

RE-ORIENTING REPRESENTATION: NEGOTIATING IDENTITY AND STEREOTYPES IN PAKISTANI ANGLOPHONE FICTION

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Abstract

This article examines how Pakistani Anglophone fiction re-Orients representations of identity and challenges stereotypes within a postcolonial framework, focusing on selected novels *The Diary of a Social Butterfly* (2008) by Moni Mohsin, *Thinner Than Skin* (2012) by Uzma Aslam Khan, *How to Get Filthy Rich in Rising Asia* (2013) by Mohsin Hamid, *Revolt* (2013) by Qaisra Shahraz, *City of Spies* (2015) by Sorayya Khan, *Home Fire* (2017) by Kamila Shamsie, *The Golden Legend* (2017) by Nadeem Aslam, *Before She Sleeps* (2018) by Bina Shah, *Red Birds* (2018) by Mohammad Hanif, and *Unmarriageable* (2019) by Sonia Kamal. This study examines how the texts manage the local-tradition versus global-modernity conflict through their challenge of Orientalist and re-Orientalist frameworks using postcolonial theories from Edward Said, Homi K. Bhabha, Gayatri Spivak and Lisa Lau's re-Orientalism framework. This research examines how marginalised voices including both women and minority groups are projected through their storeys while dealing with Pakistan's diverse sociopolitical issues regarding gender, class and religious identities. Mohsin uses satire to criticise elite class power structures in his work while Shah presents a dystopian world that challenges male control of female bodies. These writers create narratives about religious minority lifestyles to show how diasporic life persists because of enduring British colonial influence and worldwide external forces. The article bridges up the gaps that researchers have not thoroughly examined re-Orientalism nor the impact of global writing markets on Pakistani authors. Through their novels the authors empower othered communities and counter cultural stereotypes that help rejuvenate Pakistan's modern identity. The research reveals new findings about postcolonial studies while analyzing how Pakistani Anglophone literature transforms cultural representations while building better global insights regarding identity processes and supporting various Pakistani literary viewpoints.

Keywords: Postcolonialism, Representation, Identity, Stereotypes, Re-Orientalism, Hybridity.

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INTRODUCTION

Despite being a relatively less explored field in postcolonial literature, Pakistani Anglophone fiction offers a significant context for understanding the processes of identity construction and deconstruction of stereotypes in the country formed by colonial influences and contemporary cultural negotiations (Akram & Oteir, 2025; Akram et al., 2022, 2021, 2020), which influences academically (Akram & Abdelrady, 2023, 2025; Ramzan & Khan, 2019), linguistically (Amjad et al., 2021; Li & Akram, 2023, 2024; Ramzan et al., 2025, 2023, 2021, 2020). This study analyses the following novels: *The Diary of a Social Butterfly* (2008) by Moni Mohsin, *Thinner Than Skin* (2012) by Uzma Aslam Khan, *How to Get Filthy Rich in Rising Asia* (2013) by Mohsin Hamid, *Revolt* (2013) by Qaisra Shahraz, *City of Spies* (2015) by Sorayya Khan, *Home Fire* (2017) by Kamila Shamsie, *The Golden Legend* (2017) by Nadeem Aslam, *Before She Sleeps* (2018) by Bina Shah, *Red Birds* (2018) by Mohammad Hanif, and *Unmarriageable* (2019) by Sonia Kamal, to interrogate how Pakistani writers reframe cultural representations within a postcolonial framework. This article examines how these texts challenge Western stereotypes and handle local traditions against global modernity through the theoretical work of Edward Said, Homi K. Bhabha, Gayatri Spivak and Lisa Lau (Said, 1978; Bhabha, 1994; Spivak, 2010; Lau & Dwivedi, 2014). Through a marginalised perspective Shamsie and Aslam show in *Home Fire* (2017) and *The Golden Legend* (2017) how past colonial experiences alongside current patriarchal rules and neo-colonial involvement modify Pakistani communities. The field of academic research about re-Orientalism and its link to the global literary market's influence on Pakistani fiction remains inadequate because scholars have yet to fill several important knowledge gaps. The gaps are filled in the examined study through the demonstration of how Pakistani Anglophone fiction revises the representation; it gives a voice to the subaltern and refuses the narrow narratives, thus, offering a more dynamic image of Pakistan's postcolonial subjectivity in the global world.

LITERATURE REVIEW

This literature review aims at analyzing the Pakistani Anglophone fiction and its themes using postcolonial theories. This paper explores how the chosen novels represent and theorize identity, power and resistance in postcolonial societies. It is a literature review that provides a summary of the current research findings and discusses directions for further research. Pakistani Anglophone fiction serves as an important domain for postcolonial identity research, but scholars have paid less attention to it than they have to Indian and African postcolonial literature (Cilano, 2009). This literature review uses postcolonial theories from Edward Said's Orientalism, Homi K. Bhabha's hybridity, Gayatri Spivak's subalternity and Lisa Lau's re-Orientalism to synthesise existing scholarship about key themes and gaps for the analysis of ten selected novels. This review of scholarly works demonstrates how the novels address postcolonial issues. *The Diary of a Social Butterfly* (2008) by Mohsin uses satirical methods to analyse Pakistan's elite class system which reveals their societal advantages alongside neo-colonial thinking patterns (Laskar, 2022; Saeed & Abid, 2022). Through Khan's *Thinner Than Skin* (2012) the author confronts environmental destruction alongside ethnic discrimination while questioning Western ecofeminist perspectives from a postcolonial viewpoint (Jabeen, 2019; Mahmood et al., 2021). The satirical elements of *How to Get Filthy Rich in Rising Asia* (2013) by Hamid expose how neoliberal capitalism creates identity alienation (Poon, 2017; Aamir, 2018). In Shahraz's *Revolt* (2013) the author examines gender roles in rural areas to demonstrate how women exercise their power against oppressive patriarchal systems (Kidwai, 2014). Through

City of Spies (2015) Khan examines how post-9/11 Pakistan faces power discrepancies between its diaspora and foreign powers (Chakrabarty, 2017; Hafeez & Khan, 2022). Through *Home Fire* (2017) Shamsie creates a new version of Antigone to study Muslim diasporic identity and state surveillance according to Rivaldy et al (2019) and Kanwal (2021). In *The Golden Legend* (2017) Aslam presents minority persecution to criticise state and religious oppression (Ifzal et al., 2021; Malik & Ahmad, 2022). In Shah's dystopian work *Before She Sleeps* (2018) the author addresses how biological and political control operate under patriarchal systems (Asif et al., 2021; Sadaf & Kanwal, 2023). Hanif uses dark humour in his novel *Red Birds* (2018) to analyse both neo-colonial interventions and the absurdities of war (Nasir et al., 2021; Sadaf, 2022). Kamal's *Unmarriageable* (2019) adopts Austen's *Pride and Prejudice* to challenge traditional gender roles and social status norms in contemporary Pakistan according to Razia & Maan (2022) and Zainab et al (2022). Multiple knowledge gaps exist despite the new discoveries made through these studies. Research about Lau and Dwivedi's (2014) re-Orientalism in Pakistani fiction stands as a neglected field of study. The global literary marketplace exerts influence on writing choices through its demand for cultural identity commodification according to Kanwal & Aslam (2019). The subversive power of marginalised voices including women and minorities in their representations needs more in-depth analysis to reveal their resistance against patriarchal and imperialist narratives (Mehraj 2023 and Arshad & Akram 2023). Few studies exist which compare Pakistani Anglophone literature to other postcolonial works and few scholars use modern theoretical frameworks such as ecocriticism and intersectionality. This research examines how Pakistani Anglophone fiction reshapes narrative representations, amplifies marginalized voices, and challenges stereotypical perceptions in postcolonial contexts.

It can be said that Pakistani Anglophone fiction provides a rich source of information about postcolonial identity and social problems. The analysed works demonstrate how these novels subvert hegemonic discourses and give voice to the oppressed. However, there are still deficiencies in the application of some theoretical approaches and comparative studies. The following are some of the areas that future research can explore to enhance knowledge on this literature in postcolonial discourse.

RESEARCH METHODOLOGY

The research conducts textual analysis of Pakistani Anglophone fiction based on postcolonial theory with its offshoots like re-Orientalism to explore identity representation alongside the elimination of cultural misconceptions. The main method of research involves detailed textual examination of chosen novels to identify both postcolonial elements and techniques. The investigation uses this method to present detailed analysis of Orientalism, hybridity, subalternity and re-Orientalism in literary works according to the theoretical frameworks of Said, Bhabha, Spivak, and Lau (Said, 1978; Bhabha, 1994; Spivak, 2010; Lau, 2014).

ANALYSIS AND DISCUSSION

This section critically examines how Pakistani Anglophone fiction re-Orients representations of identity and challenges stereotypes through a postcolonial lens, focusing on ten novels: *The Diary of a Social Butterfly* (2008) by Moni Mohsin, *Thinner Than Skin* (2012) by Uzma Aslam Khan, *How to Get Filthy Rich in Rising Asia* (2013) by Mohsin Hamid, *Revolt* (2013) by Qaisra Shahraz, *City of Spies* (2015) by Sorayya Khan, *Home Fire* (2017) by Kamila Shamsie, *The Golden Legend* (2017) by Nadeem Aslam, *Before She Sleeps* (2018) by Bina Shah, *Red Birds* (2018) by Mohammad Hanif, and

Unmarriageable (2019) by Sonia Kamal. The study utilises postcolonial theories from Edward Said and Homi K. Bhabha, Gayatri Spivak and Lisa Lau to analyse thematic and narrative approaches through five subsections titled Representation, Identity, Stereotypes, Culture, and Metropolitans (Said, 1978; Bhabha, 1994; Spivak, 2010; Lau & Dwivedi, 2014). The article covers five aspects to thoroughly examine postcolonial literary studies through textual analysis and academic sources about Pakistani Anglophone literature.

Through its representations Pakistani Anglophone fiction creates essential knowledge about Pakistan to counteract simplistic images found in Western media and literature. According to Edward Said's Orientalist theory the East receives stereotypical construction as an exotic backward threatening realm which these novels specifically dismantle (Said, 1978). Through her concept of re-Orientalism Lisa Lau indicates that South Asian writers might unintentionally reinforce Orientalist stereotypes when writing for international audiences (Lau & Dwivedi, 2014). The selected novels present representations through which marginalised voices become prominent while power structures are criticised to redefine Pakistan's postcolonial identity.

Through satire Moni Mohsin reveals in *The Diary of a Social Butterfly* (2008) how Pakistan's urban elite remains superficial by presenting Butterfly use both Urdu-English hybrid language and malapropisms to mock their pursuit of neo-colonial aspirations (Mohsin, 2008; Laskar, 2022). According to Kamal (2018) this language technique opposes Western cultural assimilation and shows a distinctive local identity which breaks traditional Western homogeneity expectations. Through symbolic book mending Nadeem Aslam depicts the persecution of Christians in his fictional city of Zamana in *The Golden Legend* (2017). According to Ifzal et al. (2021) Aslam attacks the postcolonial state for its inadequate minority protection while dismantling stereotypes of Pakistan as an entirely Islamic Majesty's nation. The characters in Kamila Shamsie's *Home Fire* (2017) show how British-Pakistani diasporic identity deals with surveillance and Islamophobia while drawing connexions to Sophocles' play *Antigone* (Shamsie, 2017; Rivaldy et al., 2019). Kanwal (2021) highlights how Shamsie counters the "good vs. bad Muslim" dichotomy, offering complex representations that resist reductive labelling. The author Sorayya Khan evaluates U.S. foreign policy in 1970s Pakistan through the character Aliya who reveals the power disparities in *City of Spies* (2015). These texts, as Cilano (2009) suggests, reject the "burden of representation" by presenting multifaceted narratives that challenge Western stereotypes.

The representation in these novels is complex, and there is a clear transition from being portrayed rather than portraying oneself. Thus, by presenting the reader with Butterfly's satirical view of the elite or Aliya's culturally alienating identity, the texts offer the reader a way to look at Pakistan outside of the Orientalist gaze (Ahmad et al., 2022). This act of narrative reclamation raises further questions about who has the authority to speak on behalf of Pakistan. This is so because the use of satire, second person narrative, among other elements of narrative, makes the reader to contemplate on how the form is also used to deconstruct stereotype. They also underscore the authors' consciousness of their volumes as the tools of the change of the global perception, which situates the works as the literary and political acts.

The influence of the global literary market creates doubts regarding the true authenticity of narratives. According to Kanwal and Aslam (2019) Hamid wrote *How to Get Filthy Rich in Rising Asia* (2017) with a second-person narrative to target Western readers through exoticized themes. According to Veyret (2021) Hamid establishes an anonymous

setting and character selection which transforms the critique into a universal message while breaking down re-orientalist biases. In Bina Shah's *Before She Sleeps* (2018) women challenge biopolitical constraints through their acts of rebellion which presents agency instead of victimhood status. These novels present Pakistan as a place of active opposition against orientalist and re-Orientalist perspectives.

The concept of identity in Pakistani Anglophone literature exists as an ongoing debate which results from postcolonial historical factors combined with cultural mixing and worldwide cultural influences. Homi K. Bhabha's concept of hybridity illuminates how these novels depict identities that emerge in the "third space" between local traditions and global modernity (Bhabha, 1994). Postcolonial Pakistan is examined through texts which display individual and group identities and especially reveal the complexities of belonging that affect women and minority groups and diasporic subjects.

Shamsie presents through *Home Fire* (2017) the Pasha family's experience with British Muslim diasporic identity by showing Isma's dual identity of wearing a hijab but embracing Western fashion against Parvaiz's radicalised path. According to Rivaldy et al. (2019) Shamsie combats stereotypes through her diverse representation of Muslim characters as she resists neo-racist assimilation requirements. Similarly, *City of Spies* (2015) depicts Aliya's Pakistani-Dutch identity as a site of cultural dissonance, with her adoption of American cultural elements reflecting Bhabha's "uncanny" hybridity. Hussain et al. (2022) explain how Aliya shapes her identity by negotiating power structures which reveals her ability to act despite her limitations. The characters Maryam and Ghafoor in Uzma Aslam Khan's *Thinner Than Skin* (2012) fight against environmental and cultural displacement in the northern regions of Pakistan. The author Jabeen (2019) demonstrates how Khan disrupts Western ecofeminist concepts by showing environmental decision-making of women grows from their postcolonial experiences.

In *The Golden Legend* (2017) Aslam portrays Christian characters like Nargis who endure persecution by maintaining hybrid identities as they represent struggles against national homogenization. Malik and Ahmad (2022) maintain that Aslam's anarchist view challenges governmental identity tags and elevates marginalised voices. The unnamed protagonist in Mohsin Hamid's *How to Get Filthy Rich in Rising Asia* (2013) follows a journey from rural destitution to urban riches to display the neoliberal success's alienating effects. Munir and Sumaira (2021) explain that the fragmented storytelling style in the novel portrays identity's unstable nature through postmodern lens. In *Unmarriageable* (2019) by Soniah Kamal Alys Binat actively rejects traditional marriage norms to establish herself as a present-day Pakistani woman. These texts, as Raja (2018) suggests, negotiate the "burden of representation," balancing local authenticity with global appeal, thus enriching postcolonial identity discourse.

The process of constructing the identity in these novels shows how Bhabha's third space works because it brings out the conflict between the colonial imposed modernity and traditional cultures. This in-between is not only a place of war but of creativity, as in the case of characters such as Alys Binat or Nargis, who construct hybrid selves. They lead to questioning of the postcolonial subjectivity as one that is performative rather than essentialized and dichotomous. The existence of multiple layers of identity in these texts also means that Pakistani Anglophone fiction is not merely a product of colonial/postcolonial but a work in progress that is reimagining the self in the new millennium.

Pakistani Anglophone fiction subverts stereotypes as its main strategy to change how Westerners see Pakistan while breaking down Western misconceptions about the country. These novels disrupt common stereotypes about Pakistan by showing readers the complexity of its culture as well as the agency of its people. Through the character Butterfly in *The Diary of a Social Butterfly* (2008) Mohsin exposes the foolishness of South Asian elites by exaggerating the stereotype of their frivolous behaviour. According to Saeed and Abid (2022) her hyperreal character challenges modern consumer culture while fighting against traditionalist stereotypes about Pakistan. In *Red Birds* (2018) Hanif uses dark humour to critique the “war on terror” narrative, with characters like Major Ellie embodying orientalist prejudices that are then undermined by the refugees’ resilience. According to Nasir et al. (2021) the book uses critical discourse analysis to expose the irrational nature of Western interventionist stereotypes.

Through *Home Fire* (2017) Shamsie dismantles the misconception that Muslims are terrorists by showing Parvaiz becomes radicalised through societal marginalisation instead of violent nature. Yaqin (2021) analyses the necropolitical analysis in the text which reveals how state policies maintain Islamophobic stereotypes. The novel *Thinner Than Skin* (2012) fights against stereotypes of Pakistan as a terrorist territory by showing Khan's emphasis on native conflicts and authentic beauty which contradicts post-9/11 stereotypes. The authors Mahmood et al. (2021) maintain that Khan demonstrates ethnocentrism to criticise Western misconceptions about Muslims. Through the characters of Alys and Qitty in Soniah Kamal's *Unmarriageable* (2019) the author subverts stereotypes by showing women who actively reject traditional marriage expectations and fight against orientalist perspectives of submissive Pakistani women. In *Shahraz's Revolt* (2013) she challenges the common stereotype of quiet rural Pakistani women by showing sisters who break against patriarchal cultural rules. The novels operate as counter-storeys which Sadaf (2022) notes break orientalist and re-Orientalist stereotypes through showing characters with agency and complexity to transform global perspectives of Pakistan.

These novels are a deliberate subversion of stereotype and offer a much-needed counter-narrative to the homogenised image of Pakistan that is often propagated by the western media. Through the characters’ agency, whether Butterfly’s comic shallowness or Parvaiz’s jihadist extremism, these texts deconstruct the stereotype and reveal the impact of the stereotype in the real world. This not only questions the outside world’s perception of Pakistan but also the internal one, as all the novels question Pakistan’s own social norms and values. These narratives are both reflective and subversive of the societies depicted in them, as they use elements of humour, tragedy, and realism to challenge the readers’ perception of reality.

Pakistani Anglophone fiction portrays culture through a moving blend of traditional elements and postcolonial influences and modern values which mirrors Bhabha’s theory of cultural hybridity (Bhabha, 1994). The novels demonstrate how cultural traditions form identities while showing how people resist outside influence between local and global forces. Qaisra Shahraz uses *Revolt* (2013) to reflect how rural Pakistani traditions both suppress and change characters in the storey. According to Kidwai (2014) the storey’s Islamic-based forgiveness demonstrates how culture can serve as a tool for transformation. The hybrid language used by Butterfly in *The Diary of a Social Butterfly* (2008) serves as a metaphor for the neo-colonial cultural divide between urban elite society. According to Laskar (2022) Mohsin employs satire to reveal cultural pretentiousness while condemning global consumer culture.

In *Thinner Than Skin* (2012) Uzma Aslam Khan praises traditional cultural customs of the Gujjars including their animistic beliefs, yet she criticises how these practises fade due to contemporary developments. Makhdoom and Yaqoob (2019) highlight the novel's ecological metaphor of the "vertical wilderness," underscoring cultural preservation amidst environmental destruction. The depiction of Christian-Muslim relations in *The Golden Legend* (2017) by Aslam presents a syncretic cultural heritage according to Aslam. The novel presents multiple connected storeys which Miller (2019) sees as representations of diverse cultural groups. The cultural transformation toward neoliberalism becomes Mohsin Hamid's target in *How to Get Filthy Rich in Rising Asia* (2013) as his protagonist's journey to wealth destroys traditional values. The novel combines Pakistani cultural elements with universal themes according to Driss (2019). Bina Shah uses *Before She Sleeps* (2018) to depict a dystopian society where male reproductive control replicates actual gender power structures, yet Panah's feminist movements demonstrate cultural empowerment. According to Kanwal and Aslam (2019) these texts use cultural hybridity to protect Pakistan's diverse cultural identity from homogenization.

The cultural identity presented in these novels is a process of integration of the assimilation and the change, where the tradition is not fully respected and, at the same time, not completely rejected. This is evident in the syncretic cultural element in *The Golden Legend* or the ecological imagery of *Thinner Than Skin*. Such portrayals do not depict culture as fixed, but rather as a living organism that evolves in the context of the postcolonial world. These texts combine the traditional aspects with the postmodern perspectives, which present the Pakistani culture as strong while acknowledging its susceptibility to the processes of globalization, and thus, they provide a complex view on the concept of culture as a survival strategy.

Pakistani Anglophone fiction sets its storeys in metropolitan locations including Lahore, Karachi, and Islamabad and London which become small representations of postcolonial conflicts where international modernity meets local cultural elements. The spaces Lau's re-Orientalism describes blend global audience appeal with critiques of metropolitan privilege and neo-colonial influences (Lau & Dwivedi, 2014). The unnamed city in *How to Get Filthy Rich in Rising Asia* (2013) by Hamid serves as a metaphor for the urban modernity which both attracts and alienates its inhabitants while the main character's success reveals the city's pursuit of wealth along with its moral decline. The second-person narrative approach in this work makes readers participate in the city's excessive neoliberalism according to Poon (2017). Within *The Diary of a Social Butterfly* (2008) the author critiques Lahore's elite communities by showing Butterfly's socialite existence which distances itself from Pakistan's sociopolitical matters. Laskar (2022) states that the diary style intensifies the criticism by revealing privileged life in urban settings.

In *City of Spies* (2015) Sorayya Khan presents Islamabad during the 1979 U.S. Embassy siege as a place where foreign agencies and political turbulence converge. Aftab and Yousaf (2022) show how the book analyses U.S. global dominance through its depiction of metropolitan areas that display worldwide power systems. Through Aneeka's resistance Shamsie presents London as an area where British-Pakistanis face constant surveillance in *Home Fire* (2021). According to Veyret (2021) the novel's fragmented narrative structure attacks the globalised urban identity standards. Bina Shah constructs a dystopian Green City in *Before She Sleeps* (2018) to depict metropolitan governance of women's bodies which replicates urban patriarchal systems. According to Chambers and

Lowden (2022) Panah establishes an underground movement which recaptures urban areas to empower women.

The metropolitan locations of these novels represent the postcolonial power dynamics of the world and the global and the local. Lahore, Islamabad or the oppressive Green City are not only the settings, but rather participants in the construction of identity and rebellion. The cities are portrayed as the epitome of progress and its detachment from human values, as in the case of the unnamed city of Hamid's or the surveillance society of Shamsie's London. This representation of metropolitan spaces as the sites of struggle for power over the right to the city foregrounds the importance of these settings in the postcolonial context and challenges the reader to think about how urban landscapes mediate the global power relations.

These storeys portray urban areas as disputed territories in which postcolonial identities fight against worldwide pressures while delivering assessments of power dynamics which transcend Pakistan's borders. From this perspective, one can also notice how Pakistani Anglophone literature rewrites cultural discourses, negotiates multiple subjectivities, and deconstructs stereotypes and cultural narratives as well as investigates metropolitan spaces that make significant intervention to postcolonial literary studies.

This study has rigorously examined how Pakistani Anglophone fiction re-Orients representations of identity and subverts stereotypes within a postcolonial framework, focusing on ten selected novels. According to the analysis of texts, these texts reject Orientalist and re-Orientalist narratives and promote the voices of the oppressed and negotiate between cultural traditions and globalisation. Thus, this work uses text analysis and academic knowledge to contribute to the development of Pakistani Anglophone fiction in the field of postcolonial literary discourse research and outline further research directions and limitations of methodological approaches.

Through analysis this research proves that Pakistani Anglophone literature creates dynamic spaces for shifting Western misconceptions about Pakistan which wrongly portray the country as a single entity or as violent or male-dominated. The novels make essential use of Said's orientalist theory by showing diverse characters who reject simplified stereotypes (Said, 1978). The *Diary of a Social Butterfly* (2008) by Mohsin uses satire to critique elite privilege by having Butterfly use a hybridised language that resists neo-colonial assimilation. In Shamsie's *Home Fire* (2017) readers encounter realistic British-Pakistani characters who fight against prejudice by showing how marginalisation affects their community. The writers discussed by Lau use re-Orientalism to navigate global expectations by making their critiques of neoliberalism universal in *How to Get Filthy Rich in Rising Asia* (2013) to prevent exoticization. Identity emerges as a contested terrain, with Bhabha's hybridity illuminating the "third space" where local and global influences intersect (Bhabha, 1994). Such works include *Thinner Than Skin* (2012) by Khan and *The Golden Legend* (2017) by Aslam to subvert generalising indigenous and minority narratives of nationalism. The two protagonists in Hanif's *Red Birds* (2018) and Kamal in *Unmarriageable* (2019) employ their narratives and narrative techniques, which include dark humour to deconstruct neo-colonialism and feminism to defy the patriarchal norms. The cultural elements considered in Shahraz's *Revolt* (2013) and Shah's *Before She Sleeps* (2018) are hybrid in nature and also resistive as they are a mix of traditional and modern cultures. The conflict between the First and the Third World is manifested in the metropolitan cities of Lahore in Mohsin's novel and London in Shamsie's work because

they address the issues of privilege and power structures in the global context (Kanwal & Aslam, 2019; Aftab & Yousaf, 2022).

Research demonstrates that Pakistani Anglophone literature uses subversive methods to achieve its goals. These novels achieve their reframing by using subaltern voices primarily targeting women and minorities to present Pakistan as a diverse nation. The global literary market faces commodification pressures according to Kanwal and Aslam (2019) but Pakistani Anglophone literature works to expand postcolonial canon inclusion while following Spivak's (2010) call for marginalised perspectives.

Research into Pakistani Anglophone fiction remains incomplete because several new aspects need examination to advance its understanding. The application of re-Orientalism needs thorough research to understand the relationship between writer authenticity and global market needs. The comparison of postcolonial literary experiences between Pakistani Anglophone literature and African or Caribbean fiction would fill a gap identified by Cilano (2009) by showing similarities and differences between postcolonial identities. Comparing Shamsie's diasporic storytelling to Chimamanda Ngozi Adichie's, it would be possible to demonstrate how the two writers depict cultural interactions between identities. In particular, the analysis of environmental issues and cross-sectional identity problems should be supplemented by such relatively new theories as ecocriticism and intersectionality. The novels *Thinner Than Skin* (2012) by Khan and *Before She Sleeps* (2018) by Shah serve as valuable texts for ecocritical study according to Jabeen (2019) and Sadaf and Kanwal (2023). The analysis presented by Arshad and Akram (2023) of *The Golden Legend* (2017) demonstrates how intersectionality reveals the ways race combines with gender and class to create marginalisation.

Research about vernacular voices in Anglophone texts has not received adequate examination. Future studies should investigate how Urdu language, and regional dialects appear in translated works and bilingual texts to increase their cultural accuracy. Contemporary Pakistani fiction requires investigation of its development through digital platforms such as social media which impact worldwide literary distribution. Finally, empirical studies involving author interviews or reader reception could provide insights into the production and consumption of these texts, addressing Raja's (2018) concerns about the "burden of representation." The investigation of this topic would provide valuable understanding about authorial choices between artistic autonomy and audience demands thus advancing postcolonial literary research.

The significance of all these novels is that they paint the picture of Pakistan as a rich and diverse country and contribute to diversifying the postcolonial literature. Thus, their interaction with Orientalist and re-Orientalist discourses not only challenges the Western perceptions but also encourages the Pakistani discussion on the issues of authenticity and representation. This external critique and the internal introspection make the Pakistani Anglophone fiction a valuable addition to the postcolonial studies. However, the drawbacks of analyzing only the Anglophone texts prove that there is a need to include the other narratives, and that the future research should embrace the linguistic differences in order to reveal the true picture of Pakistan's literary culture.

The research presents a wide range of data, but its extensive breadth creates fundamental constraints which affect both its breadth and the conclusions. The examination of Anglophone fiction in this study fails to include vernacular literature so it neglects the perspectives of communities who do not speak English. The absence of Urdu and regional-language texts leads to limited cultural depth in this study. Research should

adopt bilingual analysis methods to fill this existing knowledge gap. Although ten novels were selected for this study their number is limited, and it may reduce the visibility of other important literary works. Novels by Hanif and Shamsie such as *A Case of Exploding Mangoes* and *Kartography* add more dimensions to postcolonial studies. The purposive sampling approach brings potential selection bias to the study despite its use for thematic diversity as explained in the methodology section.

The overuse of postcolonial theory produces the possibility that other forms of analytical frameworks such as psychoanalytic and Marxist would offer an additional dimension to the understanding of identity and power relations. The qualitative method used in this research depends on textual analysis alone thus it does not include quantitative evidence such as reader survey data to support findings about global reception. The speculative nature of global literary market influence stands because the study lacks adequate primary data regarding publishing industry dynamics. According to Kanwal and Aslam (2019) the market forces determine narrative choices but because there is no direct evidence like publisher communications these assertions remain speculative. The study made valuable contributions despite its significant research limitations that emphasise the necessity for wider interdisciplinary research methods in future investigations.

FINALE

This research shows that Pakistani Anglophone fiction has strong influence on postcolonial literature by creating new storeys and fighting stereotypical views. These novels show detailed pictures of urban life and society while presenting diverse voices to fight both Orientalist and re-Orientalist views of society. These studies show how Pakistani Anglophone fiction creates a new postcolonial identity for Pakistan and fixes Western misunderstandings. The research needs more investigation because it does not fully explore re-Orientalism while comparing various texts and lacks depth when handling local content. Future research must expand the knowledge of Pakistani Anglophone fiction to create a more complete understanding of postcolonial literature worldwide.

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