stay away from all the racist actions taking place around them. So they continued to ignore rioting and prejudice until it all caught up with them.

Auntty Maheen nodded. 'I would never have said that at your age. That's what it did, you see. Bangladesh. It made us see what we were capable of. No one should ever know what they are capable of. But worse, even worse, is to see it and then pretend you didn't. The

truths we conceal don't disappear, Raheen, they appear in different forms. (Shamsie, 2001, p 222)

The dialogue carries on from the quotation that was just provided. the acknowledgment that, despite individual failings, older generations' use of hate speech and racism and the effects of that behavior are felt by new generations as historical events come to light. **"I know I let Karim down. That's the real issue between us. But what I did is made so much worse by the fact that it wasn't just anyone doing it, but Zaffar's daughter doing it to Maheen's son". (p 223)**

The elite or institutions frequently base their judgments and actions on the most negative aspects of life. Despite being an integral part of Pakistan as a whole and contributing significantly to its economy, Bengalis were neglected and denigrated as a result of the latent racism that existed against them. That region of Pakistan was torn apart by prejudice and elitist motives, and as a result, we are no longer moving as quickly. The reference below highlights the fact that, although protecting the rights of Muslims as the majority on the subcontinent was the primary motivation behind the creation of Pakistan, elitist institutions' treatment of Bengalis undermined this goal and left Pakistan crippled by their cat-and-mouse game with the country's elite and working class.

Pakistan died in 1971. Pakistan was a country with two wings—I have never before thought of the war in terms of that image: a wing tearing away from the body it once helped keep aloft—it was a country with a majority Bengali population and all its attendant richness of culture, history, language, topography, climate, clothing...everything.....whole don't we fall victim to circumscribed seeing, a thing we can ill afford?) (p 226)

This case of elitist behavior in society involves the city of Karachi, where the father of the main character, Sonia, was arrested on drug-dealing charges. However, after the charges were dropped, the elites of the city began to gather around him once more, although they had previously despised him for his arrest. The elitist in Karachi, known in this novel as the "ghutnas," advanced to take hold of the accused drug dealer's hand once more and showered him with bogus love and invitations to ostensibly enjoyable parties. This proves that although elites may harbor hidden motivations, the fact that the person being charged is an elite takes precedence; if he had been a member of the working class, he would have endured ridicule for the rest of his life as a result of this occurrence.

Sonia's father was more popular than ever in the wake of the dropped drug charges, thanks to the aplomb with which he had sent out poppy-shaped invitation cards to a magnificent party..... Ghutnas clasped the Lohawallas to their bosoms for the first time and Sonia's mother's dressing table collapsed under the weight of all the party invites. No one mentioned that the proposals for Sonia's hand had dried up completely. (p 230)

The world is aware of the fact that history frequently repeats itself. The plight of Muhajir and the rise of the MQM are sometimes compared to the situation of Bengalis in 1971. The minimization of Bengalis and Muhajirs is comparable in several ways, but Bengalis also experience discrimination in various ways. The Muhajirs' predicament was brought on by them as they fled one regime that horrifically mistreated minorities and joined the government and institutions that decided to minoritize Bengalis. The overt racism and hostility against Bengalis and Muhajirs share some similarities at their core, although they express themselves in quite different ways.

In Newline, the sentence "'What we are seeing today in Karachi is a repeat of the East Pakistan situation," maintains a senior security official.' 'Is that true?' I asked Ami. 'Ask Maheen that. She'll tell you never to compare Muhajirs to Bengalis.....?' 'But there are certain parallels. History is never obliging enough to replay itself in all details. Not

personal history, not political history. But we can learn how to rise above the mistakes of the past, and that we haven't done. As a country, we haven't. Not in the slightest.(p 230)

The reference in question alludes to a moment in which a character by the name of Zaffar made hate speech against a character by the name of Maheen. Zaffar discovers his love for Maheen after Maheen hears everything he says. Zaffar's actions had two very distinct justifications. Hate speech has a variety of fundamentally different motivations. Zaffar's hate speech could have been an attempt to protect Maheen during the altercation or it could have been an admission of his true emotions for the Bengali women

CONCLUSION

As the discussion comes to a close, there are certain things that come to the front .the glaring racism of elites like asif and Laila and their continued friendship with the people that they deem to be strangers and not fit in their society. The elitism with the scenario of Sonia's father and the resulting convergence of ghutnas in his house after the arrest, the past mistakes of Zaffar and his remarks for his own fiancé Maheen shows that there are some deep generational traumas hidden deep within the Pakistani generations of 1971 and post 1971 era. The whole situation of Raheen, Karim and their generation show that some issues run deeper than they seem to be and are innate. The point of racism being present in even the legal system is evident in the characters of the thief and the character of Zia's father. What the Pakistani institutions need to do is the establishment of the fact that, although multiple ethnicities are sometimes in majority or in minority but no ethnic class should be forced into the corner. There needs to be equality in power where people of different ethnic or economic backgrounds come together.

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