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**REFLECTING GUILT AND SHAME PRONENESS: THE ROLE OF
IDENTITY ORIENTATION IN AAMINA AHMAD'S THE RETURN
OF FARAZ ALI**



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Abstract

*The present thesis is written to critically examine the representation of the psychological elements guilt and shame in *The Return of Faraz Ali* by Aamina Ahmad, to reflect Pakistan's postcolonial era 1960s onwards covering the themes of culture, politics, class, caste, and identity orientation. For the detailed analysis, Sara Ahmed's Affect Theory is applied to study the quest for identity orientation by the protagonist Faraz Ali, forced by his father and society, and other characters such as Rozina, Wajid, and Firdous. The given research explores how guilt and shame act as affective forces that form identity, social relations, and raise ethical consciousness within the context of postcolonial Pakistan, unlike conventional psychological interpretations. By using Sara Ahmed's concept of emotions as orientations that lead bodies towards or away from specific places, histories, and subjects, it is seen in the study that novel constructs identity through emotional economies rooted in social stratification, caste hierarchies, gendered oppression, and colonial legacies. The results of the study reveal that shame function as a separating force that marks people as socially contaminated, silenced, and excluded, as well as reinforcing structures marginalization. Through the character of Rozina, the novel reflects the destructive consequences of shame in the caste-based and patriarchal driven societies. Furthermore, guilt appears as a restorative force that directs the characters to confront suppressed histories and unresolved injustices. Likewise, Faraz Ali's return to Shahi Mohalla, the red-light district of Lahore epitomizes an ethical involvement towards recognition, accountability, and reconciliation with the past memories brimmed with good and bad incidents. Similarly, the correlation between guilt and shame creates a state of affective disorientation that categorizes postcolonial subjectivity, presenting emotional attachments and exclusions promote identity formation. The present study concludes that the novel by Aamina Ahmad *The Return of Faraz Ali* (2022) is the illustration of guilt and shame as fundamental affective structures that orient individuals within complex networks of power, memory, and social belonging. With the application of Sara Ahmed's Affect Theory (2004), the novel showcases postcolonial identity not static but flexible, emerges through an ongoing process of reorientation shaped by historical trauma, social stigma, and emotional inheritance. Conclusively, the thesis emphasizes on the significance of Sara Ahmed's Affect Theory (2004) in fabricating the intricate relationship between emotions, identity, and postcolonial experience.*

Keywords Guilt, Shame, Identity Orientation, Self-Actualization, Postcolonial Pakistan

1. INTRODUCTION

Literature is the reflection of life that explores all aspects of life such as cultural backgrounds, traditions, norms, values, and it provides the readers with the better understanding of the given practices in the society. Literature also enhances the perceptions of readers by presenting various cultural identities, encouraging empathy and understanding. For example, Chinua Achebe's the famous novel *Things Fall A Part* (1958) takes readers to Okonkwo where a man is presented who makes struggle with the conflict between his native land's traditions (Igbo Traditions) and the invasion of European colonization. By the reading the given text comprised of Okonkwo's tale, readers learn more about the complex relationship between personal identity and cultural heritage. Similarly, reading literature provides the knowledge of the unfamiliar culture to readers and enables them to understanding the depth and variety of human experiences.

If the human beings are concerned, it is vividly clear that guilt and shame are the two most powerful emotions that govern their body and mind as well as contribute highly in their decision making. No doubt they are net together in everyday language, but the multiple psychological research has highlighted their distinction with their different causes, patterns of expression, and behavioral consequences. Likewise, guilt is found in the assessment that one has done something good or bad for instance “I did something wrong” either moral defense or damaged someone. In contrast with guilt, shame is more painful evaluation of one’s own inadequacy if one confesses and regrets that “I am bad”, shame is more global than guilt. In due course, people are prone to emotional distress, apology, and antisocial behavior, while shame is frequently linked with withdrawal, hostility, avoidance, and make people aggressive inward or outward in extreme cases (Tangney and Dearing, 2002; Lewis, 1971; Tracy and Robins, 2004).

Feelings of shame, in contrast to guilt, go beyond "bad behavior" and represent a flawed, unpleasant self, more broadly (Lewis, 1971). Shame frequently manifests as a feeling of helplessness and worthlessness (Tangney, 1994). It is frequently observed that guilt entails a focus on a particular behavior, whereas shame involves a focus on the global self, even if these moral affects are not mutually exclusive and do share similar elements (see Gilbert, 1997). Shame, on the other hand, may inspire a desire to conceal the flawed self "to sink in the floor and disappear" while guilt might encourage making amends (Tangney, 1994).

A contemporary interest in the politics of affect is exemplified by the work of Sara Ahmed and Judith Butler. Phenomenological explanations of passivity and agency inform their unique contributions. They believe that affect is essential to both the individuation of corporeal agents and the articulation of social and political space.

For an explanation of critical involvement, each emotion is essential. Their focus on affective economies also reflects their interest in the dynamics of marginalization, exclusion, and concealment. As a result, their insightful analysis of the politics of affect advances our knowledge of the role that affect plays in the development of normative orientations over time as well as in their possible disruption and transformation.

The current thesis applies Sara Ahmed’s Affect Theory (2004) on the debut novel of Aamina Ahmad’s *The Return of Ali* (2022) in which guilt and shame are the prominent themes especially in the characters like Rozina, Wajid, and Faraz. Most of the themes are set in the Red Line area, the labyrinthine streets of Lahore’s Shahi Mohalla where the environment is the reflection of sexual activities and the air resembles with the scent of Jasmine and the echo of nostalgic songs. The novel tells the haunting stories of reckoning, return, and actualizing self-multiple times with the lens of different characters. The novel presents the picture of the late 1960s Pakistan when the political unrest and economic collapse severely affected the country, meanwhile the authoritarians were enjoying the privileges and the middle class was badly suffering. As the elite was enjoying all luxuries and fulfilling their desires the red light area of Lahore was crowded with such privileged persons found in in extra marital affairs with the poor prostitute whose bread and butter was selling their bodies. The novel presents the murder of a girl in the brothel built in the red light area of Lahore, for the fair investigation a Police Inspector Mr. Faraz Ali was appointed to the following area. Notoriously he was born in Shahi Mohalla (Red Light Area) but he did not know about his past. The novel shows that how the moral corruption activity of the red light area turned into a sense of guilt and shame as the inspector confronted with his family secrets, class hierarchies, and fractured because the family issues hidden in such areas leave a gap in one’s personality. Literary, a British Pakistani writer, writes sophisticatedly to present the post-colonial era of Pakistan in which the people were engaged in class consciousness, most of them were the victim of identity crisis due to power inequalities, and gender based discrimination including cultural stigma was making a damaged personality in the society. The novel is not only confined at the murder mystery of a girl, but it deeply explores the psychological and sociological wounds presenting guilt and shame in the characters; its fabrication showcases comes true to the affirmation made by *The New York Times* (2022) “brilliant not only for the author’s talent, but also for his humanity.”

1.1 Research Statement

The given study explores guilt and shame as fundamental mechanisms shaping postcolonial identity in Aamina Ahmed’s *The Return of Faraz Ali* (2022). Rather than simple psychological states or themes, these emotions are driven by complex forces that drive subjects to originality, kinship, morality, community, and power. Shame leads to concealment, denial and non-compliance with norms, and guilt leads to conflict, accountability, and possible change. Their tension creates a dialectical pause, raising the possibility of identity breakdown and

tensions between race, gender, class, and postcolonial violence. This study examines how guilt and shame drive identities shaped by segregation, caste, gender sexuality, and state surveillance, and questions whether the conflict between them enables the capacity for action, self-construction, rupture, or authentic self-knowledge amidst historical threats. Challenging readings of Pakistani-English literature focused on trauma, this research emphasizes the spatial and guiding roles of emotions. Ultimately, guilt and shame distort post-colonial identity, forcing subjects to repeatedly return to their histories or distance themselves from them under conditions of marginalization and precariousness.

1.2 Research Significance

The present study is significant in multiple dimensions beyond its vitality in literary analysis. Aamina Ahmed's contribution to the illustrating the situation of the world embracing consistently immigrations and suffering from political identities. Her work illuminates the effectiveness of the colonial legacies in post-colonial era in the lives of immigrants who are grappled with cultural shame. The novel after a thorough study and a deep research exposes the dominative Pakistani culture modernity narrative and presents the perspective of backwardness in caste system in which all are equal but some are more equal than others, and it promotes compassion and sympathy for people with a strong advocacy for justice in the unjust society. In the long run, the research has proved that the novel *The Return of Faraz Ali* (2022) is the depiction of the real return in different characters' perspective not only confined at spatial level but hits the psychological paradigm: merely by traversing the elements of guilt and shame in which one is likely be appeared with coherent but an integrated self ultimately. In the character of Faraz Ali, Ahmed presents the phenomenon of return that takes him back to his real self and unveils the world's reality on him that his life builds with difficulty in all aspects not only bring with guilt and shame but a source of painful restoration in his life enables him to integrate his damaged self.

1.3 Research Questions

- How does Aamina Ahmed reflect guilt and shame proneness in *The Return of Faraz Ali*?
- How do the characters symbolically present identity orientation in *The Return of Faraz Ali*?
- How affective experiences of guilt and shame shape the character's search for selfhood, belonging, and ethical responsibility in *The Return of Faraz Ali*?

1.4 Research Objectives

- To what extent Aamina Ahmed reflect guilt and shame proneness in *The Return of Faraz Ali*.
- To what analyze the characters symbolically present identity orientation in *The Return of Faraz Ali*.
- To explore affective experiences of guilt and shame shape the character's search for selfhood, belonging, and ethical responsibility in *The Return of Faraz Ali*.

2. REVIEW OF LITERATURE

In the research paper titled *Identity Orientations and self-interpretation*, Cheek, J.M. (1989) portrayed the resurgence and endorsement of the self-related subject and dealt with it as a hot topic in the dimension of personality, social, and developmental psychologists in the 1980s whose studies introduced another concept of psychology known as self-consciousness that dragged the world's attention to the new field of study. On the other hand, this is considered as one of the positive development in the field of psychology that not only confined at the medical science but all the complete field of life. In this regard, Wylie (1974) after a thorough study came to the conclusion from a comprehensive review that cognitive theory and measurement both equally play a vital role. Furthermore, it has been studied that it requires development to a larger extent. Recent works on the given subject are an attempt to address broader issues related to identity: identity loss, shame, guilt, identity orientation, and repressed past triggering complexities in personality. To deal with such subject the recent works have been done by Erikson who published his research on identity acquisition (Grotevent & Adams, 1984), identity conflicts seen in the researches by (Baumeister, 1986), identity stories having issue related to identity loss by (McAdams, 1988), adult identity explored by (Whitbourne, 1986), and one of the key issues such as the relationship between social behavior and identity, (Schlenker, 1986). The real purpose of the given research was to review a particular program for developing and validation a personality questionnaire that evaluates personality in social dimensions with the key emphasis on identity orientation.

Moral emotions constitute important elements of the human moral and ethical paradigm, that only influence the relationship between moral values and norms but also construct moral behavior in a society in which the people live. The present research on the given subject is actually a review of applying identity orientation having guilt and shame topics on studies regarding moral emotions. First of all, the research focus

on the triad of negatively charged emotions having the sense of self-conscious that further prolongs shame, guilt, and embarrassment. The researchers mentioned that after a deliberate review of the past researches, it is noticed that much research continues to concentrate guilt and shame. The given research attempted to review views on the key distinction between guilt and shame proneness and to figure out to what extent the relative advantages and disadvantages of such two moral emotions can be. Concerning the studies on the given topic, there are several new areas of research have been identified for instance research on the phenomenon of body shame, ways of coping with shame, some psychological aspects of shame, the linkage between childhood abuse and later feelings of shame, and phenomenon of indirect or collective experiences of shame. Following the recent times, the conceptual ideology of moral emotions is not only confined at moral or ethical concerns, rather it has further evolved to multifaceted range of positive emotions that it broader its compass to a wider range such as gratitude, surprise, and sometimes the experience of morally charged pride. In the longer run, the researchers attempted to briefly discuss the morally relevant emotional process that leads to other oriented empathy (Tangney, J. P., Stuewig, J., & Mashek, D. J., 2007)

Another research has previously been done on the modern time relevant themes of guilt and shame. Tangney, J.P., & Dearing, R. L. (2002) conducted their research concerning the key concepts of how guilt and shame affect badly to one and ruin one's life, the research title is Understanding Shame and Guilt. They explored that most probably with respect to the modern time people are viable to experience sever dysphoria when they feel inside they are below to the standards of others and owing to such reason they realize a sense of inferiority internally. By having failure to follow even basic norms, regardless of moral, conventional, or competent, definitely be led to feelings of emotional guilt and shame. In the field of academic psychology, it is described that guilt as constructive dysphoria associated with forgiveness, self-improvement, and reform, along with shame defines self-stigma associated with avoiding failure and its consequences. However, in view of the modern time theories and research that have emphasized the controversial but iconoclastic critique that guilt and shame are not in fact forms of dysphoria that supposedly push people in opposite direction. Rather, the other key factors such as guilt and shame can be taken as close, but sibling emotions that change with the passage of time in various degrees. Most important as compared to others, present theory and research suggest that the links between self-forgiveness, guilt, and shame are likely to understand to a greater extent when analysts specify or clarify the exact nature of one's emotional experience can be termed in inferiority complex, rejection, self-blame, dejection, and setbacks. Moreover, other than the aforementioned emotional experiences it also deals with the key statement of failure in one's life that slightly or heavily be more or to a smaller extent less likely to be better or even more appreciable than making efforts.

3. THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

The given thesis is qualitative and it is theoretical by nature. It is an attempt to explore the themes of guilt and shame in the novel *The Return of Faraz Ali* by Aamina Ahmad. The study is actually a plethora of one's quest to construct one's real identity in the context of postcolonial era of Pakistan. The uses Sara Ahmed's Affect Theory (2004) to critically analyze the psychological concepts of guilt and shame proneness that are actually leading the main characters such as Rozina, Faraz Ali, and Wajid to identity orientation. It studies how displacement, and unhomeliness destroyed one's identity and how the real identity identities of the characters ultimately reveal on them. The study uses Aamina Ahmad's *The Return of Faraz Ali* as a primary text while the date is taken from academic journals, articles, magazines, texts, and periodicals to support the argument. The major recurring themes of the novel such as inspection, hatred, class struggle, body exploitation, prostitution, isolation, caste consciousness, and memory lost have given the particular importance.

Sara Ahmed publishes her essay in 2004 titled *Affect Theory Reader* in which she describes multiple key concepts about the postcolonial identity and affective economy. She claims that her masterpiece is undoubtedly a source of the key contribution to the knowledge of the affective turn. She initiates her essay by conversing about happy objects, or the steps taken for joy and happiness are closely linked with certain shared items or as as well as certain circumstances, that make her more. She, further, composes her words that way presented below: I don't think there is anything called affect that exists in isolation or an independent power, as if related to something in the world, or although there is something called an effect that can be shared with the teacher. But I will start with the danger of the knowledge, the opening of bodies to worlds, and drama the impossible, how can we touch our neighbor.

"Disorientation," writes Ahmed, "involves going in the wrong direction: bodies inhabiting spaces that

do not extend their form, or using objects that do not extend their reach. In this moment of failure, such objects 'point' elsewhere or they make what is 'here' strange." Ahmed also speaks of Fanon's experience of disorientation, reported in black-skinned, white masks, as "one thing among other things." The potential for racial organization of space is revealed in such experiences. As a result of the cultural politics of emotion, Ahmed also takes up Judith Butler's identification of "the distinction between lives that are tragic and unbearable," a distinction (which we will consider in the next section) that has become crucial to a politics that works to "secure the distinction between legitimate and illegitimate lives." Here, once again, the need to regulate this difference also exposes the political order to its potential redemption through the traditional repetition of affectively charged images and representations. As Ahmed notes, the problem with this appeal to a politics of disorientation is that, precisely insofar as it draws its resources from the passive and contingent nature of the experience of disorientation, it cannot be transformed into a political program: "Disorientation, then, would not be a politics of will but an effect of the way politics is done". Although Ahmed's account of the effect on the political agency of any given event is a case in point, we will still need to understand where the politics of affect might most effectively direct its efforts. In the next section, I will turn to Judith Butler's recent work on the treatment of the themes of affect and agency, which I will suggest provides useful resources for understanding the relationship between affect and agency.

Sara Ahmed in her Affect Theory argues that emotions are usually taken as feelings that are only within oneself and that they have nothing to do with the external self, but in fact it is stated based on his theory that emotions first appear in a person's personality that they penetrate between the body (almost all organs), relationships are not only limited to a person's love relationship with another person, but also strong social relationships with someone. system and class struggle in a society. On the other hand, shame is also a topic of concern at this time, he specifically emphasizes that it is actually a by-product of emotions that can be called an effect that turns the subject inward, and begins to interact with aspects of the self that are either uncomfortable or unwanted. Ahmed's concept of the self-reflective effect is closely related to internal feelings that reveal hidden connections and unresolved emotional relationships.

Turning to Sarah Ahmed's theory of affect (2004), it is clearly evident that shame cannot be considered a matter of individual conflict but is in fact a relational effect that occurs when a person is emotionally attached to others who may be related by blood, or otherwise. Sara Ahmed's concept emphasizes the role of external factors within a person's emotions. The theorist Sara Ahmed attributes shame to an external force driven by external factors that can be interpreted as emotional factors such as the perception, expectations, and influence of others. Sara Ahmed introduces the internalization phenomenon to address the theme of ourselves acting morally or immorally in any given situation. Sara Ahmed's view is that it is the orientation of shame that motivates an individual to engage in a self-talk led by self-identification with aspects of the self that cannot be avoided at all costs.

Sara Ahmed's Affect Theory provides an ideal theoretical framework for critical analysis of such conflictual situations. It emphasizes identity construction through attachment and detachment to past events or origins. He further argued that individuals, in an attempt to form an identity orientation, identify with particular people, events, places, and histories while turning away from others.

4. DATA ANALYSIS: GUILT, SHAME, AND IDENTITY ORIENTATION IN THE RETURN OF FARAZ ALI

The part of the thesis has written to carefully analyze the text *The Return of Faraz Ali* (2022) with the key emphasis on guilt and shame proneness having a strong urge for identity orientation in the postcolonial context of Pakistani Society. The protagonist Faraz Ali who is a police officer has been taken for the critical analysis who is found in quest of identity orientation because he belongs to Shahi Mohall, the Red Light District of Lahore, and earns a good name in society by becoming a bureaucrat. His Father Wajid Ali is a senior bureaucrat who given due privileges and leverages to his son merely for concealing his past and origin-biologically connected with the Kanjar Community. The novel shows Wajid Ali's compulsion for his son to forget his past and continue his socially respectable identity as it is important for him as well to nurture a child who has a legitimate past. On the other hand, guilt and shame attached with Faraz' sister Rozina and his old age mother Firdous who are selling their bodies for the better survival in the world. There sources of income are dancing, prostituting, and singing, on the other side. Rozina wants to become a famous film star as well but the luck does not support and she become a prostitute at a time. Faraz Ali becomes a police officer only because of distancing

himself from his origin but identity orientation leads him towards his origin. He is appointed to investigate a murder of a girl Sonia by a powerful man, in Red district of Lahore. Moreover, he is given a task to suppress the proceeding of the protectors backed by Zulfiqar Bhutto against Ayub Khan's regime so he supervised a oppression on the public. To critically analyze such themes, Sara Ahmed's Affect Theory is applied and the quotes are taken from the text.

4.1 Guilt After Violence

The novel begins with the sad memories of the bloodshed happened in the streets of Lahore. People were actually protesting against the Ayub regime that was actually not in favor of all and sundry, and the state machinery was used to implement law and order, in order to resist the protestors. The protestors were in fact favoring the Bhutto spirit and mission of roti, kapra, and makan, and due to high inflation and uncertain economic condition people were on road to kick off Ayub Khan from his presidency. The government hired the bureaucrats and law enforcement officers to use power against the radical protestors because when the power is in turbulence the ruler uses power as the tool to legitimize his empire. Similarly, Faraz Ali was appointed to Lahore and he had been given an order to push back the crowd before they would have reached the authoritarians. By enforcing law and order, he ordered his subordinates to open fires against the innocent people that was resulted in a severe bloodshed on the roads of Lahore. After a long time, he felt guilty of what the nonsense he had done just for obeying his officers not even thought about the common people. Guilt with shame made him dejected and he affirmed aside he had done something wrong with some boy but he even did not who actually they were as seen in the text:

"I was worried you might have been caught up in this mess on the streets last night." Faraz paused; Wajid had never expressed worry about anything before, least of all about him. "We got back a while ago. Things seem under control out there now," he said. He wished for a moment he'd been hurt, that he might perform the kind of stoicism that would impress Wajid, but instead, to his surprise, he said: "I hurt some boy. I don't know who." Wajid was silent and then he cleared his throat, and Faraz knew he'd said too much, made the old man uncomfortable; he was pleased. "I left to get him help. He was gone by the time I came back." (Ahmad, 2022, p.11)

4.2 Desire For Absolution

The most compelling illustration of guilt and shame proneness in the novel The Return of Faraz Ali reflects a complex interplay within Faraz Ali's personality who is first ashamed of his real identity about whom he knows nothing before and the experiences of feeling shame not only relaying on his actions he has been performed but owing to the reason of his immense desire for seeking forgiveness and expecting validation from his father who is Wajid Ali. In the midst, Faraz feels himself helpless, and self-less at the moment of seeking someone's approval who is the responsible of his fractured self and who has instilled wrong behaviors inside his personality. He actually recognizes his own self vulnerability and dependency on Wajid Ali, his father who has had a significant role in making him a man of a complex personality. Moreover, Faraz Ali becomes a victim of identity loss; he exposes a complex relation between his outer and real self, showcasing a deeper psychological struggle for seeking identity, relieving a sense of belongingness, and a proud of self-worth. He does not sense self-satisfaction by the possible conditioning of absolution.

4.6 Physical Manifestation of Guilt

Faraz Ali can feel the side effects of guilt that he has been hidden inside for a long time that has affected his physical body. The textual reference below is the true representation of the emotional instability causing bodily changes. Faraz Ali is presenting the bloodshed scene of the riot in which he participated on the command of his officers. He is found continuously to move his hand and looking done at it many times; that shows the pain he is feeling inside. During the riot, it is not wrong to say that feeling pain in his hands the indicator of the lingering psychological burden of the violence and not only a result of physical exertion. Meanwhile, Faraz Ali is continuously looking deliberately at his hands and thinking in his mind. The narrative is giving prominence on the subject of Faraz Ali's physical sensation towards guilt that is not only hitting his mind but also the bodily organs. With the passage of time when the riot has ended, he is a constant victim of feeling guilty because it has been acted as the gentle reminder for him about his painful past that is also affecting his present. He is seemed trying his best to escape from the aftermaths of his past experiences but he is unable to do so because guilt has been penetrated inside his body like a blood.

To resolve this matter of considering guilt as a source of physical manifestation, Sara Ahmed's theoretical

framework for identity orientation loaded with the past experiences of guilt and shame is taken to study emotions that simply reside within individuals. Sara Ahmed argues that emotions are the subject of psychological discipline that deals with the existence within an existence but they not provide a concept of emotionality as a matter of mind and heart but they also circulate between bodies, social encounters, and physical objects and they have a side effects on body similarly as on mind and heart. In case of identity orientation, the physical effects of guilt are sewed with particular experiences one has been gone through in past and one continues to relate them with other individuals and experience to extract meaning for him and the whole world around him. As Faraz Ali's guilt is taken for analysis, it is investigated that his traces of the physical injury on hand are the objects to recall his past memories, and he continues to feel pain and encounter guilt whenever he looks at the hands. Faraz Ali's hand injury is the one of the objects of tracing the painful scenery of the violence in which he has been taken apart, and it is difficult for him to detach himself from the past incidence because the memories have been stored herein. Once guilt attached with someone never allows him to spare from the painful history. The traumatic insights prevail and penetrate into the body because mind would have been stored such memories. Likewise, the quotation is illustrating the concepts of an enduring effect of guilt instead of a temporary emotional response. Whenever, he rolls up and down his fist it makes him remember every bruise of the violence, and Faraz Ali is pushed to confront his moral responsibility to accept the reality. In light of Sara Ahmed's Affect Theory (2004) , it is crystal clear that the body is the object where the effects of guilt and shame have accumulated and persisted forever as Faraz Ali is unable to forget his past and suppress his memories. However, Faraz Ali's feelings of pain in the hand is the epitome of the presence of guilt lasted for a longer time. Owing to the following analysis it is proved that emotions play a key role in shaping identity and they enforce individuals to self-perception until the real incident has passed.

"It was after midnight when Faraz returned to the station with his men, the van loaded with a handful of rioters whom his men continued to beat in the holding cell. They didn't need to, because the boys were afraid and compliant, but as Inspector Karim, his old station house officer, used to say: Best to let them get it out of their systems, and, besides, with all the desk work the sisterfuckers need the exercise. At three a.m., when he felt the boys could take no more, he told his men that was enough and most of them left the station, their bodies still thrumming, to find something to bring them down-a smoke, a fuck, anything. But he didn't leave. He walked the courtyard listening to the boys in the cell whimper and call for their mothers. Shh, he thought as he paced, shh. He looked down at his hands; it hurt to make a fist." (Ahmad, 2022, p.10)

4.8 Identity Crisis and the Return to the Mohalla

Faraz Ali's childhood connection with the Shahi Mohalla comes to light repeatedly. He is unable to detach himself from the past memories. While his appointed to the red light area of Lahore with the key responsibility of investigating a death matter of Sonia who was brutally killed by the highly influential and powerful men. When he came to the mohalla he recalled his memory of childhood and his father's attempts to take him out of it to abroad for high standard living. The following quotation is extracted from the text that is reflecting a significant reminder of Faraz Ali's suppressed identity and the unresolved biological link with his past. In the midst, Wajid Ali's satirical tome creates another subject of shame for Faraz Ali when he uses the words "your people" that in fact represent the people from Shahi Mohalla whom people call with the names of Kanjar and Kanjari, and the mohalla is known as the community of Kanjars. Here is the significance of this phrase "your people" because it remembers Faraz's past and also highlights his origin. To analyze the text critically, it is investigated that Faraz Ali has always been at far cry from his ancestors-the Kanjar community of Shahi Mohalli, the Red Light district of Lahore and has adopted a socially respectable identity, however the given phrase pushes him to counter his real self that he has been concealing for a long time. Generally, it is a common phenomenon that people cannot suppress their past and even conceal their biological lineage with their origins. One day they have to face the reality, and hug their actual identity. Likewise, Faraz Ali detachment from his origin never satisfies him and each time a glimpse of his part comes in front of him when life goes to the next level. This statement illustrates the significance of origins that continue to define how people perceive Faraz Ali, regardless of his honourable position in the society and the distance from himself. Sara Ahmed's Affect Theory (2004) is the perfect theoretical framework for critically analyzing such a conflicted situation. She gives prominence to identity formation by means of attachment and detachment either from past events or origins. She further argues that individuals in attempt to identity orientation associate themselves with certain people, events, places and histories at the time of turning away from others. Throughout his life, he was told to separate

himself from the past-origin having a biological connection with the people of Shahi Mohalla who are dishonored and disgraced in the bureaucratic society to them Faraz Ali belonged. Faraz Ali as a son of a senior bureaucrat has always been given due respect and privileges, for such honour he detached himself from the past. All of his personal and professional luxuries and privileges were the result of his socially respectable identity. Nevertheless, his past appears on him again as his father Wajid Ali's use of satirical tone containing a phrase "your people" forces him to reorient toward the community and family history he has been subjected to forsake for maintaining social status. In addition, Sara Ahmed argues that affective ties stay joined regardless of social distance or physical separation. In light of the novel, it is seen that Faraz Ali's affective ties persistently joined with his past history despite he has been forced to keep away from every part of his connection with Shahi Mohalla. Undoubtedly, he lived abroad, earned a higher education, availed a socially influencing job, and adopted a respectable identity in the society only by distancing himself from the origin, but his emotional and historical connection with the Mohalla remains intact in a practical sense. The careful review of the following textual reference presents a concept that identity cannot be reconstructed entirely through social advancement and concealment of the past. Man is prone to his origin until he remains alive because every inch of his existence is connected with the world from which he belongs to as it is impossible to regenerate his identity. Similarly, Faraz Ali's life is stuck in two identities: his original identity, and his socially constructed identity. Ahmed's concept argues that people are affectively bound to their particular histories and communities regardless of how bitter their reality is. In the same way, Faraz Ali is prone to identity crisis as it is at the stage of accepting his real identity with the compelling factor for him to acknowledge the enduring influence of a past he has spent year struggling to escape from his real identity.

"Faraz could hardly imagine the kind of crisis in which Wajid would trust him above any of his many other lackeys and connections. 'I know you're smart enough not to go wandering into ... matters from the past. I mean, your people are all gone from there, I think.' (Ahmad, 2022, p.26)

4.10 Search For Identity

In Faraz Ali's Return, the search for identity is revealed as an affective process driven by guilt, shame, and social exclusion. Through Sara Ahmed's affect theory, identity is understood as a constant reconfiguration rather than a fixed essence. The characters of Faraz Ali, Rozina, Wajid, and Firdous portray this instability through their emotional and social interactions.

Faraz Ali's identity is shattered by his hidden lineage and his return to the diamond market. The story explores his inner conflict as he confesses, "I had spent my life running away from the place that made me." This confession reflects how guilt acts as a guiding force, forcing him to confront a past he refuses to acknowledge. His return is further marked by recognition: "Nothing had changed here, yet everything inside me had." Such moments illustrate Ahmed's view that emotions connect subjects to the histories they are trying to escape.

Rosina's identity is shaped by the violence of shame, which places her in a socially contaminated category. The novel emphasizes her elimination when she says, "They never looked at me as a person, only as a place." This reduction of her identity shows how shame functions as a mechanism of social invisibility. Her inability to escape this labeling reflects the destructive power of patriarchal structures.

Wajid's struggle emerges through his awareness of social limitation, expressed in his realization that "there is no place in their world for someone like me." His identity remains unstable, defined by exclusion and class hierarchy rather than self-determination. Similarly, Firdous articulates her own isolation when he reflects, "I was always being someone I was not allowed to be," highlighting the tension between desire and social limitation.

Collectively, these characters demonstrate that identity in the novel is constructed through emotional disorientation. Faraz, Rozina, Wajid, and Firdous are not stable subjects but shifting positions in networks of guilt, shame, and social power, confirming that identity is an ongoing process of emotional and historical negotiation.

11. Shame, Grief, and the Reclamation of Maternal Identity

The given textual reference is taken for the detailed analysis of Faraz Ali's significant emotional breakdown caused by a confession about his mother Firdous, and on the occasion of her death. Faraz Ali is loaded with guilt and shame. For a long time, his grief was not come to light because of suppressing her past and real identity as his relationship with mother remained private. In fact, he mourns the loss of her mother that exposes his stranger memory as it reveals the tragic consequences of disconnection from his maternal heritage. In the

meantime, he is found loving towards to her mother and feeling pain on her loss.

In light of Sara Ahmed's Affect Theory(2004) , it is argued that emotions flow from some social relations to the particular bodies of the beloved. In the give text, it I revealed that shame is a socially constructed object instead of perceiving through natural experiences. On the hand Wajid speaks ill of her mother and marking it as a laughing stock and a source of embarrassing metaphor that is the representation of disgrace. And he teaches her son to see his mother as a social stigma and social disgrace who has an association with Heera Mandi.

"Wajid threw him a quizzical expression: Did I ? " I didn't intend for you to be stuck in the middle of an all-out war, naturally." "My mother died while I was away," Faraz Said. It was a relief to say it out loud. He knew no one else who had know her. He had been mourning alone, unable to stem the anhuish he felt at his loss-of a stranger; a memory. The secrey of his grief another kind of loneliness."I am sorry to hear that , " Wajid said, his voice neutral. Faraz Stared at him. How carefully Wajid had orchestrated his sense of shame, his sense that he should obliterate her from his memory. Why had faraz let him? What had all been for?"Your mother was ... " Wajid stopped. Faraz put his teacup down."She was a legendary artist in her time." Faraz Knew he ought to leave but he didn't." (Ahmad, 2022, p.303)

The textual evidence illustrates Faraz's struggle to reconcile memory, grief, and shame in the novel. He hears that his mother is found to be real that validates his relationship that he kept secret for a long period of time. However, Wajid continues to praise her as an artist that presents her as a satire of her existence as Kanjari in the red light area of Lahore. Immediately, Faraz recognizes his father's hypocrisy towards her mother's character- artist means prostitute in other sense. Ahmed's Affect Theory reveals that shame is socially constructed and transferred through relationships. In the midst, Wajid gives a response in which he reveals a sense of detachment as he presents Faraz's mother's loss as a great loss that removes his and his mother's pain and grief. Consequently, Faraz Ali has to confront the emotional consequences of years of imposed shame and guilt by his father Wajid Ali and the society that exposes the lingering tension between remembrance, loss, and identity.

"To hear someone speak of her as real, not just a longing he'd nursed since childhood. But how easy it was for him to say it now- an artist in death when he'd shown only contempt for her in life. He stared at the floor of the veranda, the fragments of colored stones flecked through it. "A great loss," Wajid said with finality, putting her life, Faraz's loss to one side. Onward, upward. Always."(Ahmad, 2022, p.304)

4.1 Scope and Limitations

The given thesis explored identity orientation of the aforementioned characters forced by guilt and shame proneness. They chose to reorient their identity but the theoretical framework applied to explore the life of such five characters only through the perspectives of Faraz Ali and Wajid Ali with no firsthand concentration on them, and others have not been considered for the detailed analysis.

The research is conducted to study identity orientation within postcolonial context, particularly the postcolonial era of Pakistan is taken as a subject of study so the study is specified to postcolonial Pakistani contextual research.

5. CONCLUSION

The present studies used Sara Ahmed's Affect Theory to analyze critically the psychological concepts shame and guilt through the study of the central characters Faraz Ali, Rozina, and Wajid. The study demonstrates that guilt and shame are taken as oriental forces that shape social relations, identity formation, and moral action within postcolonial Pakistani society regardless of merely functioning as psychological tendencies usually the identity related subjects are treated as the psychological phenomenon. The research indicates how the postcolonial era of Pakistan exposing the guilt and shame among the people and to what extent the people were subject to identity loss in their family bondage, workplaces (the government based bureaucratic culture), the emergence of class consciousness with the rise of tension between upper and lower class among them the middle class was at the shoveling ship, and economic inequality causing disorienting the identity orientation. The research objectives of the present study is the source of examining the nature of guilt and shame and to critically analyze the anomaly of symbolic identification that find out meaningful molds in Sara Ahmed's narrative theory.

Moreover, guilt, in fact, exists as a countervailing force that draws the characters who had been fled back to the stories as the novel is comprised of the stories of the different characters running parallel in the complete story of the text. Faraz Ali expresses the lament on his inherited identity that evolves to the

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sophisticated one presented as the symbol of guilt penetrated inward movement. Constantly, taking them distancing themselves from scenes of unresolved conflicts, trauma, and injustice. His entry to the red light district is not only a narrative thread but a symbolically shift toward recognition, truth, and ethical responsibility.

In Aamina Ahmad's *The Return of Faraz Ali*, the characters appear as moving portraits of this disorientation; suffering from identity loss. One of the major characters Faraz Ali, a privileged man is an embodiment of harmony with reality exposing the difficulty that resists complete liberation from caste, illegitimacy, and historical violence. In addition, the end of *Rozina* depicts the ultimate violence of shame, and guilt in patriarchal cultures. Other characters in the novel are found contributing to create a nexus of effective exchanges that shed light on the novel's broader commentary, not regionalized but globalized. The research highlights a unique key concept of identity orientation in the postcolonial era of Pakistan, it presents the biggest cause of identity construction or deconstruction is not merely history that can be authentic or unauthentic but the emotional economies in fact produced by history.

After a critical analysis of the given novel it is investigated that Aamina Ahmad in her novel *The Return of Faraz Ali* uses guilt and shame as a means of fundamental structural forces that shape identity (orientation), furthermore illuminating one of the major points that to what extent subjects navigate fractured selves within the constraints caste consciousness, gender biasness, and postcolonial state power. With the application of Sara Ahmed's Affect Theory, it is explored in the novel that the postcolonial subjectivity with regard to identity orientation is continuously is defined by considering reorientation that is actually a never ending process of negotiating the effects that not only connect but also keep people at distance from their past.

REFERENCES

Note: The source thesis does not include a References/Bibliography section. All in-text citations appearing in the extracted passages above (e.g., Tangney and Dearing, 2002; Lewis, 1971; Ahmed, 2004; Ahmad, 2022) have been preserved exactly as they appear in the original document, but no corresponding reference list exists in the source to extract.