

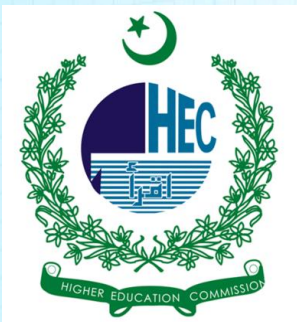
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Desire, Affects and Assemblage: A Deleuzean Analysis of *Our Lady of Alice Bhatti*



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Abstract

This paper is the study of Deleuze and Guattari's concept of desiring-production or productive unconscious through a qualitative analysis of Muhammad Hanif's novel *'Our Lady of Alice Bhatti'* (2011). Desiring-production involves three passive syntheses that give rise to desiring machine/subject/self. Desire, Deleuze and Guattari assert is the productive force of life that produces persons, classes and interests from coded affects. Subject, they insist is a form of transcendental field. Literature they believe is an act of thought and a machine of expression that shatters thinking into affects and percepts, and is related to health. Writers are similar to clinicians or symptomatologists who diagnose the ills of thought. The study employs Deleuze and Guattari's empirical Transcendentalism or assemblage theory to investigate the hypothesis that we can improve our affects or receptivity to the world by creating assemblages with defined affects. Given this analysis, the research calls for critical thinking in general to turn to the notion of the subject that precludes fixed identity.

Keywords: Desiring-production; affects; style; Deleuze; Hanif

INTRODUCTION

The focus on a text's meaning often obscures its affective appeal, leaving it vulnerable to the influence of powerful ideologies. Traditional hermeneutics often overlook the importance of appreciating the human experience of self, emotions, and the value of action that stems from ethics. Understanding the complexity of human nature is crucial for establishing healthy relationships with others and the world around us. The need for critical thinking and reconsidering our understanding of self and self-esteem cannot be ignored. It is a dire need of the contemporary era to seek a way of approaching and understanding the notion of self or subject that precludes the formation of fixed identity. Finding the notion of subject inadequate to deliver intricacies of experience, French philosopher Gilles Deleuze (1925–1995) and his French psychoanalyst and political activist friend Felix Guattari (1930–1992) replaced it with desiring-machine, the forerunner of the assemblage term. They are famous for their innovative concepts. They replaced the ethology's idea of behavior with the idea of assemblage. Together they proposed that desire is a productive force of life that

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permeates every relation of society. Desire works like a machine and is the product of desiring-production — Deleuze and Guattari's term for productive unconscious. Desire, desiring-production involves three passive syntheses [of desire] and rise in the emergence of desiring-machine or subject/self/ego/ Oedipus, anything with which we make our 'us'. It is machine because like a machine it works and is at the same time unaware of itself. Desiring-machine is produced by the moving sands of 'affects' which continually cross and traverse other 'styles' of becoming (Colebrook 2002. p. 47). The idea of becoming is related to 'I feel' and 'I feel' is essentially an affect. Deleuze argues that life is not a closed system. At organic level life is multiplicity, a commitment to univocity, acceptance of all difference may it be historical, genealogical or biological; adherence to the difference extracted from the forces of life. Organisms respond to other organisms and also to their environment. Deleuze borrowed his philosophy of ontological univocity from Scotus and asserted that being is univocal, meaning, all of its senses are affirmed in one voice. He reinvented the concept and added the notion of becoming to affects. Although Deleuze's notion of affects are drawn from Spinoza but unlike Spinoza's fixed or determined substance, he insists 'affects are becoming'. Hence, identity is fluid, and such perspective self or subject challenges notion of fixed identity (however conceived)

Literature is a machine of expression and creates affects and percepts, argue Deleuze and Guattari. They posit that literary style is not about representation but it is writer's unique viewpoint evolved over time. Literature submits conscientiously work's material production—words, sounds, tones for achieving activities, tasks and goals, invoking affects. Language impacts the nervous system of the characters and sends sensations compelling them to act distinctly. "Sensations are vibrations" Deleuze insists (Deleuze, 1987, p. 39). Characters are investment in affects, and if connect successfully initiate connections that are rhizomatic. The concept of rhizome is central to schizoanalysis project, from which assemblage theory is drawn. The basic idea of rhizome is that like poststructuralist and postmodernism approaches it is an open system, opening and unearthing the relation between desire and socius. Desiring-machine make connections with other desiring-machines or social machines

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(social institutions) and not only shape them but are also themselves shaped by them. “Sensations, affects and intensities, while not identifiable, are clearly closely connected with forces, and particularly bodily forces, and their qualitative transformations” (Grosz, 2008. endnotes). Literature casts a plane of composition through the submission of its materials of production; words, tones, refrain and to achieving goals and activities, its commodities simultaneously generating and intensifying sensation, through which they impact on bodies, nervous systems, organs. Deleuzean approach conscientiously lays bare the relations that obtain between desiring-machine and social machines (institutions). The patriarchal society and its attitude of apathy towards marginalized people, particularly towards women is the problematic field of analysis of the selected novel and assemblage theory is an adequate critical methodology to investigate study hypothesis.

Muhammad Hanif (1964-) is a Pakistani-born British novelist, playwright, scriptwriter, and journalist. The uniqueness of Hanif’s fiction lies in his writing’s formation and contextualization that are socio-politically “situated” (van Dijk2005) and his mastery of presenting social experiences. His depiction of social issues is not devoid of his once being a man of forces’ astute observation. His first novel *A Case of Exploding Mangoes* (2008) is a scathing account of the corruption of army, religious prejudice during General Zia’s dictator rule and the mysterious death of General Zia in a plane crash. His second novel *Our Lady of Alice Bhatti* (2011) is a critique of Karachi society. *Red Birds* (2015) deals with issues of refugees and victims of war and dirty world politics for power. Alice protagonist of his second novel, *Our Lady of Alice Bhatti* is a Christian who belongs to the marginalized Chooras community of Karachi. Hanif not only uncovers the hidden aspects of the relationship between desire and society, but also counters the traditional view of weak female by allowing his protagonist to develop endurance and authentic personhood. Like a clinician Hanif diagnoses the ills of thought prevalent in the patriarchal society of Pakistan.

STATEMENT OF THE PROBLEM

The dominant narrative regarding Pakistani people in modern times is ethnocentric and pernicious breeding global distrust and hatred for Pakistani national labeling them as backward and fundamentalist. Particularly women and other marginalized

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communities are marked as victims of societal and cultural oppression. One of the reasons of such intellectual debauchery is ethology's inadequate and flawed notion of behavior. The biased and misleading narrative is harmful and must be countered academically by seeking new ways of understanding identity and human experience of the self.

RESEARCH OBJECTIVES

The research aims to explore through Deleuzian theoretical lens of desire and socius the possibility of combining psychoanalysis with Marxist analysis by emphasizing the role of desire as a vital force in producing people, classes, and interests. The concept of the subject as a transcendental field is unique and does not allow for a fixed identity. Instead, the self or subject is produced by coded affects and can be refined through literary style to create defined affects. The study suggests improving our affects or receptivity to the world to create a self or subject and seeks to introduce an innovative research approach to studying self and identity within Pakistani English literature.

THEORETICAL FRAMEWORK/METHODOLOGY

Dissatisfied with ethology's concept of behavior to render the intricacies of human experience of the self, Deleuze and Guattari substituted the idea of assemblage (desiring-machine) with the idea of behavior "to analyze animal assemblages, e.g., territorial assemblages" (Deleuze, 2006, p.177). They drew on ethology to formulate the problem –the problem of desire but they did not invoke ethology as referential material, neither for seeking answer to the problem, nor did they intend to look means for answering the problem. In fact, they reinvented ethology by introducing an ethology that "instigates a radical shift of ground away from an idea of nature dominated by the involuntary promptings of our base instincts (however conceived)" (Buchanan, 2020, pp. 13-14). Assemblage is primarily a problem of consistency and this is 'prior to the problem of behavior' (Deleuze, 2004, p. 179)

Deleuze said in a dialogue with Foucault that "theory is exactly like a box of tools. ... It must be useful. It must function" (Foucault,1977, p. 208). To challenge our perception of the world around us, to drive us away from a notion of subject that is presupposed or determined, to build on philosophy and literature's shared notion of chaos (it is how desire looks in its free state), Deleuze and Guattari attest to their

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innovative cult by invoking the geological concept of “strata” to problematize the appearances. They expound that strata involves the manifold processes that lead to the production of the thing we call nature or something which is given by god. Nature here implies both human nature and nature as wilderness (Buchanan, 2020, p.26). Theorists identified three types of strata: geological, biological, and alloplastic (i-e. human). Buchanan (2020, p.28) calls it "techno-semiological". It refers to humans' role in transforming nature through technology and communication. By producing signs (symbols and language), the third stratum can translate and is in a way is beyond the other two (Deleuze & Guattari, 1987, p. 64). They used the term “territory” but not in its spatial sense, instead, it denoted a sense of purpose or feeling. Desiring-machine make territory by letting in chaos within regulated dosage to live life. In art [literature] “... the constitution of territory is the fabrication of the space in which sensations may emerge, from which a rhythm, a tone, coloring, weight, texture may be extracted” (Grosz, 2008, p. 19).

This research proposes that societal apathy towards women and marginalized communities as problematic field and deploys Deleuze and Guattari’s assemblage theory to analyzes the selected novels. The analysis focuses on two pivotal dimensions of the assemblage: machinic assemblage (content) and collective enunciation assemblage (expression). The analysis begins by identifying the class of object (whether it falls under content or expression) and its components. This examination raises questions surrounding the object's scale: where it begins and ends. Secondly, it scrutinizes the relationship between the components of class and investigates the factors that ensure the class's coherence. To add, assemblage is primarily a problem of consistency and this is ‘prior to the problem of behavior’ (Deleuze, 2004, p. 179). This inquiry centers around hierarchy and selection, determining which components are relevant to a particular class and which are not.

According to Deleuze and Guattari (2004) the assemblage intends not only to answer ‘what?’ question, rather it seeks to ‘answer several type of questions such as ‘how?’, ‘why?’, ‘when?’ (P.106). Therefore, the study delves into interrogating the circumstances in which things happen: in what situation, why and when does a particular thing happen, how does it happen? and so on. Abstract machine— the

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“underlying formal pattern” (Deleuze, 1987, p. 74) of an assemblage holds the components of the assemblage together and effectuates the assemblage. This is where Deleuze and Guattari’s notion of rhizome help us in our investigation of the function and role of desire in the formation of self. Rhizome is “it is precisely an open system” (Deleuze, 1995, p. 32). Deleuze and Guattari does not deny the possibility of something ‘expressed as whole’ (Deleuze & Guattari, 1987, p. 6). We select and create not on the base of who we are, but how we might become. This is pivotal for our understanding of assemblages. Assemblage have many dimension including “a material dimension (a form of content, machinic assemblage, etc.) and an expressive dimension (a form of expression, collective assemblages of enunciation, etc.), a principle of unity (abstract machine), and it rests upon a condition of possibility (body without organs, the plane of immanence, the plane of consistency, etc.) which is crisscrossed by lines of flight (lines of deterritorialization and reterritorialization)” (Buchanan, 2020, p. 121).

Some of the key terms used in empirical transcendentalism are, chaos (it is how desire looks in its free state, existential possibilities), black hole (a type of chaos) territory, not in spatial sense (instead to put in psychoanalysis terms it refers to feeling or sense of purpose, body without organs (a desire which escapes coding), lines of flight or deterritorialization. Moreover, becoming is not something concrete. It is related to ‘I feel,’ and feeling is an affect. The critical methodology of schizoanalysis or empirical transcendentalism has different variations, but this study is delimited to the desiring-production and assemblages as envisioned by the theorists in *Anti-Oedipus* (1987).

DISCUSSION AND ANALYSIS

The concept of assemblage or desiring-machine is the driving engine Deleuze and Guattari’s entire critical project. Assemblage is effectuated by abstract machine –the underlying pattern of assemblage. Buchanan (2020, p. 59) write the term “synthesizing desire” is used by the theorists in place of arranging (assemblage). It is the basic operation performed by the productive unconscious, or the mind as a whole. Productive desire produces flow or affect. Assemblage emerges due to the capturing of chaos (it is how desire looks in its free state) is framed by affects and concepts

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making a small chaos or desire enough to be felt and thought. Interruptions condition the continuity of a flow or germinal influx. This notion is cerebral in understanding the productive desire. Deleuze and Guattari state in *Anti-Oedipus*, “What passes through compensates for what is blocked, creating a surplus of code” (1987, pp. 179/192-3). Coding is usually, though not exclusively, accomplished by means of prohibition and exclusion. There is not only one assemblage but various assemblages that emerge due to territorialization and deterritorialization. Hanif’s fiction evidence this point in its portrayal of characters and depiction of events. Whenever a furtive desiring-production occurs a self emerges but a dissolved self, a becoming. *Our Lady of Alice Bhatti* (2011) usher the reader into a sensuous experience of the self, continuously evolving through contraction or habit which are “present” (pure lived moments) of [the character’s] *becoming*. Writing becomes the expression of the states of desire and language reveals the virtual dimensions of the given word. Hanif’s fiction evidences this point. We select and create not on the base of who we are, but how we might become. This is pivotal for our understanding of assemblages.

In the novel *Our Lady of Alice Bhatti* (2011), ‘The Sacred Hospital’ is a class of content. At first glance the class is produced additively (synthesis of conjunction), that is, doctors, nurses, surgical blades plus medicines plus operation theater equipment plus masks plus gloves plus guards plus emergency staff plus ambulances and so on; but , one can also see the choices are anything but accidental—if a doctor is in hospital then he or she needs a stethoscope, medicines (synthesis of connection); and , of course each of these choices is made in the face of several other possibilities (synthesis of disjunction). But these elements by themselves will not yield a hospital because hospital is in actuality an *event*, or rather several events ramifying one another. The hospital should be understood as a performative in other words. In order to hold tight in hospital formation the doctors had to forsake their comfort and freedom and had to spend their time and energy in attending patients, something for throughout night. And most of all they had to hold their nerve because if they broke formation a causality, or panic situation would likely take place. The does not end here but points to the inquiry as what holds this formation together, what is its general logic or abstract machine to put in schizoanalysis terms. The answer in this novels

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context is the call for duty. This points us to the existence of another class implicated by the first. This is the class of expression. It has different components, such as love for humanity, care of poor, religious obligation, and hierarchy of values such as the willingness to serve, care for poor and needy, religious obligation for a human brotherhood, and a cause versus financial self-protection and self-interest, and so on. It is not possible to decide which comes first but the presence of a unifying logic between the two lends us an understanding in to assemblages and ask from us to attend to them not one by one to attend to them all at once, it means we cannot start from a single assemblages and then work our way up. This is where Deleuze and Guattari's notion of rhizome help us in understanding role of productive desire, rhizome they insist "is precisely an open system" (Deleuze, 1995p. 32). Deleuze and Guattari does not deny the possibility of something "expressed as whole" (Deleuze & Guattari, 1987, p. 6). 'Whole' is 'a product, produced as nothing more than a part alongside other parts, which it neither unifies nor totalizes, though it has an effect on these other parts because it establishes paths of communication between elements that retain all their differences within their own particular boundaries. The whole is poorly understood if it is treated as either the sum of its parts or an original totality. So when applied the notion of 'whole' is applied Hanif's novel we learn what Deleuze and Guattari (1983) writes about Proust's novel that "it comes into being as the synthetic product of the work and at the same time sits above the work (superlinearity). Simultaneously surveying every corner of its created universe and policing its boundaries" (p. 43). Assemblages both content/machinic and expression/assemblage of collective enunciation are the components and when the desiring-production is furtive a self emerges through territorialization and deterritorialize, a line of flight, made possible by rhizomatic connection, e.g., Alice, Noor assemblages.

But all affects are not becoming. Sometimes it is only a machinic index that serves as a cog in the effectuation of the abstract machine or underlying pattern of assemblage, examples of this in the novel are the crippled woman on skate board who demand the anti-depressant tablets from Alice saying that the pain [of existence] is great. It's a [desire] index that sends vibrations the problematic social field by invoking emotions and sensations in other desiring-machines/social machines (social

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institutions) As noted earlier regarding assemblages and the flow which a productive desire produces that interruptions in flow gives it continuity. The interruption in flow [assemblage Alice] intensify intensities swelling on to the body without organs (a desire which escapes coding) which is crisscrossed by lines of flight and an assemblage driven by affects which are its engine captures the chaos letting it within in through in regulated dosage through T-Factor (process of territorialization, deterritorialization, reterritorialization) and make a minor chaos within chaos, a moment that can be felt or thought.

Community is formed like subject argue Deleuze and Guattari. Both follow the principle of passive syntheses in their formation. Desire, desiring-production or productive unconscious involves three passive syntheses (connection, disjunction, conjunction) that gives rise to desiring-machine or assemblage. Chaos is the essential ground zero of desire 'it is what desire in its free state looks like it is the source of all creativity and at the same time it threatens all forms with dissolution' (Buchanan, 2020, p. 14) The eponymous Alice, the protagonist of *Our Lady of Alice Bhatti* (2011) is Hanif's investment in the creation of the 'affect' of exclusion and insecurity of a struggling middle-class marginalized woman in a discriminating intolerant patriarchal society of Pakistan. The novel is also an intriguing account of the corruption prevalent in the social institutions of Pakistan. The narrative of the events and the character portrayal is writer's investment in affects. The opening scene of the novel serves not only to introduce the readers to the protagonist but author's choice of placing the protagonist in a situation where she finds herself facing a challenge to rise above her presumed social status. It is an ironic but humorous description of the materialistic, and corporate environment of a trust hospital, ironically named 'Sacred'. The hospital thrives on the interest that corporate capitalistic desiring machines show in being both 'sacred' and profitable for capitalist thinking. The episode of Alice's interview is enervating for Alice the protagonist of the novel. She is a Christian woman and is a member of a Christian community who is called Chooras in the racist and patriarchal society of Karachi. As a talented but bold student of a nursing college, accused of attempted murder, she took her nursing exams from Borstal Jail. Her punishment was reduced due to her good behavior. At Sacred Hospital she served in the cleaning

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department. We are told in the beginning that Alice has applied for the position of Junior replacement nurse at Sacred. She is waiting in the same room now to be interviewed by three persons where she daily mops the floor. The room looks like a place for 'Pharmaceutical merchandizing'. She stands in the room confused while Dr. Periera, Ortho Surgeon, and Senior sister Alvi are busy in a heated argument about the cost and benefit ratio of pacemakers and patients. "She has an odd sensation of overhearing a conversation that she is *meant* to overhear" (Hanif, 2011, pg. 3). From schizoanalysis perspective the room with all its paraphernalia is an assemblage (commercialism). The description about the room is an avidly testifies Deleuze and Guattari's assertion that there is no other relation but only desire and *socius*. Hanif narrates that room has multiple advertisement gadgets, the Quranic verse on a brochure of fly repellent and so on, and the mention of a lizard cornered in the corner of the ceiling above Alice, stunted and confused like Alice are an investment by Hanif, in creating the 'affect' of an unwanted, insignificant marginalized woman of different religious beliefs. It is a content and implicates the class of expression pointing signaling the interests of the administrative body of this Trust hospital. Ortho sir, Dr. Malik, Inspector Malangi, Sister Hina Alvi are the components of this class of expression that ensue a hierarchy of values. Ortho Sir is pompous about his securing Canadian visa, Dr. Malik, anesthetist charge patients for not approving autopsy for their loved ones and covers his fraudulent practices by drinking expensive wine with the corrupt police inspector Malangi. Sister Alvi enjoys her power to control the staff by making them feel inferior to her.

Language is reflexive of the myriad rhizomatic connections interspersed within the text. The deep-seated historical, racial, and genetic prejudices and differences are debunked towards members of a minority community with different religious beliefs are exposed. Hanif creates the 'affect' of the insignificance of the marginalized in the patriarchal prejudiced society of Karachi. His artist's mastery of language claims the reader's attention to the body gestures and choice of words of the characters. When Ortho sir refused to interview her as she was the only candidate, she looked at the lizard and wished it to move. Hanif (2011) writes: "Alice Bhatti looks at a lizard on the wall, desperately willing it to move as if its movement will affect the

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movement of her stars” (p. 6). Dr. Prierra intervenes to rescue Alice from Ortho Sir’s racist remarks. Sensations are vibrations. The emotions and feelings of anxiety and subdued anger—the impact of Dr Prieraa ‘s words on the nervous system of Ortho sir as he intervenes to rescue Alice from Ortho sir’s racist treatment of Alice are evident in his question to Alice. The episode is a good example of creation of affects. Hanif (2011) narrates:

So, Miss Alice Joseph Bhatti, why should we give you this job? Ortho Sir asks her without looking up and starts scribbling furiously in his file. This is simple. Alice Bhatti knows the answer. She rehearsed it in front of the mirror. But now she needs water. Her heartbeats in her parched throat. A strange croak comes out of her mouth, a voice that surprises her, the voice of a baby frog complaining about being too small for this world. She notices, for the first time in her life, that the lizard has four feet. (p.9)

The episode sets the tone of the entire novel at the very beginning. The characters are the *effect* of investments in the ‘affect’ of discrimination, prejudice, and mistrust. The invisible cultural, historical, and religious rift which simmers in the unconscious of the people of this third world once colonized country is debunked. Hanif sets the situation and creates the ‘affect’ of the insignificance and puny stature of marginalized people, especially the character of the doubly marginalized woman--- Alice. Her experience of the interview is carefully planned. She is made to think insignificant, a nobody! The feelings of insult at such treatment impact her nervous system, although bit petrified we witness a territorial assemblage making a territory, a liveable order as Grosz (2008) calls it. Alice focuses on the lizard squatted in the corner of the room ceiling and her mind grapples with the realization that she has never known that lizard has five toes. This makes her forget for a time the difficult situation in which she felt herself. In fact, this territorialization leading to a reterritorialization by the ‘lizard’ incident, results in rhizome of connections, she is reminded of the lizards which she saw during her time spent in Borstal Jail, cause of her sentence which was that she was unjustly accused by the corrupt famous surgeon for his fault, whom she punished for debauchery by breaking his nose, by attacking him with a heavy flower pot she picked from surgeon’s office. There is an

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intermeshing of assemblages belonging to both classes (content and expression) or two articulations, first (content) and second (expression) as Deleuze and Guattari also refer to them. What is important for us is to grasp the abstract machine or 'general logic' Because it is what aids us in appreciating the connection of desire. Buchanan (2008) elaborate that desiring-production has two modalities:

... either an *illegitimate* conformist (i-e., neurotic or sedentary) mode of global and specific syntheses of connection, exclusive synthesis of disjunction and segregative and biunivocal syntheses of consumption, or *legitimate* nonconformist (i-e., schizo or nomadic) mode comprised of partial and non-specific syntheses of connection, inclusive or non-restrictive syntheses of disjunction, and nomadic or polyvocal syntheses of consumption. (p. 72)

As mentioned earlier assemblage is primarily the problem of consistency and is prior to the problem of behavior the assemblage [Alice] displays a consistency for legitimate behavior exemplified in her decisions and actions. Refusing to yield to the discriminating treatment, it's a desire that incorporates the elements from biological stratum [her finding solace by focusing on the lizard and praying it to move] the writer narrates as if the movement of her stars depended on lizard's movement. It is desiring-machine that makes a territory for itself, captures and regulates the required amount of possibilities (chaos) available to her at the moment. Instead of becoming-imperceptible (absence of conspicuous behavior), it is a desire that aligns becoming-animal, her responses become very alert, quick and calculative, an impulse to pounce and territorialize the chaos. The organ body at suffers from nervousness, parched tongue and dry throat, and a heart throbbing rapidly. Hanif (2011) writes:

[Alice] decides to carry on recklessly, like a pedestrian caught in the middle of a fast lane who decides that if they close their eyes and rushes forward and they will end up safe on the other side. It all comes out in a jumble. Accident assessment. Pediatric management. First-aid course: FA second division. Serving patients and humanity. Taking care of the sick and dying. Experience in TB ward before it was closed down. Personal setbacks. Difficult patient-and-doctor relationships. Maternity ward internship. Flexi working. (p.10)

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Deleuze and Guattari (1983) write:

... the absence of style- asyntactic, agrammatical the moment when; the language is no longer defined by what it says, even less by what makes it a signifying thing, but by what causes it to move, to flow, and to explode- desire. Literature is like schizophrenia: a process and not a goal, a production and not an expression. (p.133)

It might appear that she was nervous and frustrated and recklessly made her decision, but it is the distinctive *style*, an example of a *legitimate* syntheses of connection, comprised of partial objects and non-specific syntheses of connection, non-restrictive syntheses of disjunction (she jettison the fear and the idea of losing the opportunity by leaving the room) and a nomadic syntheses of consumption.

Flows produced by desire as such arranged and manifested in these organ machines are not undifferentiated and owes their formation to the crisscrossed process of deterritorialization and reterritorialization on the body without organs. These flows are not devoid of interruptions. There is an intermeshing of territories. Sometimes new territories (feeling, sense of purpose) are build, sometimes they are remolded, or sometimes old territories are left to enter new territories. ‘Having spoken for one whole minute without fainting, Alice Bhatti takes a deep breath and realizes that she has just blurted out everything she was supposed to say throughout the entire interview.’ She refuses to be defined by presupposed identity markers or assumptions. The desire as a productive force evolves into the *becoming* of personhood. Alice does not give up. She deterritorialize the social code, which expects her to stand listening to humiliating remarks, and bear the lewd glances of men. Deleuze argues that literature is *people’s affair*. It is about ‘people to come’ (Deleuze & Guattari, 1986).

Literature through the submission of its material production—words, tones generate and intensifies feelings and affects and impacts the nervous system of the character. The organ body fights back and tries to regulate the intensities or affects. “Sensations are vibrations” (Deleuze, 2003, p. 39). Alice’s experience the feelings of uneasiness and nervousness, fear grips the organ body, her parched tongue, her hand clutching the file carrying her CV, tightly pressed against her chest, etc. The synthesis of disjunction is the site where body without organs appears. Assemblage draws upon the chaos (desire in its free state) allowing in regulated dosage to make a territory to

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live life. Desire evades capture by black hole—a type of chaos that does not let it out. It's a desire caught in the black hole of subjectivity, fear or disgust for one's own self.

Our life is an intermeshing of territories. We build, leave and modify our territories throughout our lives to live a life. There is always a sense of normalcy when we engage with the world around us. Something which is normal for us may not be normal for others but it is normal for us. But sometimes all of a sudden there is a sudden change in our perspective and we stop viewing things from the perspective with which we use to perceive earlier. Good and evil syllogism is mostly used by the powerful. In this context Nietzsche's (Deleuze, 1983, p.117/134) theory of '*ressentiment*' is helpful to understand the process of becoming. The Christian Ideas of charity, resignation and abnegation are the product of a slave mentality and their purpose is to castrate the strong by making a reaction, for instance giving to the needy. Dr. Prierra's character exemplifies this. He helped and supported Noor, the teenager whose mother was in jail and he was born in Borstal jail and eventually he and his mother suffering from cancer. Dr. Prierra looked upon Noor as his 'guarantee for salvation'. Later on Noor became his multi-task attendant. Similarly, Dr. Prierra himself a Christian came for Alice's rescue from discriminating treatment of others. Characters are endowed with peculiar foible, their signature style and attest the role affects play taking us away from milieu to territory. But the affects produced due to the distinctive character traits must not be calculated with set of affects we associate with actions of notable heroes, e.g., in the present context of Dr. Prierra behavior. It is the decision for a non-mainstream attitude that deserves our attention. Thus we can say that 'style is dimensional and not representational' (Buchanan, 2020, p.108).

As noted earlier in theoretical frame work section becoming is the process of desubjectification when a subject cease to be a defined self or ego with reference to some external world. When the center of its subjectivity or identity is decentered the subject allies with old addiction, or object of attachments. Becoming is not something concrete. And has different names, for different states of desire. Becoming imperceptible is a state of desire when desiring-machine is content in the way it is, how it is and not bothering for what it is. You become imperceptible, no conspicuous behavior. The assemblage of desire, the character of Senior Sister Alvi, is an apt

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example of becoming imperceptible. She is a Christian nurse who after getting married to a Muslim retains his name 'Aliv' and even after her husband's death she does not reveal the truth about her faith and present herself as a Muslim to avoid societal criticism and cultural challenges. She prefers prays secretly in her bedroom where she has hidden a cross with Jesus on it. Desiring-machine makes an ally with some of thing which has appeal for it, thus forms a territory. Deleuze's introduces the notion of different types of becoming, such as becoming imperceptible, becoming animal, and becoming woman and so on. It is his way of referring to different states of desire. For instance, becoming imperceptible is a state of desire when you are content with your situation, you are satisfied with the way you are, how you are and not bothered by the question what you are. Style is in fact an assemblage, an assemblage of enunciation. It "is managing to stammer in one's own language ... Constructing a line of flight" (Deleuze & Parnet, 2007, p. 4). Hanif uses the assemblage the character of Sister Alvi as a foil to Alice. Alice told Alvi that the thought of hiding her faith never occurred to her, even though she had suffered terribly due to her religious beliefs. Her love for Jesus and resolution to 'I will do my duty' is the abstract machine of this assemblage; it's general logic, its underlying pattern which effectuates the assemblage. The theorists posit that assemblage is a matter of consistency, and in this way, it is prior to the problem of behavior. The consistency of this[Alice] assemblage augments the hypothesis of the study that we can create assemblages by creating affects and that literature expands our experience of self and improves our receptivity to the world.

CONCLUSION

Literature is more of an art of affects than the art of representation. It concerns health and deals with the ills of thought by submitting its materials of production—words, tones for achieving tasks, activities and goals generating intensities that impact nervous system of characters. A work of art leaves the premise of representation and enters 'experience' by invoking affects, presenting experience in all its diversity and opens new worlds of meaning which precludes construction of fixed identity. Categorizing the human experience of self in gender roles is a mistake in hindsight. All human beings regardless of their gender, lineage or cultural background, as living

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organisms at organic level are endowed with productive desire, or desiring-production that involves passive syntheses. Subject is an organization of impressions which our memory seizes from the flow of time. Logical categories of cause and effect are inadequate to render the human experience of the self. Whenever furtive desiring-production occurs a self is formed. Thus the notion of a fixed identity/ self/ ego could not sustain. Our mind is a great synthesizer. Whenever becoming occurs, the stimulant is always within. What matters is the emergent. Through literature, we can create assemblages by improving affects. Affects are a form of receptivity to the world and what philosophy and art [literature] share in common is that both are rooted in chaos. We can improve our receptivity through literature's capacity of framing the chaos through concepts and affects.

The study has significantly explored the creation of affects and perceptions by Hanif in the novel, highlighting that desiring machine/assemblage is an arrangement or layout of desire, a synthesis of a state of desire that compels the organ body to act in a particular way. Hence, this perspective not only lends uniqueness, singularity to character's identity but also precludes any notion of fixed identity. 'Affect' is language's feat in naming a feeling at the very moment when it becomes action. People who are marginalized or castrated are the ones who possess *style*. They refuse to be consumed by the majority or mainstream, and retain their style through consistency and endurance. Powerful has the habit of using the 'us' and 'other' syllogisms to make room for their 'I'. If we feel that our existing institutions are not helping us sustain our lives as we think they should, then we should invent new institutions. The analysis has already signaled the path by invoking the idea that when it is a matter of the mind or the productive unconscious, there can only be one identity mark —the 'affect' mark captured by mastering the idea of time as duration or succession without change.

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