



## RESEARCH PAPER

### Paranoia and Schizophrenia in Sindhi Postmodern Literature: An Analysis of the Novel *Regal Chowk* by Kaleem Butt

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## ABSTRACT

This study examines the interplay of paranoia and schizophrenia in postmodern Sindhi literature, with a specific focus on the novel "Regal Chowk" by Kaleem Butt. Postmodernism, characterized by the eclectic blending of old and new elements in diverse artistic styles, challenges fixed realities and emphasizes the subjective nature of truth. Through an exploration of the representation of paranoia and schizophrenia in Sindhi literature, this research goes beyond the traditional association of these psychological states with modernism and postmodernism, arguing that they collaboratively embody postmodern elements in fiction. By conducting a meticulous analysis of "Regal Chowk," this study sheds light on the intricate relationship between paranoia, schizophrenia, and postmodernism in Sindhi literature. It uncovers the thematic nuances, characterization techniques, and narrative strategies employed in the novel, offering valuable insights into the construction of postmodern literary landscapes. The findings contribute to a deeper understanding of how psychological states intersect with postmodernism, showcasing the dynamism and experimental nature of Sindhi literature in its exploration of narrative forms and concepts. Ultimately, this research underscores the prevalence of paranoia, schizophrenia, intertextuality, and the rejection of objective truth in Sindhi literature, establishing its significant connections to wider literary traditions.

**KEYWORDS** Paranoia, Postmodernism, Schizophrenia, Theory of Mind

## Introduction

Postmodernism is often assigned with contradictory and controversial attributes. Putting postmodernism into literary meaning, it is a quite fresh wave of ideas and literary creation. It is commonly believed that postmodernism is not only a new wave of literature, but it is also a novel and creative wave in architecture, art, education, and philosophy. It is also commonly believed that it was formed in response to modernism. However, scholars do not reach an agreement on any specific date or on any definition that can clearly define it. According to Harvey, there is great debate among thinkers about postmodernism's definition and its link with modernism. Some thinkers believe postmodernism is a radical break from modernism rather than a moment that is opposite to modernism. The issues with categorizing postmodernism are articulated by David Harvey in *The Condition of Postmodernity*: "modernist attitudes may have been undermined, deconstructed, surpassed, or bypassed, but no clear replacement has been found yet."

Postmodern literature is roughly defined as literature written between the early 1960s and the late 1980s that demonstrates postmodernist qualities such as fragmentation, irony, pastiche, and collage; "a shift from the kind of perspectivism that allowed the modernist to get a better bearing on the meaning of a complex but nonetheless singular reality, to the foregrounding of questions about how radically different realities may coexist, collide, and interpenetrate" (Harvey, 1990, p. 41). McHale puts it in a different way: there is nothing about the phrase "postmodernism" that is unproblematic or completely satisfying. It's unclear who should get credit – or blame – for coining the term. It could be Toynbee, Arnold? Charles Olson, perhaps? Randall Jarrell, there are a number of candidates. However, whoever is at fault has a lot to answer for.

Postmodernism, the term is the name of art, particularly in the new century, which uses an irregular blending of old and new works in different styles. Postmodernism in the current century itself is a versatile banquet, and approaches to work have been changing day by day. The writers of the new era do not focus on any one style or technique for writing anything. Said writers approach ever-changing styles and techniques, and sometimes these confuse the readers as to whether they are approaching new styles of writing or using traditional styles. The great philosopher Jean-François Lyotard called this an age of fragmentation and pluralism. He adds that certain developments, such as computer-related technologies, had a radical effect on the writers' knowledge. This radical effect and the writer's choice not to choose a single technique or style of depicting the picture in their writing, especially in fiction, raise lots of questions in the minds of readers of the current era. Among these styles and traits, paranoia and schizophrenia are quite complicated but are considered major elements of postmodern literature.

As it pertains to our debate, the main "dichotomies" of modernism and postmodernism are paranoia in opposition to schizophrenia. According to Hassan, paranoia is related to Modernism and schizophrenia is associated with postmodernism (Harvey, 1990, p. 43). Bukowski states these two terms as sensibilities, and like Hassan, he believes that these two sensibilities were produced due to the conditions of modernity and postmodernity. According to Bukowski, writers write their modernist experiences through a paranoid sensibility, which is often known as a modernist sensibility. Postmodernist writers put their experiences through the sense of sensibility, through the interpretation of "schizophrenia" That is why it is known as the postmodernist sensibility.

The postmodern era has connected world literature as no specific movement is followed, yet all the literature is connected through the unidentified elements in literature. This connection also gives Sindhi literature a connection with other literature. Sindhi literature also experiences the same wind through its literary body. The objective of this study is to explore the main dichotomies of paranoia and schizophrenia in postmodern Sindhi literature, with special reference to the recent novel *Regal Chowk* by Kaleem Butt.

### Literature Review

Paranoia is characterized by acute anxiety or scary feelings and thoughts, which are frequently associated with persecution, threat, or conspiracy. Some mental diseases can cause paranoia, although psychotic disorders are the most common. When irrational ideas and beliefs become so fixed that nothing (including contradictory evidence) can convince a person that what they believe or feel is not true, paranoia can turn into delusions (Mental Health America, 2022).

Ross and Mirowsky define paranoia as a feeling of alienation from society and surroundings that goes beyond the senses. It makes a person believe that enemies are

always around and plotting to harm them. A person with paranoia also believes that even his near oneness is spreading lies and rumours about him to make him a loser. Among the signs of mistrust and suspicion are common, leading a person to sense fear, betrayal, and anger.

Many of the *dramatis personae* in postmodernist writing suffer from paranoia or the fear of being completely engulfed by someone else's system. It's easy to think that this is an oblique mimetic representation of the Cold War's dread and distrust of the climate. In *City of Words* (1971), Tony Tanner describes the protagonists of postmodernist fiction as having a "dread that someone else is patterning your life, that there are all kinds of invisible conspiracies afoot to rob you of your autonomy of thought and action, that conditioning is pervasive."

The distrust of fixity, of being confined to any specific place or identity, the sense that society is conspiring against the individual, and the multiplicity of self-made plots to oppose the plotting of others, are all reflected in postmodernist writing in many ways. Three unique domains of reference connected with the word "plot" contain these various responses.

According to the American Psychiatric Association, schizophrenia is a serious mental condition marked by irrational or contradictory thoughts, strange behaviour and speech, and delusions or hallucinations, such as hearing voices. Schizophrenia usually appears in young adulthood. Schizophrenia is a serious disorder that affects almost one percent of the world's population, according to the WHO. Among the signs and symptoms, delusions, disorganized speech, hallucinations, and trouble dealing with day-to-day life are common problems. Miller et al. (2011) argue that schizophrenia not only affects the patients' health but also has a greater effect on the environment where these patients live. They further add that schizophrenia can also impact the economic condition of patients; a few studies call it a humanistic burden. Schizophrenia is not only a problem for the patient itself but also for people who remain in the circle of patients with schizophrenia, such as family members, relatives, caregivers, friends, and people who meet patients on a daily basis. Schizophrenia is not contagious, yet it has the power to create problems for people who come into contact with patients.

In the postwar period, postmodernity provided a cultural and social milieu in which to discuss madness through a variety of discourses. Madness emerged and continues to emerge as a fundamental cultural condition, progressing from minor mental disturbances to major mental illnesses and neuroses (Baker et.al., 2010). This culture suggests fear and panic as elementary elements of the so-called postmodern era, according to Donnell. Donnell (2000), suggests paranoia and schizophrenia as postmodern identities, along with economy and aesthetics.

In *Madness and Modernism* (1992), Louis Sass argues that there is a wide range of relationships between madness, in particular paranoia and schizophrenia, modernism/postmodernism. He is quite ambiguous about the usage of these terms—in their defiance of authority manifests in hyper-reflexivity, relativism, and distortions of time. Given the sheer complexity of the postwar experience, this hyper-reflexivity can be weird and unsettling. With all of its complexities and potential excesses, postmodernism is an attempt to uncover new and more truthful representations of the world. In literature, schizophrenia is defined by three characteristics: distorted thoughts, feelings, and behavior (Lashari, 2022), as well as the character's response to each of these characteristics.

Sindhi literature has gone through several stages. Assimilation of many influences has been the primary cause of its growth, which has been both tragic and hopeful at times. Tragic in the sense that political and historical change have left severe scars on its character, but encouraging in the sense that it has proven open to all new phenomena. Sindhi literature, like that of all progressive languages, has made significant progress.

Jalbani (2011) states that post-1988 Sindhi literature has something new in it. After 1988, a new generation of writers, poets, and essayists arose. The use of innovative metaphors, symbols, and powerful idioms by the next generation was not surprising. Poetry became more vocal and quantitative, as it had done in the past, but prose also increased in quantity, quality, and imagination. This generation was more conscious of Sindhi literature, with quicker comprehension and effective expression. This era could be called the postmodern era of Sindhi literature as it has used different forms and new innovations in writing. However, Memon argues that many signs of postmodernism may be seen in Sindhi literature, but these are not indicative of a literary trend, but rather of actual realities.

### **Introduction of the Novel "Regal Chowk"**

*Regal Chowk* is written by Kaleem Butt. This brilliant writer has shown great artistic skills in writing this Sindhi novel. He has used multiple techniques in it. Butt uses a multi-narrator technique in it. The multi-narrator technique is quite new in Sindhi literature. Kaleem Butt also introduced an unconventional protagonist in his recent novel, "*Regal Chowk*". The protagonist, Sajan, is not a traditional hero who fights crime and criminals or bad people of society; rather, Sajan is fighting his inner self. This novel starts with Sajan's appearance, who compares himself to a dog. Sajan had a fight with his relatives. He was thrown out of his house, and now finds himself on the footpath of the famous place in Karachi city, "*Regal Chowk*", which means Regal Square. *Regal Chowk* is famous for old books, where book lovers spend the whole Sunday finding their favourite books at cheap prices.

Sajan meets Sukhi at Regal Chowk. She has been shown as a beggar who lives with her small baby girl. Sukhi gives Sajan a place to spend the night on her rag. Sukhi has her own tragic, but the completely unconventional story. Her story is as strong as the story of Sajan. While living with Sukhi, Sajan remains in a schizophrenic condition that makes Sukhi more worried. In a schizophrenic condition, Sajan goes deep into the other plot that relates to the Matrix movie. In the same condition, the narrator, Sajan, switches the story from a Matrix-like life to his school life. School life reveals some truths with real-life stories. In the very next chapter, Sajan takes readers to *Regal Chowk*, where he reads the book *Diary of a Madman* by Nikolai Gogol, and he feels this book is written about his life, which he believes was got written by his relatives to prove him a madman. To prove that point, he borrows that book from a book vendor and tries his best to translate it into the Sindhi language. On the same street, he observes critically an old man who visits the Regal Chowk regularly. Sajan considers him a well-educated person who can fight his case in court. This old man, NazimShb, takes all his translated work. NazimShb narrates the next chapter of this novel. He is shown as a person who worked his whole life in academia but never won an award for his writings. However, he believes that this translation may get him an award. Nazim tells him that the book *Diary of a Madman* by Nikolai Gogol was written 200 years ago, and it won't work in Sajan's favour. Upon hearing Nazimshb's explanation about his translation he runs away and falls into the long-lasting dreams. These dreams show the reality of humanity. The universe is about to die, and he feels darkness everywhere. When he opens his eyes, he finds himself with Sukhi.

## **Material and Methods**

The current study is conducted qualitatively. The textual analysis technique is taken into consideration for in-depth analysis of text with reference to the objectives of this study. According to Mckee (2003), textual analysis is an ongoing method and a process of gathering data-it is best for researchers who want to understand it the way the writer or author puts it with reference to context and culture. Researchers use this method to make an educated guess.

## **Theoretical Framework**

The theory of mind in relation to paranoia and schizophrenia in postmodernism is used as a theoretical framework for this study. Theory of mind (ToM) is defined as the capacity to ascribe (unquantifiable) states of mind to oneself and others, including wants, beliefs, and knowledge, and also having an understanding that others have different beliefs, desires, and knowledge from one's own.

Psychologist Simon Baron-Cohen states that among the first fundamental predecessors to the creation of a complete theory of mind is attention. Children gain the early abilities they'll need to create their theory of mind later on during infancy and early childhood, such as paying attention to other people and emulating them. The conventional theory of mind test is a false-belief task, designed to measure a child's knowledge that other people can have views about the world that differ from reality. Some people with autism, Asperger's syndrome, schizophrenia, anxiety, paranoia, or panic disorder have a problem with the theory of mind and struggle with related activities (Ruhl, 2020).

A good number of studies have shown that people with schizophrenia may not respond well to this theory of mind as they cannot pay attention to other people. A few studies

A couple of studies have shown, in line with Frith's model, that patients who experience paranoid ideation but do not exhibit behavioral symptoms are impaired in their ToM capacity (Corcoran et al. 1995, 1997), but other studies could not confirm a link between paranoia or "reality distortion" (Liddle 1987) and theory of mind deficits (Langdon et al. 2001; Mazza et al. 2001).

There is already a lot of evidence that people with schizophrenia have a problem with their theory of mind (Brune, 2005). Patients with schizophrenia have difficulty interacting with others due to their reduced ability to communicate effectively, according to clinical findings (e.g., Trognon 1992; Sperber and Wilson 2002). Frith (1992) has suggested that ToM in schizophrenia patients is compromised because of their failure to monitor their own and other people's mental states and behavior, which may account for many positive and negative symptoms in schizophrenic disorders.

## **Results and Discussion**

Character is a problematic term in postmodern literature because postmodern texts openly subvert and transgress the conventions of characterization in previous eras of novels. The choice of characters is unconventional in this novel, as characters like Sajan and Sukhi are not commonly found in Sindhi literature. These characters truly reflect the postmodernist elements. From their appearance to their mental state, they are totally different from the conventional characters of Sindhi literature. This novel opens with an unorthodox paragraph where narrator Sajan compares himself to a dog, and the narrator is also confused about his appetite as he hasn't eaten anything for two or three days.

شايد اڄ ٻيو ڏينهن آهي - پر نه ٽيون ڏينهن به ٿي سگهي ٿو - مان پڪ سان ڪجهه به نٿو چئي سگهان  
اڄ صبح ننڊ مان جاڳيس ته منهنجي پاسي کان هڪ ناسي رنگ جو لوسي ڪتو به ستل هو ، مان اٿي وڪريل وارن ۾ هٿ .  
. وجهي مٿو ڪنهن لڳس ۽ پنهنجي پيٽ ان لوسي ڪتي سان ڪيم . منهنجي زندگي جيان ٿي وئي آهي .

Perhaps it is the second day... But, no, it could be the third day... I cannot say anything with surety... One thing I can say with surety is that I haven't eaten anything for two or three days. Today, when I woke up in the morning, a brown stray dog was sleeping beside me... I compared myself with that dog. I found my life has become the same as that dog's. (p. 6).

This unorthodox opening gives the reader a clear idea that they are going to experience a completely different genre. Sajan's statement about his confusion about the days he has been without food gives an idea of a schizophrenic element, and his comparison with a dog's life gives a thought of postmodern writing.

As the plot grows, readers find that the novel has the story of a schizophrenic patient who has been fighting with his inner self. The protagonist, Sajan, has lots of doubts about himself and his surroundings. Like all schizophrenic patients, his statements are not only interesting but also bitterly true, which is not commonly thought or uttered by a stable person. Such as his thoughts regarding the tea seller who asks him harshly to leave his hotel. He thinks for a while about how the non-native of his motherland could ask him to leave in this bad way. Suddenly, he changes his mood and thinks that it is not the fault of that non-native Pathan but rather the fault of his own people, even his relatives who threw him away from his house.

Early signs of schizophrenia are feelings that someone is plotting against them; this is called paranoid schizophrenia. Sajan believes that it was his elder sister who plotted against him.

ها...ها مان مڃان ٿو ته مان ئي غلط آهيان ....

وڏي پيٽن بابا جا ڪتاب چورائي وڪرو ڪرڻ وارو بي بنياد الزام هنيو...

Yes, yes... I accept that I am wrong. It is always me who is wrong... My elder sister stole books from my father and sold them, and put that lame blame on me. (p. 9)

Sajan's character sees his family as villains, as they couldn't understand his condition. In another place, Sajan recalls and remembers how his sister was against him, and it all started with the matter of a "doll", as in his schizophrenic condition he was scared of dolls, and in the absence of his family, he tried once to tear all the dolls of his sister apart. From that day, he started believing his sister was against him, and later his entire family went against him. Sajan's condition is an example of paranoid schizophrenia. As he gets afraid of dolls and believes that his family took him to this condition- these are the signs of paranoid schizophrenia.

Sajan's denial of this society also gives a hint of his impairment of a theory of mind that suggests that a person should be capable of understanding others' states of mind and problems. Sajan completely denies the institution of a family. With this denial, he tells that life will hit you hard by all means. It can humiliate you in the form of a friend, job, or love, but it is sure it will humiliate you. It is thought one keeps in mind someone who is incapable of understanding the role of duties, norms, and problems in life. Through his complaints, Sajan repeatedly states his problem of understanding other people. He prefers enemies to friends, as he thinks enemies will never betray him, but friends will.

Hallucinations, delusions, odd physical movements, and illogical thinking are all symptoms of schizophrenia. Among these symptoms, hallucinations and delusions come at extreme points. Sajan experiences the extreme point of schizophrenia. While passing through an old building, he hears strange voices and sees unusual men passing in front of him. He hears screams for help and voices like “Kafir, Kafir, Kafir”, but once he puts his hands on his ears, he can control these feelings (p.12).

هلندي هلندي هڪ پراڻي عمارت وٽان لنگيس ، اوچتو اکين جي آڏو

ما ٿين جي پڇ پڇان جا ٽيڪ ويا ۽ ڪنن تي رڙيون ۽ ڪيهون اڇڻ لڳيون

. انين لڳو ڇڻ منهنجي اکين جي آڏو ورهاڱو ٿي رهيو آهي

هڪ ٽولو جنهن جي هٿن ۾ ڏنڊا هئا : ڪافر.... ڪافر ماريو هنن کي

ڪندا ٻاهر نڪتا. ڪافر... ڪافر جا نعرا هٿن ۾ مون کي ڪافر سمجهي ماري وجهندا ....

This definition of paranoid schizophrenia purely fits here. It is a type of interpretative disorder centred on issues of control and manipulation. It's commonly described as a disorder characterised by grandiose delusions or an unwarranted sense of persecution, or both. In this novel, Sajan starts suspecting his family of plotting against him by writing a book named “Diary of a Madman,” and he tries to translate that book into the Sindhi language for proof against his family (p. 70). He remains either in delusion or in the sense of persecution. When he comes to know that Diary of a Madman was written two years back, he gets dejected because it takes him out of his delusion, but he wants to remain in his delusion. Delusions for schizophrenic patients become an addiction that they do not leave like other addictions.

In the last chapter, he falls into the depths of schizophrenia. He enjoys the odyssey, but in reverse order, from the current world to the stone age. Schizophrenia can imagine anything, and they can enjoy their imaginary journey on any means of transport. Sajan's transport is clouds. He travels from century to century, event to event, on these clouds. He sees people suffering. Their suffering is different because of their specific eras.

مان ڏسان ٿو ته مان جهڙو جي هڪ ڪڪريءَ تي وٺيل آهيان ، جهڙو جي ڪڪري اڳيان وڌڻ لڳي آهي...

...اهوڏين عمارتن واري هڪ سهڻي شهر مٿان گذري آهي. آسمان جيڏي هڪ اوچي عمارت مان وچولي قد جو همراھ نڪتو آهي

Sajan's time travel refers to mental time travel in schizophrenia. It is referred to as the ability to recall past events and imagine potential future events. Patients suffering from schizophrenia have difficulty recalling specific past personal experiences and imagining what will happen in the future (Chen et al., 2016).

Dreams and hallucinations are very common in people with schizophrenia. It seems as if Sajan always lives in dreams. Most humans experience dreamy nights of sleep. Sometimes these dreams become nightmares. Dreams in schizophrenia patients are more bizarre, negative, violent, and unfriendly than dreams in healthy people (Khazaie, 2012).

Not only is it Sajan's character who suffers from delusions and hallucinations, but there is one more character, Nazim, who also experiences symptoms, which makes this novel pure postmodern schizophrenic fiction. Nazim feels or experiences all those things that he reads about in books. Nazim seems quite a stable person who is a writer and loves reading, yet some sessions of unusual events happen to him. As a literary figure, he

justifies these strange happenings as a result of his critical reading of Sigmund Freud and others. He also blames his drinking habit for these paranoid sessions. He asks himself critically about these things. He is worried about Nazim, who has been hidden for years and may have been awakened now. He relates himself to the Joker or Riddler from the famous Gothic fiction work "The Batman" (p. 81).

ڇا منهنجي اندر سالن کان لڪي ويندڙ ناظم اوجتو ئي اوجتو ظاهر ٿي پيو آهي؟ مون حيرانيءَ ۾ سوچيو: اهو ناظم جيڪو جو ڪر يا رڊلر جهڙو آهي... ڇا اهو سچ آهي ته هر ماڻهو ۾ هڪ رڊلر لڪو وٺو آهي ۽ اهو زندگيءَ ۾ ڪڏهن نه ڪڏهن ظاهر ٿي پوندو آهي.

Mubarak Lashari (2022), states that almost all the characters exhibit the characteristics of schizophrenia. They tell their life stories through the lens of schizophrenia, which makes this novel clear, and it also keeps the audience attuned throughout the plot.

Sukhi's character is shown quite strong and stable compared to Sajan's character. Although Sajan is the protagonist of this story, Sukhi's character and plot have greater depth. Her story seems to be stronger than Sajan's. It may be the writer's choice to make Sajan a visible character with schizophrenia who does not have a proper background story, but only grave thoughts and ideas that show this character out of this world. Sukhi's story has grave pain and strength in it which directly attracts the audience. She could become a psycho patient, yet the writer has shown her the stronger woman of his Sindhi culture, where women stay stronger even after losing almost everything in life.

Like other postmodern writers, Kaleem Butt used intertextuality in this novel. The characters in this novel make references to other works frequently. Sajan gives reference to the red and blue pills that were used in the Matrix movies (p.28).

اوهين ڀلي نيري ٿڪي کائو يا ڳاڙهي .... يا ٻئي ٿڪيون گڏر جي پاڻي ۾ لوڙهي ڇڏيو پر پوءِ به زندگي اوهان کي ڏليل ڪندي رهندي.

His direct reference to the Diary of a Madman by Nikalo Gogol is also an example of intertextuality. Not only does the character of Sajan refer to the books and movies, but the character of Nazim also refers to quite famous works and gives a direct reference to these works. Characters are well justified with the reference to intertextuality. Intertextuality also helps in understanding the concepts of paranoia and schizophrenia. Intertextuality is a valid technique. It does not allow readers to stray from the main point. For instance, if Sajan is discussing blue and red pills, he stays very focused on the concept and clearly connects it to life and reality. Nazim also associates his dreams and hallucinations with the books he reads. He easily links it to Sindhi and English literary works.

Butt appears to follow the steps of postmodernism, which rejects the concept of objective truth and believes in subjective reality, using elements of paranoia and schizophrenia. The idea leads readers to the denial of objective reality, from Sajan's rejection of the truth to Sukhi's harsh story. The concept of multi-narrators also suggests that the writer wants readers to see the subjective truth. From their point of view, the characters' reality.

The author also introduces the concept that knowledge retains its power even in the face of schizophrenia. This leads to another postmodernist point: "Knowledge is related to power." The fact that Sajan could read and translate non-native languages while suffering from schizophrenia reminds us that knowledge truly is power.



Apolloni (2017) argues that postmodernism is widely regarded as a movement that has resulted in a number of endings, and its fiction writers have the same trend of not finishing novels to a specific conclusion. Butt continues the trend by not concluding the novel at any particular point. The characters and plots are only inferred by the readers.

### **Conclusion**

In the realm of postmodernism, characterized by its paradoxical and ambiguous nature, character transformation becomes radical and defies conventional characterization conventions. However, Kaleem Butt, in his novel "Regal Chowk," endeavors to anchor his characters within the intricate web of postmodernism. Butt skillfully presents his characters by problematizing contentious concepts such as self, identity, essence, intertextuality, fiction, and fact, thereby navigating the complexities of the postmodern world.

The deliberate use of paranoia and schizophrenia in the novel serves as a powerful tool for Butt to articulate his perspectives on the contemporary world. This study recognizes paranoia and schizophrenia as prevalent elements in postmodernism. While some studies associate paranoia with modernism and schizophrenia with postmodernism, Butt's masterful storytelling transcends such categorical boundaries, seamlessly integrating these two elements. Through his portrayal of characters like Sajan and Nazim, Butt challenges the notion that individuals with paranoia or schizophrenia lack intelligence, instead suggesting that their unique concepts hold their own reality.

Furthermore, this exploration affirms that Sindhi literature is rich in postmodern elements, evident through the incorporation of paranoia, schizophrenia, intertextuality, the rejection of objective truth, and other literary techniques and devices. It establishes Sindhi literature's connection to broader literary works across languages, highlighting its strength and relevance. Additionally, "Regal Chowk" showcases the fearlessness of Sindhi language writers in experimenting with new techniques and forms, pushing the boundaries of literary expression.

Overall, this study not only sheds light on the intriguing interplay between paranoia, schizophrenia, and postmodernism in Sindhi literature but also emphasizes the dynamic and exploratory nature of the literary landscape within which Butt's novel thrives.

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