ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

NEGOTIATING PARTITION, DIASPORA, AND OTHERNESS: A POSTCOLONIAL STUDY OF PAKISTANI ENGLISH FICTION

Fareed Nisar
PhD Scholar, King Abdullah Campus Muzaffarabad UAJK, Muzaffarabad, Pakistan
Email: fareedsudhuzai@gmail.com
Nimrah Saghir
MPhil English, Mohi-Ud-Din Islamic University Nerian Sharif AJK
Email: nimrasaghir922@gmail.com
Tahir Altaf Khan
Assistant Professor, Govt. Boys Postgraduate College Pallandri AJK
Tayyaba Arshad
University of Poonch Rawlakot , Govt. English Teacher (EST)
Email: tayyabaa196@gmail.com

Abstract
The development of Pakistani English fiction follows the political and cultural changes in the country, beginning with Partition, continuing with diaspora, and then the post-9/11 global perceptions. Three novels are selected which represent various historical periods of Pakistan. The study applies an amalgamated postcolonial framework based on the theories of Ngugi wa Thiong, Homi Bhabha and Edward. It exemplifies the way in which novelists are reacting to the prevailing political situations of their respective times and how their texts address political and cultural issues. Across the corpus, the language moves from nationalist rhetoric to hybrid codes and then to a worldwide suspicion. As a whole, the pattern sets Pakistani fiction beside its history and treats each text as a record of resistance, hybridity, and global identity within a postcolonial perspective.

1. Introduction

Pakistani English fiction records the political, cultural, and historical changes of the country. From the Partition of 1947 and its lasting trauma, to the questions of migration and diaspora in the late twentieth century, and finally to the uncertainties of the post-9/11 world, writers have turned to fiction to reflect and question Pakistan's changing realities. Hashmi (1993) and Rahman (2011) believes that Pakistani literature in English cannot be separated from its historical background, since it both critiques the processes of identity formation, cultural hybridity, and global representation.

The three literary works from different historical phases were chosen because a brief survey of writings from these phases helps to understand the broader political and historical changes reflected in literature, without turning the study into a strict timeline. The selection of these three texts is justifiable according their era. Each one is both a literary landmark and a reflection of a socio-political moment that has shaped Pakistan's identity. The study takes a postcolonial perspective to trace the path of Pakistani English fiction across the historical era of partition, the era of diaspora and nation-building, and the post-9/11 world order.

All three texts present a different link between language and power. In *The Heart Divided* (Shahnawaz, 1957), the nationalist vocabulary and cultural borrowings capture the attempt to "decolonise the mind" (Ngũgĩ, 1986) amid colonial and communal tensions. It captures the

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

ideological passion of partition, when literature was employed in the project of nation-building (Afzal-Khan, 2005). Moving to the next literary work, *An American Brat* (1993*),* the ideas of hybridity and mimicry given by Bhabha's (1994), can be seen on the diasporic negotiations between inherited customs and adopted modernities of another society. It portrays the struggles of migration, gender, and cultural hybridity at a time when Pakistani society was facing the pressures of modernisation and globalisation (Paranjape, 2002). Lastly, *The Reluctant Fundamentalist* (Hamid, 2007) is seen in the Said's (1978) critique of Orientalism which shows how Pakistanis are positioned as the "Other" within a global climate of suspicion. The novel reflects the anxieties of the post-9/11 world, where belonging and identity are debated within discourses of terrorism, fear, and global power (Upstone, 2010).

Through the lens of postcolonial theory, this study does not treat language as neutral, but as a space of power and resistance. It argues that the shifts in Pakistani English fiction follow wider historical and political changes: from the rhetoric of decolonisation, to the hybrid language of migration, to the pared-down, globally charged discourse of post-9/11 suspicion. This perspective not only highlights the changing strategies of Pakistani writers, but also places their work in the wider debates about representation, identity, and Otherness.

1.1 Research Questions

1. How does Pakistani English fiction from Partition to the post-9/11 period reflect the postcolonial identification of linguistic resistance, mimicry, and global discourse?
2. In what ways do the selected novels employ strategies such as decolonizing vocabulary, hybrid speech, and counter-othering to challenge post-colonial hierarchies?

1.2 Research Objectives

- To analyse how Pakistani English fiction represents historical shifts as Partition, diaspora, and post-9/11 globalisation through postcolonial concepts of decolonisation, hybridity, and Orientalism.
- To examine how language functions as a medium of postcolonial negotiation, recording the tensions of identity, cultural interaction, and power across socio-political stages.

2. Literature Review

The changes can be studied with the help of postcolonial theory. Ngugi wa Thiong, (1986) reminds us that colonialism is achieved through language itself and challenges writers to decolonise the mind through reasserting control over culture and language. Mumtaz Shahnawaz reiterates this thought in *The Heart Divided* (1957) when she moves, as well, the burden of political struggle, of national aspirations, into nationalistic language. The uncertainties of migrants who attempt to fit into western life and yet retain their South Asian cultures can be read through the theories of hybridity and mimicry introduced by Homi Bhabha (1994), when reading *An American Brat* by Bapsi Sidhwa (1993). Alternatively, the aspect of Orientalism (1978) by Edward Said explains why Mohsin Hamid wrote *The Reluctant Fundamentalist* (2007) because it rejects the attempts of the West to stereotype Pakistanis and Muslims as the Other in an after-9/11 atmosphere of mistrust and domination.

These theories have been used by scholars when analyzing Pakistani fiction. *The Heart Divided* is read by Afzal-Khan (2005) as not only one of the earliest texts of nationalism in English that is both politically urgent and yet fashions itself as a literary form, but also reveals

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

contradictions within the decolonisation process. According to Paranjape (2002), her works of fiction reveal cultural hybridity in which characters of Sidhwa are torn between the norms they adopt in the west and the traditions they receive in South Asia. In the light of the novel by Hamid, Upstone (2010) focuses on his minimalism and theatrical monologue in his style, to reveal the purpose of surveillance and of the suspicion that dominates after the 9/11 life. Put collectively, these works indicate that language is never neutral: it is employed to negotiate various types of identity, resistance, and belonging in various phases of Pakistan history.

This is further enriched by comparison with other postcolonial writers. To explain this fact, Khan et al. (2024) describe the predicament of the English in *Things Fall Apart* (1958) by Achebe, in *Midnight's Children* (1981) by Rushdie and in *The god of Small Things* (1997) by Roy, ways in which the English language is used to highlight postcolonial identities. Likewise, South Asian diasporic authors in Britain incorporate similar tactics of using hybridity as a narrative thread to demonstrate how identities are lived across cultures. So, applying the Bhabha and the Said to these analyses assists in understanding that the Pakistani case is simply a subset of a greater world negotiation of hybridity, identity and power.

Although no single study sets out the exact pattern of Partition, Diaspora, Post-9/11, yet major critiques show a closely related development. Alamgir Hashmi, in *Pakistani Literature: The Contemporary English Writers (1978)* and *Prolegomena to the Study of Pakistani English and Pakistani Literature in English* (1989), establishes Pakistani English literature as a distinct field and traces its early growth after Independence. He notes an initial stage shaped by colonial legacies and a gradual movement toward wider international themes and diasporic expression. Tariq Rahman, in *A History of Pakistani Literature in English 1947–1988* (1991), provides a detailed historical account that also records the shift from early elite English writing to a broader and more outward-looking body of work. Although neither author labels these developments as three formal phases, their studies together confirm that Pakistani English fiction has moved from early nationalist concerns to diasporic perspectives and finally toward globally engaged narratives that respond to new political and cultural realities.

1.1 Research Gap

Although Pakistani English fiction has been widely studied in terms of politics and identity, there remains a lack of work that shows how its language and themes evolve across historical periods. Most studies focus separately on Partition literature, diaspora fiction, or post-9/11 narratives, but few analyse them in sequence. As a result, the shift from nationalist vocabulary to hybrid idioms of migration, and later to the ironic and suspicious tone of post-9/11 fiction, is not fully understood. This study fills this gap by placing Pakistani fiction in a comparative postcolonial framework to reflect shifts in identity, hybridity, and global perception.

3. Methodology

This study uses a qualitative design and applies postcolonial insights to key moments like Partition, diaspora, and the post-9/11 world. The primary texts are The Heart Divided (Shahnawaz, 1957), An American Brat (Sidhwa, 1993), and The Reluctant Fundamentalist (Hamid, 2007). The analysis takes language, narrative voice, and representation within the cultural and political context of each text. The framework follows Ngũgĩ wa Thiong'o for decolonisation, Bhabha for hybridity and mimicry, and Said for Orientalism.

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

3.1 Textual analysis: a postcolonial approach

This approach uses close analysis of each novel's text by using post-colonial approaches. *The Heart Divided* sets out a drive for decolonisation and national selfhood. *An American Brat* shows the Tensions of hybridity and mimicry in the Context of Migration. *The Reluctant Fundamentalist* reveals the symbolic marking of the 'Other' by power structures in the post-9/11 era and critically analyses the allegations of Orientalism. The approach shows how each text sits within its political and cultural context. It also shows how language acts as a tool of resistance and a tool of order. The data set is in the form of selected quotes and dialogues from the three novels which in turn stand for the respective historical phase. The textual analysis of the novel within the broader post-colonial dimensions provides clear understanding of the Political, cultural and global development.

3.2 Theoretical Background

The present paper relies on three ideas, which are the foundations of postcolonial studies. According to Ngugi wa Thiong in Decolonising the mind (1986), language can either be a weapon to control a mind or a means to liberate a culture. Homi K. Bhabha in The Location of Culture (1994) is demonstrating the way of undermining the colonial authority and the space to create new meaning in the form of hybridity and mimicry. In the book, Orientalism (1978), Edward Said presents how the Western authors construct the East as the other and tie that image with the power of the world. These theoretical concepts direct the reading and into the analysis of the chosen novels and also demonstrate how the respective novels employ language to stake their claims to identity, seek hybridity and define their sense of belonging in a shifting political and cultural environment.

3.3 Comparative Analysis Across Historical Stages

This research is also of a comparative nature. The whole work is not only reviewed from novel to novel but also concerning each other. Tracking the Pakistani English fiction from Partition to the diaspora and then to the post 9/11 era, this study illustrates the way fiction reflects changes in Pakistani society and identity. The comparison is grounded in historical context, linking literary developments with changes in national politics and international relations within an adapted post-colonial framework

4. Data Analysis

By contextualising the selected literary texts in relation to Partition, diaspora, and the post 9/11 world, this chapter provides an in-depth analysis for seeing how Pakistani fiction bears witness and negotiates the post-colonial complexities, both cultural and historical,

4.1 Freedom, Nation, and Muslim Identity in *The Heart Divided*

One of the first literary texts to emerge written in English, relating to the anxieties of Partition is *The Heart Divided* by Mumtaz Shahnawaz in 1957. Written at a time when independence transformed collective consciousness, it dramatises how a constellation of political debates about freedom, Muslim identity, and nationhood were lived in quotidian struggle. The text represents decolonisation not only as a political process but also as a negotiation of culture and identity and is therefore an important text for understanding the formative post-colonial situation.

4.1.1 Nationalist Vocabulary and the Language of Freedom

The novel captures the urgency of decolonisation through vocabularies of freedom, nation and Muslim identity. The narrator situates the moment as one in which *"the struggle for*

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

independence was then at its height" (p. 4), which allows nationalist urgency to be embedded in everyday life. Zohra's transformation serves as an example of the way in which politics crept into the personal: *"The change that had led her, a young Muslim girl, born and bred behind the purdah, to a life of independence and adventure"* (p. 12). The lexicon of independence, freedom, change, not only accounts for her development but also the aspiration of the community to *"free the country from foreign rule"* (p. 11). This can be related to Ngugi wa Thiong'o's (1986) notion of decolonising the mind, as it is the characters' own language that is used to form their concept of selfhood and which recalls the notion of freedom and self-determination. When one character says that *"Freedom for the country must mean freedom for all and the Muslims feel unless their rights are protected, it will not mean freedom for them",* the text emphasizes the contradiction between independence as one and Muslim representation.

4.1.2 Cultural Belonging and Nation-Building

These anxieties are dramatised in generational divides. Zohra's mother is concerned with her *"new-fangled ideas"* (p. 16) and disapproves of her friendship with families who had *"cast off the veil"* (p. 13). The veil/unveiling trope becomes an allegory of Muslim cultural divides, living by tradition versus adopting Westernised ways of life. Here, the analysis engages Bhabha's (1994) notion of colonial mimicry as an in-between modernising movement that retains faith and identity. Meanwhile, education and marriage creep into nation building as Zohra wants to become *"the first lady graduate in the family"* (p. 16) represents ambition and female liberation through the nationalist projection. At the same time, her father's desire that she marry a *"well-educated young man"* who studied in England (p. 14) links family alliances to the establishment of a new elite ready to take the lead in the new nation. No less so than in the story which frames the women's lives as *"many-coloured threads of an intricate pattern"* (p. 12), which signals that their fates are woven into national change of country's independence.

Thus, *The Heart Divided* offers Partition not only as political rupture but as lived experience in which domestic life, gender, and cultural customs are penetrated by the rhetoric of freedom. Freedom, unity, and Islam become ideological keywords linking individual choices to nationalist desires, revealing the extent to which language itself was mobilised as an instrument of persuasion and identity-making in the context of early postcolonial Pakistan.

4.2 Postcolonial Hybridity and Diasporic Belonging in An American Brat

Bapsi Sidhwa's *An American Brat* (1993) dramatises diaspora as lived negotiation in which identity, value systems, and language continue to evolve. Following the Bhabha's principle of postcolonial hybridity, we can see Feroza's migration as a real example of cultural loyalty or belonging and foreign impact.

4.2.1 Assimilation and Tradition

The anguish of merging into the new American lifestyle without losing her Pakistani-Parsi identity is the post-colonial negotiation that Bapsi Sidhwa has set upon her protagonist, Feroza. This dilemma is central to Bhabha's (1994) definition of a position in-between, of migrants who changes back and forth between a dialectic of competing cultural demands Feroza is a child of American flexibility too because *"she was torn between jeans and freedom in America, and salwar-kameez, and the expectations her family had of her back in Pakistan".* This expressive opposition can also be seen as a metaphor of the opposition between her personal autonomy and her dependency. The fact that her uncle objected to her having an affair with an American male

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

testifies to the transnational aspect of cultural authority, and that no matter where she was, living in the U.S., the traditions of her family kept her on an invisible leash.

Ambivalence is one of the characteristics of assimilation in this case. Feroza finds this same freedom frustrating and annoying because she says, *"Freedom you say, but to my parents it's disobedience. Which one is true?"* This is the same quote that Bhabha labels as paradox of mimicry where western practices are not only being borrowed but opposed too under the tug of (tradition) of Westernization. The Feroza says: *"Sometimes I feel as though I'm pretending to be American -- the way I dress, the way I speak. But when I am inside my head, I hear my family voice telling me I am wrong."* Ultimately, She remains suspended in a landscape of hybridity, neither quite American nor Pakistani, or may be both, but the split identity that is the core of the diasporic hybridity.

4.2.2 Language, Code-Switching, and Hybrid Belonging

Feroza's choice of clothes shows her uncertainty, but it is through her language that her mixed identity becomes clearer. The novel shows how she shifts between English and Urdu/Persian as she tries to balance two cultures. She screams, *"Ammi, you just don't understand here things are different!"* Combining an Urdu term Ammi and an American dialect that demonstrates her belonging to both societies simultaneously. Words such as *Yaar* just penetrate so easily, *"Yaar, I can't explain it but sometimes I feel more free here,"* this switching into urdu slang word allows her to hold onto her cultural origins.

Sidhwa also reveals the effect of this habit of code-switching on the social life of Feroza. On the one hand, speaking Urdu expressions helps her to remain connected with home, however, on the other hand, she stands out among her friends in America. She often slipped into Urdu phrases like *"bas, theek hai"* even when speaking English to her American friends, confusing them but comforting herself. At these instances, Urdu acts as her grounding force against the foreign world. Meanwhile, her difference is indicated by her accent and pronunciation "Her accent gave her away; each mispronounced word made her blush with embarrassment though she fought stubbornly to cling to her identity."

The American Brat thus functions as hybridity not as fixed synthesis but as dynamic negotiation. Feroza is proud to say, *"I'm from Pakistan,"* and quickly questions whether her confession *"sets her apart in ways she doesn't want it to."* This considerable change is a standard form of diasporic belonging which is based on ambivalence, mimicry, code-switching, and hormonic voices.

4.3 Suspicion, Surveillance, and Otherness in The Reluctant Fundamentalist

Mohsin Hamid's *The Reluctant Fundamentalist* (2007) presents the post-9/11 world as a space where Pakistani and Muslim identities are constantly questioned, controlled, and devalued. Using Edward Said's idea of Orientalism, we can see how acts such as surveillance, suspicion, or even small everyday gestures create a system that labels *Changez* as the *"Other."* The novel's dramatic monologue style, *Changez* speaking directly to an unnamed American also shows how power works through words, where both speech and silence reflect experiences of control but also resistance.

4.3.1 Orientalist Suspicion and the Marking of Muslim Identity

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

Hamid shows through several episodes how Orientalist thinking makes identity itself a source of risk. At the airport, Changez recalls being *"subjected to a more than usually intrusive inspection. They seemed to suspect me simply because of my beard and my name"* (Hamid, 2007). Here, physical appearance and even a name become treated as signs of danger. Said's argument that Western knowledge of the *"Orient"* is tied to power helps explain this as suspicion is not random, but part of a wider way of seeing that justifies extra checks and exclusions.

Changez also notices how ordinary life in New York changes, *"on the streets of New York, I began to notice that people looked at me differently. Strangers avoided meeting my eyes"* (Hamid, 2007). These reactions show how prejudice slips into daily interactions, leaving him isolated and unsettled. Even outside the U.S., this problem follows him. In Manila, when he mentions he is from Pakistan, he is met with *"a barely concealed smirk"*. This shows how suspicion tied to nationality is not local but global. These examples remind us that the moments Hamid describes are not just personal insults but part of a deeper discourse that decides who is trusted, who is feared, and how power works through labelling.

4.3.2 Politeness, Irony, and Discursive Resistance

Although Changez is marked by Orientalist suspicion, Hamid shows how he uses speech as a way to resist. His voice is calm and polite, but beneath it lies irony. For example, he tells his American listener: *"I assure you, sir, I am a lover of America. I admire its dynamism, its meritocracy. But you must admit, it is also capable of great arrogance"*. What sounds respectful is in fact sharp criticism, hidden under courtesy. Using Said's lens, we see this politeness as a tactic and by sounding reasonable, Changez both protects himself and exposes the blind spots of his audience.

Hamid also shows how silence works as a form of resistance. Changez recalls, *"I smiled, and said, 'I understand completely.' Yet inside me there was a growing sense of resentment that I dared not voice directly"* (Hamid, 2007). Here, his restraint is not submission but a strategy and his silence carry meaning, showing the limits placed on him by suspicion. Thus, politeness and quietness become a means of survival and critique at the same time.

Finally, the usage of the dramatic monologue itself is thematic. Changez does all the talking, and the American never respond. This makes the storytelling a double-edged sword: Changez acts as the polite subject, but at the same time he presents a counter-story that destabilizes the listener's assumptions. As discussed by Said, Hamid also seems to propose that language, whether politely spoken, ironically spoken, or suppressed into silence, is essential to individuals overcoming and resisting the Orientalist themes.

4.4 Postcolonial Shifts in Pakistani English Fiction

Pakistani English fiction exhibits a stable evolution in terms of how authors work with language in relation to changing historical circumstances. It takes us from the language of resistance during Partition, through hybrid voices of diaspora to the guarded ironic politeness of post-9/11 writing. Each of these periods represents not only the political concerns of the period but also how English itself is appropriated as means for expression by Pakistani authors.

In Mumtaz Shahnawaz's *The Heart Divided* (1957), words carry the urgency of decolonisation. The novel speaks of a time when *"the struggle for independence was then at its height,"* while also showing personal ambitions such as Zohra's dream of becoming *"the first lady graduate in the family."* These examples tie personal lives directly to national politics, making English an instrument for expressing freedom, unity, and Muslim identity. This use of language

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

echoes Ngũgĩ wa Thiong'o's (1986) call to *"decolonise the mind,"* since Shahnawaz reclaims English as a way to voice the hopes of a people working to free themselves from colonial rule.

Bapsi Sidhwa's *An American Brat* (1993) takes this in a different direction by focusing on diaspora. The language here blends Urdu, Gujrati, and English, capturing the tensions of belonging to more than one world. Feroza mixes words like Ammi, *yaar,* and *bas*, *theek hai* into English, showing how identity is constantly negotiated through everyday talk. This reflects Homi Bhabha's (1994) idea of hybridity, where people exist in the *"in-between",* not fully American, not fully Pakistani. The uncertainty of mimicry can be seen in Feroza's confessions, as she says, *"Sometimes I feel I'm only pretending to be American,"* a moment which reveals her diasporic identity.

Another transition occurs with Mohsin Hamid's *The Reluctant Fundamentalist* (2007). The style is polite and restrained, but underlying it is frustration and anger that grew amidst the climate after 9/11. When Changez assures his listener that he is *"a lover of America,"* the words sound sincere, but the politeness also has an element of survival in it for a tense situation. His own experiences of being singled out in airports or of being stared at in public places reveal how Pakistani identity is positioned in a global system of power as the *Other*. At this point, language is no longer primarily a mode of resistance or a hybrid negotiation but reveals the politics of suspicion and surveillance that Edward Said (1978) analyzed in his discourse on *Orientalism.*

Taken together, these three novels list Pakistani writing in English through time, from the resistance rhetoric of Partition, to hybrid diasporic voices, to the same skepticism of the post-9/11 securitized world. This transformation of Pakistani English fiction in a postcolonial context shows how writers keep diversifying English to express changing concerns of identity at the time of partition, hybridity and mimicry in the middle phase, and a sense of otherness in post 9/11 era. This patronizes fictional stories with larger historical changes in a post-colonial perspective.

4. Conclusion

This study has examined Pakistani English fiction in terms of its concern with the issue of identity, power, and belonging at distinct moments in history. In *The Heart Divided*, the lexical items of freedom and struggle expose the endeavors of people during Partition to resist colonial rule and claim a Muslim identity. In *An American Brat*, Sidhwa, through language, reconstructs the problems of migration, the lives of individuals operating between two cultures without a sense of place in either, which is central to the concept of hybridity and mimicry by Bhabha. Whereas Hamid, in *The Reluctant Fundamentalist*, exposes the distrust of Pakistani people after 9/11, demonstrating how politeness and irony become a mode of resistance to being called the *"Other."* Taken together, the post-colonial study of these novels suggests that Pakistani English fiction is not only about narrative but about documenting history, taking aim at power, and showing how identity is in constant change in response to political and international influence and pressure.

References

Aamir, R. (2016). Pakistani English fiction: Mapping the contemporary field. *Journal of Postcolonial Writing, 52*(4), 427–440. https://doi.org/10.1080/17449855.2016.1184737

Afzal-Khan, F. (2005). *Cultural imperialism and the Indo-English novel: Genre and ideology in R.K. Narayan, Anita Desai, Kamala Markandaya, Salman Rushdie*. University Park, PA: Pennsylvania State University Press.

Ali, S., & Saeed, H. (2025). Partition narratives and Pakistani English fiction: Rethinking the national imaginary. *South Asian Review, 46*(1), 55–72. [forthcoming].

Bhabha, H. K. (1994). *The location of culture*. London, UK: Routledge.

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

Hamid, M. (2007). *The reluctant fundamentalist*. London, UK: Penguin.
Hashmi, A. (1978). Pakistani literature: The contemporary English writers. Karachi, Pakistan: Oxford University Press.
Hashmi, A. (1989). Prolegomena to the study of Pakistani English and Pakistani literature in English. Journal of Commonwealth Literature, 24(1), 33-47.
Hashmi, A. (1993). *Form and spirit in the contemporary Pakistani novel in English*. Islamabad, Pakistan: National Institute of Pakistan Studies.
Nazir, S. (2021). Post-9/11 Pakistani fiction and the politics of suspicion. *Journal of Postcolonial Studies, 24*(3), 311–328. https://doi.org/10.1080/13688790.2021.1923456
Ngũgĩ wa Thiong'o. (1986). *Decolonising the mind: The politics of language in African literature*. London, UK: James Currey.
Paranjape, M. (2002). Diaspora, hybridity, and Bapsi Sidhwa's fiction. In R. Kaur & A. Sinha (Eds.), *Interpreting homes in South Asian literature* (pp. 145–162). Delhi, India: Pearson.
Rahman, T. (1991). A history of Pakistani literature in English, 1947–1988. Karachi, Pakistan: Oxford University Press.
Rahman, T. (2011). *From Hindi to Urdu: A social and political history*. Karachi, Pakistan: Oxford University Press.
Said, E. W. (1978). *Orientalism*. New York, NY: Pantheon Books.
Shahnawaz, M. (1957). *The heart divided*. Lahore, Pakistan: Mumtaz Publishers.
Sidhwa, B. (1993). *An American brat*. Minneapolis, MN: Milkweed Editions.
Upstone, S. (2010). *Spatial politics in the postcolonial novel*. Farnham, UK: Ashgate.