

Mapping Normative Geographies in Nadia Hashimi's the Pearl That Broke Its Shell

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Abstract:

Space and place are pertinent to the understanding of human relationships. The cultural orientation of a geography has its impact on the spatial division of gender and gender roles. The present study investigates the cultural division of space and place within Pashtun societies. The study employs Tim Cresswell's theorization of normative geography to understand the construction of normative geography and its representation in *The Pearl That Broke Its Shell*. The study, through a textual analysis method, explores the place-appropriate and out-of-place actions in the selected works. The study concludes that the Pashtun patriarchy constructs the contours of Pashtun normative geography. In this normative geography, the Pashtun woman is spatially marginalized. The study concludes that Pashtun women's spatial transgressions are frequently viewed as deviant or rebellious, thereby illustrating the restrictive boundaries imposed by gendered spatial expectations.

Keywords: Pashtun Normative Geography, Pashtunwali, Spatial Marginalization, Spatiality, Pashtun Society

Introduction

This study presents a socio-cultural analysis of Pashtun normative geographies and the spatial positionality of Pashtun women in relation to these normative geographies, as presented in the selected texts. All human activities take place within the confines of socio-cultural boundaries. Different socio-cultural dynamics set these boundaries; hence, geography becomes crucial in establishing socio-cultural norms. Therefore, the present study leads to an analysis of the Pashtun socio-cultural setup to explore the socio-cultural orientation of the Pashtun normative geography and women's space within it. This study maintains that socio-cultural boundaries and geographies shape women's roles and positionality in different societies. This socio-cultural interstudy with geographies often designates specific spaces and places for women. In this study, the study maintains that the Pashtun socio-cultural boundaries are constructed in a way that is authoritative and patriarchal and marginalizes women within these normative geographies. Women are discriminated against based on gender in different spaces and places. Furthermore, this study provides a detailed analysis of different characters' engagement in place-action and out-of-place action concerning specific normative geographies. Overall, Nadia Hashimi in *The Pearl that Broke Its Shell* and Bhutto depict the Pashtun socio-cultural orientation. Furthermore, the writer also gives us brief knowledge of different normative geographies that are part of the bigger Pashtun normative geography.

Literature Review

Hamda Bukhari, Hina Rafique, and Fahana Tabassum, in their research on Disguised Identities as Mask for negation of Patriarchal norms in Nadia Hashimi's *The Pearl that Broke its Shell* (2021), highlight the Bachaposh tradition in Afghanistan. The study aims to highlight Hashimi's depiction of the disguised identity of Afghan women to counter the Afghan patriarchal society. The study investigates the reasons behind the Bachaposh tradition in Afghanistan. The study employs Judith Butler's feminist theoretical formulation. Bukhari, Rafique, and Tabasum (2021) argue that Hashimi brilliantly portrays the disguised identities adopted by the protagonists Shakiba and Rahima to negate male-dominated societies in Afghanistan.

Hilal Ahmad Kumar (2022), in his article *Explicatory Violence and Suffering in Nadia Hashimi's The Pearl That Broke its Shell*, explores the suffering and maltreatment of women in Afghan Pashtun patriarchal societies in the domestic sphere as well as in the public sphere. The study maintains that centuries-old conflict direct patriarchal aggression towards women continues even today, and they become the subject of masculine brutality and inhuman treatment (Kumar, 2022). The researcher argues that Hashimi's novel encompasses the theme of maltreatment and oppression of Pashtun women at the hands of the Pashtun patriarchal system (Kumar, 2022).

Theoretical Framework

According to Cresswell (1996), a geographical demarcation of space and place always exists, which dictates everyday behavior. The demarcation of space leads to the notion of normative geography (Cresswell, 1996, p. 10). According to Cresswell, normative geography is the ideological framework that defines appropriate spatial behavior (Cresswell, 1996). It shows that normative geography is developed upon the notion of natural or commonsense action with a specific geography in a particular society. (1996, 10). The powerful entities constitute the normative geography. Furthermore, Cresswell maintains that these normative geographies are created and defined by those with the power to do so (Cresswell, 1996, p. 11). In other words, the word normative is derived from the word normal, and normal means something that is for norms, rules, and tradition. Every region has geographical expectations, traditions, rules, and regulations that are followed by the people of that region. For instance, the rules and regulations of a university cannot be applied in a religious institution because the norms are set according to a particular geographical location. The demarcation geography is considered both as space and place in a particular geographical setup. Normative geography is considered both physical as well as composed of unwritten norms. For the demarcation, it is necessary to know where the place is located.

Normative Geography of *The Pearl That Broke Its Shell*

In addition to this, people's actions, behaviors, experiences, and attitudes are triggered and guided by the norms. These norms create a normative geography. Every culture and every society have a normative geographic structure. For instance, Hashimi's *The Pearl that Broke Its Shell* is set in Afghanistan. The novel provides a brief knowledge of the Afghan Pashtun normative geographies and the norms associated with these normative geographies. "Afghanistan was the playing field for their central game, the power to control Asia" (Hashimi, 2014, p. 20). In Afghanistan, the novel portrays Pashtun's normative geography. The protagonist, Rahima, lives in a village occupied by Pashtun. The normative geography of Rahima village is controlled by patriarchy. She lives in a male-dominated normative geography. For instance, she lives with her family in "Khak Jungle," which is her village (Hashimi, 2014, p. 9). This line suggests the physical demarcation of her village. The word "Khaki" represents earthy and dull and avoids the geography of the village. The word "jungle" is used as a metaphor to show the strict and patriarchal norms of that normative geography. In literal terms, her village is not a jungle. Rahima names her village as "Jungle" because the societal norms are set in a way that dominates female characters. The topography of the village is that it is located in the "north of Kabul" (Hashimi's 2014, 33). Rahima narrates that "the warlord Abdul Khaliq Khan

and his militia gain control of our own town and the neighboring towns” (Hashimi, 2014, p. 33). It represents that the power of the Khaki jungle resides with patriarchy. Her Abdul Khaliq is not the representation of one person; rather, he represents the patriarchy and the power structure in the normative geography. It reflects the patriarchal confines that women are limited to domestic places; as Rahima narrates, “There were not many nine-year-old girls who would walk determinedly from shop to shop” (Hashimi, 2014, p. 13). It shows that the socio-cultural orientation does not allow Pashtun girls to cross the domestic boundary. Furthermore, the norms adhere women to male authority. Similarly, Rahima's father and uncle hold considerable power over the lives of women and make decisions on their behalf. For instance, Rahima and her sister could not continue their education because their father fully “pulled them out of school” (Hashimi, 2014, p. 12). This shows that the patriarchy does not prioritize women's education because “their father is just not happy to send them out so they can be toyed with by the neighborhood boys” (Hashimi, 2014, p. 17). It shows that the patriarchy considers women's education against common sense and their honor. For them, it is sending against socio-cultural norms to send girls outside domestic boundaries for education in their normative geography. In the normative geography of the “Khaki” village, women are expected to be quiet and respectful; “his temper worse these days, mother would tell us to be hush and be respectful” (Hashimi, 2014, p. 12). In order to adhere to male authority, it reveals that women are not allowed to express their opinions; they are kept deprived of their right to express their will.

In addition to this, the “Khaki” village tradition and norms continue to shape people's lives. For instance, Rahima lives with her other four sisters, Rohila, Sitara, Shahla, and deformed Parwin. They have no brother. The patriarchy Rahima's father taunts her mother because of her “failure to bear a son” (Hashimi, 2014, p. 19). Societal pressure and abuse of no male there, forces Rahima's mother to transform Rahima into a Bacha posh. Rahima narrates that in her parents’ opinion, “she could do things. She could go to the store” (Hashimi, 2014, p. 24). Furthermore, she states that her mother told her, “We could change your clothes, and we will give you a new name. You will be able to run to the store any time we need anything. You could go to school without worrying about the boys bothering you or playing games” (Hashimi, 23). It shows that patriarchy is using women as a tool to keep their hold in the society. It reflects the freedom that is associated with being a man in the patriarchal society. They disguised her as a boy. Furthermore, Rahima's mother justified her disguised identity because, for them, “I wasn’t the first bacha pash. This was a common tradition for families in want of a son” (Hashimi, 43). This reflects the norms of the bacha posh tradition in the Khaki village, driven by socio-cultural pressure. Rahima's father easily accepted her transformation because it adheres to the patriarchal domination.

In addition to this, in *The Pearl that Broke Its Shell*, Rahima and her sister's life force her into child marriage at a tender age. For instance, Rahima narrates that “tradition has not lost importance between Bibi Shekiba's time and now” (Hashimi, 2014, p. 137). It reflects that it is the norm that pushed her to marry an old warlord. Abdul Khaliq already has three wives and children older than Rahima. All her sisters are pushed toward endless suffering for the sake of tradition (Hashimi, 2014, p. 158). “Their mother tries to hide her pain and normalize their child marriage. Please do not cry, my girls; these things are a part of life. Girls are married off and then become part of another family. This is the way of the world” (Hashimi, 2014, 156). It shows that the norms are oppressive and marginalize women in the name of marriage. All the girls are forcibly handed over to their husbands.

Furthermore, in *In The Pearl that Broke Its Shell*, Hashimi gives a geographical description of Shekiba village. For instance, “Shakiba’s village was unforgiving. To get to Kabul, one had to ride for one week, crossing a river and three mountains. Most people spend their lives in the village, in the green fields surrounded by mountains, walking the dirt roads that connect one compound to another. Their village was in a valley with dark soil nurtured by the nearby river and tall peaks giving a sense of enclosure and privacy” (Hashimi, 2014, p. 21). On the one hand, it shows the topographical description of Shekiba Village, where there are green fields, high peaks, and dirt roads, yet the place is unforgiving for the women living out there. The village is located far away from Kabul city. The

village is part of a valley that has confined and restricted women in the name of norms and rules. The stalemate also metaphorically reflects that the normative geography of the village seems lush, green, and beautiful, but from the inner side, it is nothing more than dark soil. It reflects the strict norms that reflect the socio-cultural norms, and appropriate activities that shape women's behaviors in the village normative geography. Shekiba and her family live a barren and suppressed life among their In-laws: "In 1903, when a wave of cholera decimated her family, she was left alone to live with her father. She begins working with her father in the field, and she considers her as a daughter-son" (Hashimi, 2014, p. 27). This was unacceptable to patriarchy as "The village chattered about them. How could a father and daughter live alone? Sympathy gave way to criticism. The clan did not want to be associated with them" (Hashimi, 2014, p. 27). It shows that the clan, or more particularly the patriarchy, could accept their living together because, in their opinion, it is something against the norms of nature and common sense. It shows that patriarchy is not concerned about their suffering; rather, they are judging their actions according to the tradition and norms of that normative geography. In addition, it was against the norms of her village's normative geography if a girl lived alone without a man to watch over her. Therefore, Shekiba's uncles forcibly took her from her home because "They wondered how long this girl had been living alone and shook their heads with the shame of the situation. A girl by herself—what dishonor this could bring to their family if anyone in the village were to find out! (Hashimi, 46). In the opinion of patriarchy, her living by herself was a challenge to patriarchy and socio-cultural traditions. It reflects that Shekiba is a threat to the power structure, and they consider her living alone as a defame of their family.

Moreover, a common tradition in Shekiba village is to give a girl to settle the debt of the patriarchy. This is something normal and according to the norms of that normative geography. For instance, Shekiba becomes the victim of such a norm; her uncle Zalmai tells her mother, "Who represents patriarchy, that we will offer Shekiba" (Hashimi, 2014, p. 65) to Azizullah. It shows that women are easily given when it comes to patriarchal domination: "Azizullah took the deal," and they pay their debt in the form of women. This reflects the worst form of marginalization of women by the patriarchy.

In addition to this, Shekiba's deprivation of her inheritance right is part of the Afghan patriarchal social setup and her normative geography. When she went to claim her property, she came to know about the tradition. Majans Azizullah's wife tells her about the norms as, "You are his daughter; you are not his son. Yes, the law says that daughters may inherit a portion of what the son would inherit, but the truth is that women do not claim land. Your uncle, your father's brother, has no doubt taken the property" (Hashimi, 2014, p. 89). It shows that "claiming right of property" is not accepted by patriarchy. It reflects gender inequality and prioritizes men as the rightful honor of the property. It is not part of the laws; rather, the societal norms create this to keep women suppressed and at the mercy of the patriarchy with the demarcation of Geography.

Feminist geographer Linda McDowell introduces the geographical division of spaces and places as gender and geography. Linda McDowell maintains that there occurs the dichotomy of places and space: on the one hand, there is public space, which is male-dominated space; on the other hand, there is domestic space, which is associated with women. McDowell highlights that the dichotomous division of public and private spaces holds a significant impact on women's lives, interactions, and social positions (MacDowell, 1999, p. 75). In other words, in the name of safety and physical weakness, women are restricted to home space. The home, which is alternatively a site of abuse, sexual fulfillment, and dependency on patriarchy in domestic space, women are expected to keep households and left financially developed. They are deprived of power in their home space. They are taken for granted by the patriarchy. For instance, women in modern societies are still considered as "the angel of the house," whereas men are identified with the independent public sphere, which is the outer economic space, in order to keep patriarchal authority in the public sphere. Moreover, feminist geographers consider that women are exploited by the patriarchy, who appropriate their actions and labor in the domestic space. Women are considered as unpaid labor. For instance, in *The Pearl* that

Broke Its Shell, the division of public and private space is much clearer. For instance, Rahima narrates, “She would ask him to pick some things from the market on his way home, and inevitably he would forget and then curse her for having an empty pantry (Hashimi’s 2014, 15). It represents that domestic space is associated with women here. Rahima's mother is portrayed as dependent on her husband, and men are portrayed as the ultimate breadwinners within the domestic space; the kitchen space is associated with the women. It shows women's marginalization in the home space. Similarly, the patriarchy does not allow women to enter the outer or public sphere, for instance, in Rahima village. It was against patriarchy if Rahima and other female characters crossed the domestic boundary. In such a situation, women have to face the consequences of their actions. Rahima narrates that “if she went to the bazaar by herself, he went into an even worse rage” (Hashimi, 2014, p.15). It clearly depicts that women are not allowed to market space, which is a male-dominated space.

In addition, a woman cannot cross a domestic boundary alone. In a time of need, if she wants to go outside, a man will have to accompany her. For instance, in “The Pearl that Broke Its Shells,” once Shekiba wants to visit her home. She asks permission from Azizullah (the Patriarchy). Azizullah's wife tells her, “Azizullah agrees that you are to accompany him this Friday when he goes into the village for Juma prayer” (Hashimi, 100). It shows that patriarchy holds power over public space, and it is the patriarchy that gives permission to women whether they can go outside or not. Shekiba tells her that “I don’t wish to trouble your husband. I can find my own way” (Hashim’s 2014, 100). Her willingness to go alone receives serious backlash from Azizullah's wife, and she says, you expect to go wandering around the village by yourself? Have you lost your mind? (Hashimi, 2014, 101). When Shekiba goes with Azizullah, he takes her to the home of one of his friends and tells them, “I had a favor to ask of you. This is my servant. I am taking her to visit your family after prayers have finished; I cannot leave her out in the street.” (Hashimi, 2014, p. 102). It shows that mosques and streets are public spaces. Azizullah could not leave her there because it does not adhere to the patriarchy and societal norms. These references clearly depict the division of public and private spaces for women in literature.

In *The Pearl that Broke Its Shells*, when Rahima marries Abdul Khaliq, she becomes part of yet another normative geography. She is part of Abdu Khaliq's home normative geography in general and his village in particular. The normative geography of Abdul Khaliq's “Compound is sat on an open dirt road” (Hashimi, 2014, p. 192). It is located in a village far away from Rahima village and much nearer her village. Rahima lives in Abdul Khaliq, where there are “separate homes within the same compound, all interconnected.”. (Hashimi, 2014, 168). Abdul Khaliq and her mother, Bibi Gulalai, who lives “in the compound next door” (171), control the lives of all the women in that place. Bibi Gulalai reinforces patriarchy because she has been conditioned to the patriarchy's superiority. Therefore, BiBi Gulalai keeps “an eye on her eldest son’s affairs, especially since he’s gone so often. She rules with a heavy hand” (Hashimi, 2014, p. 171). It shows that the norms and rules of the geography are strict and marginalize women in the domestic sphere. The strict norms trigger feelings of out-of-placeness in Rahima. For instance, on their first night, Abdul Khaliq makes it clear to her that “I will not tolerate insolence. You are in your husband’s home, my home; you will behave as a wife should” (Hashimi, 2014, p. 168). It clearly denotes women's positionality and patriarchal superiority in the home space. He did not call all the places their home; instead, he showed that the place belonged to him and that was he who made the rules and shaped behaviors. It shows that Abdu Khaliq wields power over the women's lives, treating them as inferior rather than as equal partners.

Furthermore, being a woman in a male-dominated socio-cultural society. Rahima is expected to be quite submissive, fulfilling traditional gender roles of wives without being “insolent.”. Therefore, Abdul Khaliq expects his wives, especially Rahima, to show obedience and adherence to his authority in the house. He tells Rahima, “Let me explain to you how things are here: I am your husband, and this is your home. When I ask for something, you make it happen. In return, you will be given shelter and have the privilege of being the wife of Abdul Khaliq” (Hashimi, 2014, p. 175). It reflects that the words of the patriarchy should be law for the women. When he says, “You make

it happen,” he is actually referring to the roles to fulfill his needs, whether physically or emotionally, without space for personal desires and free will. In addition to this, in the normative geography of the Abdul Khaliq compound, the women have no access to the outer world. For instance, when Rahima wants to meet her sister Parwin, who lives near their compound. Abdu Khaliq's third wife, Shahnaz, who is conditioned to his norms, tells Rahima that “if you think you will see your sisters, though, don't get your hopes up. The women of this family don't travel much; they get used to these walls” (Hashimi, 2014, p. 172). Furthermore, this isolation from the outer world reflects the dominance and power of patriarchy, ensuring that women must remain confined to the domestic geography.

Similarly, when other men of Abdul Khaliq suggest to him that you should have one of your wives in the election to win a parliament seat for the province, he becomes furious by telling them, “I don't like this idea. Why should we put a woman in a man's place, and even worse, you are asking me to put my wife in my place? Since when do we have a woman do a man's job? (Hashimi, 2014, 229). It represents women's exclusion from political issues and public space. This women's exclusion is both a physical and psychological tactic of patriarch Abdu Khaliq to maintain dominance over the women and the public sphere. He clearly represents that a woman has no role in men's space. Therefore, it was a defamation of the family.

In addition to this, in the Abdu Khaliq compound, the physical and marital abuse of his wives is normalized in his normative geography. For instance, Rahima narrates her experience of marital sexual abuse and it's normalized by the patriarchy. “Her husband ordered her to take her cloth, which makes her motionless (17). Therefore, he says, “Maybe you have not received any instruction on what it is to be a wife” (Hashimi, 2014, p. 174). He portrayed this as a natural socio-cultural norm; meanwhile, Rahima “hates to feel his breath on her face and neck” (Hashimi, 2014, p. 181). It shows her suffocation and marginalization in the name of the marital sexual act. In her normative geography, she is taught to endure suffering as she narrates, “I sometimes tried to pull away to squirm from him like the fighters in the magazine. But the more I struggled, the more forceful he became” (Hashimi, 2014, p. 181). It represents the dual standard of a patriarch who could not endure any attempt of resistance from matriarchy. The Rahima attempt to resist is met with further abuse and humiliation.

In *The Pearl that Broke Its Shell*, Hashimi introduces the reader to yet another normative geography where women are kept marginalized. For instance, the “Agr-e-Shahi” palace” (Hashimi, 2014, p. 167) is the place where the king keeps his concubines (the forbidden women). The Arg is located in Kabul city. The Arg is forbidden to other men except the king. Rahima narrates that “The palace's façade was embellished with carvings and arches, polished and bright. Bushes and greenery line the path, including the portico that cuts through the tower. The palace was an impressive structure” (Hashimi, 2014, p. 161). It represents the physical topography of the normative geography of the Arg. The place is lush, green, and majestic. Furthermore, the place has a “verdant and majestic courtyard” that has small ponds, flowering bushes, and fruit trees” (Hashimi, 2014, p. 161). It represents that place as luxurious and charismatic, reflecting power structure and authority. It is a fortress-like, verdant structure. Instead, the physical structure represents the symbolic and metaphorical strict patriarchy and expectation of the normative geography. The majestic place shapes the lives of the oppressed women within it. Overall, the geography shows that it is the place governed by the authoritative power hierarchy, the king. For instance, Hashimi writes that Shekiba “understood now that the king visited who he wanted when he wanted” (Hashimi, 2014, p. 215). This shows the spatial hierarchy of the Arg, where the king holds the authority.

Azizullah gives Shekiba as a present to the king. Shekiba begins to work in the king's harem as a guard to the place. “There Shekiba's surprise grew when she learned all the guards in the house were actually women dressed in men's clothing” (Hashimi, 2014, p. 162). It shows that Shekiba and all the other women-man guards, despite their disguised identities, serve the pleasure of the king as guardians of the harem. Their disguised identities further isolate the women from the outworld. Whether it's the harem guard or the king concubines, they are forced to adhere to the patriarchal expectations and norms of the Hareem normative geography. The king made the women the women-

men guards because “he believed no man to be above temptation” (Hashimi, 2014, p. 164). It shows that the king could not trust other men. In his opinion, if any other men were to seduce his concubines, he would lose control over the place. He could not share his power over the women of the harem.

In addition to this, the king controlled and restricted the women of the hareem in the normative geography. They are not allowed to cross the geographical boundary of the Hareem. For instance, Ghafoor, the women-men guards, tells Shekiba that “the women of the Hareem stay in the Hareem; that is their place. They can wander into their courtyard” (Hashimi, 2014, p. 206). It shows the lack of freedom that the women of the hareem experience. Furthermore, they explain that they are prisoners and are caged in the normative geography of the Hareem. Ultimately, the king holds the superior authority, and it would be against his power if a woman of the hareem lived life with full autonomy. It reflects patriarchal dominance and control over the mobility of the women in the hareem. At the hareem, the kings control their interaction and activities, and they are not allowed to show deviance from it. Therefore, the king names the place as Hareem, which means like Haram (206), and the place is forbidden for the king, of course. That’s why we are guarding it instead of his soldiers. But mostly it’s because he knows men would be men, and they can’t be trusted around women, and not even women who belong to the king” (Hashimi, 2014, p. 206). Furthermore, the king expects the women-men guard to keep an eye on the ins and outs” (Hashimi, 2014, p. 204). Furthermore, the women in the place are only expected to serve kingly pleasure physically: “the king’s concubines—the women kept the king satisfied” (Hashimi, 2014, p. 165). The women are represented as the symbol of objects to satisfy the king's sexual desire. It shows how women are used as a tool to reinforce patriarchal dominance, and women are marginalized in the hareem normative geography.

In *The Pearl that Broke Its Shell*, Hashimi gives a description of the parliament's normative geography. Parliament is a place that represents the socio-political hierarchies in the novel. For instance, Rahima narrates that it’s “the large auditorium, a room larger than any I’d ever seen, held hundreds of parliamentarians” (Hashimi, 2014, p. 301). The parliament's geography is dominated by the patriarchy. The parliament is located at the heart of the “Amazing Kabul” city (Hashimi, 2014, p. 277). It's the place where the tower reaches the sky (Hashimi, 277). The description of the parliament building metaphorically represents the place of power and authority. It represents the institutional power that marginalizes women. In parliament, women's voices are left unheard. They are just playing their part in the play. For instance, Rahima narrates, “Badriya picked up a pen and held it to the bland paper before her; she was playing the part” (Hashimi, 2014, p. 302). It shows that women lack autonomy and are the puppets at the hands of the patriarchy. Being a parliamentarian, she cannot express her opinion and just play her own part.

Conclusion:

This present has critically examined the socio-cultural foundations of Pashtun normative geographies and their influence on women's spatial experiences in *The Pearl That Broke Its Shell*. Drawing on Cresswell’s concept of normative geography, the discussion highlighted how spatial boundaries are ideologically constructed by those in positions of power and are often reinforced by deeply rooted patriarchal norms. Within the Pashtun socio-cultural context, these geographies prescribe specific spaces and behaviors for women, effectively limiting their mobility and agency.

Through an analysis of selected characters and their engagement with both place-appropriate and out-of-place actions, the chapter underscored the discriminatory nature of these normative spatial frameworks. The literary texts reveal how women's spatial transgressions are frequently viewed as deviant or rebellious, thereby illustrating the restrictive boundaries imposed by gendered spatial expectations.

Nadia Hashimi offers nuanced portrayals of how Pashtun women navigate, resist, or conform to these normative geographies. Their narratives shed light on the tension between spatial conformity and transgression, revealing the broader socio-political structures that regulate women's lives. By

engaging with these fictional representations, the study emphasized how space and place are not merely physical but are intricately tied to cultural ideologies, gender roles, and power dynamics.

In sum, the study establishes that spatial positioning in Pashtun society is not neutral; it is a product of cultural, religious, and patriarchal power systems that shape women's roles and restrict their freedoms. The analysis laid the groundwork for understanding how literature can serve as a powerful lens through which the spatial politics of marginalized groups can be explored and challenged.

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