**Brave New World of Pakistani Anglophone Narratives**

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After 9/11, our world began to metamorphose, at least at the level of literary productions, if not at the socio-political level. This is specifically significant in the case of Pakistan and its literary productions in English because Pakistan received the maximum impact of 9/11 and the New World Order proclaimed by the US. Pakistani literature in English, which used to be termed as the literature entangled in the world of conflict and romance, suddenly began to deal with the world’s issues within and without the perimeters of Pakistan.

This development was at two levels: the content and the form of English literary production. At the content level, many changes occurred. Firstly, the time and space setting shifted from Pakistan to a global level. For example, the novel “Exit West” by Mohsin Hamid portrays a space outside Pakistan and discusses the times of conflict, migration, and displacement in the global world. The same author created a world of shifting narrative in his “The Reluctant Fundamentalist.” Instead of being a romantic hero of love, the protagonist became a practical man of worldly wisdom who thought more of his material success instead of preferring to die for his woman. The same is the case with the female protagonist who, instead of weeping for the love and attention of her husband, would prefer to seek after her ambition outside the home. For example, Mohsin Hamid’s “How to Get Filthy Rich in Rising Asia” portrays two women characters who refuse to follow the world’s dictates and exercise their will and wish. Moreover, the Pakistani novel initiated multiple stories through multiple protagonists.

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The Pakistani postcolonial novel did not limit itself to the indigenous level and instead discussed world politics and the issues emanating because of the global nature of the problem. For example, the novel “Home Fire” by Kamila Shamsie talks more about the Pakistani diaspora’s life in England than about people inside Pakistan. It reflects how they are treated after the war on terrorism was unleashed and how the Muslims handle these issues. This makes Pakistani postcolonial narratives not only the narratives of Pakistan but also that of the world. Pakistani postcolonial fiction is also demonstrative of creating its web of the subalterns and others represented by another “Other.” For example, “Red Birds” by Mohammad Hanif portrays the plight of the displaced people and their life issues after being displaced because of the war on terrorism and the bombing of the American warplanes. He shows how the “other” used to wait for the jets because they dropped bombs and, sometimes, brought food bags and salt.

Pakistani postcolonial fiction is more inclusive of the world and its problems because of the global nature of our lives, especially after 9/11. For example, Shamsie, in her “Burnt Shadows,” traces the sufferings, happiness, and the tragic end of the life of Hiroko, a Japanese woman. This is followed by the stories of the son of Hiroko, partially in Pakistan and then in Afghanistan, America, and Canada, where many British and American nationals were also involved in it. This is a new aspect because a writer from Pakistan represents the white English and American people. This has been possible only after the world has become a global entity concerning culture and politics.

The form of the Pakistani postcolonial novel has also significantly changed from the traditional Victorian book. For example, the postcolonial story is primarily short in length and is divided mainly into three parts. These parts can have their respective protagonists. The narrative techniques vary from author to author, but we can find newness and innovativeness in them. For example, Hamid has introduced first and second person narratives, which used to be only third-person. Sometimes the narrators may not have any names at all. For instance, “Red Birds” by Hanif does not address most of the characters by their names. Their roles and function become their names. In the same novel, a dog also plays the role of a character and explains many things in it. The writer also uses the non-linear narrative to allow for starting, suspending, and restarting their stories. Sometimes, the Pakistani writers have been found using the technique of flashbacks to historicize the narrative’s events. Mohsin Hamid’s “How to Get Filthy Rich in Rising Asia” is also without names of characters, whom we know as per their roles.

Therefore, the Pakistani novel is the world novel now and is no longer restricted to Pakistan and its people. The authors live in different countries, so their literary productions have different natures concerning time and space. In recent years, Pakistani literature in English has found a space for it, which is still a third space existence, but it has created an identity for Pakistani literature. It has found not only its audience but also recognition.

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