

The Quest for Love and Belonging in *Slum Child*: An NVIVO 12 Analysis of Emotional Fulfillment in Adversity

Dr Qurratulain Sardar*

*Assistant Professor, Department of English Language & Literature, Government College University Hyderabad.

qurratulain.sardar@gcu.edu.pk

Abstract

This study, a component of the doctoral thesis entitled *A Journey to Self-Actualization*, delves into the intricate themes of love and belonging as portrayed in the novel *Slum Child*, employing NVIVO 12 to execute a nuanced empirical analysis. Based on Maslow's hierarchy of needs, the paper concerns Laila as a protagonist passing through a territory of challenges, which are lack of family affection and social belongingness. By careful tracking and precise execution of the qualitative data, what emerges from the analysis is how Laila's need for belongingness, need for care, and need for self-actualization is negotiated through the relationships she has, and in some sense the ones she was born into. Comparing their characters' experiences to the other literary texts, the research positions the need for acceptance and love as innate aspects of humanity. Pride of beauty gives way to frailty and despair, and of course, unmet needs affect each character of this movie in deep and alarming ways. However, with acts of bravery and with the help of substitute familial relationships she emerges back to pieces of Alyssa. Further, the study sheds light on the importance of welfare institutions for the restoration of the social essence and acceptance of the excluded people, and is an apophatic analysis of the concepts of welfare and social inclusion. In addressing the novel, this paper has expanded the scholarship on psychological concerns in literature through a focus on conversion and the redemptive potential of chosen families.

Keywords: *Slum Child*, love and belonging, Maslow's hierarchy, NVIVO 12, psychological needs literary analysis, chosen families, Resilient, *A Journey to Self-actualization*

Introduction:

The love and belongingness needs presented by Maslow in his Motivation and Personality publication in 1954 are seen to refer to a psychological need of peoples, and signify one of the core instinct of people – the need for love and acceptance. These needs are known as the second level needs of the Maslow's hierarchy of needs' each after satisfying the physiological and safety needs. In literature, people always denote relations and social roles to satisfy these needs and thus determine their psychological or existential arcs. This paper is a section of the doctoral thesis on *A Journey to Self-Actualization* focusing on the novel *Slum Child* analyzing the aspects of love and belonging needs. Engaging empirical data in NVIVO 12 for an execution and analysis, the research identifies how these needs impact the protagonist, Laila as well as the other related story in other literary such as *The Book of Disquiet*, focusing on the humanity's quest for belonging and purpose.

Objectives:

- 1.To analyze the representation of love and belonging needs in *Slum Child* through the lens of Maslow's hierarchy of needs.
- 2.To explore the parallels between Laila's journey and the emotional struggles of characters in other literary works, such as *The Color Purple* and *The Book Thief*.
- 3.To investigate the role of chosen families and supportive social structures in fulfilling love and belonging needs and fostering psychological growth.

Research Question:

How does the concept of the chosen family and supportive social structures meet the love and belonged needs and facilitate psychological growth?

Background

Self-Actualization Needs," Estimations, and Love and Belonging Needs in the Context of Maslow's Theory Austrian American psychologist Abraham Maslow introduced in Motivation and Personality published in 1954 the hierarchy of needs. The third level in this hierarchy is love/belonging needs, which consist of the persons desire to love and be loved, to belong and be a member of a group. In Maslow's hierarchy of needs, being is known to develop from the need to belong and social factors are part of this kind of need and are essential to healthy psychological development. Thus, when love and belonging needs are so unmet, then such people feel lonely, outcast, or do not feel that they are wanted, or that they are valuable human beings. On the other hand, their need satisfaction yields emotion regulation, better self-esteem, and what could become the development of personal growth. After physical needs, Maslow outlined other needs that include intimacy needs that encompass not only romance but also relatives, friends, and groups that make the person feel he is an important member of society. This

fundamental system provides the theoretical background for the discussion of the relationships between relationships and emotional satisfaction in Slum Child and the effectiveness of belongingness need on the character's psychological process. Data Collection:

Table 5.2: Shows the coverage of text references for the analysis for the Love & Belonging Needs (category.)

Love & Belonging Needs in Slum Child

SUMMARY (NVivo-12 Pro)

• **TEXT**

Date: 12.09.2019

References

REF NO.	COVERAGE	CONTENT
1	0.43 %	"She seemed more like an aunt or a distant mother," (Shah, 2010, p.6)
2	0.47 %	'Gently rounded eyes,' 'smile,' 'a lovely straight nose,' 'long dark hair,'
3	0.26 %	"He is going to be your new father now."
4	0.80 %	"He seemed all beef and bulk, with a huge dark moustache that flared out alarmingly on both sides of his face." (Shah,2010, p.11)
5	0.75 %	"This new father of us looked like he could eat both of us for breakfast and still have room for more? (Shah,2010, p.11)
6	0.72 %	"I really did not know where my father had gone? But I always kept my eyes open to look for him." (shah,2010, p.11)
7	0.60 %	"It seemed that my three younger brothers came one after other, like puppies." (Shah,2010, p.11)
8	0.36 %	"Love is not synonymous with sex" (Maslow,1954, p.44)
9	0.72 %	"The person will feel keenly, the absence of friends, or a sweetheart, or a wife, or children." (Maslow, 1954, p.45)
10	0.74 %	"They call it too—tube—well, it's very bad disease. She could die, she spit blood at night-you know." (Shah,2010, p.56)
11	0.56 %	"She cared, if she had not cared, she would have just left us alone." (Shah,2010, p.86)
12	1.08 %	"He clenched his fists and growled, as I narrated Salim's plan to sell me the Arab Sheikh; and when I told him how I'd escaped through window of my house," (Shah, 2010, p.137)
13	0.59 %	"The Begum will take me in. She has to. She knew my mother for so many years. I'll go there."
14	0.96 %	"Were we all not human before the slum had touched us; all beautiful before our troubles had left their scars on our bodies and heart." (Shah, 2010, p.140)
15	0.65 %	"Of course, I'll help you! You are a friend of Haroon's. so, you are like my sister." (Shah, 2010, p.141)
16	0.29 %	You Pathan's are all crazy." (Shah, 2010, p.145)
17	0.62 %	"Could you make friend so quickly only to lose him again in such a short time." (Shah, 2010, p.145)
18	0.71 %	"If not God, it was Jumana in heaven who'd helped me when I'd come back to the Ansari house." (Shah, 2010, p.157)
19	0.56 %	"Who else in the world would ever care whether I was dead or alive?" (Shah, 2010, p.155)
20	0.75 %	"Haroon had reached out to send me this beautiful letter- the first! I had ever received in my life." (Shah, 2010, p.156)
NOTE: (TOTAL NUMBER OF REFERENCES ARE 46 FOR THE LOVE AND BELONGING NEEDS. HOWEVER, ONLY 20 SAMPLES ARE GIVEN HERE, REST OF THE SAMPLES ARE INCLUDED IN THE CHAPTER NO.4 FOR THE ANALYSIS PROCESS. THE SUMMARY RESULTS ARE SHOWING THE COVERAGE ACCUMULATION FOR 46 SAMPLING.)		

SUMMARY

FILE & LOCATION	REFERENCES	COVERAGE
Files\\Love and belonging Needs	46	33.08 %

ANALYSIS

Laila's character is all defined by her longings and the desire to love someone and be loved back, which were not given any attention as she was had no parental care and had a tragic life. Her only constant supply of affection and care is Jumana who is in turn completely devoted to Laila in a motherly way. Jumana, described as being akin to "an aunt or a distant mother" (Shah, 2010, p.6), shoulders the responsibility of caring for Laila, their step-siblings, and the household. They are affectionate with each other; at night, they sleep together to further the relationship's intimacy.

From the face of Laila, one can infer the physical beauty of the character Jumana which embodied kindness. Laila describes her "gently rounded eyes," "smile," "a lovely straight nose," and "long dark hair," showcasing her beauty and delicacy in the most inspiring manner. Laila's presence for Jumana to a kind of nurturing that Laila's mother Amma never offered and a father figure who is also missing. After the death of Laila's brother, her father abandons the family, and Amma brings home a new man, Irfan-Cha-cha, announcing, "He is going to be your new father now" (Shah, 2010, p.11). This declaration of Othello deepens up depression and the feeling of danger in Laila and the desire she has for her biological father.

Laila feels intimidated by Irfan-Cha-cha's presence and he is invasive in her space, in this case, their bed. She vividly describes him as "all beef and bulk, with a huge dark moustache that flared out alarmingly on both sides of his face" (Shah, 2010, p.11). His intimidating demeanor makes her feel unsafe, prompting her to remark, "This new father of us looked like he could eat both of us for breakfast and still have room for more" (Shah, 2010, p.11). She is afraid of Irfan-Cha-cha, and does not trust him, thus, she desires her own father. "I was in a very real sense utterly abject that I really did not know where my father had gone. But I never left myself with any option than to look for him wherever he was" (Shah, 2010, p.11).

Even though, Laila and Jumana try to confront themselves to minimize their fear from Irfan-Cha-cha. Amma gets remarried and this leads to the birth of three children in a series which further isolates Laila. Reflecting on her stepbrothers' arrival, she observes, "It seemed that my three younger brothers came one after the other, like puppies" (Shah, 2010, p.11). Such portrayal emphasizes the fact that she does not have the emotional interaction within the family.

The distinction between love and mere physiological need is highlighted by Maslow's assertion that "love is not synonymous with sex" (Maslow, 1954, p.44). This pessimism is echoed in Laila's world—a world where human connections are focalized as more duties than as affection. Jumana starts contracting diseases and this affects the instability of the family. For company Laila tells all to Haroon, a mute Makrani, who eloquently reveals himself to be the only person Laila trusts enough to weep in front of. This intangible affliction she gets to partly offload her grief about Jumana's illness: "They call it tu—tube—well, it means it's unbelievably bad disease. She could die, she spit blood at night—you know" (Shah, 2010, p.56). Laila becomes sure of Amma's love for her daughters when the latter diagnosed Jumana with tuberculosis. Jumana's subjection and suffering finally helps reveal Amma's latent motherly instincts as the drama comes to an end. "She cared, if she had not cared, she would have just left us alone" (Shah, 2010, p.86). In this movie the things life has thrown at Amma have toughened her but the part where she breaks down and gets guilty for Jumana's condition shows her sentiments. Laila finally loses hope after having died with Jumana, her friend, making the succumbing a severe ordeal for Laila. Amma gives up and if the death of a sister is not enough to make Laila drift adrift, nothing will. She is helpless and alone with no one to turn to; worse still external dangers of different sorts attack her even more since she has no one to hold on to. She recounts an incident to Haroon, describing how she narrowly escaped a malicious scheme: "He balled his fists and glared, as I was narrating what Salim had plotted to do to me by selling me to the Arab Sheikh; and when I described how I managed to escape through the window of my house" (Shah, 2010, p.137). The small moments of Haroon asking her if she's okay, telling her he knew she was brave, are small mercies that help in a way. Laila's yearning to escape her painful past is encapsulated in her lament: "Had we not been human before the slums had started scratching our face? Walker Life as indelible writing: Our skin and hearts before the Living hurt of life inscribed upon us?" (Shah, 2010, p.125). Haroon's presence helps her to heal her emotional pain and gives her some hope in her despairing situation.

Finally, the continuation of the novel provokes the realization that Laila's need remains unmet: she is a woman in need of love and acceptance. As Maslow notes, "The person will feel keenly, the absence of friends, or a sweetheart, or a wife, or children" (Maslow, 1954, p.45). The four relationships depicted are loss and desire of a connection which are evident in human relationships in hardship. While Laila gets brief respites her story is of going searching—a poignant reminder of the search for love, friendship and belonging that never seems to end.

Laila, unabated by Haroon's support, he takes her to his pathan friend, Najeeb-ud-din to seek his help to help Laila get to the house owned by the Ansari's. The polite and hospitable Najeeb retorted to her, "You sure, and I will help you!" It is worthy mentioning that you are a friend of Haroon's as well as you have received training on how to handle ourselves in media interviews as professionals and lawful citizens of the country. Hence you are like my sister" (Shah, December 2010, 141, pg.). On the direction of Haroon who takes her through troubled waters, Laila starts feeling safe in the sweet niceties made by her. Najeeb does not take any serious responsibilities toward Laila then he has to phone and scold her for changing from one bus to another. However when they get to the Ansari Villa Najeeb advises Laila to stop from entering the house instead proposes his own house. Feeling disillusioned, Laila responds with a sharp retort: "Pathan ppl r all mad!!!" (Shah, 2010, pp.145). Her words, though impulsive, leave her with regret, as she later chastises herself, "Could you make a friend so quickly only to lose him again in such a short time?" (Shah, 2010, p.145). This time recurs Laila's feeling of betrayal: for a while there are nice people around her, but they disappear immediately.

In performing the filial role of a wife, she accepted the bitter with the sweet when she returned to the Ansari house. The gatekeeper, looking at Madam, remarks solemnly, “There is no one now for Laila after the death of Amma and Jumana” (Shah, 2010). At some point, Madam Thinks of ejecting her from the house, however, she spare Laila’s life and she stays with her. This temporary relief is interrupted with a letter from Haroon informing them of home. Said in a very clinical, business like, abrupt manner he has to inform her about Amma’s health. Overwhelmed by this gesture, Laila reflects, “Who else in the world would ever care whether I was dead or alive?” (Shah, 2010, p.155).

The otherwise innocuous gesture of opening up the door makes her feel such a great compassion. This she remembers: “Haroon had sent me this lovely letter, the first of many to come if... I started to read it. From this it was as if he would not write a word I had ever received in my life” (Shah, 2010, p.156). Her new found interaction with Haroon and the care he expresses gives life to Laila a sense of being that fills her with joy and positive energy. Her feelings for Najeeb darken when she sees that he has been able to deliver the letter without being noticed. As shocked as a wave of admiration for Najeeb—how smart he was in being able to slip the letter in front of her and slip out from there without anybody ever knowing he had been there in the first place.

One day, Madam asks Laila about Laila’s father, but Laila does not allow anyone to discuss him this time. Echoing her mother’s disdainful views of men, she retorts, “Men just bothered you and kept you from working and told you what to do... get a man and get a headache” (Shah, 2010). Living in a tradition-bound culture with the daily barrage of complain-filled melodramas aired on television about women against their husbands they finally get what they want only trouble, Laila too had conditioned herself to accept that all men are trouble.

This belief is coupled with her changing religious attitude and perception shaped by religion, color, power, and primordial feeling of inferiority. To her, there is only wrath of god and god’s word and these cannot hide the fact that while the few are taken care of the many are left to suffer. Her reflections on religion reveal a deep-seated confusion: “It struck me that everyone—Christian, Muslims, Hindus, Jews—were confused about God and the things He said” (Shah, 2010, p.160). To Laila, God is still an abstraction, something she wants to solve even in the confusion and paradox of her reality.

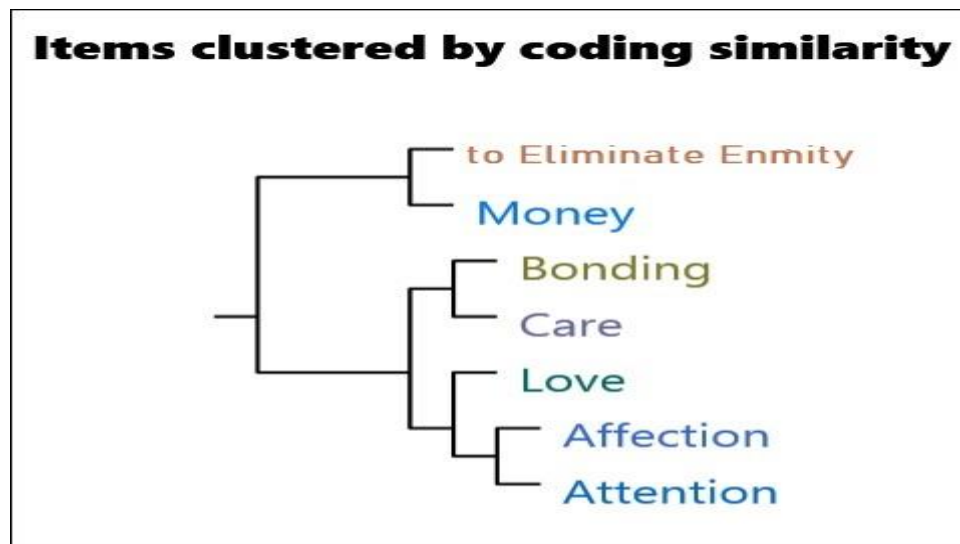


Figure 5.4: Shows items clustered by coding similarity for Love and Belonging Needs

Table 5.5: Shows the summary of love and belonging needs items’ coding similarity by using Jacquard’s coefficient

Code A	Code B	Jacquard’s coefficient
Nodes\\Attention	Nodes\\Affection	1
Nodes\\Bonding	Nodes\\Affection	1
Nodes\\Bonding	Nodes\\Attention	1
Nodes\\Care	Nodes\\Affection	1
Nodes\\Care	Nodes\\Attention	1
Nodes\\Care	Nodes\\Bonding	1
Nodes\\Love	Nodes\\Affection	1
Nodes\\Love	Nodes\\Attention	1
Nodes\\Love	Nodes\\Bonding	1
Nodes\\Love	Nodes\\Care	1
Nodes\\Money	Nodes\\to Eliminate Enmity	1
Nodes\\to Eliminate Enmity	Nodes\\Affection	0.5
Nodes\\to Eliminate Enmity	Nodes\\Attention	0.5
Nodes\\to Eliminate Enmity	Nodes\\Bonding	0.5

Nodes\\to Eliminate Enmity	Nodes\\Care	0.5
Nodes\\Love	Nodes\\to Eliminate Enmity	0.5
Nodes\\Money	Nodes\\Affection	0.5
Nodes\\Money	Nodes\\Attention	0.5
Nodes\\Money	Nodes\\Bonding	0.5
Nodes\\Money	Nodes\\Care	0.5
Nodes\\Money	Nodes\\Love	0.5

In table 5-5, the value is 1 for the first ten of the nodes sets similarity. A value of 1 reaffirms a similar level of reach with a preference to Jacquard's coefficient measure. The value 1 reddened the maximum score of reach in Jacquard's coefficient measure. For the rest of the nodes' sets they have depicted the Jacquard Coefficient value in 0.5. Resulting from which the value 0.5 depicts that node A is twice the size of node B and encompasses B completely. Money, code A is twice larger when pairing with the other five nodes: Love, Care, Bonding, Attention, Affection respectively, and respectively. Love, Care, Bonding, Attention, and Affection. And to prolong Enmity is twice larger than the nodes, care, bonding, attention, and affection respectively, and to eliminate enmity is twice larger than the sharing pair with Love.

Figure 5-3 is the horizontal dendrogram that elaborates the comparison of pairs of items. That the node A is twice larger than node B and contains B wholly. Money, code A is twice larger when pairing with the other five nodes: Love, Care, Bonding, Attention, Affection, respectively. Whereas Love is twice larger than sharing pair with to eliminate Enmity node, while to eliminate enmity is twice larger than the nodes, care, bonding, attention, and affection, respectively. 5-3 is showing horizontal dendrogram for the comparison among pairs of items. To Eliminate Enmity and Money have been depicted on a different sub-branch separately yet more distanced from other five items separately placed on different sub-branches. Love code is closer to the attention and affection items are connected with in the same branch in spite of a colors difference. Nevertheless, compatibility between all nodes set has varied values, in 1 and 0.5 for Code A and Code B respectively. Thus, in table 5-3, of the 30 distinct similar values computed for each of the Love and Belonging Needs, 10 of the numbers of nodes that contain meaning units have the highest similarity of 1.0 while 10 of the nodes pair have a moderate similarity score of 0.5. (Category). Cloistered in her sitting room, his boss Madam hires Laila to be in charge of the mistress' three-year-old daughter, Sasha. Sasha gets to be an addition of pressure in Laila's already stressful life within record time. Her whims dominate their interactions, as Laila recounts, "If I was not around whenever she felt like having me around, she would scream and throw herself down on the floor kicking and wailing until I got to her" (Shah, 2010, p.162).

Sasha is not the only source of baby-talk in the Ansari family – there are also two siblings, twin Jet-han and Maryam who quarrel all the time. Nonetheless something makes them stick together, and that has to do with their creation: no matter how much they fight, they are still siblings. Their intelligence and chemistry reveal the unmistakable truth that "they were both born out of the same womb for nine months" (Shah, 2010, p.162). Yet they are as different in personality as can be, and this forms an interesting contrast of their relationship.

Laila commonly depicts herself in the middle of the mischief and witty aspect of these twins. Their competition is not serious most of the times and interferes with her business only occasionally so that she can enjoy watch they fight. One such situation comes when Jehan and Maryam decide to recite couplets for a show to be put up in school. As expected by their characters, they involve Laila in their practices and performances, forcing her to play the observer and additionally, immerse herself into the rather spirited existence of the characters.

Jehan narrates Iqbal's poetry, the national poet of Pakistan,

"Endow your will such power that at every turn of fate it so be.

That God himself asks of His slave

What is it that please thee?" (Shah, 2010, p.166)

The narrative of Iqbal's couplet represents the fuel that is so necessary to augment and maintain passion. It stands for Change, this is the process that a human's soul has to undergo in order for the unfaltering determination to result in divine benevolence. In the last phase of spiritual ascent, graces are showered on man to assert his/endurance and thus he moves forward/both proudly and purposefully persistent towards his dream and accomplishments without being accursed by average ordinariness. Additionally, the couplet under discussion goes far deeper into revealing the eternal and limitless relationship between man and the Divine; a relationship of love. This connection exemplifies the search for God and the reciprocation of devotion by God which remains a theme to this age.

Meanwhile, Maryam recites Faiz Ahmed Faiz poetry, a renowned poet of Urdu language,

Last night your lost memory visited my heart as spring visits the wilderness quietly,

As the breeze echoes the silence of her footfalls in the desert,

As peace slowly, softly descends on one's sickness. (Shah, 2010, p.166)

In his poem, Faiz Ahmed Faiz portrays himself as a man who longs for his beloved – a person who wakes his DOING conscience, gently chides his heart, and who makes him say sorry in his work. The poet describes the beauty of nature in order to show people that their souls should be as stretched as nature with imagery of similes.

Forced to play along during a conversation at the Ansari house, Laila is rushed through the line by the memory of Apa, schooldays, and simple melodious dohars that Amma used to recite. These recollections are full of the laughter of Jumana and Amma that bring back only sorrow in her breast. But she has the Adam's apple that prevents her from saying something. The lack of dialogue represents her conflict, since she feels she is a prisoner of how society sees her. She desperately tries to show

that she is not ill-informed, or undeserving, but no words come out of her mouth. His lack of love and affection harvested tab index “robbed” her of the former brightness and daring.

Laila, in Ansari house, gets fulfilled some of her physiological needs; she enjoys protection and security. But they deprived her of love and emotional support which a woman so desperately needs and therefore she cannot be a herself again. Maslow touching describe the results of such displacement as, “It is a Nie-wort or a verbal word without roots, or of spitting on one’s roots or on one’s origins or on one’s clan; being ripped right out of one’s home and family.”

Laila adores the Ansari house indeed because of her first visit there with Amma. She recalls being mesmerized by the opulence: “I touched the cushions of raw silk on sofas, an ivory carving of an elephant on the wall, examining a towering sculpture in one corner, all copper wire and glowing crystals” (Shah, 2010, p.169). The luxurious interior felt like a different world, and she describes how she “stood and inhaled the scent” (Shah, 2010, p.169). The sexual desire was also present when she wished “to touch Madam’s perfumes and makeup, rifle through her drawers” (Shah, 2010, p. 169).

These are reconciled with surprise by the humiliating experiences like being punished for theft of candies to be given to friends from a general mart. She recalls Amma’s scolding: “We are poor but we are not thieves” (Shah, 2010, p.170). Although such lessons were cruel, they helped create the foundation in this girl’s mind about what is moral and dignified. But she stays out of Amma’s embrace, disregarding the affection and care which her mother used to shower on her.

I had heard the beauty and simplicity of the anonymous writer when Laila remembered the couplet, Amma’s voice, the occasional laughter of both women, Amma and Jumana. However, there was no willingness to talk about anything at all. Such plead looks elicited an empathy in her heart to find out what had reduced Maryam to a pitiful condition. It seems Laila simply wanted to shout to the world, ‘I am not naïve, and I am not stupid, as all of you think I am.’ However, as she recounts, “But the words somehow got stuck in my throat” (Shah, 2010, p.167).

Faiz Ahmed Faiz, expresses his love reminisces for his beloved. The one, who touches his barren soul and leaves a gentle soothing effect on his heart. The use of simile has drawn impactful images to surrender to the power of nature that turns the wasteland of his soul into heaven. They insist Laila to recite something as she has been the part of discussion, Laila tries to recall what Apa has taught her during school times, her mind also reminisces the family gathering when Amma narrates, “

*I am so delicate that when I walk on velvet carpets,
My feet ache. And if you feed me a banana,
My teeth begin to shake. (Shah, 2010, p.166)*

The beauty and simplicity of the couplet by the anonymous writer, echoed in the voice of Amma, with her and Jumana’s giggles. However, she refused to discuss anything. Maryam’s pitiful expressions pinched her heart. She wanted to tell everyone that she was not such a stupid and illiterate as they thought of her. “But the words somehow got stuck in my throat” (Shah, 2010, p.167). Laila’s boldness and spark have vanished with the scarcity of love needs. At Ansari house, she meets physiological needs and feel secure and protective. However, the lack of love and affection in her life has ceased her old personality. As, Maslow explains the radical effects of force mobility, “of being without roots, or of despising one’s root, one’s origins, one’s group; of being torn from one’s home and family.” (Maslow, 1954, p.43) Her spontaneous persona has lost and replaced with a shy, meek, and timid girl.

Lack of love and affection has left her spirit, which was once so bright and bold, completely and utterly gone. Physiological needs are well provided in Ansari house where she finds quite the needed security and protection. But the lack of love has ravaged the beautiful lady whose she was before. Maslow describes the radical effects of such disconnection: “of being rootless or of having no envy for one’s root, or origin, one’s clan; of being uprooted, of being deprived of one’s family and home.” (Maslow, 1954, p.43). She has moved from being an overly assertive, confident woman to a shy, submissive, and weak female. This Laila could be explaining why she has always been very fond of the Ansari house right from the time when she first visited the house accompanied by Amma. She recalls, “I touched the cushions of raw silk on sofas, an ivory carving of an elephant on the wall, examining a towering sculpture in one corner, all copper wire and glowing crystals” (Shah, 2010, p.169). The elegance of the house’s interior transported her to another world: “I stood and inhaled the scent of gold, silver, silk and wood” (Shah, 2010, p.169).

Growing up in poverty nevertheless Laila remained steadfast in her determination not abuse her health and more so not to be associated with thieving. But she could not help desiring “to touch Madam’s perfumes and makeup, rifle through her drawers” (Shah, 2010, p.169). It is important to compare this memory with an episode of shame during childhood when Amma restrained her for taking candies for friends. Amma’s words rang clear: “We are poor, but we are not thieves” (Shah, 2010, p.170). As with the events of her past schooling, Laila says to herself, ‘I had never forgotten the lesson which had been taught with fists but certainly not the lesson that has been given with affection’ (Shah, 2010, p.171).

Although positive things that Amma had done for Laila, such as love, support and care, gave her courage when she was in the bad situations, all those positive messages were covered with punishment. Laila intentionally prolonged periods of sobriety because suffering, beatings, and humiliation were, as Laila thought, the ways through which life’s lessons could be learned. The intermittent feelings of love and compassion she received from her husband were quickly overtaken by consideration of her situation.

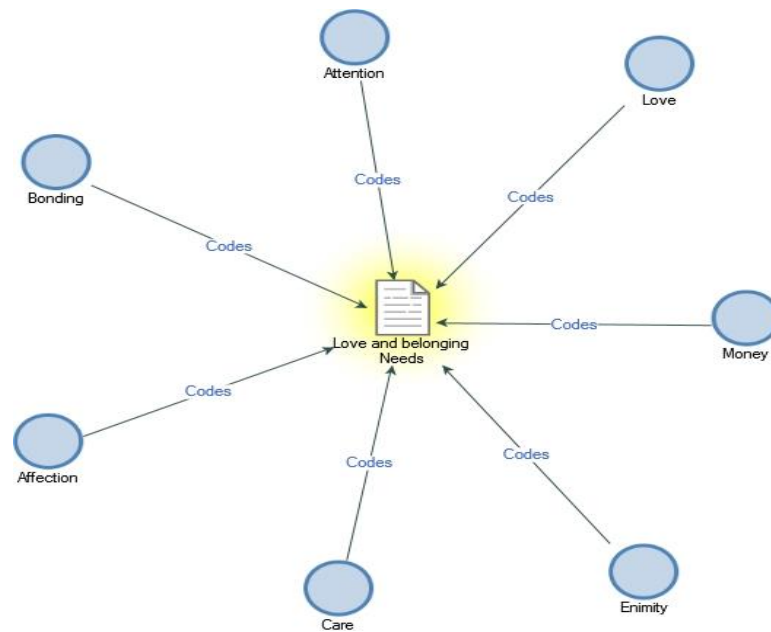


Figure 5.5: Shows the relationship between love and belonging needs (in Slum Child) codes and the selected meaning unit

One day Najeeb comes into Laila's house with an unplanned purpose – he wants to marry her. Because of the affectionate and heartfelt emotion he expresses Laila gives in and breaks the weeks of silence she has imposed on the relationship. “After so many weeks of keeping my own counsel of talking to no one about my fears and worries” (Shah, 2010, p.194), she finally unburdens herself. The grief that she had been bottling up finally overwhelmed her and she cried a river, which she couldn't before. Amma's weakening, her desire to go back home had been a burden that gave her sleepless nights but she always bore it to herself. When she finally expresses her feelings, the release is overwhelming: “The relief was so intense it was almost painful” (Shah, 2010, p.199).

Najeeb's presence causes Laila to sin, or break free from the burdens she had been carrying around her heart all the years. But, the idea of marriage shakes her when he proposes for it. In the past, bringing such a proposal should have been presented to her family for approval or otherwise be disapproved. Reflecting on this, Laila laments, “It should have been conducted at my home, my prospective in-laws should come and ask my parents for my hand” (Shah, 2010, p.203). The scenario of marriage was different what Laila had also pinned some ambitions that most young Pakistani girls have in their mind.

However, she has some concerns regarding his suitability for being her partner. This he fails to accept for her in spite of the super strict traditions of the Pathan community in which he has groomed her. A Pathan boy who worked on a bus had asked me on the street if I'd live with him in a household where the men shot each other in anger; and where the women left their homes only when they were married or when they were buried” (Shah, 2010, p.203). Parental customs, especially the ones that Pathan women follow strictly are very conservative and limited for women to come out of the household. Girls are locked up in their homes and are only free to go out when their scripts dictated by their sex, allow them.

From the cultural norms, Laila feels pressured not to derive pleasure for herself but she knows all the compromises and changes she will inevitably have to make in order accommodate such an unfulfilling lifestyle after marriage. All those disparities between her dreams and the seen reality of Najeeb leave her in doubts and some even benefit or even happy she could really be within those barriers.

The characters of Laila, Maryam, Jehan and Madam symbolize perfection – success, luck, and the capacity to get anything one wants. They are all rich, are esteemed, and occupy a rather high place in the social ranking, which defines contrast between the fictional characters and Laila.

Realizing Laila's sad state, Ismail tells her to feel free to go inside, and he addresses her as Child. Mhm, maan is what you want, How about this ‘I think you will be able to think better in there than sitting on the street’ (Shah 2010 237). As Laila steps into the church she sees herself looking at the statue of Mother Mary. Due to Jumana's death Laila has never prayed ever again for she does not believe in the existence of divine power anymore. Struggling to form coherent words for prayer, one desperate sentence echoes repeatedly in her mind: “Holy mother, what should I do” (Shah, 2010, p.240).

She is troubled by her fear of the Ansari's actions and by their intentions constantly wanders in her mind. She understands that after what happened with Sasha, Madam will not spare her, and the reproaches for the latter's incompetence will follow. One day Saleema tells her that Madam wants to employ another woman for house work; Laila is now more despaired. “Her tales and gossip had always entertained me, but now I stiffened whenever she came near me and my blood began to boil” (Shah, 2010, p.243). With Saleema's help, all trust between Laila and other characters is undermined, and Laila remains frowning and contacted with no friendly feelings for Saleema.

Although Laila is no longer entrusted with Sasha's care, she now works as an “unofficial apprentice to Farid,” assisting him with peeling vegetables and washing dishes. In their conversation Farid tells Laila that he has a daughter who is her age and she is dead. When he boastfully says to her something like; ‘She's very smart; she's best in her class’, this woke up in Laila her school days when she used to be very serious with her classes. However, at this she suddenly feels a twinge of regret because

she has never received a word of compliment from anyone. Farid's love towards his daughter makes her develop envy feelings and increases her sensitivity to her emotional hunger. She "feels sharply the pangs of loneliness, of rejection" (Maslow, 1954, p.43), as these emotions resurface with intensity.

What Farid offers is a completely different picture of fatherhood compared to any man Laila has known before. Yet it is clear that his passion is his children and he remains as concerned as any working class man for their future. "I have got to feed my children, so came here looking for work... My children will never ever search for a meal as they grow since their mother is alive wherever she is." (Shah, 2010, p.245). For Laila, the strength of the POV character's paternal instinct surprises her because of the concern a father shows toward his family. It brings to her childhood analysis of Saheb whom she saw as a powerful family head after moving out of Issa Colony. Desperation due to the mother's security and helping her children makes Farid upset Laila and makes her heart long for the little thing she has never received.

Ok, years later Madam calls Laila to her room. As Laila stands there, her toes sinking into the plush carpet, she savors a fleeting moment of indulgence: "I stood on the carpet, and the feel of the silk to the sole was pleasure I could not resist sneaking whenever the opportunity presented itself right before Madam" (Shah, 2010, p.246). The final shot when she momentarily becomes that girl with relatively simple desires and various non-existent dreams that perhaps existed before she was sold and before she was continually raped returns only to be brutally suppressed by the reality of her life.

This eroticized housebound femininity is apparent that during her stay at the Ansari house, Laila cease to become her natural self; she became a robot and definitely far from the live and natural girl in Issa Colony. One day, Madam said Laila would live temporarily with her and it was time for Laila to go to an orphanage, in which she would go to school, do crafts and learn other skills. This decision weighed heavily on Laila, as she lamented, "Others always seemed to be in control of my fate" (Shah, 2010, p.247). Though Madam cloaked the decision in kind words, saying, "The Ansaris had been generous to me, but I knew that I had reached the end of the road with them" (Shah, 2010, p.247), the reality was clear—Laila was no longer welcome.

Laila felt deeply the "need to overcome the widespread feelings of alienations, aloneness, strangeness, and loneliness, which [had] been worsened by mobility" (Maslow, 1954, p.45). But this time round she had decided she was going to change the narrative all by herself. Despite the regularization of her life in the new orphanage chosen by Madam, Laila left the home she came to know and went to Issa Colony to look for Amma, her only real toggle, and to reestablish her life.

On the day, Najeeb had always professed his love for Laila, came to see her. His warm and comforting words encouraged her to finally open up: "After so many weeks of keeping my own counsel of talking to no one about my fears and worries" (Shah, 2010, p.194). Laila speaks out the emotions that she has been bottling up for how many months or years I forgot now. She had endure many sleepless nights due to the memories of her mother failing health as well as homesickness. When she finally released these emotions, "the relief was so intense it was almost painful" (Shah, 2010, p.199).

The session that Najeeb paid was the turning point for Laila who crossed the phase of emotional breakout and came out of the years of mourning. He also suggested marriage, however, Laila thought of the tradition that it was undesirable for such an offer to be made to her side. She thought wistfully, "It should have been conducted at my home, my prospective in-laws should come and ask my parents for my hand" (Shah, 2010, p.203). Like so many of her countrywomen, Laila had certain vision of the proper and purposeful life, which included a real marriage.

But she had to come to her senses and decide that Najeeb was not good enough to marry her. She was confused about belonging to his world and responded, "A Pathan boy who worked on a bus had called me on the street." If I had lived with him in a house where men kill each other in anger; and where women only remained in their homes when they were sold in marriage or put to burial" (Shah, 2010, p.203). The ethic structure of the Pathan community was highly oppressive for women and the freedom of Laila did not mesh with the local tradition. In such an arid traditional setting, girls were barred from going out of their homes unless they had most serious reasons to do so.

Moreover, the cultural difference, which was highlighted earlier, implies that there would be major changes and hardships that she would encounter in the event that she married Najeeb. With regards to community, cultural and religious differences, which were evidenced in the story, life in a marriage when the two individuals come from different backgrounds becomes a real survival test.

The religious values of women in television, To Laila, Maryam, Jehan and Madam were considered to be successful and perfect. They are the dream chasers – the dreamers who thought that anything was possible and in their world with their money, their luck, and their social standing, opportunity was something she dared dream about. To her they were almost infallible because they had acquired the dream each had in their heart and were set in a world of comfort and prestige.

Laila continues to dress sadly, and Ismail sees this, so he takes her to the church. "Go inside, Child. This is why, in my opinion, you will be better able to think there than sitting on the street" (Shah, 2010, p.237). Tritteness Laila enters the calm world and immediately moves towards one of the ornaments – Mother Mary. After Jumana's death she has not prayed because she does not believe in afterlife and divine intervention anymore. Struggling to find the right words for prayer, she hears only one sentence echoing persistently in her mind: "Holy mother, what should I do" (Shah, 2010, p.240).

Frightened and anxious thoughts dominate her mind, as she anticipates User Role Madam Ansari's repercussions of the latter's actions. She understands that Sasha will not forgive her and Madam will not trust her anymore after what happened to Sasha, so she prepares for all the outcomes of the neglecting. Saleema who always has story and gossip for the other woman tells Laila that Madam intends to hire another woman to do all the work. Laila's reaction is visceral: "Her tales and gossip had always amused me, but now I had to stiffen each time she came close to me and my blood boiled" (Shah, 2010, p.243).

Seeing her treachery to be revealed, Laila feel intense pain, and the hypocrisy of Saleema disappoints her. The friendly feeling that was present while talking to Saleema is stolen by bitterness and. Relieved of her duties involving Sasha, Laila finds herself reassigned as an "unofficial subordinate to Farid." Her roles include cutting onions for him and washing dishes for him.

When on a friendly conversation, Farid reveals that he has a daughter of Laila's age, and he esteems her intelligence, and talents. Vanishing pride expressed in uttering these words "She is very intelligent; she is the best in her class" (Shah, 2010,

p.245). Laila knows these words at once as the words related to her school days. But there is a tender irony – unlike Farid’s daughter, Laila, has never been a valued individual in her lifespan. Paternalistic concern of Farid elicits both jealousy and foeman in Laila, and uncomfortable feelings of enslavement in Laila with jealousies being associated with patronizing desire in Farid. As Maslow observes, societal rejection leads individuals to “feel sharply the pangs of loneliness, of rejection” (Maslow, 1954, p.43).

Farid provides paternity against all that Laila has ever known. Nevertheless, he is not a very conspicuous man; however he is one of the most hardworking and whose actions displayed paternalism towards his children. He says vowing: I have to feed my children I have to and therefore I had to come seeking employment here... It will only show they will not starve till the day I die even if am in the jungle” (Shah, 2010, p.245). This is a novelty that Laila gets to see how much a father is capable of caring for a child which probably pulled on his protective arm. She also has some memories of Saheb for whom she had a dream that they would dominate her as the head of Issa Colony’s house. At present, the woman watches Farid work diligently and is angry thinking Perhaps I don’t have it, and this young man has been provided with it.

Many years later, instead of being fired on the spot as kremlin old implied, madam requests Laila to join her in her room for the interview. Standing on the carpet, Laila allows herself a fleeting indulgence: It became apparent that she enjoys the texture of the silk and the soft feel of her bare feet on a carpet she is standing on appreciate the comfort of the feel on the sofa, too lazy to get off she even sat right before Madam’s eyes. Such a moment that enables her this small sensation of happiness, this small disobedience to the life of the denial she has chosen.

Laila’s self-appeared to be invisible while living in the Ansari family. They were stiff and sluggish, becoming stiff and sluggish like the fiction if the once spirited Laila who used to freely run- through Issa Colony as a child and a young adolescent girl. All that Madam could say was that she must go because she had only gone to the Ansari’s and had been their guest for some time. Laila’s mother, of course, was intending to leave her at the orphanage so she could go to school and learn new professions. Overwhelmed by this reality, Laila felt the sting of powerlessness, lamenting that “others always appeared to dictate my destiny” (Shah, 2010, p.247).

Madam sought to console her with hollow reassurances: “The Ansari had been kind to me but they used me up, I was tired” (Shah, 2010, p.247). But it appeared these words had not created any sort of a wand that could wipe off the deeply rooted sorrow that bloomed in Laila for what appeared to be eternity. May be because of the sickness of Amma and the accompanying home sickness the nights had become a nightmare to sleep. When she finally unburdened these emotions, “the relief was so intense it was almost painful” (Shah, 2010, p.199).

It also proves that arrival of Najeeb ended up provoking Laila’s feelings of hate which had been repressed for many a year. She was forced to come face to face with her bereavement but proposing to her was quite another thing all together. Laila reflected on how such proposals should traditionally be handled, saying, “It should have been conducted at my home, my prospective in-laws should come and ask my parents for my hand” (Shah, 2010, p.203). Like many Pakistani girls, Laila wanted to have a socially and culturally appropriate approach towards marriage performing a wives role.

She could not be very selective until she found out that Najeeb lacked what it takes to be a suitable husband. And it takes her so some time at that to realize the oppressiveness and humiliating policies of the customs of his people. One day being on the street a Pathan boy who was working in a bus had asked me. If I move in with him in a house that I pointed out as a house occupied by men who shot at each other in moments of rage; and women who did not come out of this house unless they were either being married or being buried. The Pathan community that was clasped and had very strict rules specifically for women had no freedom for them. They were tied to their homes and there was nothing they could do to get out for anything in life other than marriage or death.

Laila could not contemplate her self-fitting into such an environment. The traditional practices of her parental homes’ brought out the changes that are expected of her due to her, Pathan marriage. This kind of a union could only mean that it would require the wives to come to some sort of agreement that, did not sit well with Laila.

Perfection in this respect was represented by four ‘Ladies’, namely Laila, Maryam, Jehan and Madam. They were signifiers of prosperity, opportunity and competency – people who could accomplish anything they wanted in the world. Because of this, they were able to earn the privilege and the status that Laila admired in them as the ideal-o-pian figures.

He takes her to a church, and although Ismail does not say it in so many words, he helps her understand that things are not as bad as they seem. “Go inside, Child. You will be better at thinking in there than sitting on the street.” (Shah, 2010, P 237). Laila enters the sanctuary and as soon as she does this shield automatically glances around to look for the statue of Mother Mary. After death of Jumana she does not pray because her faith in divinity is lost. She struggles to form a coherent prayer, and only one sentence repeatedly echoes in her mind: “Holy mother, what should I do” (Shah, 2010, p.240).

All these frequencies lead her into winding to and fro of anxiety thinking of worst scenarios from Madam Ansari’s actions. She fully realizes that Madam will not believe a word she says after what happened with Sasha, and she prepares for the worst with regard to the assumed negligence at work. As usual, Saleema tells Laila that Madam wants to get a new person for the cleaning job. What once entertained Laila now fills her with anger and resentment: “Her tales and gossip had always entertained me, but now I stiffened whenever she came near me and my blood began to boil” (Shah, 2010, p.243).

Laila is disappointed with Saleema’s action, as it appears more like hypocrisy and plain hostile action to further hurt her. The romance that initially was important to her, the friendship, the brotherly feeling is missing, cold and empty now. Though Laila is relieved of Sasha’s care, she now works as an “unofficial apprentice to Farid,” assisting him with peeling vegetables and washing dishes.

Farid sometimes talks to Omar about his little daughter, who is as old as Laila, as the old man likes to underline. He speaks with admiration of her aspirations to become a nurse or teacher and her academic brilliance: Concerning academia, the following quotes elicited from the respondents were received: “She’s very smart; she’s our school’s better student” /Shah (2010, p.245). These words evoke for Laila recollections of schooldays and that how she was regular in attending classes.

However, she goes on to juxtapose of these reminiscences with oblivion of her actual life, which was never valued by anyone. Farid's laudation of his daughter brings emotional response of both jealousy and aspiration to be part of that family. As Maslow asserts, societal rejection exacerbates feelings of alienation: "She feels sharply the pangs of loneliness, of rejection" (Maslow, 1954, p.43)

It is therefore not surprising that Farid's portrayal of fatherhood will be inexplicably different from what Laila has seen or experienced. Still, he is a working-class man, so he is very clear about his children's future and their education. His words reveal his devotion: "I have got to feed my children, so came here looking for work... Not only my children will never starve if I am alive at least somewhere" (Shah, 2010, p.245). Laila on his side feels excited on how caring a father can be. She asks Saheb that he was a male head of her household in Issa colony, which similar to Farid never got tired of taking care of his children. This tension just breaks her heart.

Finally, Madam calls Laila and asked her to come into her room. Standing on the carpet, Laila allows herself a moment of indulgence: "it made me happy standing on the carpet, feeling the softness of the sofa through my toes; a luxury that I couldn't afford not to take secretly while right in front of Madam." This scene of pleasure seem to be her act of defiance in the rather limited life she leads.

While living at the Ansari house, it strikes that the spirit of true Laila fades and disappears. She even began to move like a zombie, no longer possessed of that genuine and fresh girl from Issa Colony complexity. It was under Madam's condition that the girl was told her stay there was temporary and later she was taken and placed in an orphanage where she could go to school and learn other things like sewing etc. The prospect of such a future filled Laila with despair, as she reflected, "others always seemed to be in control of my fate" (Shah, 2010, p.247). Though Madam tried to pacify her with hollow reassurances—"The Ansaris had been generous to me, but I knew that I had reached the end of the road with them" (Shah, 2010, p.247)—the words offered little solace.

Laila longed "to counterpoint the mobility effects of alienation, aloneness, strangeness, and loneliness" (Maslow, 1954, p.45). Over time, she abandoned all hope in the sense that she did not feel she had any control over her life any longer. Reaching her decision, Laila rejected the road planned by Madam and left for Issa Colony to find the only warm relation she experienced in her life – Amma.

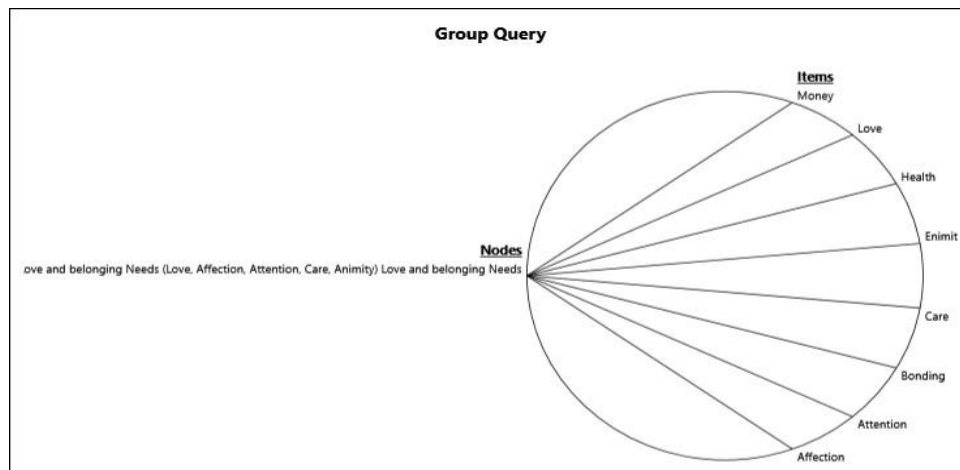


Figure 5.7: Shows group query made by nodes items coded for analysis

Literary Discussion

Laila waits for love and tenderness she linked with Issa Colony while she feels safe staying in family house of Ansaris. While she is living there she gets fascination by its aesthetic luxuries and think about such luxuries Ansari family had and she herself was so poor in her childhood. Slowly, Laila starts connecting money to one's protection, to one's better place in the Divine order of things.

Some of the battles that Jane Eyre faces in her life illustrate rupture with the local powers that be and demand for change of the agencies of patriarchy, culture norms and laws in her distinctive attaining of self-formation. And so, she learns civility and thus, gets her freedom throughout these ordeals to be independent again. Likewise, Tim O'Briens *Going after Cacciato* caused by the war has made survival the central theme of the novel. Paul Berlin, who is a young soldier, is a worthwhile protagonist who fearlessly and rationally focuses on logic much of the time. Again like Laila, there are people and situations that Berlin has to let go of if he is to survive. These choices cause him pain and suffering for many days, but they remind him on the potential self-preservation. Still, such decisions as this help to remove animosity and therefore assist him to deal with the feeling of fear.

In another Hawthorne's *The Scarlet Letter*, Chillingworth gets back to the United States to find his wife, Hester, with a baby out of wedlock. In this work, then, the love of revenge emerges with intensity as soon as Chillingworth finds out that the minister, Arthur Dimmesdale, is having an affair with Hester. These machinations turn him into a caricature of a vengeful Julie with such cool, logical plotting against Dimmesdale. His anger and enmity lead to his self-destruction as the various skills and strategies he uses for revenge, deprives him of his humanity. One year later Chillingworth dies of anger, the vitriolic passion he so carefully nourished in himself. On the other hand, Celie in *The Color Purple*, forgives Mr. Albert, and the opposites of revenge, using forgiveness as a positive purpose.

In this novel Jonas from Lois Lowry's *The Giver* takes on the power of the social order that controls all aspects of the people in the community. African identity and humanity for Jonas become acceptable only if such come with pain and suffering. While the community remains a member of the tribe and embraces traditions being dictated by elders, Jonas grows and becomes a better person. Likewise, Laila escapes Issa Colony in a search for her liberation so that she can live a life of her own choosing. Actually, Jonas and Laila are characterized by the acts of courage and rather boldness, as both are striving to challenge the values of religion and community which have been forced upon them. In its stead there is self-determination as a foundation for the existence of a society or a nation.

In Sue Monk Kidd's *The Secret Life of Bees*, we meet August and she rejects the role of a spinster not just by staying single as that is what she wanted, but it means that she chose to live as she wanted, not as was expected of her. Her independence completely defies the norms of marriage and the rough reality of a man's protection being needed. On the other hand, Celie's story starts with her woman's having no voice for she has never known love or any kind of a good treatment from men before she decides to speak up. In August freedom is conscious, conscious that the self is choosing not through force any more but through desire. Instead, Celie needs a dependent relationship in order to learn what it is like to be free at all.

Laila also seeks affection desperately, affection she gets from no one more than she wished, her mother. Though she loved her dearly, the close affectionate relationship she has with Jumana is abruptly ended by Jumana's death. After Jumana gets sick and almost dies Laila realizes the love of Amma who became shabby and extremely rude in her tone but appeared to meet all their physiological and safety needs after their father left them. During these thoughts, Laila meets Haroon Makrani, a gentle man with angel's ears who listens to her congested sorrowful and miserable heart. It is when she has to leave home in order to go work and save herself from Omi's slap that she moves to the Ansari house and gets a rustic start at re-establishing herself. Laila pines for the fondness that she thinks exist in Issa Colony but she has protection in the doors and gates of Ansari house. Also, she admires beauty of the household items, and looks at the contrast between her status and that of the Ansaris. Unconsciously, Laila talks with the same words when she says that 'money is equal to protection' and when she sees those people who 'are better than her' as the chosen people.

To the discussion of our main themes it can be added that Jane's search in *Jane Eyre* by Charlotte Bronte is most explicit and concentrates on her personality. The character experiences suffering, openly Rebel Against male oppression, and resist the authority of the power and laws. Finally she gains stability and establishes herself, thus assertiveness and getting own jobs back. Likewise, the pro-Interest motivation of self-preservation is emphasized in Tim O'Brien novel going after Cacciato all through the novel. In the book, Paul Berlin, a young soldier aspiring to be a brave person learns that courage operational at the head level defines brave person. Thus, as in Berlin, there are people and circumstances which Laila has to leave behind in order to survive. Such decisions cause discomfort and distress for days, yet self-protection is more important than suffering from distress. This kind of protection seems to require facing fear and eliminating enmity, which is the problem that the modern woman faces.

All of the characters in *The Scarlet Letter* by Nathaniel Hawthorne are portrayed assigners: Chillingworth, for instance, is a man who comes back home from several years of travel to find his wife Hester and their illegitimate child. When Chillingworth knows about Arthur Dimmesdale's guilt as the partner to Hester Prynne in adultery, he consciously seeks to bring the minister down to complete ruin. Hypocritically, Chillingworth's hatred and hostility turn him to a devil, while his temper results to the very worst. His desire for vengeance actually leads to his own destruction, as the methods used not only to inflict pain to others develop his demonic characteristics further, until he becomes fully engulfed in it (Author unknown, n.d., Skill and Strategies). Chillingworth dies within a year, the remainder of his life taught him the consequence of his predatory vengeful actions. On the other hand, Celie in *The Color Purple* forgives Mr. Douglass even if she harbors resentment towards him which eliminates the aspect of enmity in the transformation. She then proven Mr. Albert's innocence, and continue on with her life.

Jonas in *The Giver* by Lois Lowry opposes traditions and norms of the community that she presents in the novel. Saying yes to individual worth means that it is possible to become who you want by suffering through pain and failure. The community is very traditional even with all the suffering, Jonas's character evolves to be better as the story progresses. Likewise, Laila escapes to live and die in Issa Colony to be free and endure dignity. Jonas and Laila are in pretty similar terms as characters because they are both rebels and fearless when taking risks to interrogate social and religious conducts. With such prohibitions they select the free choice and freedom as necessary to survive.

August from the novel *The Secret Life of Bees* by Sue Monk Kidd is a spinster who fights against norms by going to work on her own. She does this by rebuking typical standards of marriage based on dependency on a man and refusal to have a family and a husband. While Celie waits for years to have an expression of her opinion on misandry that no one hears, August acts independently and uses freedom as the ability to will. For Celie though, freedom only comes through a position of subordination in order to feel the enchanting appeal of freedom.

Laila also wants her mother's attention and affection, she desires this from Amma, who once gave her this. Laila who is very much in love with Jumana has no contact with her after Jumana's death. As you remember, Amma deeply loved Jumana but due to their father's irresponsibility she became strict and harsh Laila also realize this part of Amma love when the latter is sick. Amma tend to meet their clients' physiological and safety needs while rarely showing any affirmative emotions of affection.

In this state of general erasure of emotions Laila finds Haroon Makrani, a compassionate person to whom she can pour her sorrowing heart and troubles. Finally, she has to step out of her house, thus loses her dignity and then goes to Ansari's house when she has no other place to go in order to take control over her strife-filled life.

While at the house of Ansari's, Laila finds it as pleasing that they offered her meals and a place to stay. However, she always feels lonely and this feeling hits her most often when she is alone. Her nursing nature is depicted well when she pines for the

warm feminine blood relations and often, looks back at her past life. Despite popularity, beautiful appearances and richness of the environment at the Ansari house, she continues to be in need of love and belongingness.

As for a person, Laila is still at the level of love and belonging needs. The social isolation that does not include affection and emotional support has substantially undermined her character and frisky spontaneity. The two main female characters represent opposite poles of this process: Shim's persistent and confidently built character has withered as she lost meaningful connection. This feeling of alienation discredits her in love and trust. When Najeeb offers her marriage Laila disregards it as an impossible dream as you felt separated from your family to lose all the reason and honor that comes with accepting such offer.

The purpose of love and belonging need is a major and significant concern in the English literature. Apothecaries of human emotions, the dramatists, the playwrights, and the novelists have been gentle in treating this particular theme, especially when pointing out that lack of love and longing results in suffering. Often this absence raises issues of family relationships, brother/sisterhood and parents care and love. For instance, in the fiction *The Lovely Bones*, Susie, the murdered female child, looks at her family from the site of the heavens. The relations in the Salmon family become tighter after Susie passes on in the climax of the story. However, Susie's mother decides to neglect the roles of a wife and a mother that she has never liked. Lindsey learns what her duties to parents are and the importance of maintaining close relations with them after her younger sister Susie died. As it was seen with Laila trying to maintain her family after the death of Jumana so Lindsey also learns how to respect and care for the emotions of her father Jack.

In another historical fiction *Rebel Queen Sita Bhosale* is depicted as a guard to Rani Lakshmibai and is very devoted and strong. Lindsey and Laila are both good example where family oriented responsibilities can help an individual develop and heal, regardless of the loss encountered.

Laila being a prostitute always seek love and affection in Issa Colony yet it is the Ansari house which protects her. She does not simply look at the splendor of the objects and environment around her but interacts with them somewhat aesthetically: 'Thinking about the difference between her childhood and the Ansaris' opulence. Gradually and unconsciously, Laila links the things that mean riches with protection and therefore sees persons from a higher social rank as blessed.

Prejudice is interwoven in *Jane Eyre* by Charlotte Brontë: the life of the main character is a story of individual's search for herself. In the difficult process she rebels against male domination, overcomes an authoritarian model of society, and regains her freedom. And because of her sheer will to change she is able to attain stability and attain a higher sense of self-esteem. Like *War Dance*, Tim O'Brien's going after Cacciato also focuses on the idea of survival in the light of wars and independence as a young soldier Paul Berlin also gets into his trial of a journey choosing courage and victory and avoiding fall at the same time. He always relies on his head rather than his heart – similarly, to Laila who has to abandon individuals and contexts to save herself. These choices, as filled with a lot of emotional conflict, underscore the need to protect oneself—and this is the unenviable task that can be said to be typical of the modern woman, they learn how to fight enemies and overcome fear.

Let me note that Nathaniel Hawthorne's novel *The Scarlet Letter* is a story of successful vengeance and its negative impact on people. Chillingworth, who comes home after several years of living in other countries, find his wife, Hester, guilty of adultery, and is now the mother of an out-of-wedlock child. When the minister Arthur Dimmesdale is identified as her partner in sin, Chillingworth works very hard to ensure that he brings total destruction upon Dimmesdale. Instead, he turns into an evil human being himself hating himself and others, Chillingworth becomes a monstrous person. His obsession with vengeance becomes his undoing: "All these qualities of actions with a clear definition of seeking revenge making it tight for him to let go of his satanic traits" (Author unknown, n.d., Skill and Strategies). In one year's time Chillingworth gives into his anger and becomes lifeless and powerless.

On the other hand, *The Color Purple*'s main protagonist, Celie, and follows the path of forgiveness for she, too, undergoes metamorphosis. The final shot sees her release Mr. Albert, thus transforming from a weak victim to a stronger woman and character all together.

Lois Lowry in her novel *The Giver* understood that people are willing to face pain and failure for the sake of receiving the membership in a society. A principal conflict in the novel is the tension between tradition and progress – the community remains static, reverting to its pre-bomb traditional ways, but Jonas is a growing and developing character. Likewise Laila leaving Issa Colony means her quest for liberty or honor. Jonas and Laila are depicted as brave and strong willed, able to stand up for themselves and despise social and religious norms that enslave them.

August representing independency: leaving career as a spinster to work against tradition that binds women to marriage and male protection *The Secret Life of Bees*, Sue Monk Kidd. Her loneliness is her decision to abandon the customary nuclear family arrangement. On the other hand, although Celie's voice is silenced for many years she finally breaks free; she attains liberty. The self-liberation that August gets is relatively different from the liberation Celie gets; she gets to experience it relying on others at first.

Like all other women of the Maasai tribe, Laila also feels the lack of a mother's love, though she remembers that Amma used to be there for her. Despite the depth of this spiritual relationship, even this is broken off by Jumana's death for Rika. When Jumana was sick, Laila feels that Amma is there loving her, but Inserts' cruelty, which is caused by the lack of a father, is always more emphasized. While it is observed that Amma addresses the family's physiological and safety needs, the emotional caring doesn't get a shot.

In this absence, Haroon Makrani offers Laila a shoulder to cry on and an ear to bear her sorrows and grievances. Finally, her return to the Ansari house, which she must face challenges at this house, becomes her way of changing life and preserving her identity and her options for confronting the life complexities that she needs to face.

Younger sister is used as a narrative device to represent the poor in Indian society for which Sita has a mission to present a better future. Dowry in which a bride gives her husband a sum of money and other items has been in practice in India for many years. Sadly, Sita's family cannot afford the proper dowries' for both girls – and it is a considerable problem. Sita's father

is an old man and crippled so he takes her through the door of his security company to be trained as a security guard to earn some income so as to meet the expenses of her sister's wedding. This sacrifice portrays Sita as a hardworking woman willing to sacrifice her ambition in order to ensure her sister gets married. In a similar way Laila becomes responsible for her mother's wellbeing and even assumes the role of a maid for her family.

The role of relations mostly presents the characters who give themselves for their blood relatives while many fictions appreciate the single and de facto families and principals. For example, in *The Night Circus*, characters genuinely form an unparalleled connection between them within the chosen family. The circus becomes home – its members may not have a warm blood relative to hug yet they have a family to turn to even when they are on the road. Some are orphan like Marco, Celia and others are born into performing family like Widget and Poppet. These characters mention that, though they don't have a biological family, they feel as though the circus family is their true one, an affectionate emotional bond outside the norm.

Like Kiera, Laila venerates the Ansaris, especially Sasha and two sister twin, Maryam and Jehan. However, she expresses love in a way that admits of no embrace and the class difference between them cannot be overemphasized. In contrast, in *The Night Circus* the members of the circus definitely trumpet their happiness, victories, failures and sorrows. It is thus possible to conclude that such collective sharing enhances the credibility and significance of chosen families that refer to the close-knit emotional support other than the biological one.

Laila's Amma is hospitalized in a welfare center for her illness at the end of the novel too and Haroon seeks recovery for his drug addiction problem in the Edhi Welfare Centre of the same fame. Haroon is finally discharged from the center as a healthy man and we see how such places provide acceptance to those who need it. Likewise care and attention given to Laila's mother in the welfare center helps her recover from depression and is symbolization of the healing touch that the correct environment can bring.

There can be no overemphasis on the social function of such institutions. These communities help victims to heal from emotional pain and help create a sense of belonging. In doing so they are the epitome of what it is to be human, to be compassionate, by offering those forgotten love and the place they need to belong.

This progressive character's mission is both simple and profound: to guarantee long future of her brother or sister and in turn have a brighter future of their own. However in India the practice of paying a dowry fortune to the groom during the marriage has remained an age old tradition. However, Sita's family failed to come up with satisfactory dowry amount for both daughters and they could not do anything to fulfil the requirement of the society. Her father, barely a man and ageing already, is crippled and he makes Sita to work as a guard working for their family home so she can save for her sister's wedding dowry. Such kind of sacrifice represents Sita's commitment to her family, and even after the marriage of her sister she still has not thought about marriage for herself. Likewise, due to her filial consciousness Laila takes a job of maid respecting the rights of others and even working as maid to help her family economically.

Though numerous literary characters give up much for their blood kinfolk, some plots stress the value of the chosen commoners and actual groups. In *The Night Circus* characters struggle to find their place in the world and create strong and meaningful relationships with their respective families that they have chosen. The circus is a sanctuary – they provide the characters with that more important than worldly wealth – belonging. Marco and Celia are two of the characters that are raised as orphans, but they are helped by the circus; widgets and Poppet both are born of two circus performers and accepted circus as part of their family.

Laila also feels the sort of connection with the Ansaris, especially with Sasha, and the twin girls, Maryam and Jehan. However, the gestures of love never get to be fully exhibited because there is a major class difference which separates the two families of Ansaris and hers. It's quite striking really when one compares the openness of the characters in *The Night Circus* as they revel in their happiness, pain, accomplishments and failures, underscoring the concept of chosen families. The feeling of cohesiveness is a focus on the aspect of family hood as an emotional connection that goes beyond familial parameters.

Laila's Amma gets proper treatment for her depression at the welfare center while Haroon also got treated for drug addict at Edhi welfare Centre towards the end of literary piece. Haroon comes out healthy fully recovered and this an indication that such communities offer love, acceptance and AFAB environment to recover. Likewise, there is a visible change as Amma is showered with care and attention which tell the world the important role such institutions offer in facilitating emotional healing and rehabilitation and care giving institutions.

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The friendship between Liesel, the protagonist, and Max Vandenburg a Jewish character in *The Book Thief* is a deep friendship that develops over their love for storytelling. Two of them really love to read and to write story and they are able to find comfort in telling each other story. There, in the Liesel's house basement, they read aloud to each other, and enslave themselves in the noiseless epoch of booming tales. Likewise in the case of Laila, she has a human connection with Haroon Makrani who is always there for her throughout her ordeals. It has been depicted in the movie when Laila is talking to Haroon, telling her everything that comes in her mind and on the other hand Haroon, never intervenes, just listen her sadly. *Slum Child* states the theme of love and belonging ship in actuality via relationships which incorporate clinging, tuition, endearment, nourishment, as well as touch.

There is one peculiarity of both Celie's and Laila's story — the absence of self-esteem gained through someone else's recognition. In *The Color Purple*, Celie faces relentless oppression from her stepfather, Pa, who dismisses her as too "slow" to attend school. Lonely and friendless, the only person Celie can talk with is God with whom she feels she has a friendship. Telling the story from Celie's point of view uniformly in the first person, the author recreates Celie's voice in the patterns of this experience. At the beginning of the story, Celie has very low regard for herself due to the social conditions around her. Nevertheless, one can define Shug's appearance in her life as a completely turning point. Shug offers Celie appreciation and recognition for her smallest accomplishments, addressing her by the respectful title "Miss Celie," which instills dignity and confidence.

Shug makes Celie come out of shell through cuddling and helps her fight her hard and painful past. God loves you a lawful wonderful De Dine spread to me, Shug's love for Celie and acknowledgment of her strength. To these poor sisters, Shug was instrumental to help recovering their lost character and strength and transform the personality of Celie from passive to active and self-confident. This change defines a new kind of empowered Celie, whom readers never thought existed.

However, Laila, being brought up with vibrant and bold character though she was born with it but due to the cruelties of life she just represent a usual woman. Her sister dies; her mother becomes severely depressed and that becomes the reason for this woman to turn into a caretaker. Besides, she cannot avoid malevolent actions of her stepfather, Irfan Cha-cha, and Saleem, planning to sell her to a brothel. It comes out clearly, although a bit distorted, that under their stewardship, Laila is confined to a despotic tyranny. Thankfully she manages to flee and integrates Haroon's house, who appreciates her courage and offers her some shelter in the Ansari house. But the once freely spirited Laila is depicted as shy and mute. She often complains about how she was in her childhood, which she could freely speak to her teacher called Apa.

Earlier in the story, Laila had the courage to challenge the innocence of Islamic practices such as the Islamic ritual of animal slaughter in the name of Allah. However, when she is at the Ansari house, she has the inability to come out as vehement as she was back to tell the things she did not like. Even when receiving favorable treatment from the Ansaris she feels like she is of a lower class. Whenever in Issa Colony, Laila's personality was dominating, so her friends and family called her proud and self-praising. This restored her earlier assertiveness and authority among her peers in the social setup at her age.

Laila gets her voice back for the first time after years when she decides to leave the Ansari house. She forwards her complaints to twin sisters Maryam and Jehan, which only shows a glimpse of her previous bravery. Despite the fact that, the siblings decide to drop her at Issa Colony, it appears Laila was trying to take charge of her life and regain her worth. Janie courage in that brief seconds registers her and rescues her from a life of silence and slavery.

Conclusion:

Through the representation of romantic and attachment needs in *Slum Child*, there is an admirable story of the spiritual fight that is performed by a protagonist, who lacks filial care and social approval. The impact of rejection and abandonment depicted in the life of Laila show how universal need for relationship, care, and acceptance depowers even the most energized person. However, her story herself also embodies the strength and voice of the exotic other and also serves to underscore the redemptive value of chosen relatedness and occasional acts of courage in the face of adversity as they allow her to reclaim/partial semblance of the spirited and colorful self.

In positioning *Slum Child* within the literature canon alongside characters of many literary works, this study finds vindication for love and belonging as core general psychological motivations. These narratives all together point to the restorative power of bonds—that of blood, as well as those of affinity—in eradicating low self-worth, anxiety, and installing healthy emotional personality.

Furthermore, this research highlights the importance of community care facilities, especially welfare centers as offering the chance for the recuperation of the human soul to the unappreciated or deprived of social inclusion members of society. Such institutions appear as new forms of the chosen families of the modern world, where love and acceptance are given where they are needed.

This empirical analysis conducted through NVIVO 12 not only enriches the understanding of Slum Child but also adds value to the existing literature of psychological needs. Lastly, this story enlightens the freedom of the human spirit, love, and belongingness, and redemption through connection as a key to facing all hardships.

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