



Representing Alternative Masculinity through Insanity in Select Fiction from Anirudh Kala's *The Unsafe Asylum: Stories of Partition and Madness*

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Abstract

Partition of India has contributed to the proliferation of discursive practices regarding masculine and feminine roles in South Asian history through the enactment of communal violence on females by males of other communities. The psychological vulnerability resulting from partition has undermined the hegemonic notion of violent patriarchal men. Not only do women become the victims of physical and mental precarity, but men navigate psychological fragility marked by profound sorrow, reticence, and desolation, which Àngels Carabí and Josep M. Armengol identify as one of the markers of “alternative masculinities” and consequently collapsing what R.W. Connell defines “hegemonic masculinity”. Traditional male identities have been destabilised. Many male survivors of Partition suffered from mental illness. The present paper examines two alternate masculine figures — *Rulda* and *Fattu* — in select short stories such as “No Forgiveness Necessary,” “Partitioning Madness,” “The Mad Prophet,” and “*Rulda's Discharge*” from Anirudh Kala's *The Unsafe Asylum: Stories of Partition and Madness*. It explores how this alternative masculinity is exemplified through insanity, which undermines the socio-cultural and political ethos of gendered subjectivity. Mental asylums become spaces of otherness where every identity destabilises to emerge continuously. It also analyses the representation of mad lunatics and their emotional lives showing how Partition narratives of madness disrupt conventional masculine norms through the evolving, contingent selves of men traumatised by Partition.

Keywords: Alternative Masculinity, Gendered Subjectivity, Hegemonic Masculinity, Madness, Partition

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Introduction

The Partition of India disseminated the traditional idea of masculinity through the production of dominant, powerful, hegemonic and privileged males defined by religious markers. But these discourses are debunked by the fragile, emotional, vulnerable males who act against these nationalistic discourses of powerful regimes. The asylum's "insane" inmates subvert hegemonic masculinity through their articulation of emotional vulnerability, privileging empathy over revenge, vengeance and hatred. The present paper seeks to explore these alternate emotional lives of men within the asylums affected by Partition. The asylum thus becomes what Michel Foucault calls an "enacted utopia" (3) — a space where every powerful discourse is destabilised. This type of utopia exists beyond conventional structures and disrupts the discursive framework and hierarchy. Anirudh Kala, a psychiatrist grounded in Ludhiana, has visited mental asylums in Pakistan and communicated with many psychiatrists across the border to explore the psychological effects of the Partition of India. His *The Unsafe Asylum: Stories of Partition and Madness* is a product of his experiences of visiting these asylums. It constitutes 13 interlinked short stories focusing on characters classified as insane, such as Fattu, a Muslim and Rulda, a Sikh. He has created these two mad fictional characters who have turned upside down the nationalistic myths pertaining to violence, religion and country. Although the collection comprises various mad lunatics such as women, children and even doctors who share their traumatic memories of Partition, Rulda and Fattu have shattered the hegemonic discourses of masculinity and patriarchy. For the present analysis, four stories are chosen from this collection, such as "No Forgiveness Necessary," "Partitioning Madness," "The Mad Prophet," and "Rulda's Discharge," focusing on these two characters. Whereas Partition separates people of different religions, the asylum becomes a utopia for Rulda and Fattu, giving an unconditional bond of love despite their belonging to opposing religious communities. Inside the Lahore Mental Hospital, they critique the act of partition and the separation of people. In contrast to the revengeful masculine

qualities, they manifest as alternative masculine figures owing to their rejection of hatred and vengeance. They are termed as insane persons as they fail to conform to the norms of the outside violent world. Their insanity gives them a gateway to deconstruct hegemonic masculine roles.

Masculinity, Madness and Partition

The socio-political regime reproduces the patriarchal ideology that elevates masculinity which has been conventionally associated with power, control and the privileging of gender differences within the discourses of culture and civilisation. This alignment culminates in a hierarchy of gender binaries, granting agency to the hegemonic male subject. Nonetheless, this notion of men as a generally empowered subject has been simultaneously deconstructed and reconstructed through the emergence and consolidation of attributes like emotional attachment, vulnerability and fragility. Traditionally, female subjects have been associated with love, care, sympathy and emotions. This notion has been refuted by the approach of fluid male subjectivity. R. W. Connell and James W. Messerschmidt underscore that masculinity is “not a fixed entity embedded in the body or personality traits of individuals” and masculine traits are “configurations of practice that are accomplished in social relation” as they “can differ according to the gender relations in a particular social setting” (836). Therefore, it is the act of performance that defines gender roles and identities. Rudra and Fattu, two psychiatric patients in the Lahore Mental Hospital amidst the violent tragedy of the Partition, deconstruct the hegemonic patriarchal gender roles. They dissect the idea of publicly authoritative men during the Partition without exhibiting animosity toward each other, in spite of belonging to two different religions. Their madness metaphorically represents the annihilation of culturally produced patriarchal virility. Men, therefore, lose the stereotypical image of control and power. In this way, repressed vulnerable emotions become visible through the manifestation of their madness. This paves the way for alternative male identities and subjectivities disintegrating hegemonic masculinities. In the story, “Rudra’s Discharge”, Rudra is in an emotionally conflicted state of mind as he lacks

the ability to perform the expected roles associated with dominant forms of masculinity. Instead of feeling proud, confident and independent, he is dependent on Fattu for his happiness:

As he sat cross-legged with a glass of tea in his cupped hands, the train crossed the Sutlej bridge. Rulda was angry at himself for not feeling exhilarated. He remembered Fattu, who would have chided him, 'How many people do you know Ruldia, who have lived in a mental hospital for forty years and then found a family, a real family of one's own relatives? None. It's a miracle. If I were you, I would be very happy and grateful to Khuda. You should be too. (Kala 240)

He exemplifies feelings of feminine tenderness as if it is "the illness which blunted the edge of his feelings" (Kala 239). Insanity seems to undermine the logic of masculinity. In the story, "No Forgiveness Necessary", instead of being engaged in a communal riot, they were "huddled together under a ragged umbrella" (Kala 2) and even they "have speculated amongst themselves that a mental hospital was a safer place than the world outside in that summer of 1947" (Kala 3). It is through their repudiation of getting involved in the Partition Riot that they mark a departure from traditional male archetypes like the acts of revenge and violence during the Partition. This enactment of masculine roles is escorted by the super-ego, which incorporates cultural prescriptions and restrictions. The super-ego is the supervisory, commanding inner dialogue that controls the norms of essential masculinity. Rulda and Fattu's personality traits disrupt this restrictive mechanism of the super-ego and thus dismantle the hegemonic masculinity. The Women's Liberation Movement, the Gay Liberation Movement, and other movements espousing for the emancipation of human beings from rigid sexual or gender roles have stimulated a changing ethos that critiques the patriarchal notions of male and female domestic and sexual roles. Additionally, even the notions of essential femininity and masculinity have been interrogated by psychoanalysts. Sigmund Freud, to illustrate, scrutinised the concepts of "masculine" and "feminine." According to him, they

“are among the most confused that occur in science” (219-220). Utilising concepts such as the Oedipus Complex and case studies like “Little Hans” and “Rat Man,” Sigmund Freud postulates that social identities or roles are formulated by means of social performance incorporated into the psychological domain through the regulating mechanism of the super-ego: “The super-ego is formed in the aftermath of the Oedipus complex, by internalised prohibitions from the parents” (Connell 10). Freud was one of the pioneering theorists who initiated the modern conception of gender as not fixed but constructed through internal psychic conflict. Through his psychoanalytic theories of id (unconscious mind), ego (conscious mind) and super-ego (subconscious mind), he exhibits that identity, especially gender identity, is not just an essentialised or predetermined quality but appears through complex repressed mental processes and desires in the realm of the unconscious mind. So, these alternative masculine traits have been stifled in the unconscious domain of *Rulda* and *Fattu* and find their gateway through acts of insanity, rejecting specific gender norms. They demonstrate the feminine traits, like *Dilshad Khan*, who is running out of fear during the Partition violence for shelter in “No Forgiveness Necessary.” The fear and weakness are culturally associated with feminine qualities and women were actually the biggest sufferers during the Partition, as communal violence was inflicted on their bodies. A series of Partition texts, such as *Khushwant Singh’s Train to Pakistan*, *Amrita Pritam’s Pinjar*, *Bapsi Sidhwa’s Ice-Candy Man*, *Bhisham Sahni’s Tamas*, *Rajendar Singh Bedi’s* short story “*Lajwanti*,” and *Manto’s* short story “*Khol Do*,” among others, vividly portray the manifestations of violence perpetrated not only on women but also on men by the males who perfectly conform to the ideologies of hegemonic masculinity of gender and nation. In *Black Marginalia*, Manto has explored “the gendered vulnerability of male bodies in the communal riot” (Misri 26). Not only does a woman’s body represent the honour of the community, but the male body also represents the religious identity of a particular community. For example, during the Partition, Sikh males were identified by their turban. Even their genitals and hair were the markers of their religious identity. In “*Islah*,” one of the short stories from

Manto's collection, genitals are "good proof" of religion (Misri 42). The Partition of India gave rise to communal violence, abduction and the rape of women. Women were abducted by men from rival communities and, in many cases, killed by their own male relatives in the name of preserving family honour. They called this killing martyrdom. Scholars such as Ritu Menon, Kamla Bhasin and Urvashi Butalia have brought attention to this spectrum and perpetrations of violence. They have presented the testimonies of the survivors of this violence. Urvashi Butalia interviewed many survivors. One such survivor is Trilok Singh. He was nine years old during this violent unrest and his father and uncle tried to kill him and their daughters. In Thoa Khalsa, many women jumped into wells as a result of fear of assault by males from other communities. This sheer brutality is representative of patriarchal constructions of masculinity. Rudra and Fattu dismantle this patriarchal framework. They also think that asylum is a safe shelter for them. Psychologically, precarious emotions exist in everyone. In discussing Freud's psychoanalytical theories, R.W. Connell, one of the propagators of the concept of masculinities, detects that "Freud offered the hypothesis that humans were constitutionally bisexual, that masculine and feminine currents coexisted in everyone" and "adult masculinity had to be a complex, and in some ways precarious, construction" (9). Besides Freud, Carl Jung also focused on the existence of feminine traits in males. He differentiated between "persona" (socially constructed behaviours) and "anima" (the repressed desires) and asserted that "the repression of feminine traits and inclinations causes these contrasexual demands to accumulate in the unconscious" (187). Alfred Adler, a radical psychoanalyst, highlights the cultural and social contributions to the advancement of psychological difficulties, indicating that the gender binary in society can foster conflicts in both childhood and adulthood. According to Connell:

Adler's argument started from the familiar polarity between masculinity and femininity, but immediately emphasized the feminist point that one side of the polarity is devalued in culture and associated with

weakness. Children of both sexes, being weak vis-à-vis adults, are thus forced to inhabit the feminine position. They develop a sense of femininity and doubts about their ability to achieve masculinity. The 'childish value judgements' about the masculine/feminine polarity persist as a motive in later life. (16)

These indistinct states of feminine and masculine binary traits are critically represented by Kala through the two emotionally fragile men. In "No Forgiveness Necessary," Rulda and Fattu critically confront the violent act of masculinity, seeing the violence outside. Rulda asks Fattu, "Have the outsiders gone mad...", and Fattu sniggers, "...Yes, they have" (Kala 17). The conversation between these two lunatics throws a critical light on the very definition of insanity or madness. The question arises whether femininity is rendered as vulnerable and associated with weakness, victimisation, and submissiveness or masculinity is articulated through a different form of vulnerability displayed in revenge and violence.

In his book *Madness and Civilization: A History of Insanity in the Age of Reason*, Michel Foucault argues that madness is not only a cognitive disorder but the process of a culturally embedded paradigm. He advocates that "madness and non-madness, reason and non-reason are inextricably interwoven: inseparable at the moment when they do not yet exist, and existing for each other, in relation to each other, in the exchange which separates them" (x). Men who fail to perpetrate violence are usually recognised as mad. Their qualities no longer fall within the discursive regimes and norms of patriarchy. They seem to have lost their reason and intellect, which are marked as masculine characteristics. Their anxiety, sense of guilt and fear become the symbol of alternative masculinity. The Partition dissolves this sense of rupture within men. Fattu, in the story "The Mad Prophet," predicts the future. His unrealistic accounts even attract politicians. Dr Prakash Kohli tells Fattu that he met Rulda in Amritsar and that Rulda had spoken comprehensively about him. Fattu also tells him that he knew it was only Rulda who had taken his name. He further tells Prakash that they are collaborating on the project of building a tunnel that

would reach the Wagah border, and “the rest is up” to him but Rulda “cannot dig further because he does not have a visa” (Kala 143). According to Foucault:

We must try to return, in history, to that zero point in the course of madness at which madness is an undifferentiated experience, a not yet divided experience of division itself. We must describe, from the start of its trajectory, that ‘other form’ which relegates Reason and Madness to one side or the other of its action as things henceforth external, deaf to all exchange, and as though dead to one another. (ix)

This “zero point” of madness is important for understanding how the liminal space of the asylum has given rise to alternative masculinity marked by “undifferentiated experiences” (Foucault ix). The irrational, vulnerable and emotional behaviours of men blur the demarcating line between reason and insanity, prior to their systematic categorisation as mad. This madness modifies their masculinity. Discursive practices generate the difference between reason and madness. Are Rulda and Fattu really mad? Or are the people outside mad? In “No Forgiveness Necessary”, Fattu tells Rulda: “Well, we are unpredictably unpredictable. Outsiders are unpredictably unpredictable. That makes us more predictable. They should be inside and us outside” (Kala 17). But Rulda objects to this, saying, “if most people were insane, the world would come crashing down” and “all of them cannot fit in here” (Kala 17). They long for the unity of people. Society shows numbness to these emotional qualities and often classifies men inhibiting those emotions as insane. These mental institutions, after partition, create this binary. The asylum operates as a superstructure that “accounts for the transition from the medieval and humanist experience of madness to our own experience, which confines insanity within mental illness” (Foucault xii). He states: “Error is the other element always present with the dream, in the classical definition of insanity” (104). Insanity is propagated through such legal institutions, akin to asylums that designate persons as insane. These two mad persons are contradictorily reasonable. Whereas men and women were killed and abducted on the basis of religious

difference, Rulda, in the story "Partitioning Madness," feels sad that Fattu didn't come to say goodbye to him. Rulda thinks that "he would have cried so much" if he had remembered the electric shock. They were discharged, but no one came to receive them. Finally, in "Rulda's Discharge," Rulda asks, "Is there a mental hospital in this city?" (Kala 245). If this is a world regulated through violence and revenge, Rulda embodies an alternate masculine figure who wants to reside in the asylum again. Alternative masculinity finds its place only in insanity within the asylum.

There were no mental asylums in East Punjab. Even so, mental patient exchanges took place, and many Punjabis were recommended for transfer to hospitals in Lahore, Hyderabad and Peshawar. But the scenario changed after Partition. In "Partitioning Madness," Rulda's accounts of the transfer of lunatics reflect the communal tension after the partition of India, and he is one of the "four hundred and fifty 'non-Muslim lunatics' being shifted from Pakistan to India more than three years after the actual Partition of 1947" (Kala 53). These non-Muslim patients "have been collected from Hyderabad, Peshawar and Lahore - the three mental hospitals of Pakistan" (Kala 53). Saadat Hasan Manto's one of the remarkable short stories on Partition, "Toba Tek Singh," presents such a Sikh mental patient, Bishan Singh, who refuses to transfer to India and dies in a liminal space between India and Pakistan. According to Sanjeev Jain and Alok Sarin, "The division of a major South Asian nation state into two separate ones on 15 August 1947 was as much a partitioning of minds as that of geography" (1). Kala begins his story "No Forgiveness Necessary" in the June of 1947 in Lahore Mental Hospital in order to depict both the asylum and communal violence. The asylum accommodated "twelve hundred seriously disturbed mentally ill patients" (Kala 1). This division resulted in trauma, dislocation, and psychological suffering. Moreover, it gave rise to intense collective trauma that remains unhealed. Jain and Sarin question this nature of madness due to partition: "For a person with mental illness or 'insanity', does insanity divest the individual of personal, collective and national identity? Did the

Partition unleash an insanity which persists in day-to-day life, attitude and ideology?” (11). After this act of division there were two main institutions - prison houses and mental hospitals and the persons, or “inmates of these represented the marginalised and forgotten segment of the population” (Kala and Sarin 13). Partition of India denotes cultural trauma explained as a “horrendous effect that leaves indelible marks” upon the identity of men and masculinity (Alexander 1). Rulda and Fattu become “the voice of the other” (Caruth 8), the voice of excluded and victimised men. This “other” symbolises an alternative masculinity which represents the subdued emotional voice crushed under the powerful nationalistic logic of reason and conscience.

Alternative Ways of Being a Man in Partition

Àngels Carabí and Josep M. Armengol have brought a paradigm shift in the study of masculinities by introducing the principles of “alternative” or “counterhegemonic” masculinities (2), intending to “propose ‘alternative’ ways of being a man in culture and society” (1). They recognise numerous selves of men instead of a homogeneous or unified category of man, emphasising the emergence of multiple masculinities. The behaviours of Rulda and Fattu resemble these ideologies of unconventional male figures. In “Partitioning Madness,” they consider the world outside the asylum as insecure with political turmoil. They critique the logic of the national territory and reinforce the asylum as secure and uncontaminated. After rebounding from illness following five ECT (electroconvulsive therapy), Fattu tells Rulda to sleep well, as this is his “last night in the land of the pure” and that the next day he would sleep “in the country of the impure” (Kala 61). They are pondering how they will live after getting discharged. Fattu says, “They are sending you to where my home is and keeping me where your home is. Could we have matched that...” (Kala 61). He also views the moon, which has relocated to Rulda’s country and Rulda “will see it tomorrow” (Kala 61). They annihilate the myths of masculine strength and supremacy. They critique these assumptions.

James D. Riemer also highlights that “there also must be a recognition and reinforcement of positive alternatives to traditional masculine ideals and behaviours” (298). The concept of masculinity has been extensively criticised for its dynamic interplay of power and dominance. It “represents not a certain type of man but, rather, a way that men position themselves through discursive practices” (Connell and Messerschmidt 841). Subsequently, it is generally acknowledged as a socially constructed array of practices that propagate inequality and facilitate the fragmentation of social cohesion. Jeff Hearn states, “Men and gender are produced in the conflicts and struggles of history and politics” (9). He moreover posits that these kinds are also “subject to great historical transformations” (9). According to Michael Kimmel:

As the structural bases of gender relations had shifted and were thrown into disarray, the meaning of masculinity itself was brought into question, debated, and in part redefined. Women’s assertion of sexual agency, of an equality of desire, and of equal rights within marriage, inspired men to abandon traditional roles within the family, just as changes in the organization of work and political changes eroded their economic autonomy and the traditional system of fixed political statuses in pre-capitalist society. (134)

In “Partitioning Madness,” Rulda and Fattu question the cultural construction of marginalised beings. As they are labelled as mad, they become marginalised groups without any authority. They further interrogate the political nuances. Rulda asks, “Then why were we not asked about our preference? Everybody else was. Government employees were asked which country they wanted to be allotted to. Even the prisoners in jails were asked to choose the country where they wanted to be imprisoned” (Kala 62). Fattu replies, “Raumish says we were not asked because we have no legal capacity. We don’t understand implications” (Kala 62). People outside the asylum understand these implications and that is why they are different, even though they are killing people: “They knew the implications, weighed the pros and cons and decided in a cool, detached manner and went ahead” (Kala

63). Rulda comments: "The ones who stabbed and shot men, women and children must also have weighed the pros and cons, and coolly turned around 'implications' in their minds, before they killed or raped" (Kala 63). As an underrepresented group, they are now outside the discourse of logic and reason to understand all the implications of the societal regimes.

Not only women but "male bodies too are rendered vulnerable to symbolic forms of violence" and "vulnerability of male bodies troubles the naturalised association between victimhood and femininity" (Misri 12). Kavita Daiya states that "a new look at the narration of violence against men in the postcolonial Indian public sphere reveals that masculinity and men [and not women alone] as gendered subjects can also become critical sites for the symbolization of nationality and belonging" (41). In "The Mad Prophet," Fattu is in a hospital in Lahore, and Rulda is in a mental hospital in Amritsar. Fattu wants to send a letter to Rulda, as he misses him intensely. Fattu is now so famous that even political persons come to him for his prophecies, and he is "supposed to have prophesied the breaking away of East Pakistan, two years before it happened" (Kala 145). In "Rulda's Discharge," Rulda only remembers Fattu's words and his voice. The riot takes place due to the assassination of Prime Minister Indira Gandhi in 1984, and Rulda jumped "as a snake quietly slithered across his path into the grass" out of sudden, intense terror (Kala 244). He speculates whether these are acts of madness or whether the people in the asylum are indeed insane.

In contrast to the predominant and potentially harmful models, alternative masculinity centres on "nondominant ways of being a man" and "masculinities that embody gender equity in profeminist ways" (Carabi and Armengol 4-5). In "Rulda's Discharge," while witnessing communal violence in 1984, Rulda becomes frightened: "A dreadful panic started to build up in Rulda's chest. His mind conjured up images: he was drowning in swirling waters, trying to catch his suitcase floating away from him. Then, suddenly, it was all real" (Kala 241). Therefore, they destabilise the myth of patriarchy and become non-dominant men. Groes-Green proclaims that "it is difficult to

ignore the urgency of exploring and developing pro-female notions of manhood, in empirical and theoretical terms, if we wish to include men in the struggles against gender inequality, violence against women, and male control” (107).

Emotional Lives of Men: Challenging Hegemonic Masculinity during Partition

Connell discerns various types of masculinities. According to him, there are “multiple masculinities” such as complicit, subordinate, marginalised, and hegemonic masculinities (76). He has brought a notable shift in the study of men and masculinities by introducing the concept of “hegemonic masculinity”: “Hegemonic masculinity can be defined as the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women” (77). It is the configuration of societal customs that provides the circumstances for the marginalisation of women, blacks, and other non-conforming individualities. So, authority and control are at the heart of this type of masculinity. It is different from other forms of masculinities as, “it was not assumed to be normal in the statistical sense; only a minority of men might enact it. But it was certainly normative. It embodied the currently most honoured way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men”, and males “who received the benefits of patriarchy without enacting a strong version of masculine dominance could be regarded as showing a complicit masculinity” (Connell and Messerschmidt 832). It is through the consent of cultural dominance that this type of masculinity comes into existence. Those who don’t succumb to these qualities become marginalised or subordinated masculine figures, like homosexual men or males who convey deep emotions. Rulda and Fattu share an intense emotional bond. In “The Mad Prophet,” Fattu misses Rulda so much that he writes a letter for him and gives it to Prakash. He says, “Please give this letter to Rulda. Tell him that I had received his letter thirty-three years ago but being busy with this and that could not

reply earlier” (Kala 144). His care and love for Rulda is expressed further when he says that he wants to build a tunnel between the two countries only “to touch him” and he brings “the tips of his index fingers together, in front of his chest” (Kala 144). The bond between them is so intense that even Fattu could hear the voices of Rulda in “Partitioning Madness.”

Hegemonic masculinity operates like a cultural super-ego assimilating conventions that repress men’s emotional, loving and caring traits analogous to Freud’s idea of the super-ego that represses intuitive impulses. On the other hand, the alternative masculine traits emerge through madness. This conspicuous insanity embodies the inhibited desire. The Partition violence and the myth of nationalistic honour have created the idea of strong men who initiate communal revenge and perpetrate violence. It enhances hegemonic masculinity. It rejects the sympathetic traits of men. The so-called mad people in the asylum have disrupted this mythical framework of gender traits and have manifested acts of kindness and togetherness. The insane are capable of aspects of human nature that the discourse of normalcy cannot encompass. Madness becomes a domain where the confines of culturally dominant masculinity are fragmented. Eventually, there is nothing called pure masculinity. In “Partitioning Madness,” Fattu says that mental patients are “the rear end of mankind”, and Rulda asks, “Are we mankind? Do we count as the rear end?” (Kala 62). Fattu says, “Of course we count. Even the tables and chairs count. The horses count. Everything that can be counted counts and has to be meticulously counted and fairly divided between the two countries. Even us” (Kala 62). They bear testimony to the pain of others, encompassing Shoshana Felman’s concept of “witnessing.” Felman states that “the appointment to bear witness is, paradoxically enough, an appointment to transgress the confines of that isolated stance, to speak for others and to others” (3).

Sara Ahmed points out that “some emotions are ‘elevated’ as signs of cultivation, whilst others remain ‘lower’ as signs of weakness” (3). She argues that political and cultural discourses mould the logic and rationality of emotions. She emphasises a hierarchy of emotions where specific emotions get allied with intelligence and “how emotions are bound up with the securing

of social hierarchy” (4). Those who do not adhere to this type of emotional awareness are accordingly situated as weak or frail. In “No Forgiveness Necessary”, being traumatised by the division of lands, Rulda wails for his house near Rawalpindi and Fattu for his home near “Hoshiarpur in Hindustan” (Kala 18). Fattu paradoxically remarks, “Don’t worry! They will shift the houses too. They will send your house there and bring mine here. Outside people are very smart” (Kala 18). Rulda says, “They are killing people faster than you can kill mosquitoes. They need electric shocks” (Kala 18). They want to drop the name of the mental hospital and “put it up inside, so that everybody is clear which side of the gate is the actual mental hospital” (Kala 18). In “Rulda’s Discharge”, Rulda is discharged from the hospital after 40 years. He decides to move to Delhi, but “he didn’t think he was capable of living anywhere else” (Kala 239). Through the externalisation of emotional behaviours, Rulda and Fattu disorient the hierarchy of emotions.

The emotions of care and love are typically considered as the emotions connected with feminine quality and the patriarchal notion of gender generally exhibits these emotions as irreconcilable with masculine norms. In “Rulda’s Discharge,” Rulda shows emotional vulnerability because instead of confronting violence bravely, he “jumped out, left the road and ran into the dark” (Kala 244) and even his “legs were shaking as he found himself on a wide road full of lights, with traffic zipping past mere feet from where he stood” (Kala 245). Alternative masculinity shatters this disparity of emotions and destabilises hegemonic masculinity. Emotions modify human selves. In this context, the appearance of insanity is a type of emotional rupture that psychologically moulds the subjectivity of men enclosed in the asylum. The internal ambience of the asylum contrasts abruptly with the violent world outside. This blurs the border between sanity and insanity. Emotional vulnerability is imprinted on bodies, yielding significant psychological disturbances. This type of vulnerability reveals the violent tragedy of partition and its persistent aftermath. Within this framework, madness paves the way for the circulation

of these alternative masculine emotions, as “emotions circulate between bodies” (Ahmed 4).

bell hooks, in her book *The Will to Change: Men, Masculinity, and love*, focuses on the emotional lives of men and their inhibited loving nature in contrast to the authoritative power and rationality of man. She throws a critical light on patriarchy: “Patriarchy is a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence” (30). The social norms dishearten boys from revealing their soft feelings and there is “only one emotion that patriarchy values when expressed by men; that emotion is anger” (hooks 22). According to her, “We construct a culture where male pain can have no voice, where male hurt cannot be named or healed. It is not just men who do not take their pain seriously” (hooks 21). These mad lunatics in the asylum have been provided with the space to share their emotions, whereas the outside violent world expects men to take revenge rather than exhibit emotional intelligence.

Conclusion

Insanity provides an apparatus for the manifestation of precarious masculinity. Hegemonic masculinity is a cultural injury. Psychological injuries of *Rulda* and *Fattu* exhibit the unclaimed experiences of alternative masculine figures. *Rulda* and *Fattu*, as the insane, bear witness to the testimony of this traumatic event of Partition. They become the voices of the voiceless victims. Through the representation of these characters, *Kala* questions discursive regimes of masculinity, displaying how this collapse of the hegemonic man gives rise to the alternate discourses of men and masculinities in the study of Partition Fiction. These emerging males exemplify an ethos of continuity in a globalised world, subverting the rigid notion of gender roles. Besides, the asylum operates as what Foucault conveys as a “heterotopia” (4) or “counter-sites” (3), facilitating space for otherness in the form of vulnerable masculine emotions.

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