

# **SUBVERTING GENDERED NATIONALISM: A CRITICAL ANALYSIS OF WOMEN'S DEFIANCE IN SABA IMTIAZ'S *KARACHI, YOU'RE KILLING ME!***

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## **Abstract**

*The paper aims to illustrate female characters' efforts in subverting Pakistani nationalism that is gendered due to the patriarchal influences of religion and culture in Karachi, You're Killing Me! (2014) by Saba Imtiaz. The article uses qualitative cum descriptive approach for the textual analysis of the selected text. The concept of Islamization introduced by President Zia-ul-Haq confined women to domestic spaces and silenced them in the national narratives. Similarly, the cultural model introduced by Yuval-Davis and Floya Anthias is quite applicable to the Pakistani context where women are reduced to the symbolic position of mothers of nation and cultural transmitters. The research is significant since it exposes how the cultural and religious influences contribute to the exclusion of women from the national narratives. However, the study contends that women resist the patriarchal notions of nationalism through technology in the novel Karachi, You're Killing Me! (2014) by Saba Imtiaz. The protagonist of the novel, Ayesha and her friend Zara use digital technologies and social media to define new social, political, and cultural space for women which subvert the dominant modes of gendered nationalism. Thus, the article proves that if given opportunities, women prove themselves an equal gender unlike the national narratives built by the patriarchy mentioning women as second gender.*

**Keywords:** *Islamization, Nationalism, Resistance, Technology, Women as mothers of the nation, Women as cultural transmitters*

## **INTRODUCTION**

The paper focuses on women's resistance against the 'concept of gendered nationalism' prevalent in Pakistan that is the product of patriarchal norms, culture, and religion. Gendered nationalism in Pakistan can be described as an ideology where men belong to nation building while women are reduced to four walls of the houses. Women subvert this patriarchal approach of developing these manipulated national narratives with the help of

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empowering technology. This paper exposes that, this patriarchal or gendered nationalism creates a dichotomy between public and private or domestic sphere, where men occupy former sphere and women occupy the later sphere. This dichotomy marginalizes women by confining them to domestic space while men dominate both the material sphere and women. In previous studies, nationalism has been explored in relation to the variables such as globalization, patriarchy, industrialization, and others. However, this paper while shifting its focus from the previous researches highlights that the category of nationalism prevalent in Pakistan has (mis)interpreted the concepts of gender and patriarchy from the institutions of religion and culture. The paper further focuses on ideology of "Islamization" introduced by General Zia-ul-Haq to trace the contribution of religion in introducing patriarchal nationalism. The influence of culture has been traced through the five ways presented by Yuval-Davis and Anthias through which culture marginalizes women in national narratives. The objectives of this article include analyzing the ways in which technology empowers women in Saba Imtiaz's novel, *Karachi, You're Killing Me!* and how they use this empowering tool of technology to resist patriarchy.

General Zia-ul-Haq employed Pakistani women as exemplary markers of the nation. Women were viewed as emblems of cultural authenticity through their roles as wives and mothers. Zia distinguished between the physical movements of Pakistani women and their sexual behavior. A woman's sexual and moral conduct was declared as the criterion of what it meant to be a Muslim and also the criterion was legally and morally controlled since Fundamentalists believed that women's proper roles as mothers and wives would restore the social and moral order of Islam. Women's dress, domesticity, and behavior constituted an Islamic "badge of ideology" (Keddie, 1990. p. 101). Culture, religion, and morality was dependent on Muslim women. Hence, this account makes it clear that with the help of culture and religion Pakistani women have been marginalized in the national narratives.

Furthermore, the notion of gendered nationalism keeps on facing resistance from several groups now and then. Several studies of the past have highlighted the efforts of feminists to resist this patriarchal notion of nationalism which marginalizes women and denies them their just share and representation in the mainstream world. However, very few studies have been conducted to show how technology or technological developments can be used as an apparatus to resist patriarchal norms and therefore uncover the role of digital humanities. So, this paper focuses on technology as a tool of

resistance against patriarchal nationalism and builds a nexus between the concepts of patriarchy extracted from religion and culture in the context of prevalent definitions of Pakistani nationalism. Hence, the overall argument of the paper presents nationalism prevalent in Indian sub-continent as influenced by religious and cultural models of patriarchy and gender while technology is used as a tool by women to resist this gendered or patriarchal nationalism. In order to analyze this argument, the paper takes Saba Imtiaz's novel *Karachi, You're Killing Me!* as a primary text. The paper draws upon qualitative methodology to critically trace the ways through which the women in novel resist gendered nationalism. The paper attempts to answer how technology has empowered women in *Karachi, You're Killing Me!* and how women in the novel use technology as a tool to resist patriarchy.

## LITERATURE REVIEW

### **Pakistani Nationalism and the Constitution of Pakistan**

Pakistani nationalism is influenced by the laws and practices of religion because Islam is the chief religion of the state. Pakistan was titled as Islamic Republic of Pakistan in the Constitution of 1956. According to this constitution, Islam occupies the central role in the state machinery and all the constitutional operations. Pakistan's constitution of 1965 states in its article 198 that the Pakistani government must make sure all the prevalent laws are in accordance with Islamic teachings and nothing must go against Islam and its principles (Mullally, 2005, p. 346). Women empowerment means that women are totally free to make their decisions and decide their self-worth to utilize all the available opportunities and access the resources to direct their domestic and social life and moreover women must be empowered enough to influence the creation of a just social ladder and fair economic system not only at national but also at an international level (Khan, 1998, p. 20). However, in Pakistan women are marginalized from the mainstream nationalistic discourses through a pseudo concept of Islamization, which emerged in Zia ul haq's regime. Although, women were always treated as subordinates to their male counterparts but General Zia ul Haq took an initiative to annul the female rights altogether (Pakistan Commission 1985). Zia introduced Islam systemically and aggressively in Pakistani society. As a result, non-Muslims and women in general suffered a great loss as far as their rights were concerned. His measures of "Islamization" had diverse impacts on different groups of women (Shaheed, 2009, p. 4). Zia's regime propagated a strict notion of Islam where moral responsibility rests solely with women. His "Islamization" attempted to confine women within

domestic spheres by stressing on the importance of *chador aur chardewari* (Veil and Four Walls or Domestic Confinement for women). Hence, Purdah became institutionalized form of violence and restricted women from participating in the public sphere. The sole purpose of introducing such reforms was to restrict women to the roles of a responsible wife and a mother who is just concerned with the well-being of her family and house. Zia also introduced the system of gender segregation where women were not allowed to interact freely with the persons of opposite gender, hence making women financially dependent on male family members (Grünenfelder, 2013, p. 70). Zia did not intent to serve Islam through such measures rather the administration's main goal was to politicize Islam and offer the analysis of the *Shari'ah* that serve their due purpose. These forces silenced the more democratic and liberal interpretations of Islam (Mullallay, 2005, p. 342).

The politicization of Islam for political purposes by conservative forces confines women to domestic space by propagating the concept of chadar and chardewari. Saba Imtiaz's novel *Karachi, You're Killing Me!* uses the technology as an apparatus to resist and subvert the confines imposed upon women which restrict them within the boundaries of house. Patriarchal notions of nationalism in Pakistan do not allow free women participation in the mainstream national progress. Women are confined within the four walls of their homes and public domain is considered a male dominated sphere. However, Information and Communication Technology (ICT) allows women to face this social isolation courageously. Especially the women in developing countries can use ICT to counter this evil of social segregation (Sandys, 2005, p.5). Technological power hence can give power to women and work as a tool to discard male dominance (gender order, patriarchy) by providing women the opportunities to participate in the public sphere (Bray, 2012, p. 7).

The process of Islamization silenced all the voices that advocated for the equal citizenship of women. Moreover, it supported an increasingly homogenized Islam (Mullallay, 2005, p. 348). Islamization was just a founding stone to lead the way to a more standardized society where women are denied even their basic rights. The next step was the implementation of the Hudood Ordinances (Jahangir & Jilani, p. 90). They stated that the judicial system of Pakistan will follow the Islamic rulings for different crimes. Some of the clauses of these ordinances were that women will not be able to testify if the court implements a strict (*hadd*) punishment. This clause was particularly significant under the Offence of Zina (Enforcement of Hudood) Ordinance, 1979. *Zina* is regarded as a consensual sexual

interaction amid an unmarried male and a female. Once Zia criminalized Zina, it affected the rulings concerning *zina-bil-jabr* (rape). 1979 *Zina Ordinance* stated that the rapist will be liable to punishment only if he himself accepts the crime or the crime is witnessed by four honest Muslim adult males who are pious and avoid major sins (Mehdi, 1994, p. 8). The victim of rape cannot be the part of the witness. The ordinance also excludes opinions of experts, medical reports, and documentary proofs. In the absence of the above-mentioned proofs, the rapist is liable to *Tazir* – it is entirely up to the judge to decide the matter. Hence, this law promotes the creation of a female identity that is both frail and vulnerable whose behavioral and spatial movements would be limited. Their male counterparts would be responsible for protecting them from strangers. Women are designed to work in segregated family settings, raise children and remain safe inside their homes (Shaheed, 2009, p. 9).

This Islamization of Pakistani society which marginalizes women has close ties with the socio-cultural norms of this region. Cultural norms and values have also introduced a division between both genders along with religion. In global societies, labor is divided on the basis of gender. Hence, gender serves as an organizing principle of society. Schalkwyk (2016) suggests that culture dictates patterns of feminine and masculine toil both in the domestic and public sphere (Schalkwyk, 2016, p. 20). In Pakistan, the gender norms are socially constructed. These norms create a totally different life philosophy for women and men. These separate life perspectives affect women's position in society and influence the outcomes for women in all aspects of life (Mumtaz, 1998, p. 20). According to Nilofer Orange, the problem of Pakistani women is that they are in a state of constant suffering. First, their lot is to produce many children and their male counterparts handle them as a weak gender. They can neither be seen nor heard. Cara Cilano also argues that Karachi's ever more discontinuous and irregular structure captures "the intricacy of claiming to be from Karachi, and boundary-laden discourses that demarcate identity in ethnic or class terms clash with the city's constantly shifting identity (Cilano, 2013).

Also, The Pakistan Review (2011) stated that Pakistan occupies the 107th position among 140 nations as far as gender empowerment is concerned. Pakistani women make up 78.7 million of the total population but only 7% are economically active. The Country Watch (2010) report suggests that Pakistani women are a victim of domestic and workplace harassment and discrimination. Many of these women find it impossible to contribute to the wider community because of a strong social pressure to stay at home

(Mumtaz, 1998, p. 23), the notion that this text subverts; however, has not been explored yet under any theoretical lens.

## RESEARCH METHODOLOGY

This article uses qualitative approach and textual analysis in the selected novel. It follows the theoretical approach of Nira Yuval-Davis and Floya Anthias (1989) on the 'gender biased' national narratives. These theorists describe five ways in which women are marginalized in national discourses due to culture and how the state intervenes in their lives to make them second citizens. Women are portrayed as (a) natural reproducers of state members, (b) defenders of national confines, (c) transporters of values and traditions (d) symbols of national difference and (e) members of struggle for independence of nation (p. 9).

According to Yuval-Davis and Anthias (1989), governments control the capacity of women to actively reproduce by taking measures to limit the number of individuals born within specific "undesirable" ethnic groups (p. 8). These measures most of the time take the form of forced sterilization and massive birth control campaigns. The goal is to encourage the reproduction of individuals born to the ethnic group that dominates the state machinery. Hence, women lose all their rights over their bodies and become totally subservient to the prevalent political agendas that aim to marginalize them.

Women function as the defendants of national boundaries since the state also controls the 'ways' in which women will give birth. In some countries, a woman of the dominant ethnic group cannot marry a man from an undesirable ethnic group otherwise the child born to them would be considered an outcast (Yuval-Davis & Anthias, 1998, p. 9). Women are considered cultural transmitters since they are the ones primarily responsible for transmitting ethnic symbols to the young members. Women are not only responsible for transferring rich cultural heritage to the next generation rather it is their sexual behavior that distinguishes one ethnic group from another. For example, in most national conflicts, men are encouraged to fight in order to protect the honor of their women folks. In other words, inappropriate sexual behavior of women brings dishonor to their whole tribe. Similarly, in the case of national, economic, political, and military struggles women mostly play a supportive and nurturing role towards their male counterparts (Yuval-Davis, 1989, p. 10). The following account builds a nexus between culture and religion to depict the marginalization of women in national narratives prevalent within Pakistan.

This section expounds how the above-mentioned ideas are relevant in the context of Pakistani narrative. Since owing to dearth of developed theoretical underpinnings by some indigenous writers, a developed model has been taken to understand the intricacies of the text in the context of present study. Pakistani politicians have used the discursive complexes unequally to promote their own national and identity-building agendas (Shaheed, 2009, p. 32). One of the key agendas of the political management of Pakistan was to depict women only as the individuals responsible for reproducing the members of nation. For example, in the 1940s, during the Independence Movement, Jinnah viewed Muslim women as "mothers of the nation". According to him, these females had special but limited power. Jinnah made sure the participation of women in the struggle for Independence by urging them to keep the growth of glorious Islam at the forefront. Women must abandon all that comes their way, be it their children, their personal interests or their desires. He gave a speech on radio in 1948 where he insisted that women who come from privileged backgrounds have double tasks to perform, firstly they should take the lead in their own homes, and secondly, they must aid the less privileged females who cannot actively take part in the movement of independence (Hasan, 2015, p. 71). This narrative limits women to the roles of obedient and subservient spouses and mothers, who must sacrifice, nurture and socialize for the welfare of their country. A large percentage of Muslim ladies ensured Quaid-e-Azam that would contribute to nationalism by limiting themselves to the boundaries of home and family. Hatem (2006) observes that this role of women as reproductive agents continues to the present day, and women must accept this form of nationalism to guarantee their inclusion in politics (Hatem, 2006, p. 45). Zia proposed Law of Evidence in 1984 that required the court to obtain proof from two males or one male and two females for the punishment of any offence enshrining in law the concept that women's mental functions are only half as strong as compared to that of a man (Wasti, 2003, p. 68).

Women in Pakistan have been shown by the state legislature and normative ideas of family and gender as reproducers of national borders. The provision of nationality, which is gendered throughout the world, including Pakistan, is the most powerful expression of nationhood's symbolic and material manifestations (Joseph, 2000, p. 16). The 1951 Act of Pakistan Citizenship states that Muslim women residing in Pakistan who marry outside of their religion cannot pass their Pakistani citizenship to their offspring. However, the act had a completely different take on Muslim male who wedded non-Muslim females. The act allowed their children to become members of the nation (Daniel & James, 1993, p. 178). The law structured the way in which

Pakistani nationals produce their off springs and stipulated that legal Pakistani citizens must be born to fathers with 'genuine' Muslim identity. A direct link was established between fathers and citizenship, as children received citizenship and the rights that came with it from their fathers rather than from their mothers (Joseph, 2000, p. 20). Muslim Pakistani women were not allowed to transmit Pakistani citizenship to their children born from spouses who were not Muslims so that the state maintains its Muslim boundary and male population. The state established and utilized women as the creators and protectors of an Islamic state's borders but denied them nationality as an independent right. In this way, gender politics was mixed with geopolitics. General Pervez Musharraf's government in April 2000 modified Section 5 of the Act 1951 and allowed women to transfer citizenship rights to the children they have from their non-Muslim husbands. This change, according to Shaheed relieves women of their role as nation-builders and slightly relaxes the discourse trilogy of gender, nation, and Islam (Shaheed, 2009, p. 34). Nevertheless, women still maintain a symbolic position in national narratives.

## ANALYSIS AND DISCUSSION

In *Karachi, You're Killing Me!* digital technologies are being used as a convincing tool to supplement gender equality and to empower women. Women use this empowerment to subvert the restrictions imposed upon them by the patriarchal definitions of nationalism which confines women within the domestic sphere (*chadar aur chardewari*). Ayesha, the protagonist of the novel, is a journalist in a magazine whose duty is to cover main political events through her professional cameras and write a report about these events on her laptop. She is no longer confined to domestic space due to the specific nature of her job, thus defying women's role as biological reproducers only (Yuval-Davis & Anthias, 1998, p. 8). In the context of Ayesha, Qasim notes, that woman as being both spectator and spectacle renegotiates her identity within the patriarchal urban spaces while going through urban violence (Qasim, 2022, p. 70). She breaks the patriarchal shackles of keeping women within the domestic domain by going to Larkana, alone from Karachi, to capture an election campaign of a national political party (Imtiaz, 2014, p. 176).

In so doing, the protagonist not only breaks the socio-economic shackles dichotomizing rich and poor, men and women, but she also escapes the boundaries of home to participate in the outer world. The technology empowers her in this escape for a greater good of society. Further,

technology allocates a status of authority to Ayesha, therefore, she resists patriarchal notions of women's confinement. She works for her voice heard and her views respected. She has been shown independent in the sense that in her New Year resolution, she does not want to live alone, but with a partner. She is rejected by one guy but she keeps on struggling for another, and marries Saad (Imtiaz, 2014, p. 11).

The Hudood ordinance has been shaped to reject women's right to speech while making them silent. Women's accusation is not considered worthy unless it is backed up by four male witnesses. In the novel, however, technology aids women to escape the passivity imposed upon them by gendered definitions of nationalism. Technology provides work opportunities to women who exercise their authority in their workplaces and their opinions are respected. Technology has created many employment opportunities for women in developing countries through outsourced jobs such as medical transcription work and software services. There are more opportunities for women in the software industry than in any other field (Khan, 1998, p. 62). Women hold most positions in traditional telephone companies in most countries as Imtiaz's narrative shows. However, closer observation shows that women dominate the positions of operators and data entry personnel (Sandys, 2005, p. 9). Similarly, in the novel women occupy certain important positions where they are heard, and their voice is registered. Imtiaz portrays some strong and independent women whose sole purpose is not only to transmit culture from generation to generation (Yuval-Davis & Anthias, 1998, p. 9) rather they are equally capable of functioning categorically equal to men in public spheres. For example, Ayesha prepares a report on missing persons and though after a chaotic fight with her male colleague (who wants her views published by his name), she sends the report to the channel Aljazeera (Imtiaz, 2014, p. 115). The channel not only telecasts her report, but it is highlighted as breaking news. Her work is thus appreciated, and technology becomes humane in this regard for this female character. Another reporter, Zara, also covers crucial incidents. Her report on polio statistics gathers national attention. In this way, the women in the novel are shown as empowered by using technology.

Information and Computational Technologies are seen as a powerful catalyst for women's political and social empowerment, thereby defying patriarchal ideas and promoting gender equality (Sandys, 2005, p. 3). ICT development requires the empowerment of women by improving their access to and use of skills, knowledge, and information technology. It also enhances the opportunities for women to engage, express and influence through media and

different communications tools (Sandys, 2005, p. 3). Furthermore, the protagonist works by breaking all barriers whether it is socioeconomic, political, or civil since technology has given her power. She is no longer bound to follow the conventional national narratives of veil and four walls.

ICT is used as a tool to mainstream gender equality perspective, in doing so, the novel also employs technology as a tool to dismantle gender inequality and a way forward to empower women. The protagonist of the novel goes to far-flung areas to cover all the national happenings on her professional camera. She works with her male counterparts and shares equal professional duties with them. Technology empowers her to make difficult decisions and be triumphant at the end. For example, Ayesha has to go to the sea view to capture a lioness at her camera (Imtiaz, 2014, p. 87). She uses transportation technology again to go, makes her way through the crowd of male reporters and captures that lioness on her camera. The technology, thus, empowers her to be professionally equal to men and meanwhile helps her to subvert the conservative ideologies of making women a second gender.

However, in national narratives, “woman” is used to describe mothers and female spouses who serve and sacrifice for their country’s well-being. Their purpose is to defend national boundaries by supporting and nurturing men in national conflicts (Yuval-Davis & Anthias, 1998, p. 10). *Karachi, You’re Killing Me!* thus presents women who resist this notion of self-sacrificing wives and mothers by using technological apparatus and conveys that women have many other considerable duties to execute that dismantle the gender dichotomy. Technology is also used to subvert the patriarchal notion that constitutes women as passive self-sacrificing subjects. ICT offers women various opportunities to create relevant content that caters to their priorities and needs across various mass media networks, such as radio, television, film, newspapers, magazines, cable, satellite, internet and telecommunications. As women gain access to new technologies, especially the internet, their ability to combat negative representation is enhanced. In the text, when Ayesha finds some news on missing persons, before publishing it, she shares it with her close friend James. James, however, steals her story and publishes it under his name (Imtiaz, 2014, p. 133). Ayesha does not accept her disgrace or sacrifice her dignity rather she uses technology as a tool to resist the hideous actions of her friend. She exchanges e-mails with the international channel Aljazeera and asserts that the story on missing persons was originally her idea. Eventually, she gets an e-mail narrating her success and exposing the forge act of James, later, Aljazeera telecasts the story under her name. The act shows how technology empowers a person

without dichotomizing them into male or female and how Ayesha is enabled to rebuttal her colleague by using technology – power to write and communicate her position as a journalist. That is why Salam asserts that “the writer has efficaciously created a female character that the usual middle class woman can relate to (Salam, 2015, p.1). Imtiaz herself informs in an interview that what she and her protagonist share is the ability to speak well (Bookish, 2014).

Furthermore, national narratives maintain women as cultural transmitters of the nation who cannot participate in politics and labour force because they are unsuitable for these jobs owing to their reproductive and socializing functions. Women in *Karachi, You're Killing Me!* denounce this patriarchal notion through technology. Sadie Plant also claims that digital technology will blur the lines between human and machine, male and female, allowing users to choose disguise and adopt alternate identities. Industrial technology may have had a patriarchal character, but digital technology being relying on brains instead of muscles; and networks instead of hierarchies, is leading to new relationships between women and machines. Women use digital technology to participate in the legal and social order by resisting patriarchal norms that confine them within the domestic space (Plant, 1998, p. 20). Ayesha interviews a murderer, Zafar, for her story and records his statements. (Imtiaz 70) In another situation she interviews and captures the conservative leader of *Sipah Sahaba* (Islamist Organization in Pakistan). (Imtiaz, 2014, p. 100) She even records the statements of a missing person on her recorder, who has returned after a long time. (Imtiaz, 2014, p. 147) Technology empowers the female protagonist of the novel to break the patriarchal shackles and participate in country politics and fieldwork and thus becomes a means to eradicate gender biases. Jaya Bhattacharji views that as Ayesha makes her way through the streets and government hospitals, she effortlessly navigates various facets of Karachi society, politics, and violence. But she does so in search of collecting stories among the unstable coexistence of politics, violence, and conservatism (Bhattacharji, 2014).

Adding further, women's clothing and their sexual and moral behavior are controlled by the state in patriarchal societies. Also, the state controls their spatial movement. Women in the novel oppose this patriarchal limit through digital technology, such as social media generates certain campaigns to undermine the gender stereotyping of women by the patriarchal order (West & Zimmerman, 1987). Pinkstink is a social media campaign that highlights how toys, clothes, and the media send negative and harmful messages to girls. Pinkstink aims for women's empowerment by promoting specific

campaigns through social media, videos, and blogs to raise awareness of gender stereotypes and encounter responsible companies. The Representation Project movement is another notable effort to combat harmful gender bias using movies, hashtags, downloadable resources, and blogs (The Representation Project, 2007). Similarly, in the novel, Zara, a friend of the novel's protagonist, writes blogs about new trends in fashion that do not reinforce the dress code prescribed by the state. Similarly, Ayesha, the protagonist, goes to certain fashion shows to interview models who subvert the dress code propagated by the state. The state controls moral behavior but Ayesha practices liberty with the due help of technology where she uses transportation technology to cover events of political rallies and religious protests which alternatively are considered male-dominated domains. She uses digital technology to publish articles on sensitive political and cultural issues such as the issue of missing persons, the issue of increasing victims of polio, etc. Thus, she uses technology to break the moral and cultural restraints imposed upon her by the patriarchal laws of the state.

## CONCLUSION

It has been concluded that *Karachi, You're Killing Me!* has portrayed women as strong and resilient who use digital and transportation technology to oppose patriarchal impositions. It has also been deduced from the above discussion that nationalism in Pakistan is gendered because it is influenced by patriarchal laws of both religion and culture. Pseudo-religious projects such as Islamization and cultural models that lessen women to symbolic mothers of nations and transmitters of culture are responsible for reducing women to the domestic space. Such projects silence women in nationalist discourses but technology has enabled women to resist these patriarchal notions and to promote equality and women's empowerment. The discussion has shown that women use digital technology to prepare reports on sensitive political issues which gives them a position of authority to use technology and cover political rallies and campaigns in dangerous and crime-zoned areas. The research has significantly exposed the cultural and religious impacts in patriarchal society of Pakistan contributing to the rejection of women from the national chronicles. Thus, the article has summed up the discussion that women characters of Imtiaz's narrative, subvert patriarchy and their toxic ideologies developed in the form of national narratives and utilize technology to establish gender equality and resist all patriarchal forms of nationalism. The study also suggests that Imtiaz's work can also be studied under the theoretical models of postcolonial spaces, cyber-feminism, the

neo-lefebvrian “right to the city” or under the theme of Karachi—a dystopian city.

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