

**NEGOTIATING THE POETICS AND
POLITICS OF DIFFERENCE IN POST-9/11
PAKISTANI POETRY: A (POST)MEMORY
STUDY**

BY

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ABSTRACT

Title: Negotiating the Poetics and Politics of Difference in Post-9/11 Pakistani Poetry: A (Post)Memory Study

This research examines the forms, characteristics and thematic concerns of (post)memory of 9/11 and its offshoots in Pakistani poetry produced in the last two decades (2001-2020). During this period, a number of Pakistani poets have translated the events of 9/11 and the subsequent developments such as the ‘War on Terror’ into individual, communal, public, prosthetic and transcultural memories of violence, and determined their own paths to manage the turmoil different from the one witnessed by the post-9/11 American poets. This research negotiates with the poetics and politics of difference while highlighting the polyphonic aesthetic structures of (post)9/11- memory in Pakistani poetry. It entwines trauma, memory, and cultural studies, and scaffolds its argument upon the four concepts of public fantasy, communal memory, identity displacement, and transculturality. Squaring the theoretical canvas, it traces the repercussions of 9/11 beyond trauma in prosthetic contexts. It further maps how natal alienation – a disconnection of historical memory from the cultural context – not only augments mnemohistory in subjectivity but is also indelible in influencing social, political, and territorial contexts of analogical 9/11 memory. Negotiating with vernacular narratives through their poetry by contrasting them with Anglophone poetry, which is widely praised in Pakistan and the world at large, this research provides an in-depth understanding of the ways post-9/11 poetic memorials are constructed in Pakistan. Here, within the canvas of memory studies and South Asian studies, the parenthesized ‘(post)’ provides theoretical space to the diversity of Pakistani poetic voices to 9/11 and its offshoots. This research fills the absence of local narratives in the mapping of vernacular and national memories. A detailed glossary of the terms used in this thesis is provided at the end.

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GLOSSARY¹

(Post)memory: The memory of ‘War on Terror’ survivors after 2001 in South Asian and Middle Eastern countries that recalls the past events of bomb blasts and killing as the repercussions of 9/11 across the region, and recollects the direct and indirect experiences of loss, violence, identity crisis and cultural displacement.

Analogical Memory: An overlapping memory with multiple origins

Aporia: A feeling of uncertainty or confusion, often in the face of conflicting information or perspectives. It also refers to the complex and conflicting emotions and experiences that poets attempt to convey in their work.

Collective Memory: A shared memory of a group of people, regions or nations.

Communal Memory: A collective memory focused on the societal structures of communities.

Cultural Memory: A communal memory that reconstructs the past from one generation to another.

Folk Memory: A memory of past events preserved in a community orally.

Global Memory: A shared memory of past events shaped and recognized around the world geographically and culturally.

Historical Memory: A collective memory of past events that recall groups, communities and nations to identify their narratives about historical events or periods.

Hybrid Memory: A shared memory of an individual or a community with more than one and different origins and understanding of past events in a cultural context.

¹ The terms defined below are inspired by their understanding and context in use within this research. The purpose of this glossary is to provide a contextual definition of all terminologies and the ways they contribute to this research.

Indigenous Memory: A collective memory of past events that recalls the tradition and ancestral knowledge of a specific region or community including storytelling and oral tradition.

Individual Memory: A memory of an individual of past events.

Memory: A tool to recreate knowledge beyond cultural, national, and language borders.

Memory of Resistance: A shared memory that recollects past events against the dominant and powerful memories as an act of rebelliousness and resistance.

Memoryscapes: A cultural and historical shift in the memory of alienation along with the consequences of sociopolitical and historical events in local and global contexts.

Metamemory: A collective memory that recalls the existing memories and merges it into new forms.

Mnemohistory: The history of memory in cultural context.

Natal Alienation: A disconnection of historical memory from its origin, source and medium of transmission.

National Memory: A collective memory of past events that shares the experiences and culture of a nation, and represents a national identity.

Pakistani Anglophone Poetry: Pakistani poetry written in the English language – the language of the former colonizer, Britain.

Pakistani Poetry: Pakistani anglophone and vernacular poetry²

Pakistani Vernacular Poetry: Pakistani poetry written in local languages with everyday spoken vocabulary by avoiding any formal language.

Political Memory: A shared memory of past events that recalls the formation of the political past and the ways it is transmitted in and influenced by a political context.

² In the present research, Pakistani poetry stands for Pakistani anglophone and vernacular poetry.

Polyphonic Memory: An analogical memory that revisits the coexistence of multiple perspectives and narratives within a collective memory of a historical event or period.

Polyphonic Memoryscapes: A transcultural and transnational shift in an analogical memory while engaging with the memory of alienation, social injustice along with the consequences of political events in local and global contexts.

Post-memory: In 1992, Marianne Hirsch coined this term to recall the stories of Holocaust survivors in first-generation and to transmit these memories to the second generation.

Prosthetic Memory: A postmodern artificial memory of past events that are recalled by people who have not lived or experienced that past directly.

Public Memory: A shared memory of past events that are recalled by a certain set of communities in a social, political, national or religious context.

Transcultural Memory: A cultural memory shared by two different cultural pasts but is recalled and imagined in relation to each other.

Translingual Memory: An individual memory recalls past events in more than one language. All languages contribute to the meaning-making process of that certain memory rather than an act of resistance.

Transnational Memory: A shared memory that recalls past events including movements and entanglements beyond the borders of nation-states.

Traumatic Memory: An individual or a collective memory of past events that recalls the exposure or experience of a set of people or an individual to a traumatic event.

Vernacular Memory: A broader cultural memory of local communities and regions regardless of whether the people are indigenous or not.

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DEDICATION

I dedicate this thesis to the millions of victims and survivors of 9/11 and the War on Terror across the world.

CHAPTER 1

INTRODUCTION

“Memory (the deliberate act of remembering) is a form of willed creation. It is not an effort to find out the way it really was--that is research. The point is to dwell on the way it appeared and why it appeared in that particular way” (Morrison 385).

The poetics and politics of difference challenge us to embrace complexity, navigate the intersections of identity, and explore the nuances of belonging in a world marked by division. The focus of this study is to explore Pakistani Anglophone and vernacular poetry of the last two decades (2001-2020) in post-9/11 context. The 9/11 attacks in the U.S. and subsequent American invasions in Afghanistan and the Middle East left indelible footprints on the global socio-political order. The American memorials have aestheticized 9/11 and its offshoots as a “traumatic past” in Astrid Erll’s words, to accumulate the dust of the Twin Towers for social, mythical and national solidarity through poetry, fiction, film and other art forms (Erll 2). Further, the global impact of 9/11 has affected the metaphor of representation in the literature of Global South generally and in Pakistan particularly. This way, Pakistani poetry produced in the last two decades has attempted to translate the post-9/11 memory that can be interpreted into individual, communal, public, prosthetic and transcultural terms. “Individual, communal and public memories” (Hunt 114; Lorenz 95) of 9/11 and its aftermath in Pakistani poetry have given rise to the representation of violence, disturbance of identity and turmoil in the post-9/11 context.

Referring to the works of Astrid Erll, Lucy Bond, and Dirk Michael Rothberg, “transcultural memory” in post-9/11 Pakistani poetry represents the variant forms of aestheticizing the cultural metaphor (Erll 2; Bond 61; Moses and Rothberg 30). Additionally, decentralizing the memory of 9/11 in post-9/11 anglophone poetry, this research explores the ways, prosthetic memory finds its roots in the poetry of Harris Khalique, Rizwan Akhtar, Hima Raza, Imtiaz Dharker, Moniza Alvi and Ilona Yusuf. On the other hand, Pakistani vernacular poetry negotiates with analogical memoryscapes of the repercussions of 9/11 through the poetry of Ayub Khawar, Sadiqullah Khan, and Ejaz Rahim and a series of poems published in literary magazines by local poets. Building the argument, the contention of this research is to negotiate with the poetics and politics of difference in post-9/11 Pakistani poetry by addressing

the ways Pakistani poets have aestheticized the variant forms of memory including transcultural, prosthetic, individual and collective memories after 9/11 that has given birth to a polyphonic metamemory. In this research, this polyphonic metamemory is conceptualized as (post)memory that refers to the chain of memories approaching 9/11 and its aftermath in post-9/11 context. Here, the parenthesized ‘post’ in ‘(post)memory’ refers to the space between the ways, the aforementioned encapsulated theories of memory studies address the rhetoric of difference through the post-9/11 poetic memorials of America and Pakistan. More precisely, the difference between ‘(post)memory’ and ‘memory’ is the difference in poetic responses that imagine 9/11 and its impact on Pakistani literature diversely. This difference converses these responses as the repercussion of the 9/11 era or an individual ongoing war narrative detached from the ‘War on Terror’. This way, within the canvas of this research, the parenthesized ‘(post)’ provides theoretical and thematic space to the diversity of Pakistani poetic responses to 9/11 and its offshoots.

A significant difference in eliciting post-9/11 memories in Pakistani literature and world literature is to identify the central point of remembering the past. Precisely, if I say, through (post)memory, I attempt to state that trauma is not the only pivot to trace in the works of Pakistani indigenous and diasporic poets. Since, rather than connecting us with accurate memories, trauma displaces the original memories and makes them ineligible to be accessed by us efficiently. Emily Keightley and Michael Pickering also challenge the reliability of trauma as the only source to access the painful past. Through “Painful Pasts”, They argue that trauma is not the only source to remembering pasts in memory studies. Since trauma is –“amnesiac rather than memorial”– an experience of loss that can disrupt the remembering process (Keightley and Pickering 153). other words, they believe that being a dominant form of remembering past, trauma “is used to cover all recollections of painful pasts” (153). This way, they opine that now trauma is a go-to concept in memory studies that is also considered an “aesthetic valorization of trauma” (154). To overcome this methodological challenge (problem) in memory studies, Keightley and Pickering suggest “remembered narratives and representations as the empirical resources” to access the painful pasts.

Keightley and Michael share a deep account of the methodological problems that trauma – as a resource for remembering painful pasts – can come across in memory

studies. In attempting to do so, they seem to minimise the scope of ‘trauma’ in post-9/11 memory studies where phenomena like Post-Traumatic Stress Disorder (PTSD) are strengthening their roots in literature, psychology, and other disciplines. But theoretically, if it is observed, Keightley and Michael’s argument is based on the works of Cathy Caruth, Shoshana Felman, Dori Laub, Wulf Kansteiner, Roger Luckhurst, and Michael Rothberg who have proposed the multi-dimensional application of trauma in memory studies, so they both do not reject the earlier studies rather have made an addition by highlighting important empirical resources of remembering past that include remembered narratives and their representations in literature.

Keightley and Michael’s way of conceptualizing trauma in memory studies is a useful source to develop a theoretical underpinning of the present research since it helps to identify the other forms of post-9/11 memory beyond trauma in South Asian literature. The relevance of Keightley and Pickering’s concept to the existing research is more justified by the ways it helps to develop new meanings from the individual and collective memories of remembered narratives other than traumatic ones in the new contexts exploring South Asian poetry and Pakistani poetry in particular.

This way, it is significant to highlight the variant forms of metaphorical representations and conceptualizations of pain, terrorism, survivor, and perpetrator in pre- and post-9/11 Pakistani poetry. Mansoor has contributed to the understanding and conceptualization of significant metaphors and thematic concerns: Identity, identity crisis, resistance identity, other, and terrorist in post-9/11 Pakistani literature. In the post-9/11 context, ‘identity’ refers to “self out of a sense of alienation and difference from the hegemonic community” based on religious fundamentalism in the rise of ‘War on Terror’; ‘identity crisis’ refers to “drastic alternations in the social order” that affects the ‘marginalized individual’; ‘resistance identity’ refers to “self-developed [identity] by the group or individuals of marginalized community [as a] shield of resistance”; ‘other’ refers to “sense of being different” in post-9/11 context that Muslims experience individually and collectively; and ‘terrorist’ refers to “a person engaged in illegitimate violence and instilling mass fear” and in post-9/11 context, it encapsulates the callings of Muslims (Mansoor 10). With the above recontextualization of important terms, Mansoor’s research helps to reposition the variant forms of conflicting metaphors in post-9/11 Pakistani literature which have different understanding and context in post-9/11 Euro-American literature.

1.1 Thesis Statement

Contemporary Pakistani poets, in the last two decades (2001-2020), have translated the events of 9/11 and the subsequent developments into individual, communal, public, prosthetic and transcultural memories of violence, challenges to their identity, displacement of cultural metaphor, and determined their own paths to manage the turmoil different from the one witnessed by the post-9/11 American poets. This research explores the rationalization of the Pakistani poetic reactions to post-9/11-ism and how they have chosen to aestheticize the repercussions of the aftermath of 9/11.

1.2 Research Questions

This research will address the following questions:

1. What are the forms of (post)memory of 9/11 and its offshoots in Pakistani poetry?
2. What are the characteristics of the transcultural angle to post-9/11 memory in Pakistani Poetry?
3. What are the thematic concerns of post-9/11 prosthetic memory in Pakistani Anglophone and vernacular poetry?
4. How does (post)memory of 9/11 in Pakistani poetry aestheticize the repercussions of 9/11?
5. In what ways, the post-9/11 Pakistani poetry succeeds in establishing a distinct rhetoric with an attempt to rationalize the aftermath of 9/11?

1.3 Research Objectives

The major objectives of this study are:

- To engage the debate of the poetics and politics of difference in Pakistani poetry (2001-2020) in the post-9/11 context.
- To highlight how the aesthetic structures of (post)memory in Pakistani poetry (2001-2020) accumulate the individual, communal, public, prosthetic and transcultural translingual memory of 9/11 and its repercussions.
- To identify the ways, Pakistani poetry (2001-2020) represents violence, disturbance of identity, displacement of cultural metaphor and turmoil in the post-9/11 context.

1.4 Theoretical Underpinning

This research conceptualizes its theoretical canvas by entwining various concepts across memory and trauma studies that scaffold the understanding of four theoretical concepts: Prosthetic 9/11 memory; communal and collective memory of 9/11; identity and trauma: Politics of post-9/11 memory; and transcultural angle to post-9/11 memory, in post-9/11 South Asian contexts. In addition to the above concepts, this research also examines the ways the two terms, mnemohistory and natal alienation, contribute to the ways of understanding and conceptualizing (post)memory in the Pakistani context. With this theoretical underpinning of (post)memory, this research,

1. Differentiates in revisiting the event of 9/11 and its aftereffects from American poetry in thematic and theoretical articulations in Pakistani poetry.
2. Traces the repercussions of 9/11 memory beyond the traumascapes of the 9/11 victims.
3. Negotiates with the literary representation of 9/11 memory in ways – the victims of the ‘War on Terror’ and their families experience chaos and trauma differently – are portrayed by the Pakistani anglophone and vernacular poets in their own ways.
4. Develops new deliberations, negotiations and interventions in the thematic and theoretical spaces of memory studies and contemporary Pakistani poetry at regional, national and global levels.
5. Introduces the dominant forms of memory including prosthetic, polyphonic, and transcultural memories within the intersecting boundaries of natal alienation and mnemohistory in anglophone and vernacular spaces of Pakistani poetry. Further, it also extends its discussion to highlight the ways, those forms evolved after 9/11 and replaced the existing cultural memories of that region and time.

Putting together the above understanding, foregrounds the theoretical underpinning of this research in the term ‘(post)memory’ that reflects the analogical nature of 9/11 memory in the South Asian contexts, discussed in chapter two. The theoretical aspects of (post)memory and its intersection with post-9/11 Pakistani literature are discussed in chapter two by approaching the ways the memory of 9/11 and its repercussions have replaced the individual, collective, and cultural memories with the traumatic, prosthetic, and transcultural memories in Pakistani anglophone and

vernacular literature. Transcending these peripheries of memories, it also offers a detailed analysis of how the accumulated memory of 9/11 is turned into an analogical memory circumscribed by natal alienation and mnemohistory. Additionally, this in-depth study also offers the ways, vernacular memory constructs more indigenous responses to the suffering and chaos people have experienced particularly in Balochistan, Waziristan and Khyber Pakhtunkhwa after 2001 envisaged in Pakistani poetry. For more detailed illustrations, a table in chapter two outlines, enfolds and revamps the theoretical understanding of (post)memory and develops its link with the forms of memory that Pakistani poetry encompasses in the last two decades.

1.5 Selected Works

Drawing upon the framework developed within the field of (post)memory studies, I have selected Rizwan Akhtar's *Lahore, I Am Coming*³, Imtiaz Dharker's *The Terrorist at my Table*, Harris Khalique's *No Fortune to Tell*, Sadiqullah Khan's *Chaos of Being*, Ayub Khawar's *Symphony & Other Poems*, Ejaz Rahim's *Carnage in December*, Hima Raza's *Left Hand Speak*, Ilona Yusuf's "From Swat", Peerzada Salman's *Bemused*, Moniza Alvi's *Split World* including the English translation of the poetry (written in Urdu and other Pakistani languages) published in national and international literary journals between 2001 and 2022.

The translated works are important because this research discusses indigenous poetic responses. All the works that are originally written in Urdu or other local languages reflect indigenous sensibility in its true spirit. So, both the original and translated works are important.

1.6 Significance and Rationale of Study

This research is an original and significant contribution to post-9/11 South Asian Studies, especially to the study of Pakistani English poetry and its reflections on a cluster of burning issues as experienced and imagined in our part of the world. The significance and rationale of the study is further explained in the following lines:

³ Rizwan Akhtar's poems in various online/in-print literary journals/magazines/blogs are also included in the selected data for this research.

- It is significant to savvy the difference between the poetic responses across Global North and Global South towards 9/11 and its aftermath. The selected works are thematically and theoretically bound with the repercussions of 9/11 in Global North by their text, context and co-text.
- Thematically, the ways in which Pakistani poetry envisions and negotiates disturbances of identity, and the displacement of cultural metaphors differ from the ways American anthologies⁴ revisit 9/11 and its aftermath.
- Theoretically, these works contribute to conceptualize (post)memory as a term and a canvas by highlighting the ways Pakistani poetry responds to 9/11 and its offshoots. It is significant since the definitions of metaphors: ‘War on terror’, ‘suicide attack’, ‘terrorist’, ‘martyr’ beg to differ in the poetry in both poles of the world and this develops (post)memory as a conceptual framework to aestheticize and rationalize the metaphor of 9/11 and its representation in Pakistani poetry.

The scope of this research involves the interests of those researchers who are exploring their concerns in post-9/11 South Asian poetry along with memory studies. In South Asian poetic academia, this research is a point of departure to establish South Asian rhetoric with its variants examining the traumatic experiences in poetry.

1.7 Delimitations

To keep my research in line with the thematic concerns, I have selected those works that encompass the themes of violence, displacement of cultural metaphor, disturbance of identity and turmoil in the aftermath of 9/11. In this regard, keeping in view the access to the works of poetry in the market, I have selected eleven major works and a series of translated poems (as mentioned in section 1.5) to analyse Pakistani poetry from the theoretical perspective of (post)memory studies. The selection of Pakistani vernacular poetry is based on the magnitude of violence and terror represented in the poetry of that language and region. In this regard, Pashto and Balochi poetry has

⁴ *An Eye for an Eye Makes the Whole World Blind* (2002), *Poetry after 9/11: An Anthology of New York Poets* (2002), *September 11: West Coast Writers Approach Ground Zero* (2002) and *September 11, 2001 American Writers Respond* (2002)

found more potential as a primary text since the poets of that region experienced the more direct impact of the ‘War on Terror’ on their lives and cultures.

1.8 Chapter Breakdown

This research is pursued according to the following chapterization.

1.8.1 Chapter 1: Introduction

Providing a brief overview, this introductory chapter discusses the nature and objectives of this research along with the thesis statement, research questions, and theoretical underpinning that involve a comparison of various forms of memories in American and Pakistani contexts after 9/11. Further, this chapter shares the list of selected works from Pakistani anglophone and vernacular poetry and develops the rationale of the study by highlighting the significance of the study along with its delimitations and chapterization.

1.8.2 Chapter 2: Literature Review

This chapter provides a detailed review of the literature, particularly focusing on Pakistani poetry produced in the last twenty years. During the discussion, the chapter shares the thematic contestations Pakistani poetry has come across in the critique made by earlier researchers, critics and academicians. Doing so, this chapter also shares an in-depth understanding of the ways cultural and political memories weave their textual and contextual thematic strands in the critical landscape of contemporary Pakistani poetry.

1.8.3 Chapter 3: Theoretical Background and Research Methodology

This chapter discusses the theoretical canvas of this research by exploring the ways (post)memory works in Pakistani poetry and how the fantasy of 9/11 memory negotiates with communal and public memories of 9/11 in literature. This chapter extends the theoretical debate by conceptualising the ways, (post)memory is commemorated in Pakistani literature through forms of memory including transcultural, translingual, vernacular, prosthetic and analogical memories. This theoretical commemoration opens new avenues for research in the domain of post-memory studies. In the end, this chapter also develops two new strands in the theoretical understanding

of (post)memory that can be explored in the future implications of this framework: 1) (Post)memory and Migration in Post-9/11 Pakistani literature, and 2) Tracing Post-9/11 Memory Beyond Trauma in Pakistani Literature.

1.8.4 Chapter 4: Mapping Translingual, Transcultural Memory in Post-9/11 Pakistani Poetry

This chapter explores the mapping of translingual and transcultural roots of (post)memory that develops the slighter notes of nostalgia, disturbance of identity and cultural displacement in the poetry of Hima Raza. It also foregrounds the development of experimental genre in Pakistani anglophone poetry the ways Raza experiments with language, form and memory to capture embodied experiences.

1.8.5 Chapter 5: Prosthetic Memory and Natal Alienation: Mapping Poetics and Politics in Post-9/11 Pakistani Anglophone Poetry

This chapter provides an in-depth analysis of the representation of violence and turmoil, in the aftermath of 9/11, in post-9/11 Pakistani English poetry. It discusses the poetic rationalization of violence and turmoil that has prevailed in terms of natal alienation and prosthetic memory as the repercussions of 9/11 through various events of terrorist and suicide attacks, killing of innocent people and memories of missing people after 9/11 in Pakistan.

1.8.6 Chapter 6: Poetics and Politics of the Memory of Difference in Post-9/11 Pakistani Vernacular Poetry

This chapter highlights the poetics and politics of difference in the formation and evaporation of memory produced in post-9/11 Pakistani Vernacular Poetry. Doing this, this chapter focuses on the construction of new cultural metaphors by the vernacular poets that are violent and harmful to the existence of their cultures. It also discusses how post-9/11 Pakistani vernacular poets have responded to the chaos, the disturbance of identity, violence and culture that occurred after 9/11 in the peripheries of Pakistan in Pashto and Balochi poetry.

1.8.7 Conclusion: (Post)memorising Post-9/11 Pakistani Poetics and Politics of Difference

This section concludes the discussion by briefly discussing the identified patterns of target themes in the selected works of poetry. Particularly, it shares the post-memory notions of 9/11, the ‘War on Terror’ and its sub-themes in Pakistani Poetry. Further, it also discusses the future implications of the understudied subject matter.

CHAPTER 2

LITERATURE REVIEW

2.1 Differences in Cultural and Political Memory in Post-9/11 American and Pakistani Poetry

Contemporary Pakistani poetry has witnessed a fascinating evolution in recent years, reflecting the country's diverse cultural and social landscape. This emerging trend showcases the unique voices of Pakistani poets who have seamlessly blended traditional poetic forms with contemporary themes and styles. These poets explore a wide range of subjects, including identity, politics, social issues, and personal experiences, all infused with a distinct Pakistani flavour. Works by poets such as Fahmida Riaz, Alamgir Hashmi, and Agha Shahid Ali exemplify this trend, showcasing the richness of Pakistani English poetry and its ability to captivate readers with its lyrical beauty and thought-provoking insights. With its ever-growing popularity and the rise of talented new voices, contemporary Pakistani English poetry is undoubtedly making a significant impact on the global literary landscape.

This research explores the difference of the post-9/11 poetics of Pakistani literature from American literature in terms of highlighting the variant forms of violence, displacement of cultural metaphor, disturbance of identity and turmoil. This research does not only discuss the difference in thematic concerns but also shares the social patterns marking this difference. Here, this section, in the beginning, discusses the commentary of critics upon the post-9/11 American poetry to highlight the ways, they have criticized it. Later, it shares the views of earlier reviewers, researchers and critics on the selected works of poetry to foreground the landscape of this research.

The language of post-9/11 American poetry has its own manner to traumatize the event of 9/11. The framework of traumatization, in Karim's words, is caused by "the problematic and dangerous nature of American exceptional rhetoric of 9/11" that triggers an immediate fear of invasion and collective catharsis through poetry (G. K. Khan 3). Later, Kristina Kocan Salamon highlights a quick transition that shares the absence of fear and intense patriotism in the language of American poetry in her doctoral dissertation "Post-9/11 America: Poetics and Cultural Responses". In her research, she states that a large number of post-9/11 American poets, who have

contributed in the anthologies: *An Eye for an Eye Makes the Whole World Blind* (2002), *Poetry after 9/11: An Anthology of New York Poets* (2002), *September 11: West Coast Writers Approach Ground Zero* (2002) and *September 11, 2001 American Writers Respond* (2002), have “deviated from the prevalent rhetoric of the time” without subscribing the metaphors of patriotism and fear (Salamon 5). Further, she explores the themes of loss, despair, disability, disorientation, displacement and disillusionment in post-9/11 American poetry. Her research helps to identify the thematic positionality of American poetry and also proves a point of departure to find ways, post-9/11 Pakistani poetry begs to differ in traumatizing 9/11 and its repercussions.

After 9/11, American poetry engages the traumatic nature of 9/11 and its offshoots and recaptures the experiences of loss and turmoil. However, Pakistani poetry does not provide direct coverage of the event of 9/11 but aesthetics the magnitude of the 9/11 collision that impacts the rest of the world and Pakistan particularly. In this regard, Karim and Salamon’s studies offer a debate over the perception of real and unreal, grief and anger, and empathy and revenge in Pakistani literature after 9/11. Later, it focuses on the ways, the following thematic concerns are developed and respond to 9/11 American poetry in Pakistani poetry. This way, it helps to reimagine the traumatic experiences of loss and turmoil across the peripheries and centre of Pakistan in a territorial context, the way, anglophone and vernacular poetic responses share a different version of space-time experiences, and negotiate with different forms of identities at an individual and collective level beyond national and regional borders.

The poetry of 9/11 memory that aestheticizes the event and trauma of 9/11 into different forms is also examined by Karen Alkalay-Gut in her article, “The Poetry of September 11: The Testimonial Imperative”. She highlights the role of poetry in response to the September 11th terrorist attacks and explores how poetry served as a form of testimonial and a means of processing the moral and ethical implications of the events. In her words, “[American] poetry, in the pure form of experience, makes then a significant contribution to a healing process. [...] Another important element is the universality of the witnessing of the tragedy” (Alkalay-Gut 261). Her study helps to understand the immediate response to the attacks, the use of language in poetry during wartime, and the communal experience of grief and trauma. In her words, language with the blend of hyperbole and other rhetorical devices proliferates deterioration and

multiplies the trauma and impact of 9/11 through poetry (Alkalay-Gut 273). This way, post-9/11 poetry provided a source of consolation and unity to the people who suffered from the 9/11 attacks, and they provided conformed to each other through poetry. She further explains, “the testimonial and elegiac elements of poetry became more valued” with aesthetics often taking a backseat to direct expression (Alkalay-Gut 277). She also examines the impact of the internet and digital media on the dissemination of poetry related to September 11. This way, Alkalay-Gut’s article helps to understand the ways, post-9/11 poetry works as a medium to express and translate the emotions and experiences associated with the tragedy.

Similarly, in “Analyzing Literature After 9/11”, Aaron DeRosa discusses the memory of violence and terror in post-9/11 literature in his essay. He explores how analyses of 9/11 literature present their own narratives of the tragedy, rewriting the history of the event. In his words, “there is a lack of specificity in how their [post-9/11 Euro-American] representations fall short on the level of form. There is a sense that such representations are moving away from the ‘sacralising’, ‘mythologising’ and ‘commemorative’ discourses that have dominated how 9/11 has been written and spoken about” (DeRosa 616). She further suggests “an ethical move toward the Other” in the literary representations of 9/11 memory that may trigger a ‘traumatic healing’ which will eventually come by recognizing “the poetic responsibility toward the Other” (DeRosa 617). It highlights the value of these analyses in managing trauma, as they produce new versions of the original memory rather than seeking to recreate the attacks. Consequently, On the other side of the globe, post-9/11 Pakistani poetry sheds light on the profound impact of the events and fosters a deeper understanding of the human condition in times of immense suffering. Further, the politics of post-9/11 memory alludes to the ways in which the event of September 11, 2001, and its aftermath has been remembered, commemorated, and interpreted in the political sphere. It involves the various narratives, discourses, and ideologies that shape the collective memory of 9/11 and influence public opinion, policy decisions, and political discourse in the global north and global south. Also, Alkalay-Gut and DeRosa’s articles contribute to the existing understanding of insights into the post-9/11 memory, the way, they develop new forms of violence and metaphors of destruction and victims through Euro-American and South Asian poetry in post-9/11 context.

Analyzing the ways the terms, violence, cultural displacement and identity crisis negotiate with global literature on 9/11 and its repercussions, the present research relocates these thematic negotiations in post-9/11 Pakistani poetry in an unsettling and struggling manner. This relocation further helps to understand the difference between poetics and politics in Pakistani poetry over the representation of the apocalyptic nature of 9/11 and its impact on Pakistani social, economic and political structure particularly. Richard J. Gray, in a book chapter “Imagining the Crisis in Drama and Poetry”, comments upon the relationship between poetry and politics in the context of 9/11 and declares it ‘problematic’ (Gray 168). She further adds, “[the 9/11 poets] tend at best to express the bewilderment caused by that traumatic event and, at worst to repeat the clichés generated by the media” (170). Quoting a poem “The Eleventh of September” by Roger J. Robicheaux that was recited before Senator John Kerry on September 4, 2002⁵, Gray highlights that poetry has played a significant role in heightening the moral values of the soldiers and praying to God for their guidance in the ‘War on Terror’ after 9/11 (170). However, Gray believes that these poems “over-present the apocalyptic nature of 9/11 and under-represents its impact on the rest of the world” since the American poets have juxtaposed “genuine grief with their awkward expressions and turned it into the compensatory feelings of revengeful triumphalism” (Gray 147). On the contrary, exploring the poetic responses from Global South, this present research negotiates the over- and under-representations in Pakistani anglophone and vernacular poetry addressing 9/11. Further, it highlights the ways this decentralization of 9/11 trauma in Pakistani poetry accentuates a disturbance in understanding the global response to 9/11 and replaces it with local narratives of violence and turmoil that weave together and take the place of pre-9/11 memory of Pakistan’s affected landscape that is shattered after 9/11. These interwoven threads of post-9/11 memory – with the struggle to gain momentum in the contested memories of 9/11 – exercise War-on-Terror in the peripheries and borders of Pakistan, and eradicate the balance of existing power structures of society, economy and politics in Pakistan.

⁵We mourn their loss this day this year
 Those now with God, no danger near
 So many loved ones left do stand
 Confronting loss throughout our land
 My heart goes out to those who do
 No one can fathom what they view. (qtd. in Gray 170)

The scale and scope of the “westernized” forms of postmemory of 9/11 are also influenced by Samuel Huntington’s theory of ‘survival of the fittest’ the way immediate and later poetic responses capture the magnitude of violence and chaos, and evince the reception of that volatile magnitude beyond national borders and interest. In “The West and its Other: Literary Responses to 9/11”, Mohan G. Ramanan highlights the indirect representation of terror in 9/11 literature and explores its impact on Islam.. In his words, “there are no direct representations of 9/11 but the discourse around 9/11 which throws up questions of civilizational identity, the nature of Islam and Islamic fundamentalism” (Ramanan 126). Ramanan’s study helps to understand how different writers, both Western and non-Western, respond to the events of 9/11 and the subsequent War on Terror. His study discusses the works of various authors, such as John Updike, Mohsin Hamid, and Khaled Hosseini, and analyzes their portrayal of Islam, terrorism, and the clash of civilizations.

He also examines the role of translation in authenticating narratives and the ethical questions raised by these representations. He also highlights the importance of understanding the perspective and location of the writer in interpreting their work. Overall, it provides a critical analysis of the literary responses to 9/11 and their implications in shaping public discourse and understanding of terrorism. In Ramanan’s words, American literature that is influenced by the event of 9/11 with an immediate effect “demonizes Islam while tacking Jihadi terror, underscores Huntington’s thesis of the clash of civilization, offers pseudo-Islamic scholarship” as a justification to fascinate terror in post-9/11 American literature (Ramanan 129). This way, the negative representation of Muslims’ identity witnesses a vulnerable change in the vocabulary in American and South Asian poetry in the post-9/11 era. This change in vocabulary developed a rhetoric of war that manufactured a new wave of American nationalism at the cost of fracturing the identities of Muslims in South Asia and in Pakistan particularly. Ramanan also invokes this manufacturing and fracturing quest in his research, as he mentions, “[Pankaj Mishra] has visited websites of Islamic pseudo-scholarship on the Koran much as Martin Amis has on the same issue” (129). This way, he optimizes his research and develops fanatical Muslim characters franchising Muslims.

Extending that, in *Terrorism, Islamization, and Human Rights: How Post-9/11 Pakistani English Literature Speaks to the World*, Shazia Sadaf highlights that Post-9/11 Pakistani English literature in Euro-American region portrays the association of Islam as a concept and practice with terrorism. On the contrary, post-9/11 American literature focuses more on the central trauma that has cast a spell upon the lives of Americans in the form of terror and turmoil since 9/11. In Sadaf's words, "literature emerging in the last decade of the twentieth century, [...] narrate stories of injustices and human atrocities worldwide, and tackle themes of terrorism and war" (Sadaf 170); however, the themes of Pakistani literature explore the repercussions of the September 11 attacks on the lives of Pakistanis, both in the diaspora and at home. Unfolding this, the post-9/11 literature has two main divisions; 1) the anglophone literature delves into the themes of global trauma and terror; and 2) vernacular literature envisages the effects of 9/11 and 'War on Terror' in an Indigenous way, particularly focusing upon the political decisions and social factors in Pakistan that have contributed to image of Peshawar, Balochistan and Waziristan as sites and sources of global terrorism, particularly since 9/11.

The association between Islam and terrorism is a significant theme in post-9/11 American literature, reflecting the global discourse on the subject that post-9/11 Pakistani anglophone and vernacular literature responds to through fiction, poetry and films. This way, the reconstruction of post-9/11 memory in South Asian literature articulates the memory of violence and cultural turmoil that assimilates the ashes of the 'War on Terror' particularly in Pakistan. However, post-9/11 American literature continues to resonate with what happened on 9/11 and does not aestheticize the ways, the repercussions of 9/11 and the 'War on Terror' affect Middle East and South Asia ranging from Iraq to Afghanistan and Pakistan. The gravity of violence and the ways the lives of people in Pakistan from centre to periphery are affected by 9/11 and its offshoots are not yet evinced through Pakistani Anglophone poets, the ways Pakistani vernacular poets negotiate with those distorted memories of their culture and families highlighting the disturbance of culture and deterioration of their social and individual identity and place in a regional, national and global context.

Derrida reflects on the significance of the September 11 attacks, acknowledging the immediate repercussions it had on the world. In “9/11 and Global Terrorism: A Dialogue with Jacques Derrida”, he emphasizes upon the irrelevant socio-political link between Islam and terrorism that is built through post-9/11 global literature and there is a need to foreground “what is called Islam and what is called ‘Arab’ to free themselves from such violent dogmatism, and [...] about the politics about an interpretation of the Koran” (Derrida para. 4). He suggests that the event of 9/11 is marked a date in history, but the true meaning and implications of the event remain ineffable and difficult to grasp. Derrida emphasizes that those labelled as "terrorists" are not absolute others, but rather products of Western influence and training. He cautions against generalizing and attributing responsibility to entire groups such as Arabs or Muslims, as they are heterogeneous and filled with tensions and conflicts. Derrida also highlights the need to differentiate between different types of terrorism and not to conflate them all. Derrida criticizes the strategy of the "bin Laden effect," not only for its cruelty and disregard for human life, but also its lack of a future (Derrida para. 6). He argues that the actions and discourse of bin Laden offer no hope for the perfectibility of the world and the principles of democracy, international law, and sovereignty. Derrida expresses reservations about the American and European political posture but ultimately aligns himself with the camp that leaves room for perfectibility and the rule of law. Derrida's accentuation of post-9/11 as an event of a traumatic nature that affects the global memory and equally disturbed the representation of Muslims and Islam across the globe opens a dialogue that revisits the ways, post-9/11 memory affected the individual and collective memory of Pakistani culture and particularly those living in peripheries through literature, focusing on poetry written by the local poets and that is translated into English and published in national and international literary journals.

The aftermath of the September 11 attacks and its impact on society, particularly in terms of meaning, humanity, and global affairs reflects on the 9/11 memory as an opportunity for the United States to reconsider its role in the world and emphasizes the importance of recognizing and understanding diversity. In “September 11: Mixed Metaphor”, Mary Kalantzis alludes to the use of the “9/11 event as a catalyst that created many paradoxical openings, and the Koran became a best seller in the West

because of the renewed thirst for religious ecumenicalism⁶” (Kalantzis 583). However, religious fundamentalism is promoted through post-9/11 literature on the ‘War on Terror’ that has stereotyped the identity of Muslims across the world and turned them fundamentalism. In her words, “[Post-9/11 American literature] has lost the opportunity of the moment, to reconsider history, identity, and worthwhile human future” (584). Kalantzis’s words allude to the ways the memory of American original identity that values its culture and religion is eroded and replaced with the stereotyped identity propagated through different forms of literature and media in which 9/11 American poetry plays a significant role. This significant role highlights the tendency to use September 11 as a metaphor for various topics and warns against the potential for the pursuit of ‘terror’ to become an excuse for returning to old patterns of thinking.

Further, Kalantzis accentuates the September 11 attacks as a chance for the United States to reevaluate its global influence and prioritize humanity alongside technology, market, and politics. The events of September 11 have been used as a metaphor for a wide range of topics, from the economy to personal and national security. She emphasizes the need to address the conditions of security in a world divided by cultural and material differences. The author criticizes the tendency to interpret September 11 based on pre-existing beliefs and warns against the potential for the pursuit of "terror" to become an excuse for maintaining hegemonic thinking and systems. The document also discusses the impact of September 11 on religious faith, the quest for understanding, and the clash of civilizations narrative. This way, Kalantzis explores the significance of September 11 as a turning point in history and calls for a more inclusive and collaborative approach to global affairs. It raises questions about the role of diversity, equality, and humanity in shaping a more secure and meaningful future.

In the light of above discussion, it can be said that the impulse of resistance is an integral part of post-9/11 literature; however, it has taken different forms when we analyze the literature produced in different lands with an immediate and later response to 9/11 since 2001. Adding further, Rubina Sheikh, in her doctoral research *Reading Empire: (Counter)Narratives of 9/11*, compares the forms of resistance and violence in American and Pakistani literature. In her words, “across the globe, there is an emerging

⁶ Unity

consciousness of the need for resistance to empire and its machinations that on the rise since 9/11. 9/11 needs to be read not as the cause of new forms of violence but as a consequence of them” (Sheikh 3). In her analysis, she has highlighted the imperial, psychological and physical violence in the works of Mohsin Hamid, Kamila Shamsie, Jonathan Safran Foer and Don DeLillo. Her findings suggest that these different forms of violence have constructed different geopolitical realities which are providing alternative discourses of post-9/11ism (Sheikh 155). This difference helps to examine Pakistani post-9/11 poetry in the context of the ways it differs from American post-9/11 poetry with reference to the thematic concerns of this research.

Pakistani English poetry reflects the themes of identity crisis and the burden of exile in the last two decades. Taimur Kayani’s article explores the thematic analysis of anglophone Pakistani poetry by focusing on “the reverberations of cultural hybridity and identity crisis” (Kayani et al. 32). In Kayani et al.’s words, “ambivalent space of cultural identity negotiates with the exoticism of cultural diversity in favour of the recognition of an empowering hybridity within which cultural different may operate” (34). Their study helps to understand the ways Pakistani Anglophone poetry alludes to a transcultural memory encompassing the collage of foreign culture and language together with the notes of the ambivalence of the relationship between a colonizer and the colonized ones. In the study, it is also stated that the repositioning of Pakistani culture subscribes to the notions of homelessness that exist in the post-colonial objects. Kayani’s article helps to focus on the production of memories which are culturally bifurcated and inspired by the postcolonial negotiation with nation-space authority. It also contributes to the understanding of Rizwan’s poetry that represents Pakistan, its history and culture in post-9/11 era. This article suggests that there is a need to highlight the memory of suffering that prevails in Pakistani culture and identity through exploring more literature like this.

The representation of power dynamics between the military and civilian government, the role of religion in society, and the impact of external influences, particularly from the United States in post-9/11 Pakistani literature play a significant role in developing an in-depth understanding of the political, social, and economic challenges faced by Pakistan since its creation. Tariq Ali, in *The Dual: Pakistan on the Flight Path of American Power*, delves into the historical context of Pakistan's formation and the subsequent struggles for autonomy and economic development. This

political and historical development in post-9/11 Pakistan, Ali mentions, is represented in post-9/11 poetry that helps to understand the post-9/11 violence in the Global South particularly in Iraq, Afghanistan and Pakistan (Ali 49). The thematic and theoretical contribution of Post-9/11 poetry in the global understanding of post-9/11 politics and poetics in the Global North and Global South at individual and collective levels offer insights into the internal dynamics of Pakistan and provides a comprehensive understanding of the country's challenges and potential future directions.

Following up, Ali highlights the post-9/11 situation in Pakistan, including the rise of religious fundamentalism, the impact of the U.S. occupation of Kabul, and the increase in acts of terrorism in the country (Ali 349). This way, the formation of overcoming post-9/11 memories replaces violence of culture with the violence of post-9/11 war and translates the emotional imbalance of the people experiencing turmoil and displacement of identity losing people alive and died every day, through the echoing of bullet shots in their houses in the middle of nights. The memories of dark places including Waziristan and Balochistan have developed the roots of vernacular literature in Pakistan that has not yet been recognized in the world literature of pos-9/11 themes and are required to be explored to find ways, their themes and metaphors intersect with representations of violence and turmoil in anglophone Pakistani literature. Overcoming and highlighting this difference will foreground the post-9/11 poetic narrative that will have envisagement of post-9/11 memory with the traces of identity crisis and cultural displacement.

The impact of 9/11 brought Pakistan and other Muslim nations into the limelight, leading to a negative perception of Pakistan as a fundamentalist nation. The early writing of the nation focused on the violence of partition and the sorrow of the nation. In "Transnational Voices in Contemporary Pakistani Literature: An Exploration of Fragmented Self and Hybrid Identity", Ajeesh A. K. and S. Rukmini highlight the representation of violence after 9/11 in Pakistani literature (K. and Rukmini 4). In K. and Rukmini's words, "American capitalist nationalism allows for a shared closeness that crosses borders and generates a transnational shift to a sense of self that allowed for more diversified and intermingled allegiances" (K. and Rukmini 10). However, Pakistani literature has responded to the West's categorization of their national, cultural, and religious identity as merely fundamentalist and militant. Post-9/11 Pakistani literature explores the politics of identity formation in the context of the Western

perception of Pakistan as a hub of terrorism and religious extremism. The literature challenges the homogenous categorization of Pakistani identity and seeks to shed light on the culture, traditions, and complexities of Pakistan as a nation. It also examines the indifference of the West towards Pakistan and its portrayal as a simple base of terrorism. The literature aims to reconfigure the notion of identity beyond the boundaries of an isolated nation and culture, including the experiences of migrants embodying hybrid identities. This way, transcultural memory as an antidote to fragmentation in post-9/11 Pakistani literature, particularly in post-9/11 vernacular and anglophone poetry experiences a transformation in its sense of self and identity. The complexities of transnationalism and American economic hegemony have influenced Pakistani identity reflected in post-9/11 poetry.

The difference in post-9/11 anglophonic and vernacular poetic narratives develops an understanding of identity beyond national borders as Ien Ang in "Together-Indifference: Beyond Diaspora, Into Hybridity" explores the concept of hybridity and its importance in a globalized world where the boundaries between different cultures and identities are becoming increasingly blurred. The author argues that in a time of identity politics and growing fragmentation, the idea of living "together" becomes challenging. His research accentuates "the possibilities of a sense of togetherness that can transcend division and fragmentation based on particularist identities" without returning to assimilation or homogeneity (Ang 142). Ang's emphasis on the importance of hybridity as a transcending in the post-9/11 context foregrounds complicated entanglement and togetherness-in-difference, rather than separateness and identity. Ang's study helps to understand the ambivalence and permeability of hybrid identities and the need to problematize the boundaries between different cultures and identities.

To the present research, while analyzing the identity formation and cultural diversity in post-9/11 anglophone and vernacular poetry, Ang's understanding and ways of exploring the concept of hybridity and its implications are significant to understanding and navigating the complexities of post-9/11 transcultural memory in a diverse and globalized post-9/11 world. He alludes to the exposure and impact that transcultural memory of post-9/11 that it provides and receives respectively, "is no matter how global its reach, its imaginary orbit is demarcated ultimately by the effected identity" (Ang 144). His accentuation of global and imaginary orbits of transcultural community in post-9/11 context and the memory that they transmit helps to understand

the politics of transcultural memory particularly in south Asian context. Since, the memory is totally disorientated from its original source and may lead towards understanding as a prosthetic memory that does not encompass any original experiences. In this way, this post-9/11 prosthetic transcultural memory produced in Pakistani poetry crisscrosses the definition and borders of national and global trauma.

The tension between the representation of cultural chaos in post-9/11 maps transcultural memory that justifies the displacement of culture indeed subscribed by the metaphors of identity crisis and turmoil with the loss of cultural values that further lead to the rise of conflicting memories of post-9/11 experiences in Pakistan. In *Modernity at Large: Cultural Dimensions of Globalization*, Arjun Appadurai develops an understanding of the collective memory of violence and culture and explores how violence is “localized, narrativized, and personalized” (Appadurai 161). Her study helps to understand and explore the projection of 9/11 violence through poetry and impregnation with cultural chaos in Pakistani literature. This way, the present research intends to examine the impact of cultural chaos and politics of memorizing violence and the formation of identities on post-9/11 Pakistani poetic narratives in the last two decades.

The dialectics of cultural hybridity in different cultures interact and influence each other. In post-9/11 context, she argues that cultural hybridity is not a one-way process, but rather a complex and dynamic exchange of ideas, practices, and identities. In “Introduction: The Dialectics of Cultural Hybridity”, Pnina Werbner writes, “the paradox leads us to ask about the limits of cultural hybridity, demarcated not only by hegemonic social formations but by ordinary people” (Werbner 2). Her emphasis on the importance of recognizing the agency and creativity of individuals and communities in shaping their own hybrid identities contributes to the present research by highlighting the power dynamics and inequalities that can arise in processes of cultural hybridity, and calls for a more inclusive and equitable approach to understanding and valuing diverse cultural expressions.

In post-9/11 context, Werbner discusses the concept of cultural hybridity in the context of the 9/11 attacks. She explores how the events of 9/11 have impacted notions of identity, belonging, and cultural diversity. Werbner argues that the aftermath of 9/11 has led to a heightened awareness of cultural differences and a revaluation of the ways

in which different cultures interact and intersect. In her words, “[Post-9/11 American literature] mocks and derides Islamic culture and values that turned it a symbol of racism, of the humiliation Pakistanis experience daily as black victims of racial abuse and discrimination” (Werbner 232). She highlights the complex and multifaceted nature of cultural hybridity in the aftermath of 9/11. She examines how individuals and communities negotiate their identities and navigate the tensions between different cultural influences. She also explores the ways in which cultural hybridity can be both a source of creativity and innovation, as well as a site of conflict and contestation. This way, her analysis of cultural hybridity in the 9/11 context sheds light on the ways in which global events can shape and transform cultural identities, and the ongoing processes of negotiation and adaptation that individuals and communities engage in.

Werbner’s study helps to highlight the impact of the 9/11 terrorist attacks on cultural displacement, and how 9/11 and its repercussions leads towards a sense of alienation and dislocation among certain communities in Pakistan. She highlights the challenges faced by individuals who experienced discrimination and prejudice in the aftermath of the attacks. Her research alludes to the ways cultural displacement has influenced identity formation and community dynamics in post-9/11 context and eroded the cultural identity of Muslims after 9/11 in global literature.

This erosion of Muslims' identity and redefinition of their culture in the global context after 9/11 gave rise to religious fundamentalism and associated the terms ‘terrorist’ and ‘Jihad’ with Muslims and Islam. This has further triggered the representation of veiled women and beard men as religious extremism in Euro-American literature after 9/11; however, Pakistani literature responds to that representation and highlights the suffering of victims full of trauma, turmoil and experiences of the loss of their identities and cultural values and more significantly peace. Sadaf’s research alludes to the alternative responses of Post-9/11 Pakistani literature that “condemns the stereotyping of a group people to erode the association of terrorism with any group of people” (Sadaf 52). Challenging these stereotypes has strengthened the roots of post-9/11 resistance literature and will contribute to restoring the memory and identity of people who are victimized in ‘War on Terror’.

Further, Sadaf also points out that post-9/11 memoirs, like Malala Yousafzai's *I Am Malala*, often represent violence and turmoil in regions impacted by the ‘War on Terror’. These memoirs focus on human rights violations, oppression, and the struggles

faced by individuals and communities living in conflict zones. They highlight the atrocities committed by terrorist groups like the Taliban and the challenges faced by those advocating for human rights, especially women's rights and girls' education. The representation of violence and turmoil in these memoirs serves as a means to raise awareness about the dire situations in these regions and to garner empathy from readers. By evoking empathy, these life narratives aim to create a sense of urgency and drive readers to take action against injustice and violence. The article suggests that the use of such life narratives as instruments for human rights promotion is often driven by a desire to generate support and solidarity for the affected communities. However, the article also highlights a potential issue with these representations. The fame and popularity of certain iconic figures, like Malala Yousafzai, can overshadow the broader context of violence and turmoil in the regions they represent. In some cases, the focus on individual stories may lead towards a partial or oversimplified understanding of complex geopolitical issues and human rights struggles.

Contextualizing the above discussion with respect to post-9/11 literature in projecting and framing these life narratives, can sometimes be seen as appropriation, manipulation, or sensationalization of the stories for political purposes. This leads to scepticism and backlash, especially in the regions where the violence is occurring, and may impact how the memoirs are received and interpreted by diverse audiences. This way, Sadaf's research acknowledges the importance of representing violence and turmoil in post-9/11 memoirs to shed light on human rights violations and advocate for social justice. However, it also raises awareness of the complexities and potential challenges associated with using these narratives as instruments for promoting human rights in the context of the War on Terror.

The concept of cultural complexity in the context of post-9/11 literature in Global South and Global North explores how the events of 9/11 have had a profound impact on cultural dynamics and interactions, leading to increased complexity in understanding and navigating different cultural perspectives. In "From Complex Culture to Cultural Complexity", Hans-Rudolf Wicker highlights the need for a nuanced understanding of cultural diversity and the challenges it poses in a post-9/11 world. In his words, "the idea of culture as the expression of a complex whole manifesting itself alternately in fixed social structure, in stereotypical patterns of thought, action and beliefs" (Wicker 30). He emphasizes the importance of recognizing

and respecting cultural differences while also promoting dialogue and mutual understanding. Wicker addresses the role of globalization in shaping cultural complexity, as it has facilitated increased interconnectedness and intercultural encounters. He argues that in order to effectively navigate cultural complexity, individuals and societies must develop cultural competence and engage in meaningful cross-cultural interactions. Wicker's talk sheds light on the intricate nature of cultural dynamics in the post-9/11 context and emphasizes the significance of fostering cultural understanding and dialogue in an increasingly complex and interconnected world. In "Flying Man and Falling Man: Remembering and Forgetting 9/11", Graley Herren discusses the revisiting of the memory of 9/11 in global literature. He explores how post-9/11 literature reflects on the traumatic event and its aftermath, examining the ways in which broader issues of perception, spectatorship, and artistic mediation shape individual and collective responses to 9/11. Herren argues that literature offers a unique perspective on the tragedy, allowing for a deeper understanding of its impact on a global scale (Herren 159). His comparison of emblematic picture of 'Flying Man' and 'Falling Man' in context of World Trade Center, highlights different ways in which 9/11 event is remembered and forgotten, and the symbolic significance of both in shaping the collective memory of 9/11.

Following up, Muhammad Safeer Awan, in "Global Terror and the Rise of Xenophobia/Islamophobia: An Analysis of American Cultural Production since September 11", outlines the formation of cultural memory that triggers xenophobic narratives in post-9/11 literature. He discusses the ways the memory of violence and turmoil in literature contributes to the identity deterioration of Muslim immigrants and they are presented as a threat to the world due to the radical ideology associated with their faith in the global memory of post-9/11. He accentuates, "the ultimate goal that post-9/11 narratives written from a Western perspective seek to achieve is that they present Muslims [...] as a danger to the society" (Awan 532). His attempt to highlight the underlying reality of the use of 'terrorist' as a metaphor for Muslims in post-9/11 American literature helps to negotiate with politics of cultural representation and stereotyping across the globe to address the differences that post-9/11 Pakistani vernacular literature holds where the Western writers depict a violent representation of Islam through their literature.

The politics of identity in the post-9/11 context as Awan discusses in his above article, refers to how individuals and groups are categorized and treated based on their religious, ethnic, or cultural background, particularly about Islam and Muslims (Awan 524). The events of 9/11 led to a rise in Islamophobia and xenophobia, with Muslims being stereotyped and targeted as potential terrorists. This has resulted in discriminatory legislation, racial profiling, and the marginalization of Muslim communities.

The articulation of the memory and trauma that 9/11 navigates through literature in different genres, possesses a greater magnitude of lamentation and experiences of terror and turmoil that erodes the individual and collective memory of Muslims and triggered a long-lasting episode of cultural chaos in the USA. In “Epilogue: September 11, 2001, as Cultural Trauma”, Neil J. Smelser discusses the events of September 11, 2001, as a cultural trauma and highlights the significance of the attacks and their impact on American society and culture. In his words, “[9/11] qualifies as socially and culturally traumatic along with the disruptive social effects that constitute a crisis for the progress of American society and culture” (Smelser 38). Smelser explores the traumatic elements of the events and their implications for collective identity and national unity. He alludes to the effect of 9/11 upon America which is “perhaps the greatest trauma in the nation’s history” (265). Smelser’s attempt to identify several ingredients of cultural trauma in the post-9/11 context that was evident in the offshoots of the September 11 attacks. These include the scale and intensity of the attacks, the symbolic significance of the targets, the immediate recognition of the events as national trauma, and the profound impact on the American population.

Smelser examines the national reactions to September 11 and their implications for our understanding of cultural trauma. He notes the sense of unity and patriotism that emerged, as well as the reaffirmation of American values and identity. The events of September 11 were seen as a turning point in history, with long-lasting effects on the nation.

Smelser acknowledges that the events of September 11 were unique in their traumatic nature. Unlike other cultural traumas discussed in the essay, the traumatic process was truncated, with the recognition of the attacks as a national trauma occurring quickly. There was also a lack of divergence in the reactions of government, media, and the public, with a consensus that the events were a national tragedy and outrage.

Smelser's essay aims to trace out the consequences and meanings of the September 11 events. He explores the cultural elements that shaped the American reaction, including a reassertion of national unity and a reaffirmation of American values. The events of September 11 had a profound impact on American society and culture, leaving a lasting mark on collective memory and identity.

In the conclusion of the Epilogue, Smelser discusses the potential countereffects and negative consequences that may arise in the aftermath of cultural trauma. He mentions the possibility of revealing the lack of preparedness for the September 11 attacks, repeated terrorist attacks leading to criticism of the government, government overreactions resulting in compromises of civil liberties, and civilian casualties in military operations. Smelser also reflects on the balance between the positive and negative effects of traumatic situations, highlighting the outpouring of collective solidarity and goodwill towards others after September 11 as an integral part of the reaction. He concludes that the balance between the positive and negative effects of cultural trauma is complex and varies depending on the nature of the trauma.

The politics of identity in post-9/11 context involves the construction of a narrative that portrays Muslims as a threat to national security, leading to the erosion of civil liberties and the perpetuation of negative stereotypes. In "Identity and Difference in a Globalized World", Alberto Melucci alludes to the construction of individual and collective identity in a complex and planetary society in a post-9/11 context (Melucci 59). In his words, "Individuals find themselves enmeshed in multiple bonds of belonging created by the proliferation of social positions, associative networks and reference groups after 9/11" (61). He explores how individuals and groups have increasing opportunities for autonomous definition, but also face pressures to conform to systemic regulations. Melucci highlights the contradictions and conflicts that arise in this process, which go beyond traditional categories of conflict. He emphasizes the importance of meaning and the redefinition of collective action in contemporary society. His study helps to understand the ways post-9/11 memory in different forms represents the changing realities of the world and reflects on the politico-ideological implications of terrorism and the terrorist attacks in the U.S. along with the issues such as misrepresentation, stereotyping, and Islamophobia/xenophobia.

Representation of the identity crisis negotiates with the corresponding realities of post-9/11 memory in Pakistani literature differently. This difference of poetics and politics of identity crisis, Asma Mansoor explores, has emerged in the post-9/11 context, particularly in Pakistani Anglophone literature. In her words,

Since 9/11, it has been conventional for Western popular writers to portray Muslims in general in an unflattering light as “terrorists” or supporters of terrorism in the West. Basing their theories on the events and agents that shaped the 9/11 cataclysm, the Western literati and the masses formed stereotypical assumptions about Islam as a creed that harbours and nurtures terrorism. (Mansoor 24)

She believes the fall of the Twin Towers not only affected the geopolitical landscape but also had a profound impact on the representation of self and identity of Muslims and their social consciousness respectively (28). Her research helps to find the ways corresponding patterns behind the use of metaphors regarding identity in post-9/11 literature that beg to differ in the representation and definitions of identity crisis, resistance identity, other, and terrorist. Ethnicity and religious identity came under scrutiny, with people being labelled as "terrorists" based on their racial and religious affiliations. Pakistani literature in the post-9/11 era reflects this crisis and explores the search for a new parameter to define identity in terms of being Pakistani and Muslim.

After 9/11, contemporary American literature focuses on domestic concerns the ways, the memory of 9/11 deteriorated the American towers, the heart of American power and the ways, the people have entered into an eternal trauma and post-9/11 literature traumatized 9/11 attacks globally with the link that repercussions of 9/11 event eroded the memory of South Asian and Middle Eastern cultures and their identities. In “The Wrong Side of Paradise: American Exceptionalism and the Special Relationship after 9/11”, Kristine A. Miller discusses the poetics of difference in contemporary American literature in the post-9/11 world and explores how literature and culture challenge the notion of American exceptionalism and examines the ways in which transatlantic literature and cultural exchange have shaped the understanding of 9/11. In her words,

America has perhaps chosen the wrong side of paradise since 9/11 by deciding to wage war rather than seek peace. The particular problem for America after

9/11 is that by appointing itself as the gatekeeper of an imagined form of paradise. (Miller 4)

This way, in terms of post-9/11 American literature, Miller argues for the importance of historicizing and contextualizing the attacks, not just locally but also nationally and globally, with the emphasis on reconsidering the relationship between aesthetic and political discourses in post-9/11 literature.

The emergence of a new wave of Pakistani Anglophone literature after the 9/11 attacks brings new contestations in thematic concerns pouring down the dilemma of how the ‘War on Terror’ negotiates with the deteriorated lives of people in Pakistan. Sadaf argues that this literature offers unique perspectives on human rights debates and challenges in the post-9/11 world. She highlights the role of empathy as a core skill of novelists and its significance in a world suffering from a deficit of empathy. Her study explores how recent Pakistani literature contextualizes contemporary issues within the colonial history of the Indian Sub-continent, leading to important insights into contradictions within human rights discourse (Sadaf 3). It analyses the continuity of “states of exception” and how terms like “subjects” and “illegal enemy combatants” have justified human rights exceptions on moral and national security grounds. The article discusses the link between colonialism and human rights at three levels: the rationale and origins of European colonialism, the anti-colonial nationalist struggles, and the legacy of colonialism influencing universal human rights norms.

The article emphasizes the importance of literature in mobilizing human rights discourse, particularly in evoking empathy in readers. It examines the two different kinds of Pakistani Anglophone writings: autobiographical works and fiction. The former, mainly memoirs, have been criticized for their political nature and limited representation of Pakistan's complexity, while the latter, represented by novels from authors like Kamila Shamsie and Mohsin Hamid, aim to bridge gaps of cultural understanding and offer a multi-dimensional view of 9/11 as a turning point in history. This way, the article explores the intersections between post-9/11 literature the way it offers insights into the evolving memories of terror, turmoil, violence, identity crisis and cultural displacement.

The above discussion highlights the differences in American and Pakistan versions of violence, identity and other thematic concerns in post-9/11 literature.

Further, it suggests the need of highlighting a clear demarcation line between American and Pakistani representation of violence, disturbance in identity, displacement of cultural metaphor and turmoil not only in the global cannon but also at national level between Pakistani anglophone and vernacular poetry. In next three chapters, the proposed study developed an in-depth understanding of the poetics and politics of difference with reference to the eleven selected works of Pakistani poetry majorly and a series of poems published in local magazines.

2.2 Critical Landscape of Post-9/11 Pakistani English Poetry

The representation of violence and national memory in post-9/11 Pakistani literature highlights the impact of trauma, memory, and melancholia on immigrant identity and collective consciousness. There are a few works which have been produced in the last decades that provide a critique of Pakistani literature produced or translated into English from other vernacular languages. In “Pakistan 2001-04”, Muneeza Shamsie discusses the productivity of Pakistani English poetry in the year 2002. She mentions Moniza Alvi's fourth collection, *Souls* which explores themes of birth, life, death, and familial bonds. Hima Raza's second collection, *Left Hand Speak* breaks new ground in Pakistani English literature by intertwining Urdu with English poetry (Shamsie 177). Shamsie also highlights the persistent themes of hybridism, cultural duality, and colonial inheritance in Raza's work. She acknowledges the emergence of exciting young talent in Pakistani English poetry during this period. A brief discussion of those works is provided below.

The first work was produced by Carlo Coppola, “Some Recent English-Language Poetry from Pakistan” (2001) which explores pre-9/11 Pakistani English poetry, in terms of 9/11ism. Discussing Taufiq Rafat, Daud Kamal, Alamgir Hashmi, Adrian A. Hussain and Shuja Nawaz, this article provides an extensive discussion of the Pakistani poetry that was produced from 1947 to 2001. So, in comparison to my research, Coppola's article integrates the selected works of my research. My research, on the contrary, explored the works of Pakistani English poetry from 2001-2019 under the thematic domain of post-9/11ism and its aftermath.

Muneeza Shamsie's “Complexities of Home and Homeland in Pakistani English Poetry and Fiction” (2007) in Malashri Lal and Paul Kumar's *Interpreting Homes in South Asian Literature*, is the second publication that highlights the issue of

identity among Pakistani anglophone poets and novelists. She discusses Tariq Ali, Moniza Alvi, Nadeem Aslam, Hanif Kureshi, Bapsi Sidhwa and Kamila Shamsie. Her discussion, while opting for the authors and their works, is bent towards fiction as compared to poetry. In her words, “[Pakistani Anglophone poetry] reflects internationalism, hybridity and includes poems that juxtapose dual images of places and cultures” (Shamsie 259). Particularly, focusing upon Moniza Alvi and Tariq Ali’s poetry, she highlights that on one side, “[their] lyrical multicultural poetry enabled them to integrate the Pakistani side into their poems [and on the other side], they present Pakistan as a distant place evoked in their stories, anecdotes, culture and imagery” (259). Shamsie’s work alludes to the ways, new literary notes after 9/11 introduced new thematic strands in Pakistani literature. The present research discusses the work of Alvi, *Europa* that Shamsie has briefly shed light upon in the above discussion.

Later, Asma Mansoor’s other article traces contemporary trends in Pakistani English poetry under the title of “The Notes of a New Harp: Tracing the Evolution of Pakistani Poetry in English” (2012). Revisiting the evolution of Pakistani English poetry in English, she discusses the new poetic bend that shapes Pakistani literature in general and Pakistani poetry in particular. She highlights “the evolution of the Pakistani poet’s identity and style across the various political and cultural vicissitudes” by approaching the poetry of Taufiq Rafat, Daud Kamal, Zulfiqar Ghose, Sardar Asseff Ahmad Ali, Alamgir Hashmi, Soofia Ishaque, Shabano Bilgiram, Shabnam Riaz, Shadab Zeest Hashmi and Ilona Yusuf (Mansoor 14). Mansoor’s article shares ground with my research by providing a detailed overview of the evolution and development of Pakistani English poetry that triggers a departure towards exploring contemporary Pakistani English poetry in various domains. Mansoor’s article has discussed Pakistani English poets from 1947 to 2012. However, my research opts post-9/11ism to begin analysis of post-9/11 Pakistani English poetry from 2001 to the present time- that later aims to explore the ways Pakistani poetry has chosen to aestheticize 9/11 event and its aftermath in victimizing Muslims in general and Pakistanis in particular by means of racial and religious ideologies under various sub-themes: violence, displacement of cultural metaphor, disturbance of identity and turmoil.

Muneeza Shamsie’s *Hybrid Tapestries: The Development of Pakistani Literature in English* (2017) is an important source in the contemporary era that takes us to the epoch of Pakistani literature and discusses its evolution as well as its

development in three genres: poetry, fiction and plays. Shamsie's book is believed to be the most recent encyclopedia that canonizes Pakistani English literature in one way or another. Discussing it with reference to this lacuna that my research aims to accomplish, the major difference lies in the nature and depth of my research and Shamsie's work. Shamsie's book foregrounds the development of Pakistani literature approaching various genres on academic grounds; however, my research focuses on Pakistani English poetry that was produced after 9/11 with a particular theoretic canvas of post-memory studies. My research will be a detailed and in-depth study that will establish the selected works of poetry under the thematic clusters of violence, displacement of cultural metaphor, disturbance of identity and turmoil.

The latest work, *The Routledge Companion to Pakistani Anglophone Writing* (2019), edited by Aroosa Kanwal and Saiyma Aslam is a significant work that provides a comprehensive overview of the transformations and transitions Pakistani anglophone writing has passed through, and the controversies, it has faced since 1947 till today. The book is mainly divided into eight parts that further include three to five chapters in each. The first part introduces the formation of non-Muslim identities through 1947 and 1971 Pakistani literature. The second part discusses the literary representations in the wake of 9/11 and its offshoots along with the ways it affected the dynamics of forms and perspectives aestheticized in Pakistani literature in a pre-and post-9/11 context. The third part offers a detailed discussion of the positionality and dialectics of human rights and politics in Pakistani anglophone literature along with a critique of Pakistani narrative of activism and victimhood in women's writings. The fourth part explores the identity and gender representation in postcolonial Pakistani literature and develops a critique of the challenges masculine and feminist literature face in the postcolonial era. The fifth part alludes to the feminist perspective on sexuality, marriage and domestic violence and culture. The sixth part examines the shift in contexts focusing on identity and space in British-Pakistani Muslim writings. The seventh part focuses on the "unsettling narratives" providing an emerging critique of the peripheral modernism and realism of "post-postcolonial Pakistani anglophone literature" (Kanwal and Aslam viii). The last and eighth part defines new directions in exploring Pakistani idiom through the global and national literary representations and expectations from the Pakistani literary canon that is strengthening every day. This companion to Pakistan literature though provides an extraordinary critique on a series of perspectives, challenges and

contestations of Pakistani anglophone fiction but on the other hand, it also ignores a lot to capture including Pakistani vernacular literature and Pakistani anglophone poetry particularly.

Along with an attempt to highlight the ways this book contributes to the understanding of Pakistani literature; the purpose of enlisting the subject matters of the book, is also to accentuate the areas that it does not capture in eight parts or has not been given much importance the way Pakistani anglophone fiction is spanned over the pages except an important critique “Non-Human Narrative Agency: Textual Sedimentation in Pakistani Anglophone Literature” that Asma Mansoor established on Pakistani anglophone poetry and fiction. Mansoor’s article explores the epistemological reconstruction of social and individual practices through Pakistani poetry and fiction (Mansoor, *Non-Human Narrative Agency: Textual Sedimentation in Pakistani Anglophone Literature* 297). Her study helps to understand that this subject of Pakistani poetry requires more attention along with the link that needs to be established between the anglophone and vernacular Pakistani literature in the post-9/11 context. This link is an important point of departure that the present research attempts to take in chapter four and the following ones till conclusion.

Initially, the present research, in its objectives, unfolds a debate to cover the unexplored corners of Pakistani literature that have not yet been canonized and neither has been provided with any attention and space in the past and present anthologies at national and global level. Providing that, it enfolds the ways, this theoretical and thematic bridge between anglophone and vernacular Pakistani literature helps to develop an understanding of overlapping memories at individual and collective levels in terms of transculturalism. Also, it engages a debate over the forms and frames of memories, post-9/11 Pakistani poetry interacts while reflecting the narrative of violence, cultural displacement and identity crisis in Pakistan. In this regard, Mansoor’s article also evinces the triangulation of Khalique, Yusuf and Akhter’s poetry and discovers the presentation of “history in which economic, political and material alterations remain intricately entangled, articulating its multiple problems and complexities that define how people live their lives” (Mansoor 304). This first attempt of Mansoor offers a ground-breaking avenue to unearth the complexities of entangled poetic narratives with an effort to negotiate with this difference rather than accentuating them into anglophone embodied memories. So, repositing them along with their

indigenized perks in the light of their contribution to interweaving the memory of violence and cultural chaos and political turmoil outlines the nature and meaning of Pakistani anglophone and vernacular literature.

Highlighting the way, Pakistani poesy refashions 'Pakistani idiom' and its structure Waseem Anwar's "On the Wings of 'Poesy': Pakistani diaspora Poets and the 'Pakistani Idiom'" in the Routledge companion examines how Pakistani diaspora poets envisage their Pakistani identity in poetry. The diaspora refers to people who have left their country of origin and are living in other parts of the world. Pakistani diaspora poets, therefore, are poets who have left Pakistan and are living in other countries mostly in the USA, UK, and Europe.

Anwar argues that Pakistani diaspora poets use their unique experiences and perspectives as members of the diaspora to create poetry that reflects their Pakistani identity. In his words,

Whatever geopolitical, ideological, sociocultural or religious facts serve as a backdrop to our obvious divide over the term 'Pakistaniat' and its ever-proliferating brands, a broad understanding of 'Pakistani (English poetic) idiom' offers scope to trace the hybridised evolution of our poetic as well as our patriotic selves, our Pakistani identity beyond the rigid precincts of so-called nationalism. (Anwar 371)

These poets often use the Pakistani idiom in their writing, which refers to the use of language, expressions, and cultural references specific to Pakistan. By incorporating the Pakistani idiom into their work, these poets are able to create a sense of cultural authenticity and connect with their Pakistani roots.

The chapter explores the various themes and motifs that are commonly found in the work of Pakistani diaspora poets. One such theme is the experience of migration and displacement, which often features prominently in the poetry of diaspora poets. These poets write about the challenges of leaving their homeland and the process of adapting to a new culture. Another common theme is the exploration of identity and belonging. Pakistani diaspora poets often write about the complexities of identity when living in a foreign country and how they navigate their dual identities as both Pakistanis and members of their new communities.

Kanwal, in "After 9/11: Trauma, Memory, Melancholia and National Consciousness" analyses post-9/11 Pakistani literature and examines the themes of trauma, memory, and melancholia in relation to immigrant identity and collective memory. The chapter explores how private grief becomes a metaphor for public grief and the impact of post-9/11 rhetoric on diasporic communities (Kanwal 61). Overall, this document delves into the themes of victim consciousness, trauma, memory, and national consciousness in post-9/11 immigrant narratives. It provides insights into the representation of marginalized communities and the need for cultural sensitivity and inclusivity. Kanwal's research offers a deeper understanding of the literary works discussed and their relevance in contemporary society. She explores how private grief becomes a metaphor for public grief and how diasporic nostalgia and mourning interact with immigrants' efforts to deal with different cultures.

Kanwal's research highlights the need for a reconceptualization of immigrant identity by linking individual traumatic experiences to the collective memory of a community or nation. It also examines the interplay between diasporic nostalgia, mourning, and efforts to deal with different others in the context of the post-9/11 rhetoric of the war on terrorism. The characters in Pakistani literature in the post-9/11 era grapple with issues of cultural identity, assimilation, and the tensions between liberalism and orthodoxy. Additionally, the novels shed light on the consequences of US imperial ventures and the role of media-based propaganda in shaping xenophobia against Muslims. Overall, the works of post-9/11 literature offer a nuanced exploration of the new forms of memories revisiting violence and identity crisis in their own ways and contributing to envisaging national consciousness in the post-9/11 Pakistani context.

The politics of identity in post-9/11 literature explores the impact of the September 11 attacks on individual and collective identities. This exploration helps to examine how traumatic experiences, such as the war on terrorism and xenophobia, shape the way individuals and communities perceive themselves and others. Post-9/11 literature also delves into the complexities of immigrant identity and the challenges faced by marginalized groups in a post-9/11 world. It highlights the need for a reconceptualization of identity and the importance of understanding the intersectionality of race, ethnicity, gender, and religion in shaping individual and collective identities.

Following up, Faisal Nazir in “De/Reconstructing Identities: Critical Approaches to Contemporary Pakistani Anglophone Fiction” discusses how the work of Pakistani diaspora poets contributes to the larger literary landscape. These poets are able to create a space for themselves within the larger literary canon by offering a unique perspective and voice. Through their writing, they can challenge stereotypes and misconceptions about Pakistan and its people. This way, the study alludes that Pakistani diaspora poets play in preserving and promoting Pakistani culture through their poetry. Also, it helps to trace out the deconstructing patterns of “stereotypical identities in Pakistani anglophone literature” and the ways; it takes 9/11 discourses in new directions, negotiates identities in the wake of contexts beyond 9/11 and “responds to creating a third space beyond East/West cultural boundaries” (Nazir 365). This way, Nazir’s research helps to develop an understanding of thematic and narrative shift that helps the present research to negotiate the poetics and politics of difference in post-9/11 Pakistani literature foregrounding the regional, national and global approaches towards the memory of violence and chaos in the last decades.

In “Pakistani-English Writing” which provides an overview of the evolution and development of Pakistani-English writing including fiction, poetry, drama and non-fiction in *Oxford Research Encyclopedias*, Shamsie discusses the thematic concerns and evolution of post-9/11 Pakistani poetry, particularly in the context of English-language poetry written by Pakistani poets, both in Pakistan and in the diaspora. The post-9/11 Pakistani poetry reflects a wide range of thematic concerns that are influenced by the socio-political events of that period. Some of the recurring themes include. She further highlights that the poets explore the experiences of migration, both historical, like the Partition of India in 1947, and contemporary, in response to global issues and conflicts. She also alludes to the poetry delving into the complexities of identity, particularly for those who straddle multiple cultural and national backgrounds.

There is an exploration of cultural hybridity and the blending of different cultural influences, particularly for poets in the diaspora. Poets address women's experiences and issues related to gender roles and patriarchal societies. Taking a departure from what Shamsie highlights, “post-9/11 poems reflect on the impact of terrorism and the consequences of divisive rhetoric in the post-9/11 world” (Shamsie n.pag), it can be concluded that post-9/11 poets reinterpret historical events, legends, and myths to reflect on contemporary issues.

This way, the evolution of Pakistani poetry after 9/11 is marked by several developments, including,

a) The easing of travel restrictions and access to electronic media brought the diaspora and Pakistan-resident writing closer together, leading to a more cohesive literary landscape.

b) Some poets began to experiment with bilingual poetry, incorporating both English and Urdu and employing experimental forms to express their ideas.

c) Poets expanded their focus beyond Pakistan to address broader global issues, such as cultural interactions, historical connections, and socio-political developments around the world.

2.3 Memory and Trauma in Vernacular Poetic Narratives of Post-9/11 Pakistan

This section provides a brief commentary made by the critics, academicians and researchers on memory and trauma in the South Asian context and Pakistan particularly since 2001. Later, it tries to connect the earlier criticism with the memoryscapes in Post-9/11 Pakistani poetry in the last decades. It also highlights the ways the formation of the polyphonic nature of memories is highlighted and understood in poetry. This way, this section not only contributes to finding the chaotic vacuum in the understanding of the last twenty-year Pakistani poetry but also assists in repositioning the forms of memory produced there.

In understanding 21st-century Pakistani poetry, memory and trauma play a significant role because of the expanding experiences and expressions of traumatic episodes like 9/11 across territorial, national and language borders. Judith Greenberg writes, “the trauma of September 11 broke a collective shield” that shifts the trauma of 9/11 into the global context and penetrates it into the collective and individual memories produced through different forms of literature (Greenberg 23). The job of the 9/11 critic is to trace out form and language of 9/11 memory produced in a specific place highlighting the impact that it receives from the cultural and political implications of that space and time. Further, diluting the scope and landscape of 9/11 criticism to the South Asian context, there is a need to develop a trauma theory that offers South Asian and Pakistani experience rather than universal as Stef Craps says, “trauma theory marginalizes non-Western traumatic experiences; secondly, trauma theory offers

universal concepts of trauma and recovery that are determined by the history of Western modernity; that ignores connections between Western and non-Western traumas” (Craps 3). Having departed from what Craps has said, there is need to develop a link between the Western and non-Western traumas to share the space that experiences want to breathe in together and to overcome.

My research of extensive length develops this theoretic and thematic link between the traumas of Global North and Global South by providing a deep analysis of the poetic narratives produced in Pakistan which capture the experiences of the offshoots that 9/11 put forth upon the people and the existing memories in the center and peripheries of Pakistan. Providing the deep analysis, the research will reposition the trauma and its definition; by tracing the magnitude of 9/11 memory in Pakistani context the way it replaces the existing poetics and politics of Pakistani anglophone and vernacular literature after 2001 and opened a transition portal where thematic concerns were replaced within a day on 11th September 2001 from the memory of ‘tourist’ to ‘terrorist’ context. From this repositioning of the metaphor of trauma to transitioning the thematic concerns, the memory produced in post-9/11 era has received more acknowledgement and appreciation the of global media because of the impact of the repercussions of 9/11 that it has absorbed and released through vernacular and anglophone poetry. In this regard, the works of the most influential scholar of trauma studies, Cathy Caruth: *Literature in the Ashes of History* (2013), *Trauma: Explorations in Memory* (1995) and *Unclaimed Experience: Trauma, Narrative, and History* (1996) even also “neglect to account for the catastrophic histories within non-Western contexts” (Gairola and Jawawickrama 7). This way, she ignores the capacity of trauma to develop a bridge between two cultures.

Having a departure from an attempt to trace out the lacuna that is yet to be filled in the coming chapters since the important works of Caruth have limited the scope of trauma studies presently, the works of Step Craps and Michael Rothberg play a significant role in finding the pivot of trauma studies in south Asian context, the way they revitalized the memory and trauma theory in post-9/11 south Asian context and offered a sharing ground for the textual and contextual differences of post-colonial narratives. Their works help to find the major demarcations that help to further dilute that post-colonial into post-9/11 narratives following the thematic and theoretical pattern the texts are produced in. In “Multidirectional Memory and the Implicated

Subject”, Rothberg implies, “new trauma studies must provide “counter forms that would maintain trauma as object of inquiry” (Rothberg 34). Rothberg’s theoretical implications provide new directions to the emerging trauma studies across Global South and Global North. With this need of the time, this present research offers a deep-rooted analysis that could help provide a model of how the post-9/11 memory has influenced the cultural and collective memory of Post-9/11 Pakistan in the last two decades since 2001.

To explore more interventions in South Asian memory studies, there is a need to develop a multidirectional approach through the literary and cultural analysis of the texts produced in that space and time. In *Trauma, Memory and Transformation: Southeast Asian Experiences*, Sharon A. Bong highlights the need to uncover more about trauma with the “examples of alterity and difference” to find the poetics and politics of difference in the “sacralizing and memorializing” of post-9/11 memory (Bong 24). This understanding enables this research to examine the contested memory of post-9/11 Pakistani society that has affected the definition of peace and harmony, social truth and the ‘War on Terror’ after 2001. It is reflected in the literature particularly focusing on the poetry produced in local languages (Pashto, Sindhi, Urdu, Saraiki, Balochi), later translated into English and published in International and national literary magazines.

The narrative of violence, cultural displacement and identity crisis envisioned in Pakistani poetry in last two decades helps to understand the patterns of post-9/11 memory that are entwined with the anglophone Pakistani poetic responses which appeal the global audience because of the lacuna in estimating the magnitude of violence that they imagined exposing with and the repercussions the poets of Waziristan, KPK and Balochistan experienced originally.

The major reason behind this difference is the exposure of the poet’s consciousness and the way they experience violence and memorialize it in poetry. For example, In *Pashto Poetry and Militancy in Khyber Pakhtunkhwa After 9/11: Thematic Analysis of Pashto Poetry in Resisting Militancy*, Ahmed et al. discuss the development of Pashto poetry throughout history and the way it helps to comprehend Pakistani poetry following 9/11. In Ahmed et al.’s words, “In Pakhtun region, the artists, singers, and poets have played a significant role in resisting militancy, terrorism and its narrative

through their works after 9/11 in KP” (56). They argue that in the Larchonai Dawr period when poets mostly utilised straightforward Pashto, they wrote on love, beauty, the exaltation of tribal chiefs, and oral folk genres. With the Mughal conquest of the Indian subcontinent, the thematic concerns were changed to idealism, romanticism, aesthetics, and realism enlisted among the new subjects. It introduced an aesthetic revolution in Pashto poetry. In another place, Ahmed et al. write “the poets added a ‘different’ stand to the literature in combating violence through their peaceful means of works [after in post-9/11 era]” (56). It shows that the traces of cultural memory are deep-rooted in Pashto poetry and history that have been nourished and strengthened in the last two centuries and have followed an apocalyptic transition in the last decades at the start of the 21st century after the ‘War on Terror’ gets triggered.

Ahmed’s research helps to explore the changes that Pashto poetry has come across and the ways the collective memory has passed through different evolutionary stages in the last few years. Due to strife and unrest, the ‘War on Terror’—which was triggered by 9/11—developed, emphasizing war glory, hero victories, aesthetics, romance, resistance and love even in the war narratives and times of chaos. In Ahmed et al.’s words,

After 9/11, Pakhtun poets have constructed an alternative narrative tot to the state and provided a foundation and literary support to the ongoing resistance for the restoration of the Pakhtun’s cultural, historical, and political identity as well as problematized and critically engaged the ‘war on terror’ narrative in Pakhtun’s region. (Ahmed et al. 57)

The independence struggles against British colonialism, such as the *Khudai Khidmatgar* Movement (KKM), added topics like peace, nonviolence, nationalism, politics, resistance, suffering, and social ills to Pashto poetry during the 20th century, which resulted in important developments. Through venues like the monthly publication ‘The Pashtun’, the KKM was instrumental in mobilizing the Pashtun community, advancing social reforms, the creating of culture and literature, and increasing public awareness of societal concerns. The article offers a thorough overview of the topics, movements, and battles throughout Pashto poetry, especially its response to post-9/11 reality in Pakistan, by examining several eras and the poets connected with them.

The article clarifies the significance of the 'condemnation of war' in Pakistani vernacular poetry written after 9/11 and the ways it aids in comprehending the literature of that nation. Pashto poets vehemently denounce anybody who supports militancy, terrorism, or the war on terror as well as the organizations, groups, and governments that do so. Ahmed et al. allude to the situation of security after 9/11 "in KO including the then FATA deteriorated when America declared 'War on Terror'. The result of the 'War on Terror' was the rise of extremism in the region, leading to the emergence of extremists in many areas. Taliban started killing innocent people especially those who opposed their stance" (60). Pashto poets emphasize the negative effects of war and condemn religious figures who advocate for bloodshed. At another place, Ahmed et al. write, "Along with other forms of culture and art the poets and literary people were on the forefront of those who were resisting militancy. The Pakhtun poets used different platforms for disseminating their poetry in the masses, which included live poetry gatherings, publishing books, and publishing magazines (61). The poets use couplets and rhyme to criticize war, weapons, and those who support it intellectually. Regarding the condemnation of material and philosophical support for militancy, the audience and intellectuals are equally important.

In "Pakistan: Poetry Fights Back", Shaheen Bunerī highlights the ways modern Pashtun poetry responds to the memory of cultural turmoil and violence after 9/11, particularly in the context of the Taliban's aggressive campaign against liberal ways of life in the Afghanistan-Pakistan border region. In his words, "Poetry is the collective creative expression of the secular, liberal, and democratic ideals of the estimated 70 million Pashtuns. [...] Modern Pashtun poetry connects young people to a national identity increasingly jeopardized by sectarian violence and conflict" (Bunerī n.pag). The article highlights that the Taliban and similar groups have sought to suppress secular outlets, such as music, schools, and arts, in order to spread their religious extremism. In response, Pashtun poets have used their art as a form of resistance against the Taliban's ideology. These poets adapt traditional Pashto music and organize literary gatherings, including poetry recitals or *mushairas*, to provide a refuge for traumatized communities in areas heavily influenced by the Taliban, like Kurram, Orakzai, Waziristan, Bajaur, Mohmand, Khyber, and Dir. The poetry in this context serves as a collective creative expression of secular, liberal, and democratic ideals among Pashtuns, connecting young people to a national identity threatened by sectarian

violence and conflict. Pashtun poets express grief over the violence that has engulfed their cities and advocate for peace, development, and coexistence in their poems.

Moreover, the article mentions that some Pashtun poets view the Taliban's ideology as foreign to their land and express nostalgia for the pre-conflict era when music, art, and liberal values were an integral part of Pashtun society. The poetry reflects a desire to bring back those values and rebuild a peaceful and tolerant society. Overall, the Pashtun poetry discussed in the article is a form of resistance and a means to counter the cultural impact of the Taliban's extremist activities, promoting peace, tolerance, and secular values in the face of violence and turmoil.

To comprehend Pakistan's literary environment, this article examines the topic of "Peace" in the country's post-9/11 poetry. People have prioritized calling for peace owing to the conflict-like conditions brought on by militancy in the Pashtun area. Poets like Khalil Ur Rahman utilise his rhymes to spread peaceful messages and stress the need for Pashtun unity to establish lasting peace. The poets work to unify people in their desire for a peaceful society and bring peace to their country via their poetry.

The essay explores the concept of 'Resilience' in Pakistan's poetry written after September 11, 2001, illuminating its function in fending off the negative impacts of militancy and terrorism. Poetry serves as a tool for awareness and resiliency, empowering people to face their fears, their lack of hope, and the demise of their aspirations. Poetry serves as a creative force against social issues by spreading themes of bravery, optimism, and life celebration via lines of resilience.

This article delves into the realm of Pakistan post-9/11 poetry and its significant contribution to the understanding of the country's socio-political landscape (Ahmad et al. 218). By analyzing the role of poets in society and their ability to create spaces for expression and healing, the article sheds light on how poetry has served as a powerful tool in promoting peace and resisting oppression.

The article emphasizes that poets wield substantial influence, portraying the ups and downs of society through their verses. They become the "Eyes of Society", capturing the collective emotions and experiences of the people. Furthermore, poetry has historically emerged as a means for the oppressed to raise their voices against oppressors, acting as a medium for expressing grievances and advocating for social change. In the context of Pakistan, poetry has also been employed to foster peaceful

coexistence and preach goodness. Poetry acts as a catalyst for sharing grief, healing wounds, and finding solace. By invoking emotions and raising awareness, poets encourage individuals to take action towards positive causes. The article cites examples from the early days of Islam, where poetry played a significant role in inspiring believers towards virtuous deeds.

The article draws attention to the rich tradition of Pashtu poetry among the Pashtun ethnic group, who reside in Khyber Pakhtunkhwa and parts of Afghanistan. Renowned poets like Rahman Baba, Khushal Khan Khattak, Ghani Khan, and Hamza Shinwari have used their poetic prowess to advocate for peace, tolerance, and humanity. Their verses depict a longing for peace, celebrate the beauty of life, and reject violence. The poetry of Rahman Baba, known as the poet of humanity, particularly emphasizes inner peace and seeks harmony for oneself and others.

The article explores the transformation of themes in Pashtu poetry over time. While the Afghan war brought forward themes of honour, bravery, and heroism against enemies, the emergence of terrorism shifted the focus towards condemning violence and supporting peace. Contemporary poets such as Afzal Shauq and Sayel have actively addressed the impacts of terrorism and the war on terror in their verses, expressing a yearning for peace and rejecting war. Their collections of poetry are filled with references to the aftermath of the 9/11 attacks, urging the avoidance of violence and the promotion of peace.

The analysis of both primary and secondary data reveals four major themes. Firstly, poets highlight the miseries caused by the conflict, serving as the voice of the people and reflecting societal issues. Secondly, they give voice to the sighs of the voiceless, articulating the suffering experienced by individuals affected by the conflict. Thirdly, poets actively resist oppression and exploitation, challenging extremist ideologies and promoting social change through their verses. Finally, they use poetry and poetic gatherings as a means to preach peace and resist violence, creating spaces for dialogue and healing.

This way, the above study contributes to the understanding of Pakistan's post-9/11 poetry by showcasing its profound impact on society. It reveals how poets, through their verses, have acted as beacons of peace and resistance, giving voice to the marginalized and inspiring collective action towards positive change. By analyzing the

historical context, the rich tradition of Pashtu poetry, and the experiences of poets in conflict-affected regions, the article offers valuable insights into the transformative power of poetry in navigating the complexities of post-9/11 Pakistan.

Khalil, in another article, “Voice of Peace from Fata in the Cotext of Pashto Poetry (Post 9/11 Situation)”, highlights the effects of the 9/11 incident on Pakistani vernacular literature, specifically in the context of Pashto literature in Pakistan and Afghanistan. He discusses how Pashto literature has reflected the changing nature of Pashtoon society, particularly in the regions of NWFP (Khyber Pakhtunkhwa) and its surrounding areas. In his words, “literature in Pashtoon geography of Afghanistan and Pakistan explored new horizons due to war like situation. Sabotages of peace and terrorism have become the focal point of Pashto literature” (Khalil 125). He highlights the condemnation of terrorism and violence in literature, regardless of the perpetrators, and emphasizes the need for peace and order since the post-9/11 situation has taken away the original memories of Pashtoon culture and replaced them with the memories of violence and turmoil.

The post-9/11 Pashtoon poetry has replaced the songs of love and beauty with the songs of chaos and lamentation upon the deaths and terror they have experienced since 9/11. Khalil shares examples of poetry that depict the horrifying consequences of war, terrorism, and violence in the Pashtoon regions. Discussing Ajmal Annd’s poem which shares the lamented story of “a person who is looking at the hills for the lost parts of young brother withered in the bomb blast” but he is not able to find anything other than sighs (Khalil, Voice of Peace from FATA in the Context of Pashto Poetry (Post-9/11 Situation) 132). It shows the chaotic episode of memories that have permanently erased the memories of love and kindness from Pashtoon culture.

In another place, he highlights the imagery depicted by another Pashtoon poet Roaid Himat. In Khalil’s words, Himat’s poem sketches the picture of the number of rockets who are fired on the mosques of their village and the Imam (priest) of the mosques is martyred and his seat has been “stained with blood” (Khalil, Voice of Peace from FATA in the Context of Pashto Poetry (Post-9/11 Situation) 133). His further mentioning of graveyards that are filled with young dead bodies helps us to understand the ways, the memory of Pashtoon culture has lost its roots in such a way that the generation is losing its youth – the medium of transmitting its original memories – at

the front of it and post-9/11 Pashtoon poetry is the only source which they are reserving the scattered and lost forms of memories. This way, various poets and their works address the chaos and terror caused by the 9/11 incident. With the help of Khalil's research, it is important to highlight the lack of major works in Pakistani vernacular literature; however, Pashto literature has dealt with this chaos more seriously and attentively since Pashto literature does not only aestheticize the impact of 9/11 on Pashtoon culture and life but it also portrays the suffering of Pashtoon's situation; serves as a reflection of the social and cultural experiences of the Pashtoon society; and highlights the condemnation of violence in Pashtoon society.

The impact of 9/11 and its offshoots on Pashto poetry and its representation of post-9/11 memory is also highlighted by Nukhbah Taj Langah in "Responses to 9/11: Caricatures and Pashto Poetry from Pakistan". She alludes to the Pashto poetry that reflects the horrifying and gruesome conditions faced by the Pashtun people, including "suffering, woe, death, and destruction resulting from violence, terrorism, and brutality" (Langah and Din, Responses to 9/11: Caricatures and Pashto Poetry from Pakistan 307). Her study helps to accentuate the ways Pashto poets express their desire for peace and denounce war and bloodshed. In her words, "what the Pashtuns as a nation should do in such a situation so that destructive mentalities do not take over his homeland, which is part of the global village" (307). Langah's understanding of evincing the thematic concerns of Pashto poetry helps to highlight the impact of 9/11 repercussions upon the creative input of the poets and changed memories of folklore and love with the memories of atrocities catastrophes and savagery (307). This way, the focus of Pashto literature has shifted from romantic tales of heroes to contemporary sociopolitical and economic issues influenced by the events of 9/11 and the War on Terror.

Post-9/11 Pashto poetry serves as a memory of resistance against the stereotypes and challenges the dominant narratives as discussed by Khalil in the above two articles on the representation of violence and turmoil in Post-9/11 Pashto poetry. The political implications of post-9/11 Pashto poetry are reflected in the resistance, critique, and portrayal of the consequences of the War on Terror. They denounce war and bloodshed, advocate for peace, and highlight the impact of international powers and militant organizations through poetry. Langah's research is indeed a significant contribution towards understanding the poetics and politics of Post-9/11 Pashto poetry, the way, it

serves as a source of the indigenous knowledge and identity of the Pashtun people. In another article, “Post 9/11 Scenario: As Depicted in the Pakistani Literature”, Khalil highlights the rise of the Taliban and their actions leading up to and after the incident (Khalil 22). This historical context sets the stage for understanding the impact of violence and identity crisis on Pashto literature.

The article discusses the changes Pashto literature has undergone since the advent of violence and fundamentalism in the region. Traditional Pashto literature used to focus on nationalist themes, glorifying the past and invoking traditions and folklore. However, Khalil’s study helps to trace a new dimension within Pashto literature that reflects the changing society, especially in the context of the NWFP (Khyber Pakhtunkhwa) and its surrounding regions, where violence and conflict have become prominent themes. Extending that, his article also emphasizes the ways Pashto literature reflects the prevailing social conditions, such as violence and extremism. Writers and poets from the Pashto region have been vocal in challenging and condemning the culture of violence, regardless of its originators. This indicates that Pashto literature serves as a means to express and remember the memory of violence that has affected the region.

Additionally, Khalil’s in-depth study specifically highlights the underlying patterns that poetry in the Pashto language has been particularly effectively depicted as the repercussions of 9/11, the subsequent violence and the identity crisis. In his words, Pashto poets have used poetry to express their perspectives on the tragedy, its impact on society, and the identity crisis faced by the Pashtun people.

In Pashto literature, specific literary works that have tackled the theme of violence and identity crisis are produced by Tahir Afridi. Additionally, the works of Farooq Sarwar, an author from Balochistan, have delved into identifying cultural displacement in the Pashto region. Their works highlight the ways Pashto literature has grappled with the memory of violence and the resulting identity crisis, making it an essential aspect of literary expression in the region. Through poems, prose, and other literary forms, Pashto writers and poets have contributed to the discourse on the social and political effects of violence and its impact on the Pashtun identity.

Pashto poets use their art form to express the pain, grief, and anger resulting from the War on Terror and its impact on the Pashtun identity. In “The Effects of War

on Terror on Pakhtun Nationalistic Identity in Pashtu Poetry”, Hina Habib and Jamil Ahmed highlight the representation of the effects of war and the identity crisis in contemporary Pashto poetry faced by the Pashtun community (Habib and Ahmed 3). It alludes to the ways Pashto poetry depicts the devastating consequences of war and violence on the Pashtun people. The poets express their lamentation and sorrow over the loss of innocent lives, including children and women, in bomb blasts and suicide attacks. The imagery used by the poets paints a bleak picture of a city and a nation in mourning, with streets hushed and no happiness left. The massacre at Army Public School is mentioned as one of the deadliest attacks, which elicited an extreme response from the masses and the literary community.

The poets also confront the perpetrators of violence directly, questioning them about the devastation they have caused and the lives they have shattered. They express their frustration and helplessness at the continuing bloodshed and the impact it has on families and communities. The poems highlight the need for peace and stability in the region and call for an end to violence and terrorism. Through their poetry, the Pashto poets also explore the identity crisis faced by the Pashtun community. The War on Terror has not only caused physical destruction but also led to a loss of cultural identity and a sense of self. The poets reflect on the changing themes in Pashto poetry, which traditionally celebrated nationalistic identity and unity but have now shifted to expressions of hatred and resentment towards violence and political manipulations.

The use of traditional imagery from famous Pashto songs and poetry serves to contrast the peaceful times of the past with the current anguish and turmoil. The poems convey a sense of loss and longing for the old ways and the preservation of the Pashtun language and heritage. The contemporary Pashto songs mentioned in the text also highlight how the language itself has been affected by violence and terrorism, with the incorporation of vocabulary related to bomb blasts and drones.

In conclusion, Hina Habib and Jamil Ahmed Chitrali use a collection of contemporary Pashto poetry to showcase the representation of the effects of war and the identity crisis in the Pashtun community. The poems express deep sorrow, anger, and the longing for peace and stability amidst the chaos caused by terrorism. They also emphasize the importance of preserving Pashto language and cultural heritage in the face of ongoing challenges.

The systemic violence and cultural expression reinforce each other in the context of the 'War on Terror' in Pashto poetry. In "Pashto Poetry and Drones: The Narcomaniac Mutations of Tapey", Syed Irfan Ashraf and Muhammad Farooq discuss the material consequences of the US-led "War on Terror" in Pakistan and its impact on Pashto poetry. In their words, "tapey is not just about violence or its subversion but contains a textual form of violence itself. Foregrounding this distinctive feature of tapey in our analyses, the imagery embedded in the given sample carries three dominant threads: debilitated bodies, death and double destruction, narcomaniac expression" (Ashraf and Farooq 26). It highlights the lack of attention given to the local public imagination and cultural production in the face of everyday destruction caused by drone strikes and suicide bombings (18). It focuses on Pashto tapey, which are anonymous couplets attributed to Pashtun women, to gain insight into how this folk literature engages with militarized violence and reveals the power contestation between militarization and symbolic representation. This way, the article brings forth a mutual understanding of how cultural expressions and violent representation of Pashtoon identity and culture in post-9/11 poetry. Additionally, Ashraf and Farooq's article examines the cultural expressions of the US-led 'War on Terror' in Pashto tapey. It highlights how the imagery in these cultural artefacts, such as songs, movies, and literature, not only depicts militarized violence but also romanticizes human rights violations in the conflict zone. Historically, tapey served as a popular vehicle of local resistance and eulogized Pashtun unity against foreign invaders. However, the ongoing militarization of the Pashtun population has changed the subject of these poems. The contemporary form of tapey reflects the pain and injury of people affected by high-tech warfare and the disorientation caused by the global war.

The article draws on the concept of 'necropolitics' to analyze the impact of the 'War on Terror' on Pashtun society. Necropolitics refers to the subjection of life to the rule of death, where one group's elimination is considered necessary for the survival of another (Ashraf and Farooq 18). The militarization of the Pashtun belt has created a claustrophobic space where violence and death are reproduced as a permanent theme in Pashto.

Summing up the above extensive discussion upon the ways, post-9/11 Pakistani poetry negotiates with the ways, the memory of the 'War on Terror' has dropped a significant impact upon the individual and collective memory of poets that further

weave the dark flora of thematic threads marking a demarcation line between pre- and post-9/11 memory in Pakistan. This mark of difference in memory witnesses the difference of poetics and politics in Pakistani poetry after 9/11.

2.4 Identity Crisis and Memory of Difference in Post-9/11 Pakistani Anglophone Poetry

The representation of the repercussions of ‘War on Terror’ on post-9/11 South Asian poetry is a significant thematic concern of the poets who contributed to the rising impact of post-9/11 literature. In “The War on Terror: Post-9/11 South Asian and Arab American Literature”, Rajini Srikanth explores the caused disruptions and dislocations in the lives of individuals and families. She argues that the ‘war on terror’ lays bare the widespread and unending consequences of this declaration of war across multiple nations (Srikanth 74). These consequences lead the writings of post-9/11 Pakistani poets to serve as intrusions into the consciousness of the nation and demand attention that global literature in post-9/11 narratives in the form of the grief and turmoil that people after 9/11 have experienced in global north and global south. Srikanth’s research helps to foreground and challenge the indifference to the suffering of fellow humans and call for empathy and understanding.

Pakistani English poetry alludes to the representations of cultural autocracies, extremism and violence along with identity crisis in their narratives not limiting themselves to Pakistani demographical territory rather contemplates its magnitude of violence and broadens its impact on the effected spaces including Afghanistan and Iraq that has remained the huts for revitalizing the episodes of chaotic memories. In *Narrating Pakistan Transnationality: Identity, Politics and Terrorism in Anglophone Pakistani Literature after “9/11”*, Gohar Karim Khan argues, “The problem with inviting these ‘global’ responses to 9/11 lies in the contradictions and challenges inherent in the very term “globalization” the way it extends the implications of the Euro-American political, economic, cultural and social modes around the world” (G. K. Khan 6). Khan’s research contributes to the ways the term ‘transnationalism’ is used in Pakistani anglophone literature and reveals the apocalyptic nature of post-9/11 memory in cultural and political contexts across the center and peripheries of Pakistan. In doing it, he argues that post-9/11 Pakistani literary responses attempt to replace the hegemonic model of global post-9/11 consciousness which is ‘westernized’ in its narrative and focus upon the “balance of power in the literary canon about terrorism

and identity” (G. K. Khan 9). His arguments help to unveil the damaging demarcations of the poetics and politics of difference to the representations of 9/11 and its off shoots on the media and in literature since the notions that drive the memory of 9/11 translate the traumatic experiences of 9/11 into the national and public memories that could prevail upon the national and global consciousness across global south and global north. In “The Response of American Poets to 9/11: A Provisional Report”, Laurence Goldstein argues,

There was a surge of poetry reading in the weeks and months following the attacks, and of poetry writing as well, both to witness the condition of anguish people, to provide hope that those events would not constitute some indelible reality that would darken the post-9/11 climate for decades or forever. (Goldstein para. 1)

Goldstein’s argument provides a thematic ground that helps to revisit the catastrophic narrative produced with an indomitable effect following the abundance of patriotic poems in three anthologies of 2002. These three anthologies with the burden of strengthening the patriotic wave and globalizing the impulse of 9/11 repercussions transcending national and cultural borders. Goldstein highlights this transcending effect by referring to Lawrence Ferlinghetti’s poem that reimagines the construction of 9/11 discourse and the way Third World involves in that war:

And they kept flying and flying until they flew right into the 21st century
and then one fine day a Third World struck back and
stormed the great planes and flew them straight into the
beating heart of Skyscraper America where there were no
aviaries and no parliaments of doves and in a blinding flash
America became a part of the scorched earth of the world. (qtd in Goldstein para. 8)

Ferlinghetti’s poetry and Goldstein’s way of its attribution to the rise of suffering triggers with the fall of imperial towers, the metaphorical power. In another anthology, *An Eye for an Eye Makes the Whole World Blind: Poets on 9/11*, the poets, in Goldstein’s words, try to warn “the perpetrators of attacks” and alludes that “the U.S. had provoked the Third World into striking back” (Goldstein para. 11). This detailed report reviewing the anthologies and thematic concerns of post-9/11 American poetry

posits that the post-9/11 American poets foresee a long war proceeding from the date of 9/11.

In a question to “do all poems ‘exploit’ the event?” by finding this collision of towers as a chance to ignite their own personal and political interests by employing the high emotions to make their names as “charismatic prophet”, Goldstein’s response negotiates with rise of suspicions with “the desire to demean imaginative texts on any subject as exploitative”. In his report, he also highlighted the confessions of many 9/11 poets including Norman Mailer and opines that “artwork itself provides the only genuine evidence as to whether it is worthy or unworthy, [...] for public attention [...] to reveal the urgent significance of its topic” (Goldstein para. 12). These contested post-9/11 poetic and political pulses highlighted in this report on post-9/11 American poetry help to locate the lacuna in post-9/11 Pakistani context that needs to be filled by providing a detailed criticism on post-9/11 anglophone and vernacular Pakistani poetic responses to the violence and turmoil they have experienced themselves and then reimagined in their poems. In the next three chapters, this way, the present research will bridge the critical approaches of global north and global south towards 9/11 and its offshoots in the sharing space of post-9/11 memory.

In exploring the interventions in transcultural literature, Waqas Khwaja, in “Reimagining the Humanities in a Transcultural Post-Truth world” discusses the concept of transcultural memory and its future implications in post-9/11 context. He emphasizes the importance of revisiting the cultural, philosophical, and literary texts from the colonial era to understand their biases and roles in shaping our societies today. Khwaja alludes to the emergence of new possibilities and opportunities of the marginalized languages and their literatures in post-9/11 memory to contribute and play a significant role in “transition of the reconfiguring transcultural memories” since the ‘War on Terror’ and the memory of violence are now outsourced in the peripheries of the world and does not hold the center – the twin towers – anymore that share the memory of loss and turmoil (Khwaja 38). However, these are the people and culture of Waziristan, Balochistan, Afghanistan and Iraq who are experiencing the repercussions of 9/11 collision for last two decades till today. Khwaja argues for the inclusion of non-Western texts and cultural productions in the humanities, promoting a more inclusive and harmonious state of coexistence. He highlights the need for translation between

languages and cultures to break the hegemony of Euro-American humanities and foster a genuine worldwide egalitarianism.

This impact of 9/11 and its offshoots have left indelible marks on Pakistani transcultural memory. In “From Post- to Para-Colonialism: (Trans)national and cultural intersections in post-1988 Pakistani anglophone fiction”, Ali Usman Saleem highlights how the involvement of Pakistani religious fundamentalists in 9/11 and the subsequent War on Terror discourse have shaped the perception of Pakistan on the global stage. In his words, “an unstable political culture resulted in a fragmented and radicalized society that has given rise to a series of social and cultural crises” (Saleem 161). This chaotic episode of culture developed new forms of memories which are fractured in the representations of the original values of culture in the anglophone and vernacular literature after 9/11. Usman emphasizes the challenges faced by the Pakistani diaspora in the post-9/11 transcultural space and the efforts of Pakistani writers to explore and represent these experiences through their writings. His research aims to challenge the stereotypical image of Pakistan and situate it within the frames of today's transcultural world.

Post-9/11 transcultural memory is deeply rooted in the conceptual formation of hybridity as an influencing factor to fracture the cultural and collective memory in post-9/11 Pakistani literature by offering a narrative strategy that challenges traditional postcolonial narrative techniques. The writings of Pakistani writers in English adopt transnational and para-colonial approaches, deviating from the norm to reconstruct their narratives and engage in cultural language wars for reconstructing meaning. By recontextualizing themes within the indigenous sociopolitical milieu of Pakistan, these writers create a parallel case for Pakistan as a progressive country that acknowledges transnational and transcultural spaces. They present narratives situated in today's post-Independence Pakistan through various characters who have experiences and stories to relate from outside Pakistan as well. Hybridity in post-9/11 Pakistani literature challenges stereotypes and binaries constructed by the Western discourse. These writers deconstruct the indigenous sociopolitical transformations and situate Pakistan within indigenous and international discourses, depicting Pakistan as an enlightened and developing society.

In post-9/11 context, the memory of cultural displacement creates new contact zones and spaces for dialogue, allowing for a meaningful engagement between the West and the Islamic world. In “Imagining Muslims in South Asia and the Diaspora: Secularism, Religion, Representations”, Claire Chambers and Caroline Herbert explores the representation of Muslims in South Asia and its diaspora, particularly in literature and cultural productions. They examine the complexities of Muslim identities and cultures, and the tensions between public representations and personal experiences (Chambers and Herbert 28). Their work covers a range of topics, including comparative approaches, syncretism, Muslim cosmopolitanism, and secularism. They aim to provide a critical understanding of the diverse experiences and perspectives of Muslims in South Asia and the Western diaspora. It examines the representation of Muslims in South Asia and its diaspora. They focus on literature and cultural productions as a means to explore the complexities of Muslim identities and cultures. The essays cover various topics, including comparative approaches, syncretism, Muslim cosmopolitanism, and secularism. Their research helps to provide a critical understanding of the diverse experiences and perspectives of Muslims in South Asia and the Western diaspora.

The impact of 9/11 on individual memory and identity formation negotiates with the ways, Chambers and Herbert, in “Introduction: Contexts and Texts”, explore how the fall of the Twin Towers has created a sense of division between different cultural spaces, leading to a binary of 'Us' and 'Them' (Chambers and Herbert 4). They further accentuate to that historical event that has affected the representation of Muslims in the US, highlighting the challenges they face in pursuing their dreams and the discrimination they experience based on their Muslim and Pakistani identity. It helps to understand the prejudice faced by Muslims in the post-9/11 world, such as the denial of benefits and the caution against recruiting Muslims for certain projects. Chambers suggests that these suspicions and stereotypes have led to the profiling of Muslims based on their race, religion, and culture.

The framing of Muslims in the post-9/11 era, highlights the negative stereotypes and biases that have been perpetuated against this community in Euro-American literature. They explore how Muslims have been portrayed as a monolithic group, often associated with terrorism and violence, leading to widespread discrimination and Islamophobia. In *Framing Muslims: Stereotyping and Representation After 9/11*, Peter

Morey and Amina Yaqin emphasize the importance of understanding the diverse experiences and perspectives within the Muslim community, challenging the simplistic and harmful narratives that have been constructed. They accentuate the need of a more nuanced and inclusive approach that “recognizes the individual agency and humanity of Muslims, rather than reducing them to a single identity defined by their religion” (Morey and Yaqin 3). So, the understanding of this framing on the lives of Muslims in post-9/11 literature through Morey and Yaqin’s study helps to find the traces of increased surveillance, racial profiling, and hate crimes.

Stereotyping in the post-9/11 context has been heavily influenced by political agendas and narratives. The events of 9/11 created a climate of fear and insecurity, leading to the scapegoating and stereotyping of certain groups, particularly Muslims and individuals of Middle Eastern descent. One of the key political strategies employed in this context is the use of racial and religious profiling. Governments and law enforcement agencies have implemented policies and practices that disproportionately target individuals from specific ethnic and religious backgrounds, under the assumption that they are more likely to be terrorists. This has resulted in the stigmatization and marginalization of innocent individuals based solely on their appearance or religious beliefs.

Another aspect of the politics of stereotyping is the manipulation of public opinion through media representation. Media outlets often perpetuate stereotypes and reinforce negative perceptions of certain groups, further fueling prejudice and discrimination. Politicians and policymakers have also exploited these stereotypes to advance their own agendas, using fear and xenophobia to gain support for policies such as increased surveillance, immigration restrictions, and military interventions.

The politics of stereotyping in the post-9/11 context has had far-reaching consequences, not only for the targeted communities but also for society as a whole. It has eroded trust, fostered division, and perpetuated a climate of fear and suspicion. Addressing these issues requires a comprehensive approach that challenges stereotypes, promotes inclusivity, and upholds the principles of equality and justice for all. Morey and Yaqin discuss the politics surrounding the portrayal of Muslims in literature after the 9/11 attacks. They highlight how these portrayals often perpetuate stereotypes and contribute to the marginalization of Muslim communities by representing them as

“irrational perpetrators of religion-inspired wickedness or as passive embodiments of exotic suffering” (Morey and Yaqin 22). Their study helps to accentuate the importance of critically analyzing these narratives and challenging the biases they may reinforce. They argue for the need to promote diverse and nuanced representations of Muslims in literature to counteract the negative impact of stereotypes.

The discourses of Islamophobia and the impact of the US ‘War on Terror’ are influenced by the rhetoric surrounding 9/11 that has stifled public discussions about the causes behind global conflicts, and has created a climate of fear and otherness towards Muslims. This has resulted in a sense of ontological hysteria and a heightened focus on victimhood, as seen in the refrain of "why do they hate us?" (qtd. in Chambers and Herbert 190). This way, this important work sheds light on the ways in which post-9/11 memory and identity have been shaped by the events of 9/11 and the subsequent discourses surrounding Islam and Muslims. She highlights the challenges faced by Muslims in pursuing their dreams and the discrimination they experience, as well as the impact of Islamophobia on global perceptions and attitudes.

The events of 9/11 have had a significant impact on the portrayal of terrorism in Pakistani literature. Many Pakistani authors have explored the theme of terrorism in their works, shedding light on its various dimensions and consequences. One way in which 9/11 has highlighted terrorism as Islamic in Pakistan literature is through the examination of the motivations and ideologies of extremist groups. Authors have delved into the religious justifications used by these groups to carry out acts of violence, exploring the intersection of religion and terrorism. Additionally, the aftermath of 9/11 has led to an increased focus on the experiences of Muslims in the context of counter-terrorism measures. Pakistani literature has highlighted the discrimination and profiling faced by Muslims, as well as the impact of these measures on their lives and communities. In Morey and Yaqin’s words, “‘Islamic Terrorism’ is thus offered as both description and explanation of the event of 9/11” (Morey and Yaqin 34). So, the events of 9/11 have served as a catalyst for Pakistani authors to explore the complex relationship between terrorism and Islam in their literature, shedding light on the various perspectives and consequences associated with this issue.

After 9/11, the politics of difference in Muslim identity is negotiated in anglophone and vernacular literature in Pakistan and in Euro-American literature. The

anglophone post-9/11 poets particularly led to the construction of a monolithic Muslim identity, where all Muslims were seen as a homogenous group. This resulted in the marginalization and stigmatization of Muslims, as well as the erasure of diverse Muslim experiences and identities. In “Muslim and the Nation-State”, Morey and Yaqin allude to this homogenization of Muslim identity was a result of the "us versus them" narrative perpetuated by the media and political discourse. In their words, “Muslims were portrayed as the “other”, and their differences were ignored or demonized” (Morey and Yaqin 44). This not only affected the perception of Muslims in society but also had implications for their rights and freedoms. Furthermore, the author highlights the importance of recognizing and valuing the diversity within Muslim communities. Both critics emphasize the need to move beyond the monolithic representation of Muslims and acknowledge the multiple identities and experiences that exist within the Muslim population. This way, it is significant to explore this politics of difference equally accentuated to the poetics of difference in Muslim identity after 9/11 in Pakistani anglophone and vernacular literature, emphasizing the negative consequences of homogenization and the importance of recognizing and valuing diversity within Muslim communities.

The representation of Muslim identity in post-9/11 transcultural memory is often shaped by stereotypes and misconceptions, leading to a distorted understanding of Muslim culture and beliefs. In Post-9/11 Pakistani vernacular literature, the poetic narratives challenge these stereotypes and promote the portrayal of Muslim identity that carries Islamic values and culture in order to counter Islamophobia. In “Muslims and the Politics of Difference”, Tariq Modood discusses the emergence of a politics of difference among Muslims in the post-9/11 context. He writes, “we must rethink ‘Europe’ and its changing nations so that Muslims are not a ‘Them’ but a part of a plural ‘Us’, not mere sojourners but part of its future” (Modood 114). The Muslims in Europe are often perceived as making exceptional demands on European states, but Modood contends that these demands are comparable to arguments about gender or ethnic equality. He highlights the need to understand the European anxieties and phobias towards Muslims and emphasizes that Muslims are not a homogeneous group, with varying levels of political and religious identities. Modood’s significant article helps to open a dialogue that addresses the challenges faced by Muslims in terms of discrimination, social exclusion, and the need for recognition and equality, and calls for

a rethinking of Europe and its changing nations to include Muslims as part of a plural 'us' rather than as a separate 'them'.

The disturbance of the identity of Muslims in the post-9/11 context helps to highlight how the events of 9/11 have led to a negative perception of Muslims, resulting in a loss of identity and a sense of belonging for many Muslims. This disturbance is caused by the association of Islam with terrorism and the subsequent discrimination and prejudice faced by Muslims in various aspects of their lives. In *Buzzing: Post-9/11 Muslim Male Identity, Stereotypes, and Beehive Metaphors*, Syed Abdullah emphasizes that this disturbance of identity has far-reaching consequences for Muslims, both individually and collectively. In his words, "the stereotypical images of Americans using turban, beard and Muslim clothing as symbols of terrorism" (Abdullah 106). This way, stereotyping of Muslims by Euro-American literature negotiates with the politics of difference that needs to be elaborated and unearthed that otherwise has already affected their self-esteem, mental well-being, and social integration and representation in the global and local landscapes. Finally, it has led to the distortion of Muslim identities.

Muslims often find themselves caught between their religious and cultural identity and the need to conform to societal expectations and stereotypes. Furthermore, Abdullah argues that the disturbance of identity also impacts the relationship between Muslims and non-Muslims. It creates a divide and fosters mistrust, making it difficult to build bridges and promote understanding between different communities. In conclusion, Abdullah's discussion sheds light on the significant disturbance of identity experienced by Muslims in the post-9/11 context. This disturbance has profound implications for individuals, communities, and interfaith relations, highlighting the need for efforts to counter stereotypes, promote inclusivity, and foster a sense of belonging for all.

In the post-9/11 context, there are several illusions surrounding cultural identity. One of these illusions is the belief that all individuals from a particular cultural or religious background are inherently linked to acts of terrorism. This generalization leads to the marginalization and discrimination of innocent individuals who share the same cultural identity. Another illusion is the idea that cultural identity is fixed and unchanging. In reality, cultural identity is fluid and evolves over time. However, in

“The Illusions of Cultural Identity”, Morey and Yaqin write, that the post-9/11 context has reinforced the notion that certain cultural identities are static and inherently dangerous, further perpetuating stereotypes and prejudices (Morey and Yaqin 106). Additionally, there is an illusion that cultural identity is a monolithic entity. In truth, cultural identity is diverse and encompasses a wide range of beliefs, practices, and perspectives. However, the post-9/11 context has often reduced cultural identity to a single narrative, disregarding the complexity and richness of different cultural experiences. Here, filling this lacuna, the present research attempts to trace the memory of identity disturbance in post-9/11 Pakistani poetry.

Muneeza Shamsie discusses the representation of terror and violence in post-9/11 Pakistani literature. In “Restoring the Narration: South Asian Anglophone Literature and Al-Andalus”, she explores how Pakistani writers have grappled with the impact of terrorism on their society and how they have used literature as a means of understanding and responding to these traumatic events. Shamsie argues that post-9/11 Pakistani literature reflects the complex and multifaceted nature of terrorism and violence. In her words, “post-9/11 Pakistani writers have depicted the experiences of both victims and perpetrators, shedding light on the motivations and consequences of these acts” (Shamsie 63). They have also explored the psychological and emotional toll of living in a society plagued by terror. Furthermore, Shamsie highlights the role of literature in challenging stereotypes and misconceptions about Pakistan and its people. Pakistani writers have used their works to humanize the individuals affected by terrorism, presenting them as individuals with hopes, dreams, and vulnerabilities. This way, Shamsie's analysis underscores the power of literature in confronting and grappling with the realities of terror and violence. Pakistani writers have used their voices to shed light on the complexities of these issues and to foster empathy and understanding among readers.

The memory of violence and space from its formation to contextualization, plays a significant role in the interpellation and transmission of identity politics, social consciousness, and cultural orientation of a region. Rachel Farebrother explores the memory of violence in South Asian poetry and highlights the poets’ emphasis on the limitations of verbal expression in the face of violence, as words are rendered fragile and perishable. Her article alludes to the role of memory in the way it captures the shocking realities of violence, using powerful imagery such as “red roses that bloom

and bleed” (Farebrother 93). In South Asia, poetry turns a critical gaze upon the escalation of political violence in conflicting spaces, highlighting the crisis and the choking of daily life.

Post-9/11 Pakistani literature explores the complex relationship between space and identity in the context of political and social changes following the September 11 attacks. It delves into the ways in which individuals and communities negotiate their identities within the changing landscapes of fear, surveillance, and security measures. In “Why They Hate Us: The Rise of Fundamentalism after 9/11”, Debamitra Kar examines the aspect of the politics of space and identity in post-9/11 literature. In her words, “these spaces are often portrayed as spaces of exclusion and suspicion, where individuals are subjected to increased surveillance and scrutiny” based on their imagined identities” (Kar 75). Moreover, post-9/11 memory explores the impact of these security measures on individual and collective identities. It examines how individuals navigate and negotiate their identities in a climate of fear and suspicion, where certain identities are stigmatized and marginalized. This literature sheds light on the ways in which individuals resist or conform to societal expectations and how their identities are shaped by external forces. Kar’s research helps to outline the ways post-9/11 Pakistani literature engages with the politics of space and identity by critically examining the ways in which individuals and communities are affected by and respond to the changing socio-political landscape in the aftermath of the September 11 attacks. It offers insights into the complexities of identity formation and the power dynamics at play in contemporary society.

The portrayal of post-9/11 Muslim identity is an important theme engaged by a series of poets and authors in anglophone and vernacular Pakistani literature. They explore how Pakistani writers have responded to the challenges and complexities faced by Muslims in the aftermath of the 9/11 attacks. Langah, in “Islamization and Post-9/11 Islamophobia: ‘The power of genre’: A Response from Pakistani Writers”, alludes to the representation and stereotyping of Muslim identity in post-9/11 Pakistani literature that “reflects the diverse experiences and perspectives of Muslims in Pakistan, highlighting themes of identity, religion, politics, and cultural tensions” (Langah 80). Through their narratives, these writers aim to challenge stereotypes, promote understanding, and provide a nuanced portrayal of Muslim identity in a post-9/11 world.

Muslim Pakistanis faced challenges in the post-9/11 context that highlight the increased scrutiny and suspicion experienced by individuals who identify as both Muslim and Pakistani. Langah emphasizes the need for these individuals to navigate their dual identities in a world that often associates them with terrorism. In Langah's words, "within the local context Islamization and at the international level Islamophobia complemented each other and contributed toward the ongoing stigmatization and stereotyping of Pakistani-Muslim identity" (Langah 80). Her study helps to highlight the importance of understanding the diversity within the Muslim-Pakistani community and the need to challenge stereotypes and misconceptions. This way, Langah's article is a significant acknowledgement of the complex and nuanced nature of Muslim-Pakistani identity in the post-9/11 context.

The construction of post-9/11 Muslim identity in Pakistani and global literature helps to understand the ways 9/11 has shaped the perception and portrayal of Muslims in society. Abdullah highlights, "Samuel Huntington's thesis, *The Clash of Civilizations*, reiterates Edward Said's critique of the Western Orientalist and the colonial mindset that underlines the making of the Muslim identity as Other" (Abdullah 61). It helps to understand the post-9/11 Muslim stereotypes and identity politics that disturb the individual and collective memory of Muslims and their culture in American literature. This identity crisis is faced by Muslims in navigating their identity in a post-9/11 world, including increased scrutiny, stereotypes, and discrimination.

The 9/11 terrorist attacks have immensely affected the culture and people of the Northern Areas of Pakistan. The attacks led to a significant shift in the region's socio-cultural dynamics, as they became a focal point for international attention and military operations. Julie Flowerday, in "Visualizing Hunza Post-9/11: Indeterminate State Development", highlights "the influx of foreign aid and military presence brought about changes in the local economy, infrastructure, and social fabric" (Flowerday 159). This way, Flowerday's article helps to witness an increase in religious extremism and radicalization, which further altered the cultural landscape and affected the lives of the people living there.

In post-9/11 vernacular literature, the representation of violence is often used as a means to explore the impact of terrorism and its aftermath on individuals and society. Authors employ various literary techniques to depict the physical, emotional, and

psychological effects of violence on characters and their communities. One common theme in post-9/11 vernacular literature is the portrayal of the trauma experienced by survivors of violent acts. Authors delve into the psychological scars left by acts of terrorism, highlighting the long-lasting effects on individuals and their struggle to rebuild their lives.

Another aspect of the representation of violence in post-9/11 vernacular literature is the exploration of the societal response to acts of violence. The authors examine the collective trauma experienced by communities and how violence can shape public discourse, policies, and perceptions of identity. Through their narratives, authors also shed light on the complexities of violence and its causes. They delve into the motivations behind acts of violence, exploring factors such as political ideologies, religious extremism, and social inequalities that contribute to the perpetration of violent acts. Flowerday's understanding of post-9/11 vernacular literature offers a platform for authors to critically examine the impact of violence on individuals and society. Through their narratives, they aim to foster understanding, empathy, and dialogue surrounding the complex issues related to violence in the contemporary world.

Post-9/11 Pakistani literature in English is influenced by international writing on Islam and the 'Islamic world' after 9/11 but equally challenges dominant frames and assumptions about Pakistan in the global discourse of the war on terror. In "Ambivalent Alterities: Pakistani Post-9/11 Fiction in English", Danial O'Gorman focuses on the ambivalent representation of Pakistan that subverts and challenges global discourse while "raising consciousness and disrupting narrow modes of recognition" (O'Gorman 115). He further explores the themes of migration, identity, and the complexities of Pakistani national identity in a post-9/11 geopolitical context. His study helps to accentuate that Post-9/11 Pakistani literature reflects an ambivalent approach towards the framing of the collective memory of violence. Their works challenge dominant discourses and assumptions about Pakistan in the global war on terror, while also acknowledging the country's problem with religious extremism. This way, post-9/11 memory embedded in the literature of Pakistan in the last decades provides a more nuanced and complex representation of Pakistan, emphasizing its historicity and geopolitical context.

Post-9/11 Pakistani literature attempts to represent Pakistan in an authentic way, raising consciousness about the country while disrupting the process of consciousness-raising. They challenge stereotypes and narrow framings of Pakistan in the global media, highlighting its social, cultural, political, and historical complexities. By doing so, they undermine the "us and them" binaries propagated in the war on terror discourse. Pakistani poets and authors, in the present age, aim to combat extremism in its various forms while challenging misguided perceptions about the connections between Islamist fundamentalism and Pakistani identity. They generate an awareness of the differences between Pakistani Muslims and the West, as well as the differences within Pakistani Muslim groups themselves. The authors navigate a careful balance between combating extremism and challenging global framings of the war on terror. Their poems contribute to expanding the scope of the 9/11 genre, which often focuses on the immediate trauma of the event itself. They offer a more comprehensive exploration of the post-9/11 reality, engaging with the constellational ties and reflections.

The memory of violence is recontextualized in post-9/11 poetic expressions, challenging assumptions and provoking contemplation on the impact of violence on the social and political consciousness of people in the peripheries and centre of Pakistan. Farebrother explores the representation of violence through a juxtaposition of beauty and brutality and evinces that South Asian poets depict pastoral imagery that has been distorted by violent conflict, creating a sense of dislocation. The poet uses vivid and surreal imagery to describe the wounding of the body and the landscape, drawing on Christian motifs of suffering and alluding to the concept of "terrible beauty". The poems also highlight the limitations of verbal expression in the face of violence, emphasizing the fragility of words and the difficulty of communication in a society convulsed by conflict. This way, it helps to accentuate that post-9/11 poetry challenges readers' assumptions and unsettles them with its portrayal of violence.

The memory of cultural transition and violence in post-9/11 Pakistani poetry resonates with various aspects of Pakistani society and the ways, society experiences violence and terror after 9/11 in different forms from cultural turmoil and political violence to the loss of their loved ones as the result of 'War on Terror'. In *Pakistan: Social and Cultural Transformation in a Muslim Nation*, Muhammad Abdul Qadeer discusses the role of post-9/11 violence memory in the transformation of cultural and political consciousness in Pakistan (Qadeer 233). He explores the ways Pakistan has

experienced a rise in terrorist bombings and the effects of these incidents in Pakistan and its connection with Islamic extremism and the political actions taken in response to these events. He delves into the complexities of the violence and its implications for everyday life in Pakistan. His study helps to outline the nature and forms of 9/11 memory and (post)memory (9/11 repercussions) in Pakistan.

Pakistan faced increased scrutiny and pressure to combat terrorism within its borders, leading to military operations and crackdowns on extremist groups. Pakistan played a crucial role in the war on terror, cooperating with the United States in intelligence sharing, military operations, and capturing high-value targets. However, this alliance also created tensions within Pakistan, as some segments of society viewed it as a violation of national sovereignty and an alignment with Western interests. Pakistan faced internal challenges in dealing with extremism and terrorism. The country witnessed an increase in militant activities, sectarian violence, and the rise of extremist ideologies. The government implemented counter-terrorism measures, but these efforts were met with mixed success, as extremist groups continued to operate in certain areas. The post-9/11 period also saw a shift in societal attitudes and civil liberties in Pakistan. There was a rise in surveillance, security measures, and restrictions on personal freedoms in the name of national security. This led to debates and concerns about the balance between security and individual rights. The war on terror also had implications for Pakistan's relationship with Afghanistan. Pakistan faced challenges in managing its border with Afghanistan, as militants and insurgents often crossed the porous.

Post-9/11 memory in Pakistani literature challenges stereotypes and misconceptions related to Muslim identity. In *Literary and Non-Literary Responses towards 9/11: South Asia and Beyond*, Nukhbah Taj Langah discusses the significant influence of the US on collective memory that emerged after the 9/11 attacks, and highlights how the US government and media played a crucial role in shaping the narrative and framing the South Asian memory of 9/11. In Langah's words, "Islamization and Islamophobia are interconnected, and the 'War on Terror' is also an intricate part of these processes impacting Pakistani-Muslim Identity" (Langah 87). She also explores how this influence impacted public memory, policy decisions, and the construction of a national identity centred around the tragedy. She accentuates "the power dynamics at play in shaping post-9/11 memory and the lasting impact it has had on society" (Langah 88). She highlights the ways the concepts like peace, conflict, and

Islamophobia have been manipulated, and different literary works have portrayed Muslim identity.

The post-9/11 memory of violence in Pakistani literature grapples with the impact of the 9/11 attacks and subsequent events in Pakistan. Her work examines how violence is depicted in these literary works, whether it is through direct descriptions or more subtle metaphors and symbols. One aspect the author focuses on is the role of terrorism and its effects on the manipulation of individual and collective memory in a post-9/11 context. In her words, “Pakistani writers have depicted the experiences of victims, perpetrators, and bystanders of violence, and portrayals contribute to a deeper understanding of the complexities of post-9/11 Pakistan” (Langah 9). She delves into the role of post-9/11 Pakistani literature in challenging dominant narratives and providing alternative perspectives on violence. Her work helps to understand the ways post-9/11 Pakistani literature engages with and represents violence, offering valuable insights into the cultural and social landscape of contemporary Pakistan. In doing so, it fosters a literary dialogue and understanding between different cultures, and reflects on the broader sufferings caused by the event of 9/11.

Post-9/11 transnational memory evinces how collective memory is shaped and shared beyond national boundaries, particularly about traumatic events such as the September 11 attacks. Sarah O'Brien, in *Trauma and Fictions of The 'War on Terror': Disrupting Memory*, highlights the importance of understanding how different societies remember and interpret these events, as well as the role of media and technology in shaping transnational memory. In her words,

In the post-9/11 period, we see this transnationalism emerge as appeals to American nationals are bolstered by the expressions of exceptionality and the claims of difference to the rest of the international community and Muslim-majority countries like Afghanistan and Iran in particular. (O'Brien 13)

This way, she alludes to transnational memory discourse which contributes to a more nuanced understanding of global events and their impact on collective memory. In her discussion on transnationalism, O'Brien explores the concept of individuals and communities transcending national boundaries. She examines how globalization and advancements in technology have facilitated the movement of people, ideas, and cultures across borders. She argues that transnationalism challenges traditional notions

of identity and belonging, as individuals navigate multiple cultural influences and engage in transnational practices. The post-9/11 trauma narrative envisages how literature and other forms of storytelling have responded to the traumatic events of September 11, 2001. O'Brien's study helps to explore how authors and artists have grappled with the complexities of trauma, grief, and loss in the aftermath of the attacks (O'Brien 14). These narratives provide a means of processing and understanding the collective trauma experienced by individuals and society as a whole.

In post-9/11 Pakistani literature, it is significant to discuss how trauma is represented in the collective memory of the Pakistani community following the events of 9/11. He delves into the various narratives, images, and symbols that have emerged as a result of this traumatic event, and analyzes their impact on shaping our understanding and remembrance of 9/11. The present in-depth study will explore the complexities and challenges of representing such a profound and deeply affecting event and raises important questions about the role of memory and representation in the aftermath of trauma in post-9/11 Pakistani poetry.

Post-9/11 memory reflects violence and terror that triggered the beginning of the 'War on Terror' in the Middle East and South Asia. The terrorist attacks on September 11, 2001, acts the catalyst for the United States to declare a 'War on Terror.' The memory of the attacks serves as a reminder of the need to combat terrorism and protect national security. Further, the 'War on Terror' led to significant changes in domestic and international policies. These changes resulted in the establishment of the Department of Homeland Security, increased surveillance measures, and the invasion of Afghanistan and Iraq. In O'Brien's words, "the concept of 'terror' captured public attention in the immediate post-9/11 period" and the memory of 9/11 also shaped public opinion and attitudes towards national security (O'Brien 17). It created a sense of fear and vulnerability, leading to increased support for military actions and stricter security measures. Focusing on the influence of 9/11 attacks on cultural memory, O'Brien unfolds, "9/11 narratives embed into cultural memory as articulations of 9/11 coalesced around discourses [...] that accompanied the waging of war in Iran and Afghanistan" (O'Brien 22). This way, the memory of 9/11 is closely intertwined with the 'War on Terror' and has had a profound impact on the individual and collective consciousness of anglophone and indigenous poets in Pakistan after 9/11.

Post-9/11 Pakistani literature reflects the experiences of cultural displacement in various ways. The portrayal of characters who are torn between their Pakistani heritage and their new surroundings in the West. In “The Discourse After 9/11: Cultural Relativism vs Ethnocentrism”, Kamal ud Din highlights, “9/11 has changed the social, political and economic visions of the world and new ideas of culture and identity have emerged, replacing the concept of multiculturalism” (Din 22). In post-9/11 Pakistani literature, it is represented through the characters who often struggle to reconcile their cultural identity with the expectations and pressures of their adopted countries. Post-9/11 Pakistani literature, cultural displacement is depicted through the exploration of themes such as alienation, loss, and the search for belonging. Din alludes to the overcoming of 9/11 as a dominant memory in Pakistani literature, “9/11 has situated terrorism at the centre of everything; the life and culture of the world revolve around the cliché of terrorism” (Din 22). In the last two decades, post-9/11 Pakistani authors often highlight the challenges faced by individuals who find themselves caught between two worlds, grappling with issues of identity, language, and cultural assimilation.

The post-9/11 memory has seen a shift away from multiculturalism's celebration of diversity towards suspicion and fear of immigrants whose cultural difference seems to pose a threat to notions of Western identity. In “Behind the Face of Terror: Hamid, Malkani, and Multiculturalism after 9/11”, Lynda Ng discusses how post-9/11 Pakistani literature highlights the tensions between Euro-American imperialist discourses and the resonating distance between the memory of these discourses envisages an important South Asian bent to American culture and challenges the understanding of South Asian memory of terror and cultural turmoil in the post-9/11 context. Ng explores how post-9/11 Pakistani literature reflects the anxiety and fear of terrorism and contributes to the understanding of individual and collective memories of Pakistanis, specifically Muslims, in the background. In her words, this post-9/11 “reflexive and exclusionary patriotism kindled by terrorist attacks risks” further marginalized individual memory of Western culture (Ng 81). Sharing the thematic space and memory of transculturalism, post-9/11 Pakistani anglophone literature articulates a unifying memory that has resulted in frustration and disappointment with its tenets. In Ng’s words, the post-9/11 memory in Pakistani anglophone literature has witnessed “a noticeable shift away from multiculturalism's celebration of diversity towards suspicion and fear of immigrants” (Ng 89). However, transcultural memory has made lasting changes in society in the

post-9/11 context and challenges the discourses of nationalism that remain flexible enough to acknowledge and incorporate the memory of marginalized individuals.

In the post-9/11 context, Nira Yuval-Davis discusses the relevance of multiculturalism and its challenges in her work. In “Ethnicity, Gender Relations and Multiculturalism”, Yuval-Davis explores the impact of cultural divisions between Islam and the West in the post-9/11 context particularly focusing on the ways, this impact is sharpened by the destruction of the Twin Towers, the rise of al-Qaeda, wars in Iraq and Afghanistan, and domestic terror plots in Europe. Yuval-Davis highlights, in understanding multiculturalism, “the naturalization of a Western hegemonic culture continues which the minority cultures become reified” reflects the rising ideological importance of the right and the extreme right, particularly in the post-9/11 context (Yuval-Davis 198). The concept of cultural hybridity, which was previously explored in academic discourse, is questioned in the post-9/11 context. Yuval-Davis raises the question of whether cultural hybridity remains a relevant concept for understanding and addressing cultural divisions and promoting inclusive politics. The rise of cultural divisions between Islam and the West has led to a revaluation of multiculturalism and its potential to challenge ethnic and class inequalities. In conclusion, Nira Yuval-Davis's work highlights the challenges and debates surrounding multiculturalism in the post-9/11 context. The events of 9/11 and subsequent developments have influenced the cultural divisions between Islam and the West, leading to a revaluation of multiculturalism and its potential to address social inequalities and promote inclusive politics.

The dominant narratives in post-9/11 Euro-American literature play a significant role in shaping the transnational memory of 9/11 in Pakistan. These narratives, often influenced by Western perspectives, tend to focus on the experiences and perspectives of the United States and Europe. As a result, they may overlook or marginalize the voices and experiences of individuals and communities in Pakistan. The dominance of these narratives can impact the transnational memory of 9/11 in Pakistan in several ways. Firstly, it can reinforce a limited understanding of the event, emphasizing the Western experience while neglecting the local context and perspectives. In O'Brien's words, “This can lead to a distorted or incomplete memory of 9/11 in Pakistan” (O'Brien 24). The dominant narratives may perpetuate stereotypes and biases, further marginalizing Pakistani voices and experiences. This can contribute

to a sense of alienation and exclusion, hindering the development of a more inclusive and nuanced transnational memory. It is important to challenge these dominant narratives and promote a more diverse and inclusive representation of the transnational memory of 9/11 in Pakistan. This can be done by amplifying the voices and perspectives of Pakistani writers, scholars, and artists who offer alternative narratives and counter-narratives. By acknowledging and incorporating these diverse perspectives, a more comprehensive and accurate transnational memory of 9/11 in Pakistan can be fostered. This can contribute to a deeper understanding of the event and its impact on different communities, promoting empathy, dialogue, and reconciliation.

Post-9/11 memory in Pakistani poetry disrupts the collective memory of the nation. The event has led to a shift in the themes and perspectives of Pakistani poets, as they grapple with the aftermath of the tragedy and its implications on their cultural identity. Through their poetry, these transcultural Pakistani poets explore themes of loss, trauma, and the complexities of living in a post-9/11 world. O'Brien highlights how 9/11 has served as a catalyst for change in Pakistani poetry. The event has shattered the existing narratives and forced poets to confront the realities of terrorism, war, and the global political landscape (O'Brien 167). Therefore, Pakistani poets have responded to this disruption by incorporating new themes, such as the loss of innocence, the erosion of civil liberties, and the complexities of religious identity, into their work.

Transcultural Pakistani poets have used their poetry as a means to explore the impact of 9/11 on their cultural identity. They navigate the complexities of being Pakistani in a world that often associates their nationality with terrorism. Through their poetry, they express the trauma and pain experienced by their community, while also challenging stereotypes and reclaiming their cultural heritage. O'Brien discusses how transcultural Pakistani poets are actively engaged in reconstructing the collective memory of their nation in the aftermath of 9/11. They challenge dominant narratives and offer alternative perspectives that highlight the human cost of war and terrorism. By disrupting the existing memory of 9/11, these poets aim to create a more nuanced understanding of the event and its repercussions on Pakistani society. This way, O'Brien's study is a significant work that contributes to the understanding of the ways in which 9/11 has disrupted memory and its repercussions in transcultural Pakistani poetry. This way, the present in-depth study will resonate how post-9/11 anglophone and vernacular Pakistani poets have responded to this disruption by incorporating new

themes, exploring cultural identity and trauma, reconstructing collective memory, and how they offer a unique perspective on the aftermath of 9/11 and its impact on Pakistani society through their poetry.

Post-9/11 Pakistani poetry sheds light on the impact of political events and global conflicts on individuals and communities. At one place, Din foregrounds the penetration of post-9/11 memory of violence and terror in the existing memories of culture and individuals the way “9/11 illustrates numerous accounts ranging from eyewitness narratives of local writers, points of view of non-American and apprehension of Muslims from the Middle East and South Asia” (Din 22). The representation of trauma and upheaval caused by the events of 9/11 and subsequent developments have led to a sense of displacement and dislocation among many Pakistanis, both within their own country and abroad. Din’s study helps to explore the nuanced and complex portrayal of cultural displacement that post-9/11 Pakistani literature offers while exploring the multifaceted experiences of individuals and communities navigating the challenges of a rapidly changing world.

The poetics and politics of difference in the representation of violence in the literature of different countries help to provide the ways, 9/11 memory has affected their culture and people. Post-9/11 memory of violence in American literature is often portrayed through the lens of national trauma and its impact on individual lives. In “Contrasts and Reflections: Critique of 9/11 Policies and Reflections in Literature”, Mobeena Shafqat explores themes of fear, loss, and the search for justice, highlighting the psychological and emotional toll of the attacks (Shafqat 61). Through her chapter, she resonates with the complexities of identity in American and Pakistani literature and examines the ways, the event of 9/11 has shaped notions of American identity and the perception of ‘other’.

On the other hand, Pakistani literature offers a unique perspective on the post-9/11 memory of violence. In Shafqat’s words, “Pakistani authors often focus on the consequences of the global ‘War on Terror’ on their own country and its people” (Shafqat 61). They shed light on the experiences of ordinary Pakistanis, who have been directly affected by the violence and its aftermath. Pakistani literature also explores themes of political instability, religious extremism, and the challenges faced by a nation caught in the crossfire of international conflicts. Shafqat’s research helps to envisage

the ways, post-9/11 memory of violence is envisaged in both American and Pakistani literature from distinct perspectives.

Following up, in “Writing War, and the Politics of Poetic Conversation”, James Caron and Salman Khan discuss the politics and poetics of 9/11 memory in the Pakistani context by exploring the experiences and reflections of people in Swat Valley, Pakistan, during “War on Terror”. They highlight the disjuncture between academic spaces and the lived experiences of individuals affected by the war, and they use poetry as a means to address and express these experiences. The poets in Swat Valley analyze war as an ontological devastation and protest against being reduced to the violence-stricken present (Caron and Khan 150). They resist war by maintaining worlds that exist partly beyond it, and their poetry becomes a form of resistance. American literature tends to emphasize the impact on the nation as a whole and the individual's struggle to make sense of the tragedy.

Pakistani literature, on the other hand, offers a more localized view, focusing on the specific experiences and challenges faced by Pakistan and its people. These contrasting perspectives contribute to a richer understanding of the global impact of 9/11 and its aftermath. In Caron and Khan's words, “poetry produced in post-9/11 Swat explores the inseparable connection between the material violence of war and the destruction of reality for residents in war zones. The poets aim to fight against this destruction by unmasking it and reducing its impact” (Caron and Khan 153). Post-9/11 Swat poetry also seeks to preserve images from outside the war, even amidst the devastation. Two recurring trends in the poetry are the pointing out of ontological devastation and the desire to create meaning larger than War/Truth. One of the poets mentioned is Amjad Shahzad, who highlights the displacement of cultural loss caused by the war. Through his poems, he aestheticizes the destruction of the past and its forms of life. This way, the above commentary contributes to drawing attention to the memory of the destruction of libraries, and the destruction of collective memory in the post-9/11 Pakistani context and refers to the displacement that served as a cultural loss to the people of Swat.

Memory spaces in the memoryscapes of 9/11 Pakistani literature are configured by their ways of remembering the subject of suffering and violence. In “Counteractive Strategies in Colonial and Postcolonial Narratives of Memory”, Rizwan Akhtar

explores the interventions that can be taken as a point of departure for future studies in memory and trauma in the 21st century after 9/11 in Pakistani literature. One of the most important interventions is to explore the way “an indigenous subject counteracts the colonial ways of remembrance” (Akhtar 59). With these ways, Akhtar argues, “the individual and collective experience integrates into social and culture collectivities” (60). Employing memory as a narrative tool to manipulate their ways of remembrance in the post-9/11 context, post-9/11 memory is translated into global trauma in the light of multiple studies done in both poles (Goldstein para. 12; Akhtar 61; Khan 7). This employment also develops a point of intersection between the Euro-American and South Asian ways of remembering violence and turmoil after 9/11. This intersection envisages the confrontation that dismantles the locus of the 9/11 memory and triggers conflicting cultural and political contexts. This way, the originality and function of the memory are compromised in either way of attempting to globalize or localize (post)9/11 memory. To date, very few studies of post-9/11 Pakistani poetry are explored from the angle of memory. In both ways, the need to explore this intersection is emphasized through the above discussion that aligns with the major milestones of this PhD research to achieve in the coming analysis chapters.

CHAPTER 3

THEORETICAL BACKGROUND AND RESEARCH METHODOLOGY

The nascent contributions in memory studies have turned this field into an interdisciplinary subject sharing the spaces of history, literature, memory, and trauma. Recent developments in memory studies have turned the focus of research on how knowledge is processed and remembered. This important shift helps to understand the ways a narrative of a traumatic event reshapes the past. The impact of 9/11 and its repercussions have strengthened roots in Pakistani literature, particularly in fiction and poetry in regional, national, and international languages. Pakistani literature provides narratives of violence, cultural displacement, and identity crisis as offshoots of 9/11.

This research is a qualitative thematic study that explores the narratives of violence, cultural displacement, and identity crisis in Pakistani poetry (produced in English or translated in English) to highlight the images of violence, turmoil and cultural crisis that are the strong reflection of post-9/11 memory. In Luis Ignacio Garcia words, “The reflexivity of the image is mirrored in the reflexivity of a memory that focuses on itself” (Garcia 95). A study in Harvard “Struggling Against Stereotypes” highlights the struggles faced by the American Muslim community against negative stereotypes and bias perpetuated in the media. It highlights that even before the events of 9/11, Islam and Muslims were often portrayed negatively, associating them with terms like ‘fanatic’, ‘fundamentalist’, ‘militant’ and ‘terrorist’ (Struggling Against Stereotypes)⁷. The media's portrayal of the term "jihad" was also criticized for not accurately representing its true meaning. Muslim individuals, as well as non-Muslims mistaken for Muslims, face discrimination, harassment, and physical attacks.

Mosques and Islamic centres are frequently vandalized, and there are difficulties in establishing new places of worship due to opposition from neighbours and zoning boards. Some identified various organizations responsible for promoting anti-Islamic rhetoric and fear of Muslims. Despite efforts by the American Muslim community to counter these stereotypes and biases, there are still media outlets and

⁷ ‘Struggling Against Stereotypes’ is the part of a project *The Pluralism Project* at Harvard University, Cambridge, USA since 2020.

individuals that propagate fear-inducing and extremist views of Islam. In response to these challenges, Muslim organizations have taken various measures, such as educating the media and the public about Islam, tracking hate crimes against American Muslims, and engaging in interfaith groups and outreach programs. They have also utilized media platforms like television to portray Islam in a more positive light and dispel stereotypes. While progress has been made in combating Islamophobia, there is still work to be done to create a society where negative stereotypes about Islam are a thing of the past. The hope is for continued efforts by Muslim communities and their allies to bring about positive change and understanding.

In another contribution "Islam in America Post 9/11" of the same series at Harvard University, it is foregrounded that after the 9/11 terrorist attacks, Islam and the Muslim community in America came under intense scrutiny and faced Islamophobia⁸. Many Muslims have experienced discrimination, hate crimes, and violence. Political leaders and communities have made efforts to stand in solidarity with Muslims and counter the stereotypes, but attacks against those who "looked Muslim" have increased.

Various Muslim individuals and organizations responded in different ways. Some engaged in political activism, working with groups like the Islamic Society of North America (ISNA) and the Council for American-Islamic Relations (CAIR) to address broader issues facing American Muslims and counter anti-Islam prejudice. Others chose interfaith dialogue and education, inviting non-Muslims to events, introductory classes on Islam, and co-hosting events with people from other religious traditions. Political rhetoric also contributed to anti-Islam sentiments, with some politicians making inflammatory statements about Muslims. Additionally, Muslim communities have faced increased surveillance by federal agencies, leading to mixed feelings about collaboration and privacy concerns.

In a news report "Analysis: With us or against us? A decade on, Pakistan Wavering", John Chalmers discusses the evolving relationship between the United States and Pakistan in the context of 'War on Terror'. Chalmers states that after the 9/11 attacks, President George W. Bush issued an ultimatum to nations around the world, stating, "Either you are with us, or you are with the terrorists" Over the decade

⁸ 'Islam in American Post-9/11' is the part of a project *The Pluralism Project* at Harvard University, Cambridge, USA since 2020.

since then, the relationship between the United States and Pakistan has been marked by ups and downs, with trust eroding on both sides (Chalmers para. 3). Pakistan has been seen as an erratic and reluctant ally, leading to growing tensions.

Anti-Americanism is prevalent in Pakistan, partly due to perceived U.S. favouring India, and its subversive actions in the Muslim world, including the invasion of Iraq. In John Chalmers' words, "many Pakistanis even question the official narrative of 9/11, believing it was a plot by the Bush administration or others to justify the invasion of Afghanistan" (Chalmers para. 3). The United States has been using Pakistan as a means to pursue its own security interests, creating distrust among Pakistan's military establishment. The U.S. drone campaign against militants in Pakistan's tribal areas has been a point of contention, as Islamabad accuses the U.S. of killing civilians and fueling sympathy for the militant groups. Chalmers believes, "Pakistan's intelligence agency, the ISI, has a history of supporting militant groups to fight against India, and it is also accused of providing safe havens to Afghan Taliban and other groups fighting U.S. forces in Afghanistan" (para. 3). Despite the strained relations, both countries continue to cooperate on counter-terrorism efforts, as they recognize the importance of their strategic alliance. Pakistan has tried to use its friendship with China as leverage in its relationship with the U.S., but China is not likely to replace the U.S. in providing financial support to Pakistan. The article highlights the complex and sometimes precarious nature of the relationship between the United States and Pakistan, which has important implications for regional stability, counter-terrorism efforts, and the security of Pakistan's nuclear arsenal.

In the aftermath of 9/11, many American Muslims questioned their identities in a western democracy and sought to educate their non-Muslim neighbors about Islam. Some Muslim women temporarily stopped veiling to avoid looking "too Muslim," but later saw a resurgence in wearing the hijab as an assertion of their identity. Despite efforts to foster understanding and acceptance, Islamophobia continues to persist, and mosques and Muslim community centers have faced opposition and attacks. Muslim public interest groups like ISNA and CAIR have been instrumental in shaping the discourse surrounding Islam in America, advocating for Muslim rights, and countering anti-Islam legislation. Overall, the post-9/11 era has seen a mix of challenges, efforts at interfaith dialogue, and advocacy by Muslim individuals and organizations in response to Islamophobia in America.

Marek Tamm, in his article, sheds light on the most recent theoretical contestations in memory studies along with a bulk of references. In his words, to resynthesize memory studies in cultural terms, it is important to understand the function of history. This way, he connects history with cultural memory and introduces a new term “mnemohistory”⁹ (Tamm 458). This new avenue helps to conceptualize an alternative framework for cultural memory studies. Since the beginning of postcolonialism, transculturalism as a term has started strengthening its roots in South Asia, particularly Bangladesh, Pakistan and India. Cultural memory, in Astrid Erll’s words, is “the interplay of present and past in socio-cultural context” (Erll 2).

3.1 What is (Post)memory?

To understand (post)memory as an emerging avenue in memory studies, it is important to see how memory studies as a discipline analyzes “the media of remembering, from the written text to the human body” (Tamm 460). In “How to Make a Composition: Memory-Craft in Antiquity and the Middle Ages”, Mary Carruthers foregrounds, “memory is a “variety of investigation, the invention and recreation of knowledge [...] – a new understanding of an event created by human minds” (Carruthers 16). Following up, in “Memory, Temporality, Modernity: Les Lieux de memoire”, conceptualizes modern memory, Bill Schwarz highlights the role of memory in modern society and its historical transformation. He evinces an important function of modern memory and the challenges it faces while embodying the dislocation of original memories and an experience of loss (Schwarz 43). This experience and embodiment have deprived the modern memory of its intimacy and spontaneousness that it must reflect while connecting to any event in the past for its originality and fidelity. This deprivation brings a significant transition in (post)memory the way, it turns more prosthetic, individual, transcultural and translingual. These pillars squared postmodern memory that serves as a tool to recreate knowledge beyond cultural, national, and language borders. Particularly, recollecting the ashes of the twin towers, this square establishes a new shelter, i.e., ‘(Post)memory’. Michael Rothberg qualified it as multidirectional memory the way it echoes the collective but distant memories of 9/11 and its repercussions (Rothberg 10); that traverse the public and individual’s consciousness in global literature with articulating any metaphor of singularity in the

⁹ Study of cultural memory as history.

experiences for the magnitude of 9/11 offshoots that has affected the world order adversely. In the light of the above discussion, it can be understood that the ‘(post)memory’ is not an indictment of memory as a deficient term but a deliberate theoretical intervention to accommodate the multifaceted nature of Pakistani poetry after 9/11.

The term (post)memory with hyphens rather than parentheses i.e., ‘post-memory’ was first time used by Marianne Hirsch in 1992 to recall the stories of Holocaust survivors of the first generation and to transmit these memories to the second generation. These stories are the objects of Holocaust memory that are transmitted from one generation to the next generation (Hirsch, *Family Pictures: Maus, Mourning, and Post-Memory* 3). On the contrary, here (post)memory has a parenthesized ‘post’ that does not only articulate to discuss the objects of post-9/11 memory that are in transition across cultures, but also to trace the poetic rationalization of post-9/11 memory and its offshoots in Pakistani literature produced in the last two decades. This way, it can be concluded that,

- Hyphenated ‘post’ in ‘post-memory’ negotiates with the intergenerational transmission of trauma and its linear continuity across time.
- (Post)memory moves beyond inherited trauma and emphasizes the individual, communal, transcultural and prosthetic narratives. It does not critique or extend Hirsch’s concept directly.
- The analogy with other ‘posts’ is partially valid since (post)memory retains a dialogue with the earlier frameworks including Michael Rothberg’s multidirectional memory, Marek Tamm’s mnemohistory, Astrid Erll’s Cultural Memory but unlike other critical works including poststructuralism and postcolonialism, it negotiates with the plural and diverse memories in Pakistani poetry.

3.2 How does (Post)memory work?

To understand how (post)memory works, it is necessary to discuss the function of memory at the individual and collective level the way it plays a role in individual and collective consciousness to build a perception of an event while revisiting it or the ways

that recollection of the past responds to one's consciousness. Roger Kennedy, in "Memory and the Unconscious", emphasizes 'this revisiting past' and centralizes it as the pivot that triggers trauma, not the occurrence of the event, itself (Kennedy 179). This process interweaves fantasy and reality further complicating the threads of memory. For example, victims of the Second World War to 9/11, face trauma on individual and collective levels through the memory which is produced through fiction, film, poetry and other forms. After 9/11, four anthologies of 9/11 American poetry were produced that contain thousands of poems commemorating the event and envisioning trauma.

Adding to what Kennedy says above, memory as a process of recollecting past is influenced by the social context that produces a difference in the perception of an event (Sutton, Harris and Barnier 213); the way post-9/11 Euro-American poetry is different from post-9/11 South Asian and Middle Eastern poetry albeit the literature of the both approaches the same event but they extract the different portion of the event according to the social context that it is surrounded by. This different extraction gives birth to trauma in its own ways. Giving this birth to trauma connects the people with their social context of that event. In this whole process, including poetry, each genre of literature has played its important role to produce these memories in post-9/11 context.

In the light of the above discussion, (post)memory can be foregrounded in the form of vertical and horizontal bridges between Euro-American and South Asian literature and post-9/11 and pre-9/11 literature respectively. In other words, the vertical link will develop an understanding of post-9/11 memory across Global South and Global North; however, the horizontal link will develop the space between time lapse i.e., pre- and post-9/11 literature. The point of intersection from both axes x and y will project a transcultural and transnational poetic narrative of post-9/11 memory encompassing the experiences of loss, turmoil and violence beyond cultural, national and territorial borders (see Fig. 1).

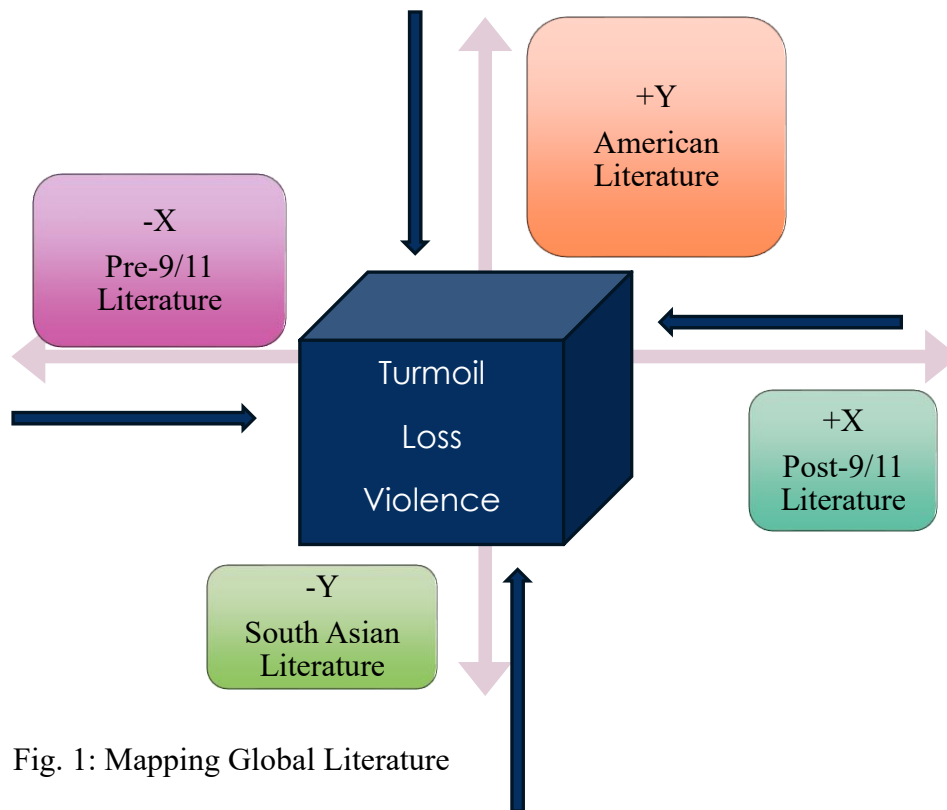


Fig. 1: Mapping Global Literature

Global mapping of (post)memory in the above fig. 1 helps to further delineate the mapping of (post)memory at local level and understand the forms of memory and thematic concerns, Pakistani Anglophone and Vernacular literature assimilates in its poetic responses to 9/11 (see Fig. 2).

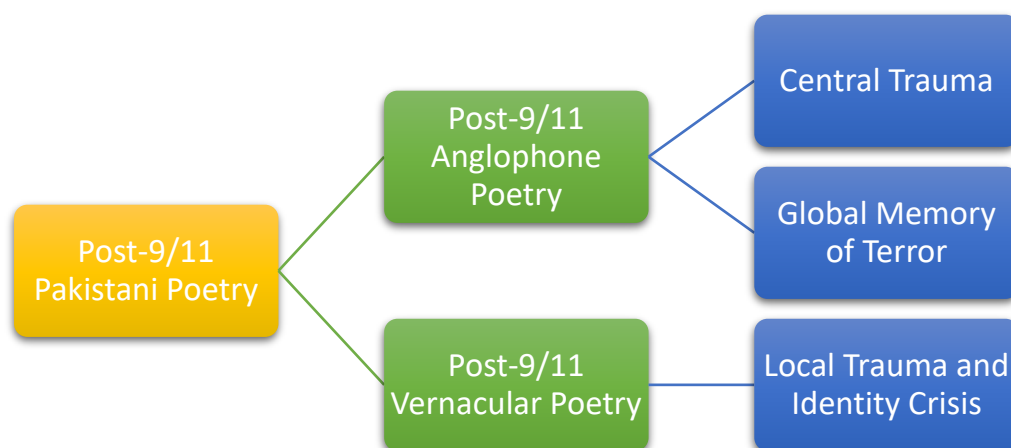


Fig. 2: Mapping of Difference in Post-9/11 Anglophone and Vernacular Poetry

In the above figure 2, Central trauma refers to the repercussions of 9/11 in the form of 'War on Terror' that brings chaos to the Middle East, Southeast Asia and South Asia.

(Post)memory revisits the reconstruction of violence, identity, and cultural displacement in individual and collective memories. It further gives the transcultural angle to the displacement of cultural metaphor in post-9/11 south Asian context.

The focus of this study is to explore the Pakistani poetry produced during last two decades (2001-20) in post-9/11 context. From theoretical standpoint, this research conceptualizes its theoretical canvas by entwining the below-discussed concepts across memory, trauma, and cultural studies. This section provides a scaffolding by which the understanding of the various theoretical concepts in post-9/11 context challenges the memory of 9/11 as a “traumatic past” and foregrounds the theoretical aspect of post-9/11 memory and trauma that is discussed by approaching the ways, post-9/11 memory is turned into the individual, collective, public, traumatic, prosthetic, and transcultural memories.

In “Experience and Memory”, Steven D. Brown and Paula Reavey discuss the concept of experience and memory in the post-9/11 context. They explore how remembering acts as the conditions of reflective experience and how memory is the active reconstitution of some aspect of the past in the present for current purposes (Brown and Reavey 46). They emphasize the importance of material mediation through artifacts and settings, as well as embodied participation in the worlds that are made actual through recollection. They also highlight the role of shared cultural imaginary in creating a habitable world produced in recollection.

3.3 Fantasy of 9/11 Memory

The event of 9/11 has been retrieved by many authors and critics across the Global North and Global South since its occurrence. Later, the event has been fantasized into a collective memory that has taken the shape of public memory having an established American rhetoric about 9/11 and war-on-terror around the globe. That public memory has controlled and influenced the individual memory of 9/11. Beginning from the first and immediate response to 9/11 by the American president George W. Bush, he established the very rhetoric of American war-play in post-9/11 context in the following words: “[America would] go forward to defend freedom and all that is good and just [in the world]” (Bush n. pag). Bush’s speech, on 11 September 2001, is an attempt to reterritorialize the public memory of 9/11 by situating it as a traumatic event in terms of cultural, social and political upheavals that cannot be forgotten in post-9/11

era. Adrian Parr explores the reterritorialization and deterritorialization of the public memory of 9/11. He believes, “the repetition of 9/11 images throughout mass culture generated a transcendent memory” (Parr 78). At another place, he highlights role of news coverage of 9/11 to make it an unforgettable memory, “The repetitive news coverage of 9/11 produces a command to never forget” (79). In other words, Parr’s study helps to explore the understanding that the “endless repetition of 9/11 image of Twin Towers’ collision” turned into the public memory of 9/11 (80). Further, it can also be observed in the light of Parr’s study that public memory of 9/11 is an attempt to fill the lacuna imaginatively that has appeared right after the disappearance of Twin Towers.

His study also brings into limelight the ways, the public memory of 9/11 becomes an authoritative fantasy and “a repressive force to drive people’s consciousness” (83). For this, he refers to Zizek and Lacan’s theorization of the above idea in the following words: “We fanaticize our lost objects of significance and what we cannot fantasize becomes prohibited object of our desire” (qtd. in Parr 83). The public memory of 9/11 is fantasized and has filled the loss of the physical structure of the Twin Towers and has established its authority being a repressive force by the repetition of 9/11 images through media and literary works representing it as a traumatic past of American history. This literary representation of 9/11 in America is not letting the world forget the event of 9/11.

3.4 Communal and Public Memory of 9/11

Communal memories are the memories of a group of individuals living in a common place with sharing characteristics of lifestyle. However, public memories are more general as they address the memories of a nation about a particular event of history. Communal memories are the part of social memories as Nigel C. Hunt links individual narrative with social context to understand the patterns of a social memory¹⁰ (Hunt 114). Hunt makes this point clearer by highlighting the sources that shape a social memory with an interaction between a social context and an individual i.e. “media, academic argument, history, sociology, government policy” and the rest of sources

¹⁰ Difference between social memory and communal memory is that social memory is the product of the memories of a group of people living in a society; however, communal memory refers to the memories of various communities living in a society.

where an individual interacts (114). Hunt's study helps to understand that the above-mentioned sources develop a communal context by interacting with the consciousness of an individual. By this way, to understand communal memory, one must look at the ways it transforms from individual memory to communal memory. However, later this social context takes the shape of a collective memory by the "flexibility and fluidity of the sources" that change the narrative of an individual's understanding of past (114). In other words, this change in narrative changes the public memory of an event.

Federico Lorenz studies the construction of the individual and the collective memory of Malvinas War, occurred in 1982, and identifies the ways, the memory constitutes the social image of the war (Lorenz 95). In his study, he explores the structure of social myth that, in his words, is the product of a strong relationship between the individual and the collective memory (96). In the search of recognizing the elements of social imagination of a memory, he discusses the 'official' history of a society that transforms into a collective memory through a specific historical process' that contains staging of a few elements from a society's past by a government (96). Later, this historical process constitutes a social myth. Lorenz's study provides a background of the ways a memory is constructed through a state's narrative. His study helps, in the present research, to engage the debate of post-9/11 memory in exploring the thematic pursuits in Pakistani poetry of last two decades to identify the rhetoric of difference establishing its own narrative against the issues raised in Global South and Global North as the aftermath of 9/11.

3.5 Identity and Trauma: Politics of Post-9/11 Memory

The relationship of memory, trauma and identity is significant in post-9/11 context. Identity plays an elemental role by the ways it is politicized through traumatizing and memorizing the past. Duncan Bell discusses the politics of identity in terms of its role in establishing the rhetoric of traumatic past (Bell 5). He highlights the connection between trauma and identity and their role in understanding the past. Referring to Mary Carruthers's study, Bell equally believes in "the significant role of memory in all conceptions of identity" (qtd. in Bell 5). However, Bell's study helps to understand the job of a researcher in exploring the avenues of memory and trauma studies is to develop an understanding of a past by analyzing a narrative and builds a link "between present and past while locating society and self" simultaneously (Bell 5).

By highlighting this, he has made clear the theoretical position of memory in understanding the past. It means that the construction of communal memories, which are cultural or collective memories in terms of Astrid Erll, are the product of “powerful mechanisms for generating and sustaining social solidarity” (Bell 5). Now putting Bell’s study differently, it is significant to make this statement in post-9/11 context, the construction of public, collective, communal, or cultural memory of 9/11 is based on imagining 9/11 as a traumatic past and prosthetically engaging it for the solidarity of American social, national, political, diplomatic, and economic narratives across the world.

Bassela A. Van Der Kolk and Ono Van Der Hart highlight the ways narrative memory and traumatic memory are rationalized in memory studies. They explore that narrative memory is a social act and “integrated with other experiences” (Kolk and Hart 169). On the contrary, traumatic memory is neither flexible nor variable. Kolk and Hart go on to say that it neither rationalizes its components in any social behavior nor it approaches anybody. Their study helps to understand that traumatic memory is not a social activity rather it is triggered by certain circumstances which are, in Pierre Janet’s terms, known as ‘*restitutio ad integrum*’¹¹ (qtd. In Kolk and Hart 163). Most important and last part of their study questions the flexibility and variability of the traumatic memory by insisting that by imagining the alternative scenarios, traumatic memory starts losing its power over the current experience (Kolk and Hart 178). Their study helps us to understand the aspect of my research by the ways Pakistani Poetry has imagined the experiences overlapping the traumatic memory of 9/11 and its aftermath by aestheticizing disturbance of identity, displacement of cultural metaphor, violence, and turmoil.

Dominick LaCapra defines trauma as an indication “shattering break or cesura in experience which has belated effects” (LaCapra 186). At another place, LaCapra’s attempt to defining trauma leads the term to ‘a disruptive experience that disarticulates the self and creates holes in existence; it has belated effects’ (LaCapra 41). Following the definition, he labelled the works, who are going to write about trauma, by traumatic or post-traumatic writing. Further, differentiating ‘writing (about) trauma’ from ‘writing trauma’, he argues:

¹¹ “Restoration to the original condition” (Lewis and Short, 1583, 27, 973)

[‘Writing (about) trauma’] is an aspect of historiography related to the project of reconstructing the past as objectively as possible, [however,] ‘writing trauma’ is a metaphor, in that writing that indicates some distance from trauma (even when the experience of writing is itself intimately bound up with trauma). (LaCapra 186)

In the light of the above words, LaCapra intends to highlight two ways of enacting trauma in writing: ‘acting out’¹² and ‘working through’¹³ to relive traumatic experiences in any literary work (LaCapra 65). These two ideas are used to give voice to the portion of traumatic experiences that achieve the aesthetic articulation of trauma and the traumatic articulation of the writer’s experiences respectively, to the extent that relive trauma¹⁴. ‘Acting out’ and ‘working through’ can also be referred to action-centred and emotions-centred coping mechanism to relive trauma. ‘Acting out’ is emotions-centred as a survivor remains in a cell and its memory is consumed. Survivor imagines getting freedom from itself but not physically and reconnecting its emotions to normal its life. However, working through is action-centred as a survivor mourns the loss of trauma to normalize itself. To my research, LaCapra’s concept of ‘reliving trauma’ helps to theorize memory studies in post-9/11 context by means of conceptualizing the ways, 9/11 memorials encompass traumatic experiences of ‘Acting out’ and ‘Working through’.

Graham Dawson discusses the relation of trauma with a memory by means of cultural representation. Dawson believes that the memory of a trauma is always remembered incompletely (Dawson 185). Dawson’s study helps to figure out the forms of representations to memorize a trauma and identifies culture as the most influential form of them. According to his study, the incapacity of a culture to memorize trauma is because of the disturbing content that a survivor wants to remember; however, later that effect of remembering causes the manipulation of factual details. Dawson’s study

¹² ‘Acting out’ is ‘the melancholic way of writing about trauma’ (LaCapra 65). It describes the writing process of unfolding traumatic experiences where the witness is in severe depression and stuck with the event.

¹³ ‘Working through’ is the ‘mourning way of writing about trauma’ (LaCapra 65). It may be conceived as ‘a limited process of integration or introjection of the past which may never fully transcend the acting-out of trauma or achieve full integration and closure’ (LaCapra 147).

¹⁴ Relive trauma is ‘to remember something so clearly that the emotions are felt again as felt earlier’ (LaCapra 46).

helps to organize the representation of the cultural memory of 9/11 and its aftermath in Pakistani poetry produced in the last two decades.

3.6 Transcultural Angle to Post-9/11 Memory

Transcultural angle to Post-9/11 memorials is a contemporary avenue in post-9/11 memory studies. Astrid Erll, highlighting new directions in literary and memory studies, explores the perspective of transcultural memory in the 9/11 context and emphasizes the need to trace the historical, cultural, economic and political threads of “traumatic pasts” in fiction, poetry and plays (Erll 2). Erll’s study helps to examine two important perspectives in memory studies in the post-9/11 era. One is to identify the form and nature of the memory of the cultural history of the war on terror and violence around the globe after 9/11 represented in literary works. Another is to explore the ways, cultural trauma is affecting the individual memory of 9/11 and its offshoots at the hands of poets, novelists and playwrights. As far as the first perspective is concerned, Lucy Bond, while discussing the types of transculturality, highlights the narrative frameworks and commemoration of 9/11. In her words, “Memories of 9/11 have taken disparate forms and served divergent agendas since 2001, the commemoration of the attacks has been dominated by certain narrative frameworks with established prominence in the American public sphere” (Bond 61). Further, she also believes that these frameworks arranged the event of 9/11 in a specific chain of thematic concerns and cultural tenets (62). By believing this, she argues that the memory of 9/11 has produced “a superficial transculturality enlisted as a foil for the resurgent nationalism” (62). In the above context, she discusses the memory of 9/11 in analogical terms and gives it a transcultural turn. A. Dirk Moses explains the ways the analogical memory of 9/11 gets transculturality to establish a more hegemonic rhetoric of the event. In words of Moses, Bond highlights that the variation of cultural responses to unburden their sufferings after 9/11 has made its memory transcultural, otherwise, it could not be the part of “the common sense of public sphere” (qtd. in Bond 62). From this statement, the purpose of calling the memory of 9/11 analogical is to make a comparison between the memories of 9/11 produced in different cultures. Bond, Moses and Erll’s studies help, in this research, to engage the debate of comparing the American and Pakistani memories of 9/11 in cultural context. Taking their studies as a point of departure, this research has devoted one chapter to explore the transcultural memory of 9/11 by taking Pakistani poetry in comparison with the American critique upon

(post)9/11 American anthologies having an elemental role in responding and memorizing 9/11 and its offshoots.

In Erll's words, "Nine Eleven is conceived of as a global traumatic event" (Erll 2). He believes that this event has given a new angle to the literary representation of cultural memory by the ways Don DeLillo, Jonathan Safran Foer, Mohsin Hamid, and Ian McEwan have attempted to canonize 9/11 fiction around the globe. Erll's study criticizes "the project of conceiving traumatic pasts through literature" and also highlights contemporary dimensions from the perspective of prosthetic memory (Erll 3). By doing so, he suggests exploring those literary productions of 9/11 memory whose authors are not directly either immediately involved or affected by the event of 9/11. He also highlights the need to analyze the transcultural aspects of 9/11 memory in the works of diasporic novelists, poets, and playwrights by tracing the ways, they have represented the disturbance of identity and displacement of cultural metaphor (Erll 4). Erll's study is a significant departure towards opening the avenue of post-9/11 transcultural memory with reference to the Pakistani poetry produced in the last two decades i.e. (2001-20).

In "Memoryscapes and Multi-Sited Methods", Paul Basu explores the concept of cultural memoryscapes, which refers to the varied mnemonic terrain that encompasses individual acts of remembering, group memory, and national memory. He argues that cultural memoryscapes are not discrete phenomena but rather a complex interplay of different forms of remembering, both intentional and unintentional (Basu 121). Basu also highlights the importance of multi-site research methods in studying cultural memoryscapes, as they involve discerning the relationships and associations between multiple sites of memory.

Basu's work extends beyond traditional notions of memory and includes transnational and diasporic contexts. He emphasizes the need to consider the shifting, perspectival, and disjunctive dimensions of contemporary global dynamics in understanding cultural memoryscapes. By examining various sites and social frameworks of memory, Basu aims to investigate how people shape and are shaped by the landscape of memory, as well as the nature of historical and mnemonic consciousness in specific socio-cultural contexts.

In the post-9/11 context, Basu's research on cultural memoryscapes becomes particularly relevant as it allows for an exploration of how collective memory is constructed and contested in the aftermath of significant events.

3.7 Vernacular Memory and 9/11

In “Between Official and Vernacular Memory”, Sabina Mihelj discusses the relationship between official and vernacular memory in a post-socialist context. She highlights the plural and dynamic nature of vernacular memory, which differs from the rigid and uniform representations of the past found in official, nation-level memory (Mihelj 62). Mihelj explores how interviews can reveal the diverse ways in which individuals engage with and remember the socialist past, and how these memories can be influenced by the interview conversation. She also addresses the ethical implications of studying memory and the challenges researchers face in analyzing vernacular memory.

In “Vernacular Remembering”, Pickering and Keightley discuss the role of vernacular remembering in the context of television programming designed to commemorate significant events like 9/11 and its repercussions. They explore how memory is constructed and re-enacted through personal and public memory, with a focus on local and particular experiences. They emphasize the use of visual media, such as photography and recorded music, in shaping and informing vernacular remembering within social and cultural contexts (Pickering and Keightley 110). They highlight the importance of visual media, such as home movies, family albums, and recorded music, in practices of vernacular remembering. Their study suggests an approach that considers these practices from the perspective of participants and interpretative agents. This way, they focus on the need to further investigate vernacular remembering and the value of studying different technologies of remembering alongside each other. Their study helps to incorporate the vernacular poetic responses towards 9/11 and the effects of the ‘War on Terror’ that are produced in local languages in Pakistan having more direct experiences of terror and turmoil and loss of culture and identity. These indigenous poetic responses centralize the memory of 9/11 beyond the borders of the USA and reenact the experiences of terror and violence in Pakistan.

3.8 Conceptualizing (Post)memory in Post-9/11 Pakistani Literature

Building upon the works discussed in the above four sections, the concept of (post)memory is an initial coding by digesting in itself the essential aforementioned four concepts in the following terms: “fantasy of 9/11 memory” (Parr 2008), “individual and communal memory of 9/11” (Hunt 2010; Lorenz 2002), “identity and trauma: politics of post-9/11 memory” (Bell 2006; Kolk and Hart 1995; LaCapra 2014; Dawson 2002) and “transculturality in post-9/11 memory” (Erl 2011; Bond 2014; Moses and Rothberg 2014). Theoretically, this reconceptualization of the theories of memory and trauma in the post-9/11 context under one term ‘(post)memory’ establishes a link between memory studies, South Asian studies, and 9/11-ism in general, and (post)memory studies, Pakistan English literature and post-9/11-ism.

It contextualizes the post-9/11 memory and states that there is a difference in rhetoric between America and South Asia (in general and Pakistan in particular) because of the different social, economic, and political structures and the ways of imagining and aestheticizing the memory of 9/11 and its offshoots. Following the above statement, this research is an attempt to explore the rhetoric of difference through Pakistani poetry produced in the last two decades by looking at the ways, it is different in aestheticizing and narrativizing 9/11’s offshoots.

This section has discussed the ways contemporary studies negotiate the poetics and politics of Pakistani diasporic authors who write about their migration experiences. The concepts of Halbwachs and Nora in the book are also helpful in supplying a framework to analyze the collective memories of migration, 1971, 9/11 and their repercussions in Pakistani literature. However, the selected works in the present research negotiate with 9/11 and its repercussions in chapter four, five and six of analysis.

CHAPTER 4

MAPPING TRANSLINGUAL, TRANSCULTURAL MEMORY IN POST-9/11 PAKISTANI POETRY

Twenty-first century - under the effect of globalization – takes language and culture beyond national and demographical borders and also provides an opportunity for anglophone Pakistani literature to showcase experimental poetry that does not only entwine translingual and transcultural experiences in poetry but also transcends the existing linear structure of writing poetry beyond words and sentences. In Pakistan, the experimentation of experimental poetry is not made except by Hima F. Raza. She has published two collections of experimental poetry: *Memory Stains* and *Left-Hand Speak*. However, this chapter focuses on *Left-Hand Speak* because of the limitations of the study to discuss the poetry produced after 11 September 2001 and *Memory Stains* published in 2000.

Thematically, this chapter discusses the mapping of translingual and transcultural roots of (post)memory that develops the slighter notes of nostalgia, disturbance of identity, and displacement of culture in her poetry. Later, this study explores the development of an experimental style of poetry in conjunction with existing thematic concerns in Pakistani literature that is unconventional but unfolds in a non-linear fashion and prioritizes structure over words to contribute to the meaning-making and memory-tracing process. Here, a structure may be a design, a picture, or a texture. It also explores how she navigates the complexities of different cultures and conflicts through her diverse poetic voice. Raza experiments with language, form, and memory to capture embodied experiences. Her fragmented poetic style mirrors the fragmented post-9/11 Pakistan. Her poetry reflects the poetics of difference within Pakistani Anglophone poetry including the works of Moniza Alvi, Ilona Yusuf, Rizwan Akhtar, Imtiaz Dharker and Harris Khalique which are analyzed in the chapter five. She also explores the concept of nation and homeland. Raza's poetic style embodies translingual realities, providing an innovative approach to poetry by challenging conventional notions. Finally, the research traces the patterns in her experimental poetry

that blur the distinction between word and image and challenge the linearity and structures of writing a poem.

4.1 Transcultural Memory and Translingual Experimental Poetry

Transcultural memory plays an important role in the process of cultural identity formation. It provides a sense of belonging and continuity but also creates conflicts and tensions, as different cultural memories may clash with one another. It encompasses different forms of memory transmission and cultural influences, and it plays a crucial role in identity formation and understanding of cultural heritage and historical events. This section examines Hima Raza's poetry in ways Astrid Erll, Lucy Bond and Michael Rothberg highlight the need to explore transcultural bent in post-9/11 memory studies by exploring ways, cultural threads have envisaged "traumatic pasts" (Erll 2; Bond 69; Rothberg 217). Focusing on what Rothberg accentuates as "significant to move toward a transcultural and multilingual" aspects in memory studies (Rothberg 217); Erll suggests "form and nature of the transcultural memory of 'War on Terror' and violence in Global South in post-9/11 literature" (Erll 2); and Bond alludes to the transcultural memories of "9/11 which have taken disparate forms", this section provides an in-depth analysis of the mapping of translingual and transcultural memory in Raza's poetry.

Lars Allolio-Nackle first coined the term 'transculturalism' in the 1940s. In her words, "transculturalism is a concept of cultural encounter and its consequences for society, political and economic structures as well as cultural identities" (Allolio-Nacke n.pag). However, in literature, transculturalism as a term is first discussed by Wolfgang Iser in the 1990s. Since then, a series of theoreticians including Nietzsche, Whitman, Novalis, and Montaigne have manifested the term transculturalism in their ways, focusing on their perspectives ranging from the "formation of multifaced and fluid identities" to the occurrence of "diverse cultural encounters" (Irene Gilsenan x). The present understanding of transculturality, however, develops an acknowledgement of the existence of foreignness in the local metaphor of culture, language, and identity. This way, transculturality celebrates this impurity in the originality of culture and offers it as a source of exploring such experiences and challenges that a transcultural product with its diverse cultural and social background develops.

Within the above understanding of transculturalism, translingual poetic experiences play a significant role in recognizing and developing such memory that

refers to the shared, exchanged, and transformed representation of culture through language. Such memories are termed as translingual transcultural (post)memory that encompasses the transmission of memories across time, space, and language orientation in which different cultures remember, interpret, and transmit historical events and cultural traditions through their local and foreign experiences. It is an emerging interdisciplinary landscape that interplays language, culture, and memory with the understanding that memories are stored within individuals, communities, and cultures and that these memories can be communicated across linguistic and cultural boundaries. The interaction of different languages including the symbols, regional, national, and international languages together in poetry turns it more experimental in its structure and meaning-making process. In *Transcultural Identities in Comparative Literature*, J.B. Rollins writes, “the foundation for a translingual, transcultural poetry that goes beyond the mixing of languages” (Rollins 245). This transcending form of poetry in Raza’s poems demonstrates the features of experimental poetry in translingual and transcultural Pakistani literature that are not exhibited earlier. An example of translingual transcultural memory is how the 9/11 attacks were remembered and commemorated in different cultures around the world. The attacks were widely covered by international media, and people in many countries were deeply affected by the events. However, how different cultures remembered and commemorated the attacks varied widely, reflecting the different cultural contexts and memories of the event.

Experimental poetry refers to poetry that pushes the boundaries of traditional forms and conventions, often through the use of unconventional techniques and styles. This can include the use of unconventional structure, language, imagery, and subject matter. Embodying transculturalism in experimental poetry takes a new form of concrete poetry that rejects any form of limitation on poetry in the creative process, in which the visual layout of the words on the page is an integral part of the poem's meaning, sound poetry, in which the sounds of the words themselves are emphasized, and performance poetry, which is poetry that is intended to be read or performed aloud.

Experimental poetry can also draw on other art forms such as visual arts, music, and dance, and may incorporate elements of collage, found text, and other non-traditional materials. One of the main goals of experimental poetry is to challenge the reader's expectations and to open up new ways of understanding and interpreting language and meaning. It can also serve as a means of exploring new forms of

expression and pushing the boundaries of what poetry can be. Some experimental poets are also associated with specific literary movements, such as Surrealism, Dada, and Fluxus, that challenge traditional forms and conventions and often have political and social goals.

Thematically, contextualizing and extracting 9/11 memories from experimental Pakistani poetry, a significant difference in eliciting them in Pakistani literature and world literature is connected to the modalities of remembering the past. Precisely, through (post)memory, I attempt to state that trauma is not the only pivot to trace what has been embedded in language by Pakistani indigenous and diasporic poets. Hima Raza's work pushes 9/11 (post)memory beyond the poetic narrative structures of other poets into the realm of the unrepresentable, and hence, the unrecallable.

The poem, "The Idea of You" is from her collection *Left-Hand-Speak*, published in 2003. It has random words across all the corners having no apparent connection, and seems to convey and capture the spontaneous and non-linear thought processes of the mind. Also, Raza gives a more personalized account of "you" that seems to address the reader turning them into a subject in the poem. It involves the reader as an active participant in the meaning-making of the poem. The reader is not just a passive but an active agent who makes the meaning of the poem by himself. This kind of poetry echoes the consciousness of a decentered subject, that is questioning its ontology as a human. It is more haphazard to have multiple thoughts at one time. In the poem, there is one protagonist who is unable to think. Since there is no beginning or ending of the poem, and there is no connection between lines, we may say, Hima Raza's experimental poetry plays with coherence. So, it can be started from any corner of the page. Simultaneously, thinking about life and death, building and breaking a relationship, and entering and exiting a world of love and hate, represent the complex and pattern-less incessant voices that may belong to the poet or the reader. Making meaning into what I said, at the left bottom, two more phrases are pointing to each other: "more than a lie" and "less than a promise" and above them, on the most left side, "control the commitment" helps in recognizing relationships and reconciliation as lacking an inherent structure.

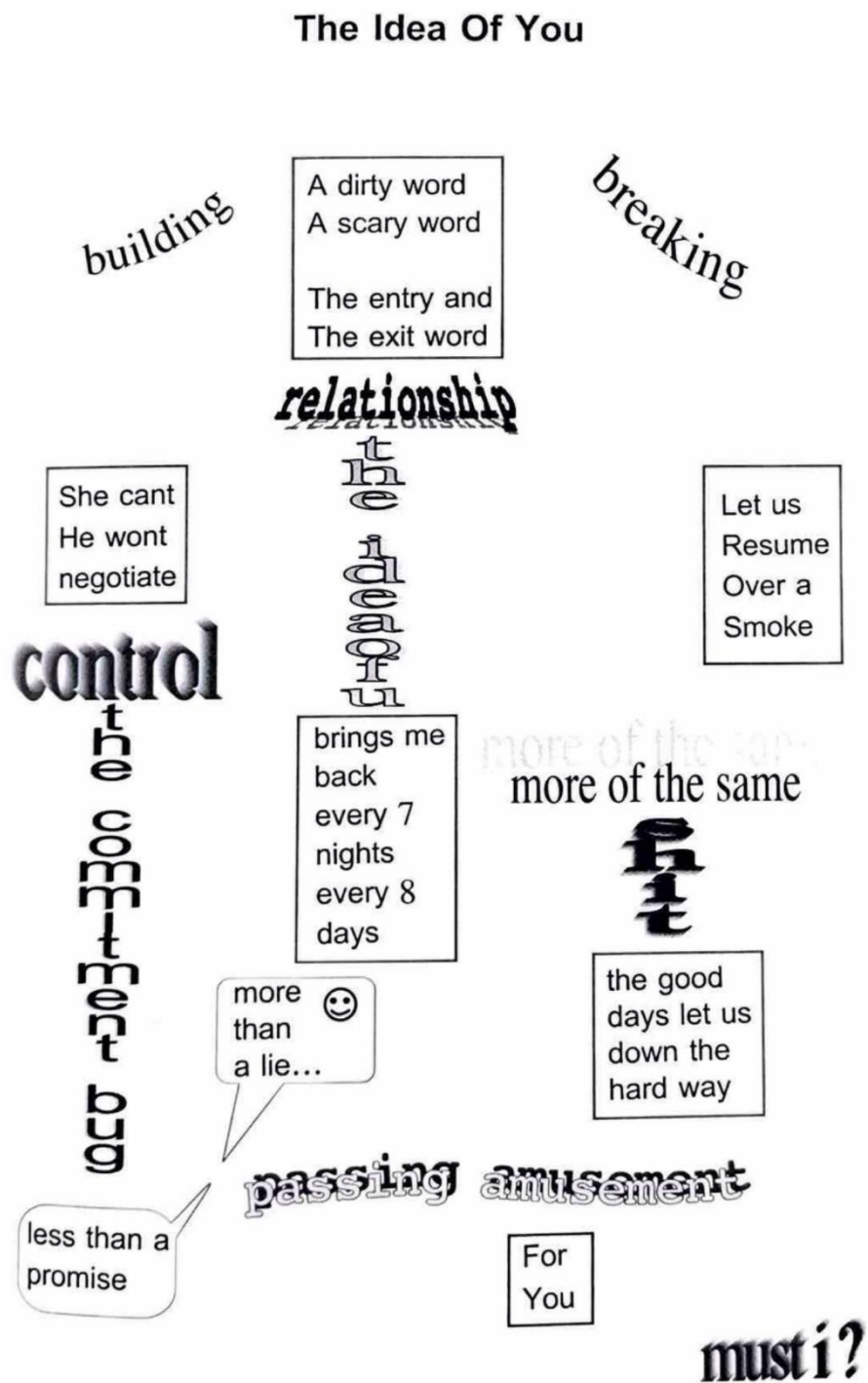


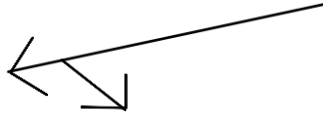
Fig. 3: Hima Raza's "The Idea of You", *Left-Hand-Speak*. 2002.

Hima Raza's poem "Us in Two Tones" written in two different languages is a one-sided dialogue with her beloved. This bilingual poem begins in English with slight notes of lamentation at the moment of separation. Then the poem drifts to her mother tongue, Urdu, which acknowledges her hope for their reunion concerning the famous folklore of Laila and Majnu. Writing this poem in two languages, Hima wants her beloved to understand that part of her that he cannot understand since Urdu is a language foreign to him. The Urdu part of her poem is more subtle in its tone and recitation. The poem helps to recognize the cusp of two cultures - intertwined with their separate languages - echoing both absence and presence, despair and hope.

You come to me
Carefully,
Quietly,
Unwillingly,
with uneven hands.
Unsure advances,
Sudden retreats,
Brash manoeuvres
leave me wondering
... WHY

Can't it be like before? and more

than a sordid gestation,
a nine-month affair –
bound to end
badly madly sadly. (Raza, "Us in Two Tones" 13)



The English part of the poem "Us in Two Tones" echoes the despair discourses of the poet where she is entangled with the memory that no longer exists in her life but in her mind through "the sounds of lost hellos" like "winter haze". The way Raza

questions the existence of her past in the present in a confirming way: “Can’t it be like before”, gives the slightest traces of being nostalgic with the note of celebration towards her memory of love and the reliability of its embedded structures while establishing a link with its digestion in present, turns the thought process more irregular and loses the value of those memories in the poet’s present life. The transitional phase at the end of the first half “And then/an/Other tone emerges” (Raza 15) in the poem made a quick transition in the poet’s language, mode, and thought process that shares a transcultural angle with her hope of perfect reunion.

The Urdu part of the poem begins with the metaphorical solace that struggles to blur the collective memory of the poet’s union in the past, yet in the second half of the Urdu version, she enables an act of remembering through her act of forgetting having a vivid reflection of the imagined characters of Majnu and Layla in the desert of burning sand.

کون مجنوں اور کہاں لیلیٰ؟

Who is Majnu? Where is Laila?

اس جلتی ریت کی سدا میں

In the cries of this scorching desert

تری دل پھینک ہنسی

Your wanton laughter

میری انگلی دُعا

Your unspoken prayer

پھر یہ بے نور، بے گواہ ستاروں کی تھکن

Under the stillness of shrouded stars

جہاں تمہاری تمنا

And their refusal to witness

وہاں میری تپتیا

Your desire to greet my presence. (Raza 14)

This way, she overlapped her memory of despair and hate with the memory of hope and love. In *Transcultural Identities in Comparative Literature*, Eril Sellin suggests,

Sense of linguistic strangeness and distance is not unique to bilingual writers. But the translingual strangeness is, *à rebours*, [resistance] within one linguistic tradition that involves the retracing of the poet's lineage in two languages or more, with interference, transfer, and code-mixing eddying up, so to speak, as ideas in the turbulent millrace of bilingualism. (Sellin 236)

This quick trans-linguacultural memory in Raza's poetry helps to understand the structural relationship and development of memory that is produced in two languages: English and Urdu and bridges two cultures: European and South Asian in a transcending mode of raising cultural and linguistic tensions that intersects the temporal, spatial and cultural borders.

تری یاد پہ بچھا آئی آج

In your memory, I spread

میں اپنے غم کی چادر

the chador of my sorrow

کہ اگر تم مجھے بھول گئے ہو

If you have forgotten me

تو میرے بندہاتھوں کی خوشبو

The perfume of my folded hands

شاید تمہیں مری تنگ گلی

Will bring you back

کے خاموش کوچوں کی طرف پھر لے آئے

To the silent corners of my desolate streets. (Raza 15)

In the first English part of the poem, the presence of despair and hate along with the absence of hope and love attempts to develop an intersection with the presence of hope and love along with the absence of despair and hate in the later Urdu part of the poem. This interstitial relationship, in Bhabha and Rothberg's terms, shows the commemoration of the difference between temporo-cultural spaces (Bhabha 77; Rothberg 2). This difference alludes to the absence of the English language and its temporal and cultural commemoration in the presence of the Urdu language and its spaces. In Sellin's words,

The translingual texts assume a third and quite variable interaction between two languages, on the other hand, raises a cultural and linguistic tension influencing the spatial and cultural introspection of the author. This influence manifests the cultural and linguistic digression of the author from one language and culture to respond, question and challenge the other. (Sellin 236)

Albeit the presence of one language and its space witnesses the absence of other language and its space; yet a link between two parts can be observed that leaves a significant impact on each other. This link is transcultural rather than multicultural in ways the poem "Us in Two Tones" denies the parallel existence of both languages and renders an explicit difference and intersection of the thought process of Raza's choice and arrangement of the metaphors along with the cultural connotations attached to different words in both parts. In Urdu, the use of metaphors of 'Majnu' and 'Laila' reveals the intimate relationship, passion, love, sacrifice, empathy and hope. Before that shift, despair, fear, loss and hatred were reflected in English.

This difference in poetics subverts the national and cultural memory of Raza into a transcultural and translingual memory that shows the presence of both memories of cultures and languages in Raza's act of remembering despair and loss in English culture and languages, and her hope for a reunion in Urdu culture and language. Though an implicit dominance of different emotions and moods can be observed in English tone over Urdu tone still Raza's unsuccessful quest of balancing her experiences in both languages and cultures highlights the memory of difference i.e., a transcultural, translingual memory.

4.2 Polyphonic Memory of Reconciliation

We know that poets like Hima Raza talk about different polyphonic memories which are not singular. The deployed mind is engaging different collective memories simultaneously and trying to reconcile and engage different personal events. Personal events often become political because of the context and meaning behind them. The voice of the poet and the anguish of the poet do not remain personal but also keep the social context within it. For example, her poem “The Pretence of Cool” deals with a very important event for the people living in the colonies. She wants to deal with the colonial practices in her unique way. Abruptly, she starts her poem with an imperial design, so she consciously talks about her fundamental subject matter in the first line of the poem which is the design of imperialism.

Imperial design (plus)
colonial practice (equals)
a new ‘civilizing mission’
(encased in) sanctimonious shades
of red, white and blue,
converting ‘rogue’ nations
to ‘frontline states’ –
we live the power games
of faraway masters. (Raza 11)

It is like the metaphysical poet who used to open their poems abruptly. She talks about their civilizing mission. The poet highlights the designs of imperialism and its practices. Those designs and practices are considered as their civilizing mission. So, the narrator is very conscious about both the intellectual and the practical design in the first two lines. The poet tries to show how these designs are performed in different colonies, particularly after 9/11. She personifies it as their civilizing mission comes in different waves, shades and colours like red, white and blue – referring to the American flag directly. She gives it a human touch of personality to create an intimate relationship between the colonial practices and the colonies though these relationships are born with

sin and betrayal. She says that she converts the colours. The memory of sin and betrayal instigates the memory of difference that in Jacques Derrida's words, "governs nothing, reigns over nothing and nowhere exercises any authority... there is no kind of difference, but difference instigates the subversion of every kingdom" (Derrida, *Of Grammatology* 10). This Derridean instigation reflects an unsettling and relativizing past of the colonial mission of 'civilizing' in Raza's poetry 'The Pretence of Cool'.

The second part of Raza's poem "The Pretence of Cool" characterizes an encounter of unsettling memoryscapes in national and historical memories envisaged in Pakistani literature after 9/11.

In a black hole
where blood is cheap
and lies come true,
virtue is a pie in the sky.

It is a good thing I'm used to this;
the process of shutting things down
as they fall apart,
the pretence of cool,
in a dry, hot season,
the taste of redemption
in a t.v. screen. (Raza 11)

With this unsettled consciousness, the poet shows the resistance that we are living and playing the game of colonial power masters. We are playing the absence and presence at the same time. The simultaneous absence and presence of the colonial subject, the way Raza conceives in her poem, disturbs the corresponding reality of supposed '(encased in) sanctimonious' shades of the colonial subject. In Bhabha's words, "the colonial presence is always ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference" (Bhabha 107). This difference arises from 'interstitial spaces' which subvert the colours of 'rogue' nations; turn them into 'frontline states' and make the colonial presence

ambivalent particularly focusing on the authority and appearance of imperial design and its articulation.

The articulation and weaving of unsettled memories in the political and historical memoryscapes in 'The Pretence of Cool' negotiate with the natal alienation of postimperial design that fractures the historical and national memory of Pakistan which, in Derrida's words, is 'originary' past. However, the first stanza of the poem challenges the 'originary' past of historical memory that appears as a singular memory but articulates as analogical memory which fails to commemorate the national memory and its subject that corresponds to it. This absence of cultural and historical memory, in Duncan Bell's words, is 'the politics of identity' but it instigates the memoryscapes, in Astrid Erll's words, and destabilizes the link 'between society and self' (Bell 5; Erll 2). These memoryscapes establish 'superficial transculturality' (Bond 61); and intersect with analogical memory that dominates a hegemonic rhetoric of colonial design.

Experimenting with the design of the poem, Raza talks about imperial design. She writes her first paragraph on the left side and the second paragraph on the right side. It shows that the consciousness of the narrator is not singular and chronological, rather it is navigating. On the right side, she says, "In the black hole...". She compares the present state of the narrator and the people who are civilized and part of that civilizing mission. The second line means, that in the civilizing mission, the colonized is reduced to the object because their blood is cheap. Blood represents the fundamental part of humans. According to Frantz Fanon, in *Wretched of the Earth*, the narrator tries to show that the people behind this are the wretched of the earth, the colonial masters (Fanon 36). The poet goes to the left side and shows different kinds of resistance rather than showing pessimism or negativity, the poet shows a personal kind of resistance to the myth that we are living in a black hole.

The will of the colonized people is so strong that they show resistance to all these external apparatuses. Saying this, the good thing is, I am used to this, the poet says, the Pretence of cool is a psychological weapon that can be translated symbolically. It is a deliberately symbolic gesture by the poet and this gesture is a redemption for the poet. It can be timely, but at the same time, a powerful redemption tool. This way, the narrator of the poem starts with the uncomfortable truth that we are living in different colonial designs, but she ends the poem with a subtle form of resistance. This is the

reason that the poem becomes a symbol of resistance. The narrative voice in the poem is heterogeneous and conscious of history and the power of redemptions at the same time. The design of the poem written on the left and right sides shows how the poetic consciousness navigates into different memories as Stan Smith highlights the structure of Seamus Heaney's poems in an article and believes that Heaney's poetry displaces language of the masters into some fantasy of global authority based in the Roman imperium. His poetry also develops a link between imperial achievement and succession. His poetry subverts the power structures of the empire into polyphonic multitudes within his poetry (Smith 139). Taking into account the understanding of imperial design through experimental poetry in the light of Fanon and Smith's ways of envisaging poetry as a tool for subverting power structures and instigating unparalleled structures detached from the tradition, Raza's poetry, particularly 'The Pretence of Cool', negotiates with the nascent postimperial displacement of power.

The poem "Doubts and Discourse" examines various discourses on empowerment concerning women, children, and the environment, with a critical tone. The poem's narrator questions the usefulness and effectiveness of these discourses, which can ultimately be oppressive. The writer's history and experiences influence their take on humanitarian practices, and the poem challenges the logic and language used in conversations about empowerment.

reflections on empowerment

in small doses:

witty gritty

itty bitty

words of

wisdom

juggling

isms

pre and post

this fight

for agency
so long
so slow
framed
to entrap
in critical terms
in gaping holes
both me
and you. (Raza 29)

It is interesting to envisage the ways Raza alludes to ‘isms’ and associates with transculturalism. The poem begins with informal phrases ‘itty bitty’ and ‘witty gritty’ that Raza uses to posit the implicit and explicit patterns of empowerment. In post-9/11, these patterns juxtapose the varying attitudes of transcultural memory in Pakistani literature.

The title of the poem is very significant and alludes to the problem of discourse. The word ‘discourse’ is very important for the poet and the modern reader because histories, memories, and narratives about different identities are discussed under the umbrella term ‘discourse’. The poet has significantly chosen the title “Doubts and Discourse”. From the beginning, the tone of the poem sounds sceptical of different narratives which are contemporary to the times in which the poet is living. The title also gives the idea of discourses which are also familiar to Michael Foucault because his model of discourse is very prominent in critical theory. The abrupt beginning of the poem with different critical ideas attempts to give force to her appeal. She begins with the “reflections on empowerment in small doses” and talks about the empowerment of women, children, and people who are living under tyrannical rules (Raza 29). Towards all these discourses, the poet carries a sceptical eye in the way she uses the metaphor of “small doses” and tries to personify the ideas around empowerment.

The poet is conscious of the different narratives of women’s empowerment. The poet does not directly talk about any empowerment. She says that these discourses and

empowerments are being caught under different abstract ideas without any fruitful action rather than being practical, fruitful, and productive. These ideas are also trapped under different philosophies, and she tries to capture them categorically and questions the very language of critical, political, and social philosophy. These -isms become ideological apparatuses for people. The poet also goes on to say “this fight/for agency/so long/so slow” which alludes, that the fight is framed and entrapped in different critical terms and there remains no agency for those who are supposed to be empowered and for those who want to empower people because all the agency and individuality emerges within these critical philosophies.

The poet is very sceptical about the language of academia. Giving the context of the poem, she shares the history of two cultures since she was born in Lahore. Later, she lived in England and Pakistan. Given her immediate context, she significantly questions different humanitarian concerns and practices because all these institutional and humanitarian practices of empowerment are questioned by the poet and are seen through a questioning eye. For example, a critic Saiba Verma in her book *Occupied Clinic* questioned different humanitarian practices in Kashmir which have different ideological purposes (Varma 9). Similarly, Raza questions different practices of empowerment in this poem. She ends the poem with this sceptical note that all the practice of empowerment remains oppressive for the people who are supposed to be empowered.

4.3 Poetics and Politics of Collective Memory

This section highlights the significance of transcultural poetry in post-9/11 Pakistani literature. It explains how the language of poetry is shaped by culture and environment. It also discusses the ways Raza highlights the problem of subjectivity and identity in her poetry. Having experience of different cultures both Western and Eastern, Raza also highlighted the clash of civilizations, the problems of migration, women, and society through her poetry in different memories. In her poem, the poet tries to reflect on the importance of words. “The word in your mouth is already someone else’s word” suggests an important problem that one’s language or expression is neither entirely one’s own nor original (Raza 30). She alludes to how language is mediated through culture, customs, and environmental factors, and how others implant language. When she tries to write in different languages, she writes in English and Urdu. She tries

to develop the idiom of her anguish that shows her awareness of female subjectivity which is torn between different cultures. She also employs this poem so that the narrator can still shape the meaning and expression of one's thoughts. She does not end with scepticism that one's language is not one's original.

In another place, Raza says, "If authenticity is a hollow myth/I can say this anyway I choose", and conveys a sense of one's choice, resilience, and resistance against the notions of societal norms (Raza 30). So, the poetic persona suggests that the poet shares a desire to express herself irrespective of social apparatuses which have been created. She shows resistance towards different apparatuses that are created.

Going further, in the second stanza, the poet also contemplates the power of verse that can transcend the constraints of personal identity. As Raza writes,

The words that draw me in
even when I would rather they did not
take me to the unspeakable place,
apart from the things which bind me to myself;
you bring out the prose in me.
The relief of tears at bedtime,
the strangeness of your body
wrapped in white
dipped in rose,
a half smile sewed on cold lips.
I am held together by promise
of holding you in death, beyond touch. (30)

Raza's poem, "Memory Stains" is very significant since it renders polyphonic memory of the poet's identity and cultural past, and interplays between memory,

identity, and transculturalism. It tries to catch the elements of transcultural memory and how does it inform an individual's thoughts and experiences. In the poem, the poet uses different metaphorical language and juxtaposition to show an interplay between memory and identity. For instance, she writes, "full lips rounded/softly to persuade," and another place writes, "unrelenting hands/blush at the prospect" (Raza 53). These lines allude to the power of memory and how it creates different emotions and thoughts. For example, 'hands' represent an agency, and the word 'blush' represents vulnerability and excitement at the same time. But the poet also tries to explore different contradictions and tensions inherent in her transcultural memories. She says, "incertitude sits in cool/corners" and again says, "mocked by the sound of sweet memory/ stains" and ends with the line, "drop by drop across/ bitter blood line borders in/ my mind" (Raza 30). She expresses a kind of doubt and hesitation, but cold corners suggest unexplored parts of memory and their influence. Similarly, sweet memory stains employ inexhaustible imprints on one's consciousness. But the poet also gives the metaphor of description about transcending cultural boundaries or bending of various cultural influences in the poet's mind. This is the significant fundamental part of the poem here where Raza alludes to this problem of transcending different cultural boundaries which can reduce one's vision of the world. The line "Bitter blood line borders", seems to refer to the divisions which arise from intersecting cultural identities. Thus, Hima Raza maps transcultural memory by showing the intricacies of memory's influence on one's identity. Memory comes across as a potent force that informs one's transcultural identity. She also points to how a poetic subject negotiates with heterogenous cultural influences and explores the emotional and cognitive damages of memory. This cognitive damage of the memory and how in the ways, memory shapes oneself and resonates through her poems. She is again and again mocked by the sweet memory stains.

In another poem "The Missing Link", Raza captures the chaotic episode of globalization and "inter-national-ism" prevailing upon new identity and culture with the hope of getting free of racism and national borders.

gone

pure

wrong

blood

RACE

	issues	concerns	
	emerge	me & you	
bennetton commercials		INTER-	
black & white makes		NATION-	
bad genes bad jokes		ISM-	
	<i>the</i>		
	<i>big</i>		
	<i>picture</i>		
dangerous			D
new identity			N
appears			A
detached			d
nervous			n
alone			a
	half	half	
	breed	baked	
		rotten egg	
	anglo	indo	
Indian		angilian. (Raza, "The Missing Link" 80)	

Her amazing depiction of "the big picture" represents its roots in our newly defined DNA structurally. Raza, in this poem, gives a collection of fragments of words that share different forms of memories. The title of the poem "The Missing Link" is important because it captures different elements including identity once inherited. For example, it indicates a struggle with these realities, and the word race she wrote in capital letters signifies its importance and emphasizes its fundamental relevance to her poem. It also gives an idea of the complexities and problems associated with race.

Further, in the poem, the mention of Benetton commercials. Benetton is known as an advertisement in which people advertise from various ethnic backgrounds. This symbol alludes to the already discussed issue of ethnic problems. This reference illustrates the diversity and its representation. Another place, bad genes, bad jokes. This phrase gives a fact upon the idea of prejudice and stereotypes which are related to different individuals about people having negative perceptions. The poem is built on this contrast. On one side, the concern of ethnic issues and the branding of ethnic diversity on the other. The poet experimented with the word “inter-national-ism” in a different way that signifies a different meaning contextualizing a fundamental strategy. They try to convey different meanings of reality through fragmented forms of language. So, the word internationalism in its fragmented form highlights the influence of globalization on Raza’s conception of the globalizing world and identity formation. Another phrase, ‘nervous’ indicates the anxiety and problems of the poet with different cultural identities. Also, “half breed” and “rotten egg” give the idea of the poet’s mixed heritage (Raza 80). So, Hima Raza’s poem deals with themes of race, and personal experiences and also tries to capture the different cultures and spaces and how she negotiated with them. Similarly, the phrases, “anglo-indo” and “indian-anglian” try to capture this cultural hybridity.

Raza’s poem “How It Is”, deals with historical moments and wounds. In this poem, Raza also works upon translingual memory as one of the shining features in post-9/11 Pakistani poetry.

STATE OF EMERGENCY

in the land of past tense

in curious fears

immaterial

his / story

etched in virgin

blood and crushed shame

CHRONIC COMPLACENCY

in the home of the pure

under iron men
watched by
eagles in
night skies
big brother calls
to subjects long forgotten

THE UNAVOIDABLE END. (Raza, “How It Is” 85)

She draws upon her experiences living in different nations. The state of emergency in the land of past tense gives a sense of urgency and reflects the historical wounds and traumas experienced by the people the after marks of significant events like 9/11. Raza alludes to the problems of the psychological and emotional impact of such historical events through phrases like “his/story etched in virgin/blood and crusted shame” and “in curious fears” (Raza 85). She gives a window to the collective memory of the nation while dealing with such traumatic events, but Raza here significantly points towards the complacency which is prevalent within her nation and for the poet.

This chronic complacency might be the result of sectarian and social divisions within society Raza critiques rules of surveillance and control represented by an iron man and the phrase “big brother calls/to subjects long forgotten” critiques the role of government or higher authorities who demand compliance from common people (Raza 85). Raza’s exploration of translingual memory involves the ways to explore the formation of individual and collective memory. Raza’s experiments with different stylistic choices like capitalizing certain words, like chronic complacency and state of emergency try to emphasize their conceptual importance and their emotional impact. Furthermore, through these stylistic strategies, Raza evokes a sense of urgency in her poetry. These experiments with the style and wordplay help her to create a distinctive voice and tone, and contribute to the aesthetic appeal of the poem. Sharing post-9/11 memories within her fragmented nation, these experimental poems also create visual and auditory effects that enhance the poem's overall meaning and flow.

In “Akin to History”, Raza developed a poetic narration about the interface of memory and history, where she connects them with cultural memory.

a castle of cards floats languidly across the marshy waters,
numbing the horror of remembrance, dripping like
melted wax on marble chips, drawing blankness akin
to history, as desert winds shape shadows in black sands
countries crumble before vacant hearts, beyond reason
beyond language, sits the secret of survival after the storm. (Raza, “Akin To
History” 77)

Similar to the other poems, she presents different images, symbols, and metaphors to convey the themes of emotionality, affection, and her deliberations with different kinds of memories. For example, the phrase, “a castle of cards floats languidly across marshy waters” suggests that is in a fragile state that is delicate as a cosmetic made of the card is unstable and it is built on unfitting ground (Raza 77). This image of the poison symbolizes the fragility of memory and history. This interface of memory and history, which is simultaneously powerful and fed up, is the constant thematic structure of Raza’s poetry. This mention of “numbing the horror of remembrance” indicates Raza’s wish to escape from the traumatic aspects of the past because these aspects are continuously informing her poetic consciousness, and the poet wants to escape from this traumatic experience (Raza 77). The image of “melted wax on marble chips” accentuates this idea, where remembrance is described as a substance that slowly drips away, fades, and loses its impact. But from the other side, the phrase “drawing blankness akin/into history” gives a lack of clarity when it comes to interpreting history (Raza 77). It is significant to see the ways it alludes to the idea of understanding and interpreting history. The blankness of history suggests that it is difficult to grasp the interpretation of history, historical accounts, and this consciousness of difficulty while interpreting events like 9/11. The events capture the accounts of deaths by floor and in concentration camps and police stations and different dramatic events, both personal and collective. It gives the idea of how difficult is for thunder to require a subject. The phrase “to history, as desert winds shape shadows in black sands” gives the visual image of a landscape where the wind moulds shadows upon the dark desert sand (Raza 77). So, it again symbolizes how history and memory can be stated or distorted by external forces, by external instances subject to interpretation.

Further, Raza says, “beyond reason/ beyond language” which indicates how one tries to transcend rationality and linguistic expression (Raza 77). It gives the idea about the limitations of language while trying to capture the complexities of history, and the complexities of different memories. That is how it is difficult to express in a language and suggest that there are other alternative modes of understanding and expressing them, alternative embodied modes of expressing them. The final phrase “sits the secret of survival after the storm” alludes that within this interface of memory, history, and cultural memory lies the key to resistance and perseverance (Raza 77). It also suggests that deliberating and engaging with the past differently with alternative ways can provide different facts and lessons that will help the individual and society at large to navigate, to deliberate with different difficult historical wounds because for contemporary poets living in the subcontinent how to deliberate and tackle different historical wounds of faction, historical wounds of killing in the name of religious sectarianism, in the name of ethnic conflicts to deal and deliberate with this historical move is very difficult enterprise. In the final section of the poem, Raza alludes to different and personal ways of engaging with the past while transcending cultural, geographical, and linguistic shackles once one can arrive at some predictive understanding of history.

Dipesh Chakrabarty, in *Minority Histories, Subaltern Pasts*, contends that in India and other subcontinent countries, history has a problem since it is hijacked with these historical moons rather than providing any objective history. In his words, “The last 10 years have seen the flourishing of almost a cult of pluralism in matters pertaining to history or memory” (Chakrabarty 15). Therefore, it is a challenge for historians, poets, and readers that while exploring humour as a work in connection with memory and history, the prosthetic and cultural aspects underneath must be analyzed. It showcases the interface between personal and collective memory, the elusive nature of historical understanding and historical knowledge, and how cultural memory informs individual and societal survival. While examining this form, this section concludes that Raza has deeper perspectives and insights on memory, history, and how they shape a diverse and interstitial identity without fixed positions. It can be concluded that transcultural memory is a significant characteristic of her poems.

4.4 Memory of Nation, Homeland and Identity in Pakistani Experimental Poetry

Nation and identity are redefined in transcultural space which, Nordin et al. suggest,

The past definitions of collective and individual monocultural identities are increasingly viewed as inadequate to describe the way people perceive themselves and the world they live in. The concept of transculturality describes a diverse reality of nation and identity-formation that takes place at cultural interfaces. (Nordin et al. ix)

These transcultural identities are the product of diverse cultural experiences that further envisage the coexistence of transnational experience and the manifestation of homeland in the “new realities” of the poet. These transnational experiences and new manifestations of homeland “undercuts the cultural assimilation and notions of national unity” (Nordin et al. xi). The cultural significance of such subversions constructs a plural and diverse national identity that fosters radicalization of homeland as dealt by Raza in *Left-Hand-Speak* with memories of both personal and cultural memories. These two aspects take a central stage in her poetry where she alludes to her ability to treat the difference of identity, nation and homeland through the collision of structure and meaning, English and Urdu languages and cultures. Her poems try to capture different aspects of transcultural and trans-lingual memory which help her to navigate various cultures and address their complexities. This navigation in Raza’s poetry provides an alternative to multiculturalism and multilingualism the way Raza’s poems show foreignness to the English language and culture that develops ‘two tones’ in the transcultural introspection of English and Urdu spatio-cultural orientations.

The concepts of nation and homeland in Raza’s poems reflect the entwinement of cultural and spatial origins of belonging in different positions. This reflection increases the co-existence of cultural and national memoryscapes in which a crisis of national identity is a crucial factor that renders cultural significance of understanding the poetics and politics of difference in post-9/11 Pakistani experimental poetry. Raza’s poems, in Carmen Zamorano Llena’s words, “challenge the nation-state and traditional definition of [...] collective identity posed by globalization that is characterized by the aftermath of the 9/11 attacked in diverse societies within the borders of the USA and beyond” (Llena 8). Raza’s poetry reflects that she is aware of sectarian, ethnic, and

racial conflicts. She deals with these conflicts with her poetic voice and tries to imagine a better world and to give various possibilities to transcend a divisive world. This chapter examines the ways she recalls her memory of diversity and alienation from one culture, and homogenizes the national belonging by calling the difference within the 'interstitial spaces' of time, space and culture.

In this chapter, some of the significant poems of Raza highlights the ways, she is concerned about the limitations of language and how language works to limit the consciousness of a poet who tries to express transcultural and translingual realities beyond traumatic experiences. She grapples with this challenge in her poetry and tries to transcend these constraints through the use of different imagery and symbols. This is her unique experimentation with the limitations of language among post-911 poets in Pakistan. Symbols and imagery become a vehicle in her poetry to capture those traumatic and embodied experiences which are vague and at the same time evade verbal articulation.

This research also highlighted another notable aspect of Raza's poetry which is her experimental approach. Raza is among the pioneering poets in modern Pakistan who has written her poems in a different experimental form. Her poetry often comes in different patterns which try to capture the central idea of a poem. At the same time, these patterns as experimenters result in fragmented compositions which mirror the fragmented reality of the world in which the poet is living and is conscious of how fragmented reality of post-911 partition and other traumatic events which makes it difficult to express those realities which are unnamable. Her patterns evade poetic expressions, and she is conscious of how to deal with these unnamable and translingual memories. For this, she experiments in her poetry. She often writes poems in a fragmented pattern and tries to explore the fundamental idea of a poem. Through this exploration, she offers innovative techniques for other poets.

Further, this study also tries to highlight how Raza, who is situated in different cultures, tries to offer means to transcend different ethnic and sectarian conflicts through her poetry. She deals with different nuances of history and complexities of different cultures to highlight their interface, interconnectedness, and different interplay of influences. So, this consciousness reflects Raza's understanding of the complexities of cultural memory and the complexities of transcultural memories.

Another significant point this research wants to highlight is how Raza deals with the concept of nation, the concept of national boundaries, and the concept of homeland. This concept of nation is very significant in postcolonial theory and different theorists argue that nation is not one monolithic idea. So, nation is a heterogeneous and is made of heterogeneous fragments. There is an internal heterogeneity within a single nation. Critics like Benedict Anderson and Salman Rushdie have previously talked about this idea. Raza is also conscious of how she deals with the idea of homeland in one of her poems. She explores how the idea of the homeland has evolved after 9/11, and she contemplates its political, social, and cultural impact on her nation and the people.

In a nutshell, it can be said that this chapter highlights the ways Raza's fragmented poetic style aligns with her notion of translingual and transcultural "new realities" that - in Sellin's words - "a monolingual translingual poet brings to the language he or she adopts" (Sellin 242) Her poems reflect introspective and contemporary existence of experimental poetry that enrich Pakistani literature after 9/11. This enrichment liberates Pakistani poetry from the prefix of post-9/11 that thematically creates variant forms of indigenous memory of trauma and violence intrinsically. As an experimental poet, Raza pushes the boundaries of poetic form and structure, provides an innovative approach, and challenges conventional notions about a poem. She also embraces non-linear narratives, unconventional line breaks, and unconventional patterns. This chapter highlights a difference in theme and form in the Pakistani poetry of Raza where boundaries blur, languages intertwine, and identities become fluid.

CHAPTER 5

PROSTHETIC MEMORY AND NATAL ALIENATION: MAPPING POETICS AND POLITICS IN POST-9/11 PAKISTANI ANGLOPHONE POETRY

A literary work is the product of the social context and the individual's sense of the world. Through fictional accounts, the historical experiences are turned into a collective memory of a mass audience. These collective memories, Arthur G. Neal opines, are augmented as historical memories of those generations who have not lived that past themselves (Neal 248). This augmentation makes these historical memories prosthetic and polyphonic in understanding the past. Prosthetic in the sense of artificial memories that are fictionalized, and polyphonic by means of diversity in point of view. Prosthetic memories shape the person's subjectivity and their point of view towards the past that they have not lived in. Understanding a prosthetic memory requires a deep analysis of the author's attitude towards the past and their construction of the subjects and objects from differing points of view. This function of prosthetic memory, in Orlando Petterson's words (qtd. in Landsberg 2), is 'natal alienation' that disconnects individuals from their historical memory, and historical memory from the cultural context. It does not only augment mnemohistory in subjectivity but is also indelible in influencing social, political, and territorial contexts of analogical 9/11 memory in Pakistan. Tracing these kinds of features in the available texts of post-9/11 Pakistani poetry is useful to understand how prosthetic memories overlap original pasts with the artificial ones; experienced with the inexperienced; lived with the not lived; and real with the imagined. These memories give an individual the pasts – they have not experienced themselves – at the cost of forgetting their original pasts. After this

interpolation, they develop a historio-social bond with prosthetic ones and can hardly recall the original ones.

This chapter focuses on post-9/11 Pakistani poetry and explores the forms of memory in connection to how natal alienation, prosthetic memory, and polyphonic memories recreate an incredible influence on the consciousness of poets through the use of different narrative techniques and poetry. Mainly, this chapter discusses eight poets: Harris Khalique, Rizwan Akhtar, Imtiaz Dharker, Ilona Yusuf, Moniza Alvi, Peerzada Salman, Ejaz Rahim, Sadiqullah Khan and a series of poems published in national and international journals and were recognized in anglophone Pakistani literature. The chapter highlights the themes of identity, and power dynamics, and challenges dominant narratives while conveying the influence of political events on personal and collective memory. Their poetry is used as a means of critique, resilience, and resistance against external factors shaping memory.

The significance of this chapter is marked by the analysis that explores the polyphonic nature of poetic experiences the poets have not lived themselves but have attempted to universalize leaving an influential and indelible impression; transcending national and cultural borders – subjected to the social, political, and territorial contexts of a certain region.

5.1 Encroaching Natal Alienation in Polyphonic Memory of Violence and the Politics of Identity

Polyphonic memory refers to the idea that multiple perspectives and narratives coexist within a collective memory of a historical event or period. In the case of 9/11, there are a variety of perspectives and experiences of the terrorist attacks and their aftermath, including those of the victims, first responders, and the broader American public.

In the immediate aftermath of 9/11, there was a significant increase in violence against Muslim, Arab, and South Asian Americans, as well as those perceived to be members of those groups. This included physical assaults, vandalism of mosques and other places of worship, and harassment. Some argued that the attacks were used as a justification for discriminatory policies and actions, such as the implementation of the USA PATRIOT Act and the creation of the Department of Homeland Security.

In the years following 9/11, the United States launched military operations in Afghanistan and Iraq, leading to increased tensions and violence in those countries. Additionally, the U.S. government's use of enhanced interrogation techniques, such as waterboarding, on suspected terrorists sparked debate and controversy over the use of torture. Overall, the attacks of 9/11 and their aftermath have had a profound and lasting impact on American society, and the multiple perspectives and experiences of the event are an important aspect of the national memory of the attacks.

This section discusses the variant forms of metaphors carrying high magnitude and dilemmas in Pakistani English poetry of the last two decades. Exploring post-9/11 Pakistani poetry as an account of the communal and public memories of terrorist and suicide attacks, the killing of innocent people and memories of the missing people, this section also provides an in-depth analysis of the poetic rationalization of violence and turmoil in the post-9/11 context. For this, it discusses the poetry of Rizwan Akhter, Harris Khaliq, Peerzada Salman, Ejaz Rahim and several Pakistani vernacular poets translated into English and published in *Pakistani Literature*ⁱ, and the national and international literary magazines in the last two decades i.e., 2001-2020.

Rizwan Akhter's collection of poetry, *Lahore, I Am Coming*, published in 2017 includes more than 150 poems that help this research enlarge the canvas of capturing the forms of violence in Pakistan after 2001. *Lahore, I Am Coming* reflects the poet's deep connection and nostalgia for the city of Lahore, Pakistan. The poet's writings revolve around Lahore, making it the muse for many of his poems. His poetry highlights experiences of loss, replacement of socio-political memory, cultural displacement, identity crisis, question of language

Akhtar's poems are infused with the experience of loss, reflecting his personal memory and sense of belonging adhered to Lahore. He constantly reminisces about his childhood and how Lahore continues to haunt him wherever he goes. His emotional ties to the city are evident in his exploration of social life, history, and significant events that have shaped the city's identity. Through his poetry, Akhtar delves into Lahore's socio-political history, offering a nuanced and subjective perspective. He describes events such as the aftermath of Zulfikar Ali Bhutto's hanging and terrorist attacks within the city. These poems provide insights into the city's past and present, reflecting the impact of political changes and violence on its people. Lahore's constant evolution does

not escape Akhtar's attention. He captures the city's changing nature, both positive and negative, witnessing the emergence of a new landscape and the impact of modernization. The city's transformation is described in metaphors, comparing it to a courtesan with both beauty and vulnerability. While Lahore remains a focal point, Akhtar's poetry also highlights the importance of people in shaping the identity of a city. His poems feature a diverse array of characters, including maids, vendors, sexual workers, dancing girls, blacksmiths, family members, and political figures. These characters contribute to the multifaceted fabric of Lahore.

As a poet, Akhtar also delves into themes of love and language. He employs vivid imagery to describe his beloved, using language as a metaphor for their relationship. Love poems add depth to his collection, revealing another layer of his poetic expression. Akhtar's poetry is grounded in reality, with a concrete imagination that paints a vivid picture of the city and its inhabitants. He is not a detached observer but is personally involved in his portrayals of places, situations, and characters.

This way, Akhtar's poetry celebrates Lahore, capturing its rich history, cultural vibrancy, and the emotions it evokes in him as a poet deeply rooted in the city. His work exemplifies regionalism in literature, where the city becomes a source of inspiration, reflection, and artistic expression.

Following up, Akhtar's poem "Pakistan Meets a Terrorist" reconstructs the public memory of 9/11 in the Pakistani context.

The world had one 9/11 and one 7/7
We live through them each moment
Every day rehearse a dumb-show
Of ridiculous stares silently
Sift through the detritus
Fingers limb heads
A heck of imagery on roads
A grin tagged to each anatomy
Out there on ticking check posts
Police place their heart on triggers
Under yellow bulbs rains pelt in ditches

All over cities cradles of fear
Rock children to terrorist's dissonance
Now they speak powdery rhymes
Ripped end-lines pelleted syntax
Climax riddled form obscured
In smog and flames
Like surreal poems trapped
Between detonators and detectors
Peeled and barbed bodies
In TV footage virtual reconstructions
Thrice removed from reality
Cameras run through smoke as ghosts
Find a way of communication
Jacketed in contentment
People respond to azans
In this debris of confusion
Life plays its tenebrous rhythms
Battery and gun siren and yell
Downlink mortuaries with hell
Still not enough to stop world's tongue
From screaming headlines
The dangerous corner of the world
Not knowing that our poetry is terror-free. (Akhtar, "Pakistan Meets a
Terrorist" 139)

This poem is full of metaphors of violence and chaos like "peeled and hooked bodies", "ripped end-lines pelleted syntax", and "cities full of fear". The polyphonic nature of these metaphors enlarges the very canvas of capturing forms of violence in Pakistan right after 2001. His poem shares a collective memory of violence encompassing 9/11 and 7/7 (London bombing) and revisits them beyond their historical and geographical borders by connecting them with the present.

Akhter's poetry casts natal alienation upon history and the act of re-experiencing it. Here it is significant to see the ways a prosthetic memory in Akhter's

poetry erases the original/experienced past or overlaps it with the crafted/unexperienced past partially or completely. With this prosthetic bond – transcending time and place – the memory of 9/11 in the poem is natally alienated by the way Akhtar tries to equate the violence happening in Pakistan and the world in the last two decades. This attempt helps to understand the nature of polyphonic 9/11 memory beyond any national or special borders. For example, the second line of the poem: “we live through them each moment” develops a transhistorical and transnational memory of violence. Following up, the third line: “every day rehearse a dumb-show”, emphasizes the frequency of transmitting memory threads that are subscribing to more chaotic syntax day by day.

Akhtar’s poetry helps us to understand the prosthetic framing of Pakistani post-9/11 social and national consciousness after 2001 following up Arthur Neal’s commentary upon Alison Landsberg’s *Prosthetic Memory* that shares the universalization of historical experiences of the Holocaust, First and Second World Wars and American immigrants in 1930s and 40s. In Neal’s words, these experiences are not indigenized any more rather have a global scope and attention in literature and history through prosthetic memories. It can be observed through the cultural and literary representations of the Holocaust in American films, novels, memorials and museums since the Holocaust has received a set of universal dimensions. These universal dimensions have liberated the Holocaust from its points of remembering in Jewish and German Memories. Now, Neal believes, it has become a universal and immortal historical memory to remember atrocities in all times of history.

Returning to the sixth and fifth last couplet of Akhtar’s poem, “In TV footages virtual reconstructions/thrice removed from reality” and “cameras run through smoke as ghosts/find a way of communication”, Akhtar points out that media and technology have played its part in deconstructing 9/11 memory, transporting it beyond national borders and facilitating its transnational acquisition across the world, including Pakistan. So, this poem helps in understanding the way 9/11 is turned into a transcendent memory for the Global South circumscribed simultaneously by cultural forgetting.

I come from the land
where butchery dribbles down
mouths, beards

bodies are dug out
from the graves
corpses hang dry
on lamp posts
vultures serenade...
I come from the land
where darkness is not evil, light is
men lynched
women stoned to death
girls raped
boys shot in the head
ferocity is virtue
tenderness a vice...
my land is conquered
by Rumpelstiltskin
alone, brutal
searching for a soul. (Khalique, "In the Heart of Darkness" 42)

Similarly, Harris Khalique in "In the Heart of Darkness" engages the notions of natal alienation and mnemohistory with despair and search for hope and salvation. Before delving into ways, Khalique commemorates post-9/11 memory, it is important to highlight the way, alienation is understood as a sense of detachment or estrangement from one's homeland in his poem. Encapsulating these notions of detachment in 'mnemohistory', as a collective memory of violence and its overall influence on society in his poetry, Khalique deals with and appropriates these concepts within his poetry. It is also visible in this poem. For example, in the poem, the narrator's sense of belonging with the homeland is detached and his bond is broken. In this poem, he envisages this sense of detachment from his homeland.

The poem conveys a harrowing picture of a desolate place where violence drips from the mouths and beards of its inhabitants. So, this imagery is chilling with other imagery of graves and corpses which are left to dry on lamp posters and vultures serenading the Macabre Symphony. These depictions give a sense of trauma and despair prevailing in his homeland.

There are vivid descriptions of violence with different images representing the traces of suffering that shape Khalique's homeland and its people inhabiting there. This memory of violence alluding to the atrocities through these chilling and vivid images questions the conventional notions of good and evil by foregrounding different aspects of darkness, which is the prevailing force in his homeland. So, this inversion of light and darkness symbolizes the brutality and the oppressive apparatuses which are functional in the land.

The poem gives articulates the memory of lynching, stoning, rape and murder that evokes a sense of desolation and tries to encapsulate the traumatic experiences in the landscape the poet is living. These all images serve as the mnemonic imprints of suffering and as a very significant symbol of a mythical force that has conquered the land.

The poet yearns and seeks for something transcendent amid overwhelming despair keeping in tune with the themes of natal elevation, alienation, memory, the immersion of light and darkness, and the search for hope. In this poem, he tries to showcase the depths of human suffering using local images. Through these evocative local imageries, the poet challenges readers to witness and confront the harsh realities of a land marked by violence. In this poem, there is an underlying urge to look for compassion, love and empathy in this world of suffering.

While talking about the poetic understanding of these issues, we have another poet who also deals with these issues in his poetry. For example, he is one of his significant poems and Damascus Knife of Zaba. So, in this poem, the poet tries to capture the historical importance of the blasphemy in visa who replicate the famous Damascus knife.

Khalique offers the enfolding of prosthetic memory through the lens and image of blared Syme and the Damascus knife, and centralizes the interplay between tradition, history and violence. His poetry deals with the theme of a very distinct perspective. He tries to explore different facets of memory, uncertainty and social political landscape in the aftermath of significant events.

Both these poets, Akhtar and Khalique give rich underlying cultural and historical patterns of Pakistani poetry while shedding light on different aspects and

experiences of memory and history in the poems with the emphasis on land full of darkness, desperation and violence. They wanted to forego and explore the alienation in the traces of collective memory of violence underscored by the quest for hope. Their imagery evokes variant forms of trauma and notions of good and evil. While addressing violence and memory, their focus is obviously different in certain aspects as discussed in their poems that give a bleak and dark experience of the homeland. It means, these different sociopolitical contexts, offer different aspects of human experience and shedding light on diverse facets, and employ language effectively with local symbols and image to convey different aspects of memory.

In a nutshell, referring to the coverage and experiences of 9/11 repercussions in Pakistani poetry, this section highlights the crisis of national identity that brings a discussion over immigration policies in Congress, too. In short, this is how the identities and histories are mapped in the post-9/11 anglophone, national memory, and the recurrent themes in the national literature through prosthetic but naturalized memories that created diversity in point of views to remember past i.e., polyphonic memories.

5.2 Prosthetic Memory, Aporia and Creativity: Post-9/11 Pakistani Poetry and Rising Postcolonial Suffering

In order to assimilate, what post-9/11 Pakistani poetry resonates in their collective memories, it is important to situate and understand three terms in South Asian and 9/11 context: Prosthetic Memory, Aporia and Creativity. Prosthetic memory refers to the use of external means to replace one's own natural memory. In the context of post-9/11 Pakistani poetry, prosthetic memory may refer to the way in which the poets use historical and cultural references, as well as their own personal experiences, to create a collective memory of the event and its aftermath. In the postcolonial context, Akhtar writes in the article “Counteractive Strategies in Colonial and Postcolonial Narratives of Memory”, that prosthetic memory helps to “explore the interactions and confrontation between individual and collective ways of remembrance” (Akhtar 60). Aporia refers to a feeling of uncertainty or confusion, often in the face of conflicting information or perspectives. In the case of post-9/11 Pakistani poetry, aporia may refer to the complex and conflicting emotions and experiences that poets attempt to convey in their work. Creativity in the face of trauma and suffering can be seen as a form of resistance. Poetry and literature, in general, can serve as a medium for people to process

and make sense of traumatic experiences, and to give voice to the suffering of marginalized communities. For example, in the context of post-9/11 Pakistan, poetry may serve as a way for poets to express their feelings of anger, loss, and confusion in the face of the violence and political upheaval that has occurred in the region.

In the case of postcolonial Pakistan, the suffering and trauma of colonized peoples is often overlooked and ignored. Poetry can serve as a way to give voice to these marginalized communities, and to bring attention to the ongoing effects of colonialism. Post-9/11 Pakistani poetry can be seen as a form of prosthetic memory, using historical and cultural references to create a collective memory of the event and its aftermath, the poems can also convey the complex emotions and experiences of the poets, and thus serve as a medium for resistance and giving voice to the marginalized communities and their postcolonial suffering.

When a post-traumatic subject articulates the traumatic memories through colonizer's language, this act gives rise to postcolonial suffering. Most postcolonial critics argue that the English language, as the colonizer's language, is foreign to the postcolonial subject. Ngugi wa Thiong'o, Wole Soyinka, Homi K. Bhabha and Bill Ashcraft believe that English language is the property of the colonizer. However, Jacques Derrida questions the originality of a language in his autobiographical account of his relationship with the French language. He believes that every language is a colonial language since the poets of that language see their language as a 'possession' and, as such, more precious than other languages. In *Monolingualism of the Other*, Derrida writes "When I said that the only language, I speak is not mine, I did not say it was foreign to me" (Derrida 5). Derrida's interpretation of monolingualism develops an ironic critique upon the relationship of postcolonial subjects with their languages and its use. Another way around, Derrida's ironical attitude towards monolingualism can also be elaborated in his very use of the term 'aporia': An internal irresolvable conflict towards deciding the foreignness and colonial nature of a language that does not relate easily to cultural or historical origins.

I dream about my ancestors in Arabic,
Who planted stories in sands and pearls
Wrote love tales on fronds of fig trees
Danced in Oasis and left me wondering.

I talk in my father's language
Chewed with betel leafs
And sung with tapering candles
Before and after the Mutiny
People were hanged in words
Expressions were concealed in letters
Streets were lonely and long like the Urdu dirge.
Now I struggle with another one
One with which I swam all the oceans,
Has double edge teeth
It bites out of loyalty and betrayal
And makes me claim
The bastardised foreword of a vanity book-
So sometimes I mesh it
With my personal pronouns
Sprinkle some home-grind spices
Then words bob out of my grip
Like a little child on a remote platform
While haggard goes the mother
So I am often
Prisoner and custodian
Straddles with its fortunes
Falling and running
Across the English Channel. (Akhtar, "My Languages" 124)

Akhter's "My Languages" is one such example that reflects the postcolonial irony of writing in English language, lamenting upon the loss of ancestral, national and indigenous languages at the same time. The poet highlights this idea in the ending lines: "I am often/Prisoner and custodian/Straddles with its fortunes/Falling and running/Across the English Channel" (Akhtar 139). Here, it can be argued that this very conflict raises an aspect of creativity among postcolonial writers that makes them write freely without predetermining their political roles or recalling the colonial past of the English language. Most of the post-9/11 Pakistani poets - particularly anglophone ones - return the memories of violence, turmoil, cultural displacement, and identity crisis to

the global audience using English language not simply as a medium of communication - but as a postcolonial irony. In the landscape of post-9/11 Pakistan poetry, the poems Akhtar, Darker, Khalique provide window and insights into prosthetic memory, natal alienation and polyphonic memories. Most significantly, these poets contribute to the understanding of the relationship between politics and poetry, for example, Akhtar's 'My Languages', Darker's 'Right Word' and Khalique's 'Mother Tongue' signify the ways, identity formation and cultural memory erode through the influence of foreign language, cultural hybrid and memory of cultural displacement.

Resonating a sense of loneliness and displacement and disconnection, and hinting at the influence of memory and identity which comes from the external world, these poets allude to these ideas differently with different styles and metaphors. But at the same time, they converge in providing a glimpse into the nuances of post-9/11 Pakistani poetry by exploring the polyphonic nature of memory, the influence of language and the quest for shared cultural values.

In 'Right Word', Darker highlights the limitations of language and the polyphonic nature of memory.

Outside the door,
lurking in the shadows,
is a terrorist.
Is that the wrong description?
Outside that door,
taking shelter in the shadows,
Is a freedom-fighter.
I haven't got this right.
Outside, waiting in the shadows,
is a hostile militant.
Are words no more
than waving, wavering flags?
Outside your door,
watchful in the shadows,
is a guerrilla warrior.
God help me.

Outside, defying every shadow,
Stands as a martyr.
I saw his face.
No words can help me now.
Just outside the door,
lost in shadows,
is a child who looks like mine.
One word for you.
Outside my door,
his hand too steady,
his eyes too hard
is a boy who looks like your son, too.
I open the door.
Come in, I say.
Come in and eat with us.
The child steps in
and carefully, at my door,
takes off his shoes. (Dharker, "The Right Word" 25-26)

The poem tries to encourage the reader to transcend already conceived notions and divisions which are basically based on the apparatus of language. She advocates the principles of common and harmonious humanity and reflects on the polyphonic landscape, these different language and experiences associated with, having the influence of foreign language and identity. But significantly, she alludes to the prosthetic nature of the memory the way she shows external factors such as language, cultural courses and narratives shape one's perceptions. Similarly, Khalique, in "The Mother Tongue", explores the tension of cultural heterogeneity, displacement and natal alienation in post-9/11 context.

Helen asked Rohini
What is your mother tongue?
Rohini, three
exposed to three languages
chatting in Urdu

taught in English
scolded in Potohari
says without thinking
pink
Misaal comes back from school
told us
what she found
Urdu is richer
has more words for socks
English has one:
socks
Urdu has three:
mozay, jurrabein, socks
Fayre was moved
to live in the US
barely five
the third language
became her first
she learnt another
write poems
in Spanish
her new second language
they read
they write
they cry
they fight
chirpy or gloomy
dull or bright
pink
is their mother tongue. (Khalique, "My Mother Tongue" 55-56)

He tries to capture a sense of alienation in a state where normal conversations are not able to establish meaningful bonds. Again, the poem alludes to the influence of external factors. Here, the external factors contribute to the fragmented and prosthetic memory,

and their engagement with politics, and interface. In another poem by Akhtar, the title itself, “Homeless” suggests a lack of belonging or a sense of displacement, which sets the tone for the poem's exploration of identity.

there
in a point of view
narratives and stories
wed each other to which I cling,
who decides in me to write and to leave
just as a wasp shatters normalcy
of language whose dissonant droning
is a plot, an untypical conspiracy
of creativity the whole day I carry
from breakfast to litter bin
where I stare at the fate of a wrapper
and of a poem, and stinging questions
they are like knots in a braid more appealing
than the length of an ungainly manuscript
an editor dismisses but remembers
the best parts, so out there under trees
and on pages we exist without wings and words
bred to specialize in alienating themes
no one comes to distract us
you are also alone, homeless
are not anthologized. (Akhtar, “Homeless” 37)

With reference to the above three poems, the use of interstitial metaphors like ‘pink’, and ‘homeless’ and the way Dharker reflects a quest for choosing the right word among ‘terrorist’, ‘martyr’, ‘hostile’ and ‘freedom fighter’ highlights an interspersed memory that has dismantled the ‘originary’ memory (Bhabha 75); in the poems of Dharker, Akhtar and Khalique. The poet uses abstract and metaphorical language to express their inner struggle with identity and their place in the world. He talks about an identity crisis while echoing the “narratives and stories wed each other to which I cling” (37). This line suggests a conflict between different aspects of the poet's identity as if multiple

stories or cultural backgrounds are vying for dominance within the poet's mind. The phrase "who decides in me to write and to leave" reflects an internal struggle of deciding what to express and what to hold back. This ambivalence alludes to the identity of victims and the challenges of expressing it authentically.

Envisioning the memory of cultural displacement, he writes "shatters normalcy of language" which implies a sense of displacement or disconnection from the conventional and familiar language norms, as a result of being in a new or unfamiliar cultural context after 9/11 and 'War on Terror'. His mention of "creativity" as an "untypical conspiracy" suggests that the poet's creativity might be influenced by the experiences of cultural displacement which are non-conforming and unconventional. He also refers to "staring at the fate of a wrapper" and "questions like knots in a braid more appealing than the length of an ungainly manuscript" which symbolize the memory of cultural displacement, where seemingly ordinary objects or experiences trigger deep reflections and questions about identity and belonging. The ending lines "out there under trees and on pages we exist without wings/and words bred to specialize in alienating themes" evoke a sense of being an outsider, existing on the margins of social identity. This way, his poem "Homeless" portrays the struggle of Pakistanis after 9/11 with identity, the complexities of cultural displacement, and the challenges of expressing their authentic self in a world that might not fully embrace their uniqueness. It's a reflection on the poet's experience of feeling homeless in terms of both physical space and a sense of belonging within cultural and literary spheres.

In another poem of Akhtar, "Inside American Embassy Islamabad", he seems to offer a glimpse into the experience of a Pakistani individual applying for a visa at the U.S. Embassy in Islamabad in the context of post-9/11 Pakistan (Akhtar 41).

Behind a glassy window
I meet a pink-white flat face
years of doggedness claim
his still eyebrows
and fingers working on keyboard
storing the story of my life
as if I had surrendered my copyrights instantly.
Clutching a bulging envelope

like a child, I was spanked into silence,
I had to measure my chances secretly
beside the height and the spill-over effect
of biometrics, something is taken away.
my hands' skin chaffed
for the rest of the day,
they placed me in boxes,
tabbing selecting details of rows and rows
of applicants murmuring and nudging
like unwanted poems whittle for interpretations
and find their way to interested listeners.
The wall-picture of a white hawk snaps
my home-grown pretensions.
The history is strangled inside barbed walls;
over vast gravel spaces diplomats' black cars
crunch their presence.
Shuttle service hiccups
at emblematic gates of embassies
emit people like prisoners
apply parole by choice
Back there in Brooklyn a friend anticipates
my arrival – cold winds of Margala Hills
bring a calming proximity of the shrine
of Bari Imam where dervishes
in patched clothes smile and
last night lamps carry waxen shapes
of journeys of souls accepting everything.
The man behind window remains busy
his complacent jaws expand
like an empire manages
through a single click of word
to each answer – *Refused*. (Akhtar, "Inside American Embassy Islamabad" 41-42)

The poem delves into themes of bureaucracy, surveillance, identity, and the sense of isolation faced by visa applicants. In the post-9/11 era, obtaining a U.S. visa became a significantly more rigorous process, especially for individuals from countries with perceived security risks, including Pakistan. The poem portrays the experience of the visa applicant as one of vulnerability, where personal information is collected and stored, creating a sense of loss of control over one's own story: "storing the story of my life as if I had surrendered my copyrights instantly" (41). The description of the visa applicant as having a "pink-white flat face" suggests a sense of alienation and unfamiliarity in this foreign and intimidating environment. In Derrida's words, this alienation unsettles and relativizes the 'originary' memory (Derrida 10). This unsettling act of original memory damages the signified – the underlying patterns – which eventually instigates the certainty and coherence – the direct experiences of the poets. Referring to Akhtar's narrative poem that shares the experience of a visa appointment and interview at the American Embassy in Islamabad, the appearance, authority and articulation of colonial presence can be witnessed through his use of different metaphors. The reference to "biometrics" indicates the increasing use of technology and surveillance in the visa application process.

The poet's experience is further characterized by the feeling of being treated like an unwanted poem seeking interpretation by "uninterested listeners". It reflects the sense of discrimination faced by Pakistani visa applicants in a context where they are often subject to stereotyping or suspicion due to their nationality or ethnicity.

The mention of the "white hawk" on the portrait hanging on the wall implies the presence of U.S. power and influence, serving as a reminder of the geopolitical dynamics at play. The "barbed walls" symbolize the confinement and restrictions faced by those seeking entry to the United States, while the "diplomats' black cars" emphasize the contrast in privilege and mobility between the diplomats and the visa applicants. The poem also touches upon the idea of seeking solace and identity in one's homeland and cultural heritage. The reference to the "shrine of Bari Imam" and "dervishes in patched clothes" suggests a sense of connection to Pakistan's spiritual and cultural roots, offering a counterpoint to the impersonal and bureaucratic experience at the embassy. This way, "Inside American Embassy Islamabad" provides a perspective on the complex and challenging experience of visa applicants from Pakistan in the post-9/11

era. It highlights the themes of alienation, surveillance, cultural identity, and the asymmetrical power dynamics between nations, adding nuance to the understanding of the human impact of security policies and visa restrictions during that time.

Another significant poet, Moniza Alvi, who departed Pakistan for England as an infant, evinces the exploration of the divisions between East and West, while also delving into the dynamic relationship between inner and outer worlds. The compilation “Split World” comprises poems from her earlier collections. In that collection, she imbues the awakening tragedy of 9/11 with ‘the dark spirit of the time’ and highlights the danger of the division of the world into the Islamic world and the other world.

Was it widthways or lengthways,
a quarrel with the equator?
Did the rawness of the inside sparkle?
Only this is true:
there was an arm on one side
and a hand on the other,
a thought on one side
and a hush on the other.
And a luminous tear
carried on the back of a beetle
went backwards and forwards
from one side to the other. (Alvi, “How the World Split in Two” 249)

In “How the World Split in Two”, Moniza Alvi communicates the memory of turmoil in a post-9/11 context through its evocative imagery and metaphors (Alvi 249). While the poem does not mention the events of 9/11 explicitly, it conveys the sense of division, conflict, and instability that followed that tragic event. The opening lines, “Was it widthways or lengthways, a quarrel with the equator?” immediately create a sense of confusion and disorientation (Alvi 249). It alludes to the confusion and turmoil that emerged after the 9/11 attacks when the world seemed divided along various lines of conflict, both geographically and politically. The lines “there was an arm on one side and a hand on the other, a thought on one side and a hush on the other” suggest a deep divide between different groups, nations, or ideologies. The imagery of an arm and a hand on opposite sides could symbolize opposing forces or factions engaged in conflict.

The “thought” on one side and “hush” on the other may indicate the clash between those who wanted to express their opinions and those who sought to silence or suppress dissenting voices. The image of a “luminous tear carried on the back of a beetle” going “backwards and forwards from one side to the other” could symbolize the continuous flow of emotions, pain, and suffering caused by the conflicts and upheavals in the post-9/11 world. The beetle, a creature often associated with transformation, might further emphasize the significant shifts that took place in the world during that time.

This way, the poem captures the memory of turmoil in a post-9/11 context. The sense of division, conflict, and uncertainty is conveyed through the contrasting elements and the imagery of a world torn apart. While the poem doesn't explicitly reference the events, it seems to echo the aftermath of 9/11, depicting the profound impact of that historical event on the collective memory.

In another poem “How the Stone Found Its Voice” by Moniza Alvi, the emerging stone's voice represents the accumulated memory of generations.

We had waited through so many lifetimes
for the stone to speak, wondered if
it would make compelling pronouncements,
anything worth writing down.
Then after the war of wars
had ground to a shattering halt, the stone
emitted a small grinding sound rather like
the clearing of a throat.
Let us be indifferent to indifference,
the stone said.
And the world spoke. (Alvi, “How the Stone Found Its Voice” 260)

The poem alludes to a post-9/11 era, referring to “the war of wars”, which can be interpreted as the global conflict and fear triggered by the 9/11 terrorist attacks (260). The line “Let us be indifferent to indifference, the stone said” is crucial in the context of a post-9/11 world. It implies a call to overcome indifference towards the suffering and violence that have become so prevalent in the world (260). Alvi’s choice of metaphors is a reflection of the poet's sentiment, urging people not to turn a blind eye

to the injustices and horrors of the world, and to be actively engaged in empathy and compassion. The final phrase, “And then the world spoke” is a response to the stone's call for indifference to be challenged (260). This response may indicate that when individuals begin to break through their indifference and take action, the world itself begins to address its challenges more vocally. It suggests that collective action and empathy have the potential to lead to positive change in the face of fear and terror.

In the post-9/11 era, the world has witnessed a surge of fear and terror that has shaped global politics, security measures, and societal attitudes. The poem touches upon this collective memory of fear and terror, and how people have longed for a voice, a response, or a solution to these complex issues. By personifying the stone and giving it a voice, the poem conveys the idea that the change and response to the world's problems must come from within humanity itself.

This way, “How the Stone Found Its Voice” by Moniza Alvi engages with the memory of fear and terror post-9/11, urging readers to be vigilant, empathetic, and actively involved in combating indifference and fostering positive change in the world. The stone's modest voice stands as a symbolic reminder of the potential for transformation when individuals unite against indifference and apathy.

Another poet Amar Qamar, residing in Birmingham, in his poem “War on Terror” reflects on the cycle of violence, global turmoil, and the memory of violence brought about by ‘War on Terror’.

They Bomb us, we attack
They hit us, we hit back
Freedoms war on terror
Our biggest miscalculated error
The repercussions unexpected
Our freedom and liberties restricted
Innocence killed and bombed either side
The unsuspecting victims with nowhere to hide
Only the most evil and powerful prosper and grow
As our desensitized hearts watch TV and say "so"
"Doesn't affect me, let them do what they desire"

Thugs and army alike, rampage and kill, like guns for hire
But the bombings increase and getting closer to us
But we don't see it, wondering what's with all the fuss
A million miles away but still so near
One day it'll hit us or one so dear
Then with anger that knows no bounds
The circle will start again, round and around. (Qamar, "War on Terror" n.pag)

The poem portrays the reciprocal violence between conflicting parties and the unintended consequences of this war, leading to the erosion of freedoms, liberties, and innocent lives. The first stanza, "They Bomb us, we attack / They hit us, we hit back", highlights the cycle of retaliation and counterattack that characterizes conflicts (Qamar n.pag). This cycle perpetuates the violence, contributing to the memory of past aggression and fueling ongoing turmoil. The line "Freedoms war on terror / Our biggest miscalculated error" underscores how the pursuit of freedom through military intervention can lead to unintended outcomes. The phrase "biggest miscalculated error" suggests that the consequences have far surpassed any perceived benefits, leading to unforeseen and undesirable repercussions.

The poem also addresses the profound impact on civilian populations, symbolized by "Innocence killed and bombed either side/The unsuspecting victims with nowhere to hide" (Qamar n.pag). The notion of innocence being lost on both sides of the conflict reflects the indiscriminate nature of violence, where civilians become collateral damage in the pursuit of strategic objectives. The lines "Only the most evil and powerful prosper and grow / As our desensitized hearts watch TV and say 'so'" criticize the idea that conflict benefits only those in power, while the general population remains indifferent and desensitized due to the constant exposure to violence through media (Qamar n.pag). This reflects the idea that the true cost of conflict is often ignored or overlooked, contributing to the perpetuation of violence.

The poem touches on the geographical distance between the violence and the complacency it creates in people's minds. The lines "A million miles away but still so near / One day it'll hit us or one so dear" suggest that the impact of violence, even if distant, has the potential to eventually affect everyone (Qamar n.pag). This reflects the interconnectedness of the world and the idea that global turmoil can have local

repercussions. The concluding lines, “Then with anger that knows no bounds / The circle will start again, round and around” encapsulate the cycle of violence and its perpetuation. The unresolved anger and pain from past conflicts contribute to the continuation of violence, creating a vicious circle that seems difficult to break.

In a nutshell, “War on Terror” by Amar Qamar effectively conveys the memory of violence and global turmoil resulting from the “War on Terror”. The poem explores the cyclical nature of conflict, the unintended consequences of military interventions, the impact on innocent civilians, the desensitization of society, and the potential for violence to ultimately affect everyone. Through its evocative imagery and thought-provoking lines, the poem prompts readers to reflect on the human cost of conflict and the need for a more peaceful and sustainable approach to global issues.

These poems converge to reflect on the polyphonic memoryscapes of post-9/11 Pakistan literature. These memoryscapes allude to a sense of cultural and historical shifts while engaging the memory of alienation, social injustice and the consequences of political events in local and global context. Understanding the above poems in post-9/11 context, these shifts convey the influence of political turmoil on the personal and collective memory, and also showcase the power of the poetry as a medium for resilience and resistance in the face of different external apparatuses.

5.3 From Mnemohistory to Analogical Memory of Violence: Understanding History and Memory from Cultural Perspective

Mnemohistory is a concept that Marek Tamm talks about in cultural memory analysis to help us understand the function of history in memory studies. The understanding of mnemohistory is based on understanding the relationship of ‘history’ and ‘memory’ and role of ‘culture memory’ in understanding this relationship. To Tamm, ‘history’ and ‘memory’ are two different concepts since history, for him, is representing a specific event in the past. However, ‘memory’ refers to the study of the past in relation to the present in a specific socio-cultural context. But history contributes to the production of cultural memory by giving an account of religion, literature and myths of a certain time and space. So, ‘mnemohistory’ is to look at history as a cultural memory by asking a question: what is known of the past in the present? Why is it that some versions of the past dominate over the others?

In terms of mnemohistory, the affective language in Harris Khalique's *No Fortunes to Tell* published in 2019 creates a prosthetic memory, that though an artificial one, still cultivates a search for a messiah in the time of despair among the people living in the peripheries of Pakistan. It is a poetic account of his last twenty-year experience that discusses the vagaries of religious and cultural beliefs among the people of Pakistan at the strengthening and the weakening end simultaneously. Khalique's "The Magician and the Boy – Waziristan" is based on a dialogue between a magician and a boy after a bomb blast in Waziristan. Waziristan is in northwest Pakistan bordering Afghanistan and has been subject to thousands of airstrikes, including by drones, since 2001. Tens of thousands have fled the bombing & have become refugees in their own country.

It was a stony winter morning covered in mist.
The half-awake magician answered the hurried knock
at the front door.
The boy, covered in dust and smell,
carried a big, bulky sack on his back.
It was made of coarse jute threads tightly interwoven.
A thin and flexible but armoured
metal strip looped around the mouth of the sack
to seal it.
The boy looked straight into the magician's eyes.
"I come from far.
I remember watching you in the circus with my father.
You had cut a woman in half,
then joined her back.
They were all burnt to death after the bomb went off.
Only my mother's body is not charred.
I bring her to you.
She is only cut in half. (Khalique, "The Magician and the Boy – Waziristan" 19)

The poem talks about a boy who carries her mother's dead body and requests the magician to reconstruct her mother's body - which is cut in half - and bring her back to life the way he has cut down the bodies in half and connected them back in the circus

show. Understanding this poem helps us to understand the magnitude of violence and turmoil in Waziristan.

This poem tells us the ways violence altered the memories of music, culture, and art in Waziristan. His work is not about writing history or representing the past. Having no specific historical reference, Khalique's poem has a more effective interpretation of violence through metaphorical language in the poem, like "the boy covered in dust and smell" carrying her mother's body in a "cumbrous sack" that's hard for him to handle in harsh winter and finding his mother's body among the charred ones, that is not fully burnt and still recognizable.

Similarly, Khalique's poem "The Palm Reader: Aleppo" is the first poem of his collection *No Fortunes to Tell* reflects the memory of persecution and suffering.

Slowly
the evening began to descend
no one survived
in the neighbourhood
but the palm reader
he had squeezed himself
under a large trunk
of fresh potatoes
when they came and opened fire
it was indiscriminate
after they left
he stepped out of the house
to find himself
alone among fresh corpses
in street and on doorsill
the corpses will remain
scattered
till the following day
neighbourhood cordoned off
the enormity of death
made him indifferent

he felt hungry
walked back home
took out some potatoes
boiled them unpeeled
sprinkled salt
ate
bored with not feeling
doing
he slipped a torch into his pocket
stepped out of the house
he would read the palms of dead
that would take him through
evening, night –
many palms to read
no fortunes to tell. (Khalique, “The Palm Reader: Aleppo” 17-18)

In the title, “Palm Reader” is the poet himself retrieves the past by revisiting an unknown place that has traces of genocidal destruction. Aleppo is a city in Syria that is one of the oldest continuously inhabited cities in the world. This city may have been inhabited for six millennium BC. It is one of the striking examples of medieval Islamic architecture preserved into the 21st century. The poem itself does not narrate any specific historical event but the act of remembering in the poem resonates with the erasure of memory and deterritorialization of Muslim cultures.

Analyzing the above poem in terms of analogical memory helps to understand the retrieval and recollection of the painful past, that Emily Keightley and Michael Pickering refer to in their work, and responds to an experience of irrevocable loss of Muslim culture, art and aesthetics that the Muslims are experiencing in the present world after religious fundamentalism. Analogical memory constructs similarities between diverse experiences and events. Comparing the magnitude of violence that 9/11 and the downfall of Aleppo carry, manifest a transcultural experience of demise and lamentation across the Global South and Global North.

Assigning himself the role of a palm reader, dwelling back into a memory of violence full of scattered fresh corpses, looking for their fortunes and discovering none,

and coming up with their fate that is not less than an epoch of hopelessness, the poet develops a link between past and present through the analogical frames of memory the poem shares, and these analogical frames construct suffering and chaos transcending their time and space.

Similarly, Khalique's poem "Condemned" shares a nine-year experience of Asiya in prison. The last stanza of the poem recalls the memory of the crucifix that was destined after blasphemy.

On the crucifix
grown in my bosom
my soul
coils up
my heart
swings
condemned
I wonder
what death brings. (Khalique, "Condemned" 52)

She was a Christian peasant in Shaikhupura, Punjab, Pakistan who was convicted of blasphemy and imprisoned for nine years until the Supreme court of Pakistan reversed her conviction in 2018. There are a few poems that share an act of remembering the national identity and heroism together after 9/11. Akhtar's poem "Gulnaz of Waziristan" discusses the magnitude of violence that shapes the collective memory of Waziristan¹⁵ after Drone attacks in a succession of 'War on Terror' engaged by America.

Behind barbed wires her home
drowns in a river of smoke
sifting through a Drone's carcass
she finds an extra flesh on her cheeks.

¹⁵ Waziristan is a region in northwest Pakistan that has experienced significant violence in recent years as a result of the ongoing conflict between the Pakistani military and Taliban and other militant groups. The violence has included targeted killings, bombings, and military operations, and has resulted in the displacement of many local residents. The region has also been heavily targeted by drone strikes by the United States, which has further escalated the violence and contributed to the suffering of the local population. The memory of this violence is likely to remain a significant issue for the people of Waziristan for many years to come.

Her tree is burnt alive under which
she read her first holy verses
its time to wind up dolls wedding
her mother yells from
the broken periphery of a well
now six months pregnant
she carries waters, her last baby died
on her way to an open air hospital
fainting she imagines choppers' blades
clipping her umbilical cord.
In a rugged mountains, she eloped
with a sturdy Khan who ditched her
flourishing faith and guns in dark caves
where beard men chanted allegiance. (Akhtar, "Gulnaz of Waziristan" 83)

The title includes the heroic metaphor "Gulnaz" which reflects the heroic memory of sacrifice and bravery through the sacrifices of those people who fought till their last breaths and did not leave their demographical and cultural origins against the 'War on Terror'. Akhtar has used the metaphors including barbed wires, the drone's carcass, broken periphery, choppers' blades, umbilical cord, dark caves, bearded men, and chanted allegiance (Akhtar 83). In Naazir Mahmood's words, this poem tells us the ways "chauvinism, jingoism and violence" altered the memories of music, culture and art in Waziristan (Mahmood n.pag). This way, this section explores post-9/11 Pakistani anglophone poetry in relation to polyphonic memories, prosthetic memory and natal alienation. It also focuses upon the intersection of poetry and politics in post-9/11 Pakistani literature that needs a comprehensive analysis of works of poets who have written within a specific cultural and regional context. While dealing with the polyphonic memories, it is examined how each point tries to incorporate different voices and ideas while reflecting the complexity of memory, each of the poets mentioned in this chapter depicts collective memories, personal memories and also historical events with different prisons.

These three anglophone poets use language shift and multiple voices to provide heterogenous memories¹⁶. This section examines and engages with the idea of prosthetic memory in their poems which alludes to the idea of mediated memories which are informed by different external sources, like technology, media and cultural narratives.

Post-9/11 Pakistani poetry alludes to natal alienation which refers to the idea of the feeling of estrangement from one's place of birth, one place of birth culture and geography. In Pakistani poetry, the idea of displacement in diaspora in different times which is rapidly changing, underscores hybridity: The problem of multiple identities, struggles, and anxieties.

Significantly, these three poets (Khalique, Akhtar and Dharker) engage with the issues of identity and power dynamics in post-9/11 Pakistan literature. This section explores poetic form, language and symbolism in their poems to underscore different political messages and the challenging dominant narratives.

Dharker, in a poem, "The Right Word" helps to envisage the ways, Pakistani poetry portrays the complex perception of individuals which are largely based on the labels given to them. In the poem, it is significant to trace out the 9/11 context, and the nuances of language, and to see how language is utilized for multiple purposes. In the post-9/11 context, this poem also negotiates with the theme of natal alienation, transcultural memory and polyphonic memory. For example, in one place, Dharker refers to a terrorist who demonstrates a struggle for the right word to show the person's original identity and actions in the conflicting environment (Dharker 25). The dilemma of the use of the right means is depicted here. The use of words like terrorist, freedom fighter and hostile militant highlights the poet's awareness of the complexities of language and how language informs one's perceptions in narratives.

The poet also touches on the repercussions of violence in war on individual memory through the image of a child particularly. This image of a child resembles the poet itself and symbolizes the whole community. The poem uses direct address "one word for you" for which the narrator tries to engage the reader to make sense of the

¹⁶ Here, the term 'heterogenous memory' is used a common noun that refers to no hierarchy, superiority and preference of one memory on another.

situation and the reader becomes the participant in all performances of the poem (Dharker 25). The narrator's invitation to the child to come and read with her reflects her personal memory that transcends the barriers created by the conflicts in language. The poem addresses the issues of identity, memory and cultural conflict. It is an exploration of powers and problems that makes it an important narrative in post-9/11 Pakistani poetic tradition. The significance of the contested words like terrorist, freedom fighter and hostile militant is significantly tied to the problem of language and its representation.

Similarly, in another poem, "Terrorist at My Table", Dharker highlights the memory of violence in the aftermath of 9/11 with a particular focus on the conflict in South Asia.

I slice sentences to turn them into
onions. On this chopping board, they
seem more organised,
as if with a little effort
I could begin
to understand their shape.
At my back, the news is the same
as usual. A train
blown up, hostages taken.
Outside, in Pollokshields, the rain.
I go upstairs, come down.
I go to the kitchen.
When things are in their place,
they look less difficult.
I cut and chop. I don't need to see,
through onion tears,
my own hand power the knife.
Here is the food. I put it on the table.
The tablecloth is fine cutwork,
sent from home. Beneath it, Gaza
is a spreading watermark.
Here are the facts, fine

as onion rings.
The same ones can come chopped
or sliced.
Shoes, kitchens, onions can be left
behind, but at a price.
Knowledge is something you can choose
to give away,
but giving and taking leave a stain.
Who gave the gift of Palestine?
Cut this, Chop this,
this delicate thing
haloed in onion skin
Your generosity turns my hands
to knives,
the tablecloth to fire
Outside, on the face of Jerusalem,
I feel the rain. (Dharker, "The Terrorist at my Table" 22-23)

She envisages the metaphor of violence and the way it erodes the cultural memory of people in Pakistan as she begins with "slicing sentences to turn them into onions" suggesting a metaphorical act of breaking down words or stories related to violence, possibly from news reports (Dharker 22). The narrator seeks to understand the world better, but the act of chopping sentences highlights a sense of disconnection and fragmentation. Through her poetry, she shares the episode of cultural chaos, the victims of the 'War on Terror' experience in Pakistan and Afghanistan and highlights the way Third World organizes and digests the magnitude and gravity of chaos in post-9/11 context as she symbolizes 'chopping board' with an attempt to bring order to a chaotic world, represented by the disarray of the onions. This can be seen as a response to the overwhelming nature of the news, especially the repetition of violence and terror in the post-9/11 context.

Dharker also unfolds the reconstruction of violence in the poem "At my back, the news is the same/as usual. A train/ blown up, hostages taken" alludes to the recurrent and impersonal memory of violence in literature (Dharker 22). These memories are not

directly connected to the 9/11 event and have constructed far from the centre of 9/11 memory to reflect the ongoing nature of conflict and violence in South Asia. The poem shifts to the “mundane setting of the kitchen in Pollokshields”, contrasting the violence in the news with the everyday domestic routine (Dharker 22). The rain outside becomes a backdrop to the poet's actions, adding a sombre tone to the poem. Dharker, in the poem, also suggests ways of coping with the emerging memory of 9/11 around her by evincing the act of cutting and chopping in the kitchen which represents a coping strategy for the poet. By organizing the kitchen and putting things in their place, the poet tries to find some semblance of control and comfort amidst the chaos of the outside world.

The use of a series of symbols including ‘onions’ that become a powerful metaphor and are associated with tears, accentuate the memory of the emotional burden of witnessing violence and turmoil together. The layers of the onions suggest the complex nature of understanding violence and its roots. Symbolizing tablecloth, poet alludes to “the fine cutwork tablecloth” sent from home represents a connection to heritage and origins. However, in the broader understanding, she depicts Gaza as a “spreading watermark”, signifying how the effects of violence and conflict have permeated the poet's consciousness. This way, the poem delves upon the poignant memory of violence in the post-9/11 context, focusing upon its repercussions upon the global south and global north and its impact on individual consciousness. Dharker’s poem contributes to understand the ways, post-9/11 anglophone poetry articulate the notions of mnemohistory with the memory of disconnection in the historical experiences and the ways, she aestheticized them in her poetry.

Navigating back to Akhtar’s poetry, In his poem, “Children Bombed In a Park in Lahore (March, 2015)”, Akhtar reimagines into the memory of violence, terror, and trauma resulting from a tragic event that occurred in Lahore, Pakistan, in March 2015.

Sifting detritus on scalded grass
young rescuers say *it's ok*
old ones are monumental absence
decentered bones have new homes
each survivor is a miniature of his past
versions of life between rubble and smoke

in a park children's bodies spread
like nascent metaphors
mature into splintered texts in which
tongues finish on monosyllabic utterances. (Akhtar, "Children Bombed In a
Park in Lahore (March, 2015)" 62)

The poem circles back to the memory of a suicide attack in which the children are bombed in a park, leading to devastating consequences. The language and imagery in the poem evoke a sense of desolation and sorrow. The phrase "sifting detritus on scalded grass" sets the tone, hinting at the aftermath of destruction caused by the bombing (62). The 'young rescuers' and 'old ones' signify the generational impact of violence, where younger individuals may have to face the consequences of actions perpetrated by previous generations. The line "each survivor is a miniature of his past" implies that those who survive such tragedies carry the trauma and memory of the event with them throughout their lives (62). The survivors become living testaments of the violence they have experienced, forever shaped by their past. The phrase "versions of life between rubble and smoke" suggests that the lives of the affected individuals are caught between destruction and uncertainty, with their experiences being distorted and altered by the overwhelming trauma they have endured. The comparison with post-9/11 attacks could draw parallels between the lasting impact of different acts of violence on societies. Both events involved the loss of innocent lives, and both left lasting scars on the survivors and the affected communities. However, the poem's specific focus on the "Children Bombed In a Park in Lahore" highlights the tragedy's particular context and the vulnerability of children who became victims. It brings attention to the human cost of violence and terror in a local context and emphasizes the importance of acknowledging and grappling with the individual and collective trauma caused by such events.

By using the metaphor of children's bodies spread "like nascent metaphors," the poet implies that these young lives, cut short, represent potential stories and futures that will never be realized. The idea of these lives maturing into "splintered texts" with "monosyllabic utterances" suggests that the richness and complexity of their lives were reduced to mere fragments and simple expressions due to the brutality of the attack.

Through this poem, the poet not only memorializes the victims of the Lahore attack but also speaks to the broader issues of violence, terror, and trauma that continue to affect communities globally. The poem serves as a reminder of the lasting impact such events have on individuals and societies, urging readers to confront and reflect on the human cost of violence and to work towards a more compassionate and understanding world.

Alongside Akhtar, Dharker and Khalique's poetry; Ilona Yusuf – who is a poet from England born in Pakistan – gained recognition with her work *Picture This* released in 2001. Her poems have been featured in various book publications and literary journals, both domestically and internationally, spanning both print and online platforms. In early 2000s, she served as an editor for the Alhamra Literary Review, and in 2012, she had the honor of guest editing a special edition dedicated to Pakistani poetry in English for the Canadian poetry magazine Vallum.

Through her poetry, she skillfully explores themes of time, memory, and their ever-changing nuances. In a poem "From Swat", Yusuf reflects the memories of violence and turmoil in Swat during 'War on Terror'.

the onions were the last thing i laid on the dastar khwan
the bread in my daughter's hands
dropped at the clamour of voices
go! go! you have ten minutes
or you will be caught in the crossfire
the campaign has begun
how can you think when soldiers trample through your home
our house that outsiders never entered
the house that we rarely left
we ran to call our men
two hours away we remembered the jewellery at the back of the cupboard
saved for our daughter's wedding
a year ago my city dwelling cousins said to me
pack a bag, keep it ready
i would smile at them
just like you

don't smile
pack a bag
they are waiting
they will come. (Yusuf, "From Swat I" 228)

The poem depicts the devastating impact of the conflict on the lives of ordinary people in the region, capturing the fear, displacement, and loss they experienced. The opening lines of the poem set the scene of chaos and urgency as Yusuf describes how do the survivors hurriedly evacuate their houses, leaving behind even the simple act of finishing their meal, as they are warned of impending danger: "go! go! you have ten minutes / or you will be caught in the crossfire / the campaign has begun" (Yusuf 228). The poem speaks to the disruptive and traumatic nature of conflict, where civilians are caught in the midst of violence with little time to process or protect themselves. The lines "how can you think when soldiers trample through your home / our house that outsiders never entered / the house that we rarely left" emphasize the violation of personal space and the intrusion of armed forces into the private lives of the people in the region (228). Swat, once a place where outsiders rarely entered, is now the stage for violent encounters and military operations. This way, it shares new forms of memories that further have developed memoryscapes which shift from cultural integrity to violence and turmoil as a driving force to collective memory.

In the second part of the poem, Yusuf writes,

remember, they lived among us for years
they and the soldiers went back and forth across the square
the square where they flogged men and women girls and boys
while people gathered to watch
the cousin we left behind to pick the plums
we thought we might save
said i have tried to go out before dawn
but the firing never ends
and the fruit hangs rotting on the trees
how the valley must be filled with the stench of rotten fruit
and corn that blackens on its stem. (Yusuf, "From Swat II" 228)

The poem further touches upon the notion of warning and anticipation. It recalls city-dwelling cousins advising them to be prepared with a bag packed for sudden escapes, a tragic reminder of the constant fear and uncertainty that plagued their lives. The lines "remember, they lived among us for years / they and the soldiers went back and forth across the square / the square where they flogged men and women girls and boys / while people gathered to watch" point to the insidiousness of the conflict, where insurgents and soldiers moved freely among the civilian population, and public punishments were carried out, creating an atmosphere of fear and intimidation (228). The mention of "the cousin we left behind to pick the plums / we thought we might save" brings forth a sense of loss and longing for a peaceful life that once existed, symbolized by the untouched plums. However, even this simple task becomes perilous due to the constant gunfire, leaving the fruit to rot on the trees. This image further emphasizes the wasteful destruction caused by the ongoing conflict. The final lines, "how the valley must be filled with the stench of rotten fruit / and corn that blackens on its stem", provide a powerful and haunting conclusion to the poem. Beyond the literal sense of ruined crops, it suggests the metaphorical decay of cultural memory that is collective in nature, in the aftermath of the violence and turmoil.

This way, Yusuf's "From Swat" portrays the lasting impact of violence and upheaval on the lives of ordinary people in the region. Through vivid imagery and emotional storytelling, the poem draws attention to the human cost of conflict and highlights the importance of understanding and acknowledging the suffering endured by the people of Swat during the post-9/11 era and the 'War on Terror'.

Adding to that, Yusuf's portrayal of violence and chaos, another poem "Balochistan" by Harris Khaliq also reflects the struggles and sufferings of the people in Balochistan. Balochistan is a province in Pakistan known for its complex political and social issues, and the poem sheds light on the impact of conflict and violence on the ordinary people living in this region.

The poem conveys a sense of oppression and violence faced by the people of Balochistan, represented by the cameleer who is 'thirsty and wounded'. The reference to soldiers shooting arrows and emptying his waterskin signifies the brutality of the situation, where the people are subjected to harm and deprivation. The phrase 'a longing for dignity' highlights the erosion of human dignity faced by the people of Balochistan

due to the ongoing conflict. 'War on Terror' in the post-9/11 era might have further exacerbated the struggle for dignity, with security concerns and counterterrorism measures often leading to human rights abuses and curtailment of civil liberties.

The cameleer's exhaustion and the weight of the last straw on the camel's back symbolize the overwhelming burden the people of Balochistan carry in the face of prolonged conflict. The post-9/11 era saw increased militarization in the region, which could have contributed to the weariness and desperation depicted in the poem. The mention of the scorched sand and emptied waterskin also alludes to the environmental consequences of conflict and warfare in the region. The 'War on Terror' in neighbouring Afghanistan had significant spillover effects on Balochistan, causing displacement, resource depletion, and environmental degradation. The cameleer represents a part of Balochistan's traditional and cultural identity, which might have been further threatened or marginalized in the aftermath of the 'War on Terror'. The poem subtly points to the possible loss of cultural heritage and societal cohesion in the face of conflict.

This way, Balochistan reflects the pain, suffering, and longing for a better life and dignity amidst the backdrop of conflict and militarization, with potential connections to the post-9/11 era and its impacts on the region. It serves as a poignant reminder of the human cost of geopolitical decisions and conflicts, drawing attention to the need for empathy, understanding, and peaceful resolutions to such complex issues.

In Khalique's "Gulsher", he revisits the memory of the violent and terrifying terrorist attack that occurred on 16 December 2014 in Peshawar, Pakistan, which resulted in the tragic death of 140 students. The poem revolves around the character of Gulsher, a 13-year-old boy, whose life was cut short by a senseless act of terror.

Gulsher, who was 13
Just loved whisking his sister up from deep slumber
He just loved hiding away his grandma's pen
He just loved teasing his mum by being brash
He just loved nagging his daddy for more cash.
Now he will not wake his sister up
Now he will not hide his grandma's pen

Now he will not pester his mum again
Now he will not eye his daddy's purse
From school today, he came back in a hearse.
The school was squashed in terror's embrace
Massacre of the innocents, no mercy, no grace.
When the cortege left home, the day was cold and dry
And the old grandma... stared blankly into the sky
Shamsher, who is five, with his brother's looks
Picked up Gulsher's schoolbag, his lunchbox, his books. (Khalique, "Gulsher"
48)

The first stanza portrays Gulsher as a lively and mischievous young boy, filled with love for his family. He enjoys waking up his sister, hides his grandma's pen, teases his mum, and asks his dad for money. These seemingly ordinary and innocent activities capture the essence of childhood and domestic life. However, the tone abruptly changes in the second stanza as the poet highlights the tragic consequences of the terrorist attack. The lines "now he will not" are repeated to emphasize the loss of Gulsher and the shattered dreams of his future (Khalique 48). His existence has been brutally snuffed out, and the poem expresses the profound grief and heartache caused by such violence. The lines "from school today, he came back in a hearse" encapsulate the horror of the event. The poet employs imagery of death and mourning to underscore the magnitude of the tragedy. The school, once a place of learning and growth, has become a site of destruction and sorrow. These transcending metaphors of death and mourning trigger infected collective memory of culture and impure it with chaotic episodes in their lives and region. The phrase 'terror's embrace' vividly portrays the relentless and merciless nature of the attack. The terrorist act shows no mercy and exhibits no grace, further emphasizing the brutality of the violence and the targeting of innocent lives, specifically young children. The last stanza introduces Shamsher, who is five years old and resembles his late brother Gulsher. The burden of carrying Gulsher's schoolbag, lunchbox, and books symbolizes the continuation of the legacy and memories of the deceased. The trauma caused by the attack leaves a lasting impact on the survivors, especially the younger siblings who have lost their beloved brother.

The poem also shares the perspective of an elderly family member, the old grandma, who is left grief-stricken and stunned by the loss. Her blank stare into the sky suggests the depth of her sorrow and the difficulty in comprehending such a tragedy. In a nutshell, "Gulsher" by Harris Khalique revisits the memory of the violent and tragic terrorist attack in Peshawar in 2014. The poem portrays the life of an innocent child cut short by terror and the lasting impact it has on his family and community. Through powerful imagery and emotive language, the poet mourns the loss of young lives and condemns the senseless violence that snatches away the dreams and aspirations of innocent children.

A deep connection can be observed between the earlier discussed poets and Peerzada Salman, who is a Pakistani anglophone poet and writes on a variety of subjects related to art, culture, and literature. He expresses his thoughts on diverse topics concerning art, culture, and literature. Holding a master's degree in English literature from Karachi University, he also explores short fiction and is adept at writing poetry in both Urdu and English. In December 2017, his debut collection of English poems, *Bemused* published which was followed by his first collection of Urdu poems, *Wagt* in 2018.

In his poem "Suicide Attack in Quetta", Salman alludes to the memory of mourning, loss, and the cyclical nature of violence.

Mourn
Mourn one last time
Mourn the way that suits you best
Cry, cringe, make that long, long face
Embrace
The sad in you
The true blue
Mourn
Mourn one last time
For tomorrow you will be faceless
Like those who scoffed at Abel
Or stood by Cain
Like those who invented pain. (Peerzada, "Suicide Attack in Quetta" 24)

Contextualizing in the context of 9/11 and the 'War on Terror', this allusion helps to understand the ways, the poet revisits the memory of violence and terror. The poem starts with a strong call to mourn, emphasizing the importance of grieving and acknowledging the sorrow. The act of mourning implies that there has been a significant loss, and in the context of 9/11 and the 'War on Terror', it could be seen as a collective mourning for the lives lost in the terrorist attacks and subsequent conflicts. The line "For tomorrow you will be faceless" suggests a loss of identity and individuality (Peerzada 24). Post-9/11 Pakistani memory of violence is induced by the repercussions of violent acts, particularly terrorist attacks, the victims who are often dehumanized, and their underlying identities which are reduced to mere statistics or symbols. It alludes to the memory of the dehumanization of both the victims and the perpetrators in the cycle of violence.

The poem refers to the biblical story of Cain and Abel, where Cain murdered his brother Abel out of jealousy. This biblical reference can be seen as a metaphor for the cycle of violence that humanity seems to be trapped in. It points to the idea that acts of violence have a long history and continue to be repeated. The line "Like those who invented pain" suggests that humans have become skilled at inflicting suffering and violence upon each other. This invention of pain could be linked to the development of more sophisticated and deadly weapons, the spread of extremist ideologies, and the ways in which people perpetuate violence in the name of various causes.

The poem seems to address the perpetuation of violence and the reenactment of its memory. In the context of 9/11 and the 'War on Terror' the traumatic events have left deep imprints on collective memory. The act of mourning can be seen as a way to remember and relive those events, ensuring that the memory of violence and terror stays alive. This way, Salman's poem "Suicide Attack in Quetta" reflects on the cyclical nature of violence, the dehumanization of individuals in conflicts, and the need to confront and mourn the losses caused by acts of terror. It encourages readers to reflect on the collective responsibility to break the cycle of violence and to find ways to promote understanding, empathy, and peace in a world overshadowed by memories of violence and terror.

Similarly, Sadiqullah Khan is a poet from Waziristan who lives in Peshawar nowadays. He is a civil servant officer and has published more than ten books of poetry

in which he juxtaposes the memory of Waziristan culture and identity, and the ways these memories deteriorated after ‘War on Terror’. In his poem “They Moved”, he seems to be a concise and poignant portrayal of a group of four men who are on the run, trying to escape the horrors of the ‘War on Terror’.

They moved
Four men
Covered
Strong strides
Their loves
Escaping
War on Terror
They say
After a living
The one
With sharp
Moustache
The Leader
Of the group
Was begging
Only for food. (S. Khan, “They Moved” 13)

The poem touches on themes of displacement, loss, and desperation. The title immediately sets the tone for the poem, indicating that the central theme revolves around people in motion, possibly forced to leave their homes due to the impact of war.

The mention of ‘four men’ suggests a group of individuals travelling together, likely seeking safety in numbers. The term ‘covered’ could imply they are hiding their identities or trying to stay inconspicuous, possibly to evade authorities or potential threats (S. Khan 13). The phrase ‘strong strides’ indicates determination and resilience in the face of adversity. However, being ‘on the loose’ implies that they are not bound to any specific location or settled life; they are constantly moving in search of safety. This line ‘Leaving behind / their loves’ evokes a sense of heartache and separation (13). The men had to abandon their loved ones, perhaps due to the dangers of the war, leaving them with a heavy emotional burden.

The mention of the 'War on Terror' explicitly connects the poem to the broader geopolitical context. Also, 'Escaping / War on Terror' envisages the men's movement and displacement are a result of the violence and instability caused by the ongoing war, which has likely engulfed their homeland. The line 'They say / After a living' indicates that the men are living witnesses or survivors of the war's devastation (13). Their experiences have left them scarred and compelled them to flee.

Here, in the lines 'The one / With sharp / Moustache / The leader / Of the group', the poet singles out one of the men, the leader, who is characterized by his distinctive 'sharp moustache'. This portrayal humanizes the group, giving a glimpse into their individuality and identities, even in the midst of their dire circumstances. The final line 'Was begging / Only for food' reveals the leader's vulnerability and desperation. Despite being a leader, he is reduced to begging for basic sustenance, emphasizing the dire conditions they are facing as refugees or displaced persons. This way, the poem highlights the memory of loss during the 'War on Terror', shedding light on the human cost of conflict and violence. It portrays the struggles, sacrifices, and resilience of individuals who are forced to leave behind everything they love and know in search of safety and a better life. The reference to the 'War on Terror' places the poem within a specific historical and political context, making it a commentary on the devastating consequences of such conflicts on ordinary lives.

In another poem "To Escape Violence", S. Khan reflects on the theme of seeking peace and escaping violence in the 21st century. It seems to criticize the pervasive presence of violence, wars, and militaristic diplomacy that has plagued the post-9/11 memory in Pakistan.

Is the humanity's ultimate slogan
Of the twenty-first century.
Oh! Oh! The mass murders,
Wars, wars, - arms, arms,
Behind smiling lips
There are long ugly teeth,
The carrot is on the long end of stick
Between the lines of the sermons,
Are rivers of blood,

In the book of history
 Heroes, the strength of bulls
 Are extolled, celebrated, -militaristic
 Jingoistic diplomatic maneuvers.
 There goes and shall go,
 The accumulated effort,
 The vision of change
 We intend to bring upon.
 Between the wars of Sun Tzu,
 The Zen taught peace,
 Between the fighting hawks,
 Dove comes in the intermissions.
 Nonetheless in the chicken shop
 Next to the stoves which will cook them,
 I saw a black cat,
 Desperately waiting for the dove in the cage. (S. Khan, "To Escape Violence"
 n.pag)

The poem begins with the assertion that "To escape violence" is the ultimate slogan for humanity in the 21st century. This suggests that in the context of the poet's experience in Pakistan, violence and conflict have become so prevalent that people long for peace and safety.

The lines "O! Oh! The mass murders, / Wars, wars, - arms, arms, / Behind smiling lips / There are long ugly teeth" depict the gruesome reality of violence and how it is often masked or justified by those who perpetrate it (S. Khan, To Escape Violence Poem n.pag). This imagery could refer to the acts of violence and terrorism that have occurred in Pakistan and the wider region, particularly in the aftermath of 9/11. The mention of "carrot on the long end of stick" and "rivers of blood" indicates the deceptive allure of promises made in conflicting zones of cultural memory, while the heavy toll of human lives is evident in the ongoing "rivers of blood". The poem seems to criticize the glorification of military heroes and militaristic manoeuvres in history, suggesting that such celebration perpetuates a cycle of violence and conflict.

The reference to “Sun Tzu” and the “Zen taught peace” alludes to a beloved memory of war and peace, with the Zen philosophy advocating for harmony and tranquillity. The line “Dove comes in the intermissions” signifies the yearning for peace amid the turbulent times of war and conflict. This dove symbolizes hope for peace, even in the midst of chaos. The concluding image of the black cat desperately waiting for the dove in the cage could represent the desire for peace and safety amidst a hostile environment. The dove, representing peace, is confined within a cage, indicating that peace is elusive and constrained, while violence and turmoil prevail. This way, the poem reflects the poet's contemplation of the pervasive violence and turmoil in Pakistan, particularly post-9/11, and the longing for peace and freedom from the cycle of conflict. It serves as an expression of the collective desire to escape violence and find a path towards harmony and tranquility.

In another poem, “To Martyrs Only”, S. Khan seems to reflect on the repercussions of the ‘War on Terror’ and the sacrifices made by people in Pakistan after the 9/11 attacks.

On your ugliness, you have borrowed
My smile, you shall wear my dawn,
The unending maze of a darkened world.

Down your elbow drips my blood
You cry an afflict, -like a thief caught thieving
Catch catch, he cries, -there runs the thief.

Today the mothers mourned
They know, that they shall give birth

To martyrs only, for a long time to come. (S. Khan, “To Martyrs Only” n.pag)

The poem touches upon themes of suffering, loss, and the perpetuation of violence. The first two lines, “On your ugliness, you have borrowed / My smile, you shall wear my dawn”, suggest that the ugliness of war and violence has taken away the poet's sense of joy and hope, transferring it to those involved in the conflict (S. Khan n.pag). This could symbolize how the war has impacted the lives of ordinary people, causing them to bear the burden of its consequences.

The phrase "The unending maze of a darkened world" implies that the consequences of the war are far-reaching and continue to affect people's lives, leaving them trapped in a never-ending cycle of darkness and despair. The lines "Down your elbow drips my blood / You cry an afflict, -like a thief caught thieving / Catch catch, he cries, -there runs the thief" can be interpreted as a powerful description of the violence that has been brought about by the war. The image of blood dripping suggests the loss of life and the pain endured by innocent people caught in the conflict. The metaphor of a thief caught thieving may refer to the perpetrators of violence, trying to escape the consequences of their actions. "Today the mothers mourned / They know, that they shall give birth / To martyrs only, for a long time to come" paints a poignant picture of the impact on families who have lost their loved ones in the war. The mothers' mourning signifies the sorrow and grief that is all too common in a nation plagued by violence. The idea that they will continue to give birth to martyrs suggests an enduring cycle of sacrifice and loss, wherein successive generations may also be drawn into the conflict.

In the context of the 'War on Terror', Pakistan has experienced its share of violence and loss of life due to terrorism and military operations. Many innocent civilians, including women and children, have become victims of this war. The poem captures the pain and sacrifice experienced by ordinary people who are affected by the violence, highlighting how it impacts mothers who have to bear the loss of their loved ones. This way, "To Martyrs Only" by Sadiqullah Khan sheds light on the human cost of the 'War on Terror' in Pakistan, portraying the suffering, grief, and the potential for future generations to be caught in the same cycle of violence and sacrifice. It serves as a reminder of the importance of seeking peaceful solutions to conflicts and addressing the root causes of terrorism to prevent further loss of innocent lives.

In another poem, "A War - That is", S. Khan reflects on the devastating impact of the 'War on Terror' and the violence and chaos that ensued after the 9/11 attacks. The poet delves into the memory of war, describing the battlefield with cries of the dead, bloodshed, and the senseless loss of young lives foregrounded after 9/11 and turned the countries of the Middle East and South Asia into the epoch of violence and terror.

I had better need recalling
A battlefield, stupendous with cries of dead,
Mystified rage, blood-letting groves
Young men, for want of doing anything worthwhile
Broad chested, long bearded, earning fame
What had been taught, a Freudian interpretation
Killing, and three thousand bullets from the muzzle
Is self assertion, starting with a holy chant,
Returning victorious, men-like.

On the edges of the one, sleeping eternal wrath,
Leaving behind an array of war, he could do nothing
But sleep among them. His bones turning stones,
Underneath a tomb, I saw years later. The great
Soul, preached temperance, preached love
Non-violence, a universal conspiracy, an American war.

The ignoble victory brought a self exiled perpetrator
Sitting cozy, eating boiled eggs, with fried bread.
On these paths, soldiers wearing big caps
Dragging their injured legs, by dry streams, dying
A remembered death, a daughter's love, his wife
All belongings on her head, running to a camp
To die by a bullet, or by disease. (S. Khan, "A War – That Is" n.pag)

This poem aestheticizes the way an Iraqi boy is seen from a broken window of a bus that is targeted by a bomb planted on the roadside in which 15 people were killed in Baghdad (Vergano n.pag). The reference to "three thousand bullets from the muzzle" alludes to the immense destruction caused by violence and terrorism (S. Khan, A War That Is n.pag). The poem also criticizes the motivations behind war and violence, attributing it to the indoctrination and teachings of war and killing. It suggests that the perpetrators are fueled by a misguided sense of self-assertion and the pursuit of fame, represented by "earning fame" through violent acts. This echoes the way some

individuals may be radicalized or driven to commit acts of terror in the name of certain ideologies or causes.

One particular figure in the poem seems to represent the destructive force behind war and violence, described as someone who seeks power and riches at any cost, without holding any noble ideals. This figure may symbolize the manipulative leaders or dictators who exploit conflicts for their own gains, causing further suffering and instability. The poem also addresses the aftermath of war, with soldiers returning from battle, injured and traumatized, and the impact on families and civilians who are caught in the crossfire. It highlights the tragic consequences of war on innocent lives, including the Iraqis who suffer as depicted in the closing image of the Iraqi boy through the window of a targeted minibus.

Furthermore, the poet reflects on the irony of a war fought in the name of righteousness and justice, yet leading to immense suffering and betrayal of noble values like non-violence and love. The reference to “an American war” suggests a critique of the “War on Terror: which was largely led by the United States in response to the 9/11 attacks. The closing lines emphasize the futility of wars and their lasting impact, suggesting that wars may end on the battlefield but leave lasting scars on societies and individuals. The cycle of violence seems never-ending, as conflicts continue to erupt, leading to further human suffering. This way, “A War - That is” poignantly captures the memory of violence and chaos in the post-9/11 world, delving into the motivations behind war and its consequences on humanity, making a strong plea for peace and an end to all wars.

In “Rap III War on Terror”, S. Khan reflects the memory of violence and turmoil in Pakistan in the post-9/11 era. It delves into the historical context of the country's involvement in wars and the impact of the War on Terror on its society.

Years ago, we fought a war,
a war of religion, against the infidels,
people who slept, with sisters and daughters,
people who had no sense of morality,
in our rationalization, we created fiction,
of science and religion, mixed them together,

the three great religions against one religion,
 we named it Cold War,
 but for us it remained warm, warm as hell,
 and then the Frankenstein monsters,
 invaded our land to take refuge,
 thought of creating an empire big, by destroying others,
 now after two decades, again in war,
 and who knows till when,
 An old woman waiting for the husband,
 to come back, is given the news of her dead son,
 she comes to know,
 that her young son had gone to earn, bread for the family,
 but here he is, back in a sack,
 for he had turned into a suicide bomber,
 The politician in the corridor one day said,
 the price of the food, in the street,
 shall go down, in three days, the prices of power up by half,
 The school going children, now worried,
 for they receive threats of being bombed to death,
 for learning languages, girls in the high school have stopped,
 going to the school, for their schools have been burnt,
 Escalation in war, hunt to go on, across the border,
 in every border, the rhetoric of the sole superpower,
 That man sitting under the tree thinks,
 it is all divine but what do you say? (S. Khan, "Rap III War on Terror" n.pag)

The poem begins by mentioning a past war fought on religious grounds against "infidels". This could be a reference to previous conflicts in Pakistan, where religious ideologies played a significant role in shaping conflicts and divisions.

The poem talks about the rationalization of mixing science and religion during the "cold war", which turned "warm as hell" for Pakistan. It refers to the proxy wars fought during the Cold War, where Pakistan was often used as a battleground for conflicting ideologies and interests. The reference to "Frankenstein monsters" invading

the land and seeking refuge alludes to the influx of Afghan refugees into Pakistan during and after the Soviet-Afghan War (S. Khan, Rap III War on Terror n.pag). The aftermath of this war had lasting impacts on Pakistan, with the rise of extremist elements and conflicts.

The poem depicts the tragic story of an old woman who loses her son, who had turned into a suicide bomber. This reflects the grim reality of how conflicts can lead to the radicalization of individuals and the devastating impact on families. The politician's indifference to the suffering of the people and the manipulation of power and food prices indicates the corruption and lack of concern for the common citizens in the midst of war and turmoil. The poem envisages the memory of fear in the threat faced by school-going children and girls who are denied education due to fear of bombings and attacks highlights the undermining of education and societal development caused by violence and extremism. The poem references the continuous escalation of war across borders and the rhetoric of a sole superpower, hinting at the ongoing global conflicts and Pakistan's involvement in them.

The poem concludes with a thought-provoking question about whether the violence and suffering are perceived as divine or human-made. It challenges the reader to question the justifications and consequences of war and violence. In a nutshell, “Rap III War on Terror” portrays a vivid picture of the post-9/11 memory of violence and turmoil in Pakistan. It sheds light on the human cost of war, the socio-economic consequences, and the complex intertwining of religion, politics, and power in shaping the country's history.

Similarly, S. Khan’s “School Blasted” vividly communicates the memory of terror and chaos in the post-9/11 Pakistani context. It shares the experience of loss and the profound impact of violence on innocent lives, particularly children. The poem starts with a powerful image of terror as the day opens with a blast.

With a blast opened the day
Like angel of death with sullen face
Sunken eyes and breathing fire
Of the sweet child’s dreams
In the breakfast the mother divine

With singular bright face
Death descended upon the school
His sanctuary of hope
His playground now filled
With balls of flesh
The color of blood now given him
For the drawing of the red horse
Crying in the corner for the book
Burning into ashes he asks
What reply to the mother and the teacher
For the homework to complete by tomorrow
The teacher recollecting
His head in his arm bleeding to death
Into the flowerpots that once were fed
With water clean and now streams
Of blood shall nurture the garden
A blast that the child has never heard
When he leans on the window
To see his blackened face
The angel of death descends in terror
No more no more shall he again
Hold the book that has burnt pages
Of fallen bricks like a hailstorm
Of flesh and stones from the heaven With one eye the terror reigns
[...]
Many and many like her died
In hope that one day spring shall come
To the valley of beauty and springs of love
Shams e Tabrez teach us some
Consolations in times when Rumi the great
Lies encircled by dervishes enchanting
A divine hand invisible shall rescue
Who else has answer to the riddle
The great game is unfolding

With terror this time as the next episode. (S. Khan, "School Blasted" n.pag)

The description of the blast as an "angel of death with sullen face" and "sunken eyes and breathing fire" creates a chilling and fearful atmosphere (S. Khan, School Blasted n.pag). The chaos caused by the explosion is evident in the destruction of the school, once a sanctuary of hope and play, now turned into a scene of devastation and despair. Accentuating the Impact of the 'War on Terror' on innocent lives in Pakistan, the poem poignantly captures the impact of the blast on innocent lives, particularly on a child who loses his dreams, his playtime, and his books. The image of the child crying in the corner for his burnt book symbolizes the destruction of education and the loss of a hopeful future.

Centralizing the experience of loss and grief, the poem portrays the experience of loss and grief through the eyes of the mother, teacher, and community. The mother, depicted as a divine figure, is left grieving for the loss of her child. The teacher, bleeding and dying, symbolizes the loss of not only innocent lives but also of knowledge and nurturing. The image of flowerpots now filled with blood instead of water highlights the tragedy of the loss of innocence and beauty.

Assimilating the memory of violence and revenge, the poem addresses the cycle of violence and revenge that ensues after such tragic events. The child, who was once a victim, is later forced into the cycle of violence and vengeance, holding a gun for the sake of revenge. This perpetuates the destructive pattern and adds to the overall chaos and suffering in society.

Questioning the quest for peace amid the chaos and terror, the poem portrays a plea for peace and answers. The mother's prayer for peace and an end to the suffering represents the longing of the affected community for a respite from the ongoing violence. The poem makes references to historical and cultural figures like Shams e Tabrez and Rumi. These references provide context to the larger human struggle for understanding and healing during times of turmoil and violence.

This way, in "School Blasted", S. Khan negotiates the memory of terror and chaos in the post-9/11 Pakistani context by depicting the devastating impact of violence on innocent lives. It shares the experience of loss, grief, and the quest for peace, alluding to a larger pattern of violence and revenge. Through vivid imagery and poignant

emotions, the poem highlights the human cost of such tragic events and calls for a deeper understanding of the complexities and consequences of violence in society.

Similarly, in “War of Attrition”, S. Khan touches upon the plight of people in Waziristan, particularly during the ‘War on Terror’.

Put out the fire, the stakes are high
When bulls fight,
Earth under their feet is trampled.
Truth is hazy, who but is the real lover,
A homespun thread, peace is but rare
Wealth, repute, and strings of power,
Egos are like spider’s web.
Who won, who lost, now time to forget
From whose hands flow alms, whose charity,
Would the hungry ask the creed of bread.
Many faces are worn, masks of deception
He said, but his interest, who wins paradise.
Others sacrificed, comfort, offices high,
Some gloomy, looking whence the fall,
Yet success is measured by count of heads.
Once upon a time, a divine in disguise,
Lead the tribe to a war across the line.
So simple are they, they would throw beads,
For a kiss before the vulture, to turn it holy.
A warrior from nowhere fought with stone bullets,
Remembered now, as a fighter of freedom.
From the Statue of Liberty, an eye of Dajjal,
An alien army of mercenaries, by the hearth.
Look! Now, they know their rights,
For how long, ignorance be their fortune.
Poor, vulnerable, of gentle nature,
Homeless, captives, the iron grill
Eternally clamped on their cherished freedom.

-On the plight of the people of South Waziristan. (S. Khan, "War on Attrition"
n.pag)

The poem depicts the consequences of conflict and the struggle for power and control in the region, where the lives of ordinary people have been greatly affected. The poem opens with a sense of urgency and destruction, symbolized by bulls fighting and trampling the earth under their feet. This can be seen as a metaphor for the destructive nature of war, where innocent civilians often suffer the most. The mention of truth being hazy reflects the confusion and complexity of the situation, with various actors and interests involved in the conflict. The line "Wealth, repute, and strings of power, Egos are like spider's web" suggests that the motivations for the war are often driven by personal gain and ego rather than genuine concern for the well-being of the people (S. Khan, War on Attrition n.pag). The rulers and powerful figures involved seem to be caught in a web of their own ambitions, neglecting the suffering of the common people.

The poem questions the outcome of the war and urges to forget about the victors and losers. The poet comments over the futility of violence and the need to move forward towards peace and reconciliation. The hunger for basic necessities like bread becomes a stark reality for the people in Waziristan, making them indifferent to the religious or ideological backgrounds of those offering help.

The mention of masks of deception and the pursuit of personal interests for gaining paradise reflects the manipulation and exploitation of the vulnerable by those in power. Many have sacrificed their comfort and high positions for the cause, yet the true measure of success is in the loss of lives and the count of casualties. The reference to a divine figure leading the tribe to war and throwing beads for a kiss before a vulture emphasizes the innocence and simplicity of the people who have been drawn into conflict by powerful leaders. The poem highlights the exploitation of these people's trust and belief in higher ideals.

The line "A warrior from nowhere fought with stone bullets, Remembered now, as a fighter of freedom" possibly refers to a local fighter or resistance figure who fought against the foreign military presence but has been romanticized or mythologized as a freedom fighter (S. Khan n.pag). It signifies the selective narratives and portrayals that emerge during wars and conflicts. The poem alludes to an "alien army of mercenaries"

and mentions the "Statue of Liberty" with "an eye of dajjal." This may refer to the involvement of foreign forces or private military contractors in the region. The reference to the "statue of liberty" with "an eye of dajjal" suggests a sense of irony and contradiction, where symbols of freedom are perceived with suspicion or as deceptive.

The poem also highlights the struggle of the people to assert their rights and the desire to break free from ignorance and oppression. The vulnerability and helplessness of the poor and gentle-natured are juxtaposed with the iron grip of captivity and the loss of cherished freedom. This way, S. Khan's "War of Attrition" portrays the tragic consequences of the 'War on Terror' in Waziristan, where innocent lives have been lost and the pursuit of power and control has overshadowed genuine concerns for the well-being of the people. The poem calls for empathy, peace, and a deeper understanding of the human cost of conflict.

This chapter has discussed Pakistani Anglophone poetry including the works of Khalique, Akhtar, Dharker, Yusuf, Peerzada and Sadiqullah Khan, and re-envisioned the ways, these works commemorate the new forms of memories in post-9/11 Pakistan. Having an in-depth analysis conveys that these poets circumnavigate the native memory of cultural and political landscape. Akhtar's poetry delves into the origins that help to trace out the unfertile roots of national and regional collective memories. Yusuf, Khalique and Dharker's poetry helps to find the underlying patterns of collective memory in global peripheries which are natally alienated from their original narratives, and are aestheticized the memoryscapes with overlapping notes of global memory of violence and terrorism. Poetry of Peerzada and Sadiqullah Khan has developed a mediate memory that reflects the existing chaotic episode of violence and turmoil, and the ways it affects the social consciousness and national identity of people in the affected areas of the 'War on Terror'. This chapter is a significant contribution towards understanding Pakistani poetry and the forms of memories it has evolved, transmitted and entangled with, for the last twenty years since 2001.

CHAPTER 6

POETICS AND POLITICS OF THE MEMORY OF DIFFERENCE IN POST-9/11 PAKISTANI VERNACULAR POETRY

“Every poem created by a [Pashto] poet challenges the Taliban mindset” said Sher
Slam Shinwari (qtd. in Buner n.pag).

“Now children inquire from their grandmothers what were their folk songs, folk tales,
and proverbs, which they forgot in the heat of war” said Khadim Hussain (qtd. in
Buner n.pag).

The poets from the Swat region are depicted as a sensitive class who expressed the suffering of the common people through their poetry. Their work is considered valuable due to its authenticity, as they observed and experienced the events firsthand, without being influenced by the media or propaganda. These poets wrote about the hardships faced by the people, criticized various institutions and leaders responsible for the crisis, and suggested solutions such as education, unity, and discipline.

In “The Reflection of Swat Crisis in Folk Poetry”, Altaf Qadir and Ishtiaq Ahmad discuss the profound impact of the Swat crisis on the lives of the people in Swat, Pakistan, and how different groups, including poets, perceived and responded to this crisis. The crisis involved various factors, including political, religious, social, and economic dimensions. They also highlight the role of tribal traditions, historical context, and the exploitation of religious sentiment in shaping the crisis. They delve into the historical context of the Swat region, including the migration of the Yusafzai tribe, the establishment of the Swat state, and its merger with Pakistan. In their words, their research touches on “the demand for the implementation of Islamic law by Tahrik-e-Nifaz-e-Shariat-e-Muhammadi (TNSM) and the subsequent military operations by the Pakistani Army” to counter the Taliban's influence in the area (Qadir and Ahmad 105). The operations, while partially successful in countering the militants, caused significant damage to Swat and displaced a large number of people.

This way, Qadir and Ahmad’s research helps to understand the ways Pashto poetry negotiates the multifaceted nature of the Swat crisis in the post-9/11 context, its

far-reaching consequences on various aspects of life, and the importance of education and awareness in addressing the crisis. The last lines emphasize the role of education in dispelling misunderstandings and addressing the issues at hand.

Afzal Shauq is a Pashto poet whose poetry is translated by Alley Boling and published as "Twist of Fates" in 2006. His poems reflect the ways the memory of peace loses its essence and patterns in Pakistan after the 'War on Terror'.

In his poem "Global Peace Theory", Shauq envisages the erosion of peace and the emergence of violence and terror in the post-9/11 context, particularly within the context of the 'War on Terror' in Pakistan. He emphasizes the transition from a memory of peace to a reality marked by greed, lust, and other negative qualities. The poem delves into the consequences of ignoring established norms and losing a sense of humanity in the face of these challenges.

The poem begins by posing questions about the degradation of societal norms and human values in the wake of violent events and the erosion of peace. The imagery of an "invincible book of norms" being ignored suggests that the established rules and principles of coexistence have been neglected, leading to a sense of lawlessness and chaos (Shauq, Global Peace Theory n.pag). The phrase "custom of humanity is burnt to dust" vividly depicts the destruction of the values that once held societies together. This imagery evokes a sense of irreversible loss, as the cherished values that define humanity are reduced to nothingness.

Later, the poet identifies the root causes for this degradation, attributing it to "wicked shadows of greed, lust, and other evil doings." These negative impulses are portrayed as sinister forces that have led humanity astray. The poem implies that such qualities have turned people into "brutal animals like vultures and crocodiles," emphasizing the primal and ruthless nature of these actions. The poet proposes a solution to this predicament by urging individuals to recognize their shared humanity. By referring to themselves as "the children of Adam," the poet invokes a sense of universal kinship that transcends differences of race, colour, and creed. This notion underscores the common origin and interconnectedness of all human beings.

This way, the poem introduces the idea of bridging gaps between hearts and connecting broken knots, emphasizing the importance of unity and harmony. The image of a "road to positivity" leading to "glowing smiles" evokes a sense of hope and

renewal. This imagery underscores the potential for positive change and the importance of fostering a sense of respect and understanding among all individuals.

The poem concludes by contrasting the negative aspects of human behaviour with the positive attributes of cooperation and collective action. The poet suggests that by rejecting selfishness and greed, society can restore the "glaring shadows of humanity" that have been overshadowed by negative forces. The concept of a "selfish wand and magnetic resonance of greed" emphasizes the allure of self-centred actions and its magnetic pull away from communal values. In essence, "Global Peace Theory" presents a commentary on the erosion of peace and the rise of violence and terror, particularly in the post-9/11 context. It calls for a return to shared human values, unity, and empathy as a means to counteract the negative forces that threaten the fabric of society. The poem advocates for a collective effort to overcome the challenges of the modern world and to restore the essence of humanity that has been tarnished by greed and selfishness.

In another poem "Afghani's Sorrow", Afzal Shauq appears to reflect the author's perspective on the aftermath of the September 11, 2001 terrorist attacks and the subsequent turmoil experienced by Afghanistan. The poem seems to be addressing the broader world particularly those who might be observing the suffering of Afghans in the wake of these events. In the context of sharing the memory of terror and turmoil after 9/11, the poem immediately addresses the reader, urging them to "look upon Afghani's sorrow". This phrase encapsulates the collective anguish experienced by the Afghan people (Shauq 192). The author seeks to evoke empathy in the reader, encouraging them to feel the suffering that the Afghan population has endured.

Humanizing the experience of terror and chaos, the poem questions whether the reader's heart feels empathy and if tears well up in their eyes. This humanization of the Afghan experience aims to remind the reader of the shared humanity that connects people across borders and cultures. By invoking emotions like empathy and tears, the poem underscores the depth of the tragedy and invites a personal connection to the narrative.

The comparison of Afghan life to 'open wounds' illustrates the deep and lasting scars that the country and its people have endured due to the events of 9/11 and the subsequent conflicts. This metaphor emphasizes the ongoing pain and the need for

healing. The lines “seeks healing/will kindness you extend” implore the reader to extend compassion and support to the Afghan people. The poem suggests that a helping hand and understanding attitude are essential for the recovery and rebuilding of Afghanistan.

Addressing global powers, the phrase “Oh Big Boss!/You the teacher/of brutal behaviour” appears to be a direct address to powerful nations or leaders that have contributed to the turmoil in Afghanistan. It highlights the hypocrisy of those who claim to lead while their actions result in suffering and brutality. The call for the "Big Boss" to "step aside / for peace and prosperity" reflects a plea for these leaders to reconsider their actions and policies in favour of stability and well-being.

In conclusion, “Afghani's Sorrow” by Shauq appears to communicate the emotional aftermath of 9/11 and its repercussions on Afghanistan. The poem employs various literary devices and emotive language to evoke empathy, shed light on the pain experienced by Afghans, and make a plea for compassion, healing, and peace. It serves as a reminder of the human cost of geopolitical events and invites reflection on the responsibilities of global powers in the face of such suffering.

Following up, in a poem “Justice Demand”, Shauq alludes to the memory of violence in Pakistan after the ‘War on Terror’. Through its vivid imagery and juxtaposition of conflicting ideas, the poem captures the complex emotions and experiences of a society grappling with the aftermath of violent conflict. The poem begins with the striking imagery of “People's mouths / red with blood”, which immediately sets a tone of violence and brutality (Shauq 120). This imagery can be interpreted as a reference to the literal violence that occurred during and after the ‘War on Terror’. The line “eating the flesh / of humankind” speaks to the dehumanizing nature of conflict, where people are reduced to mere objects of violence.

The phrase “beat the drum of peace” is a stark contrast to the previous lines, introducing the concept of peace amidst the bloodshed. This could be seen as a commentary on the paradoxical nature of the situation – the desire for peace amid the harsh reality of violence. It alludes to the attempts to maintain a sense of normalcy and hope despite the horrors that have transpired.

As the poem continues, the imagery shifts to focus on the "People's lives/yearning... / sacrificing / for justice's sake" which reflects the resilience of

individuals who have endured violence in pursuit of justice. These lines encapsulate the struggle of those who have suffered and lost loved ones in the fight against terrorism. The mention of sacrifice suggests a deep commitment to seeking justice and a better future, even in the face of adversity.

However, the poem takes a thought-provoking turn with the line "now called terrorists." This phrase draws attention to the complexity of the post-conflict narrative. The term "terrorists" has often been used to label individuals and groups that were involved in resistance or opposition against perceived injustices. This line suggests a narrative shift where those who once fought for justice are now branded as terrorists, implying a manipulation of perception and an erosion of the original intentions.

This way, "Justice Demand" by Afzal Shauq uses powerful imagery and thought-provoking contrasts to allude to the memory of violence in Pakistan after the 'War on Terror'. The poem captures the conflicting emotions of a society grappling with violence, peace, sacrifice, and changing narratives. It speaks to the complexity of post-conflict situations where the pursuit of justice can be distorted and individuals who once fought for justice might find their intentions questioned or misrepresented.

Similarly, Sardar Alam Sater conveys a poignant and emotional reflection on the profound suffering endured by the poet's homeland in Swat, particularly in the context of the Post-9/11 'War on Terror' situation. The verses encapsulate the memory of suffering that the poets and people of Swat have experienced due to the destructive aftermath of the conflict. The poem's opening lines, "My beautiful land has suffered tremendously", immediately set the tone for a sombre and mournful reflection. The word 'tremendously' underscores the immense magnitude of the suffering, suggesting that the impact of the events has been severe and far-reaching.

The line "My heart bleeds on the destruction of my fascinating land" employs vivid imagery to express the deep emotional pain and empathy the poet feels for their homeland. The metaphor of the bleeding heart suggests not only personal sorrow but also a collective sense of grief shared by many in the community. The term "fascinating land" not only highlights the natural beauty and allure of Swat but also serves as a reminder of what has been lost or tarnished due to the tragic events.

When the poet states "My land is going through the horrific period of its history", it underscores the historical significance of the current moment. This line

implies that the current period of suffering is not only a personal or individual experience but a chapter that will be remembered in the collective memory of the land and its people.

The final line, "Old and young mourn alike on this destruction," emphasizes the universal nature of the pain and grief caused by the destruction. The inclusion of both "old and young" indicates that the suffering transcends generational boundaries, affecting everyone regardless of age. This universal mourning highlights the collective trauma that the Swat community is grappling with, emphasizing the pervasive impact of the 'War on Terror' situation.

In the context of the Post-9/11 'War on Terror' situation, Swat, like many other regions, experienced significant upheaval due to military operations, displacement, and the rise of extremist ideologies. The poem captures the emotional aftermath of this period, reflecting the memories of suffering etched into the minds and hearts of the poets and inhabitants of Swat. The poet's words become a testament to the resilience of the community, as they navigate the complex interplay of memory, suffering, and hope for a better future despite the challenges they have endured.

Further, Muhammad Gul Mansoor in his poetry reflects the memory of migration and violence in the region of Swat, particularly in the context of the repercussions of 9/11 and the subsequent 'War on Terror'.

Muhammad Gul Mansoor writes,

My feet are swollen due to blisters
I don't have any strength to continue walking.
O! My beloved father holds me in your arms
My feeble body does not have any strength. (Sater)
The soft beautiful feet of the women have been despoiled
who are running to and fro for protection of their honour.
I am homeless and have lost everything O God!
Bring peace in Swat my beloved is homeless
Let me narrate the woeful tale of my country
The rich and poor both are homeless. (qtd. in Qadir and Ahmad 109)

The poem conveys a sense of loss, despair, and the traumatic impact of conflict on the people of Swat. The poem begins by describing the physical toll of migration through lines like "My feet are swollen due to blisters" and "I don't have any strength to continue walking." These lines depict the arduous journey that the narrator and others like them have undertaken, fleeing violence and upheaval. This highlights the forced displacement that has taken place due to the conflict in the region. The poem portrays the pervasive violence in the region, as evidenced by the lines "The soft beautiful feet of the women have been despoiled / who are running to and fro for protection of their honour". This reflects the vulnerability of women and the distressing circumstances they are facing. The desperation of the situation is emphasized by the plea to the father for protection and support, indicating the breakdown of societal norms and structures due to violence.

Resonating the memory of loss and homelessness, the poem repeatedly emphasizes the sense of loss and homelessness experienced by the narrator and the people of Swat: "I am homeless and have lost everything / O God! Bring peace in Swat my beloved is homeless." This loss extends beyond physical possessions to a sense of belonging and security. The lines "The rich and poor both are homeless" suggest that the conflict has affected people from all walks of life, eroding their sense of stability.

Contextualizing 9/11 and 'War on Terror' erosions to third world, the poem highlights plea for peace point to the larger context of conflict triggered by these events. Swat, a region in Pakistan, experienced significant violence and displacement during the 'War on Terror' period, as the Pakistani government sought to counter militancy in the area. The poem reflects the fallout of this conflict in the lives of ordinary people. The emotional appeal to a father and to God, along with the use of words like "beloved" and "woeful tale," adds a deeply personal and emotional dimension to the poem. This humanizes the impact of conflict and displacement, reminding the reader of the individual stories and suffering behind these larger geopolitical events.

This way, the poem captures the memory of migration and violence in Swat, shaped by the repercussions of 9/11 and the subsequent 'War on Terror'. It conveys a sense of loss, desperation, and the human toll of conflict, while also emphasizing the plea for peace and a return to stability in a region that has been deeply affected by external forces and internal turmoil.

Another poet, Muhammad Ilyas Saqib strongly addresses the post-9/11 context and the representation of Pakhtuns (also known as Pashtuns) as terrorists in the context of the global "War on Terror". He writes,

Neither we do fight nor are we terrorists, we are peace loving

We are Pukhtuns yet we are blamed as terrorist.

Every day,

Only Pukhtuns are dying

Men and women

They are dying in the name of peace

The people who understood

They knew why they are dying

O Saqib!

No one else is dying

Every day

Only Pukhtuns are dying. (qtd. in Qadir and Ahmad 110)

The poem highlights the unjust treatment and discrimination faced by Pakhtuns, portraying them as victims rather than perpetrators of violence. The opening lines, "Neither we do fight nor are we terrorists, we are peace loving / We are Pukhtuns yet we are blamed as terrorists", immediately emphasize the contradiction between the Pakhtun people's peaceful nature and the terrorist label attributed to them. This is a direct reference to the widespread stereotype and racial profiling that emerged after the September 11 attacks, where many Pakhtuns and Muslims were unfairly associated with terrorism due to their ethnic background or religious beliefs.

The repetition of the line "Every day, / Only Pukhtuns are dying" further underscores the poem's central theme of the disproportionate suffering faced by the Pakhtun community. The lines "Men and women / They are dying in the name of peace" evoke a sense of tragedy and irony, as the very individuals who seek peace and stability are the ones most affected by violence and conflict. This is a poignant commentary on

the collateral damage and innocent lives lost due to military operations and counter-terrorism efforts that often target Pakhtun regions.

The phrase "The people who understood / They knew why they are dying" conveys the idea that some within the Pakhtun community are aware of the larger geopolitical context in which they find themselves. This suggests that they are cognizant of how their identity and geographical location have made them vulnerable to violence while being unjustly labeled as terrorists.

The concluding line, "O Saqib! / No one else is dying / Every day / Only Pakhtuns are dying," underscores the stark contrast between the suffering faced by Pakhtuns and the relative safety enjoyed by others. The repetition of the idea that only Pakhtuns are dying serves to highlight the systematic discrimination and targeting they experience in the post-9/11 world.

This way, the poetry by Saqib effectively critiques the representation of Pakhtuns as terrorists in the aftermath of 9/11. It highlights the community's peaceful nature, their victimhood, and the disproportionate toll the "War on Terror" has taken on their lives. The poem serves as a powerful commentary on the complexities of identity, geopolitics, and the unintended consequences of global conflicts.

Another poem that is based on the conversation of two poets: Saqib and Mansoor revolves around the theme of advocating for peace and denouncing war, particularly in the context of the post-9/11 era and its impact on the Pakhtun (or Pashtun) people. The conversation between Saqib and Mansoor seems to emphasize their identity as peace-loving individuals, likely referring to the Pakhtun community and their desire for peaceful resolutions rather than conflict.

Ilyas Saqib: If someone asks me about the war

I am not at all a supporter of the war except in love.

Gul Mansoor: We are peace loving people

We want peace we are not prone to fighting. (qtd. in Qadir and Ahmad 115)

Saqib and Mansoor express their stance on war, with Saqib explicitly stating that he is not a supporter of war unless it's related to love. This might be a metaphorical way of saying that they believe in peaceful solutions and only condone actions that

promote love and understanding. The conversation highlights the Pakhtuns' identity as peace-loving people who value harmony and non-violence.

In the context of the post-9/11 era, which likely refers to the time after the September 11, 2001 attacks and the subsequent 'War on Terror', the Pakhtun community, mainly residing in the border regions of Afghanistan and Pakistan, faced significant upheaval due to conflict, displacement, and militarization. Saqib and Mansoor's conversation appears to address the misconceptions or stereotypes that might have arisen during this time, emphasizing that their community's true nature is one of seeking peace rather than being prone to fighting. This way, these verses convey a message of pacifism and a desire for peace in a region and time characterized by conflict and turmoil, particularly focusing on the Pakhtun people's identity and aspirations.

Syed Pir Gohar Ali Shah, a prominent Pashto poet, critic, and intellectual, is known as the 'poet of peace'. Born in Mardan, Pakistan, in 1931, Shah showed a keen interest in literature from a young age despite limited formal education. His literary works encompassed both poetry and prose, with notable books like 'Azghun Pasarly', 'Polay Lasoona', 'Haq Shaoor', and 'Walwaly', along with a book on Sufism titled 'Taswaf-e-Noorani' (H. Khan n.pag). While Shah was renowned for his themes of peace and love, his work 'Shalghaty' showcased his skill in satire and wit.

His contributions extended to the realms of drama, with many of his productions broadcasted on Radio Pakistan and Pakistan Television. Shah gained widespread recognition for a peace-themed poem that was translated into 10 languages, earning him the title of 'poet of peace'. He was awarded the prestigious presidential award by Ziaul Haq for his remarkable contributions to art in Pakistan.

Shah's journey led him from an active involvement in politics to a disillusionment with its divisive nature due to his realization of class disparities and their impact on the oppressed. His commitment to equality was evident in his Pashto verses that advocated experiencing the plight of the poor firsthand by stepping out of privilege.

Notably, Shah was the first to delve into the phonetics of the Pashto language, which can vary significantly across different regions. He played a significant role in directing literary activities in Mardan, heading the Mardan Adabi Jirga and Mardan Arts Council. He was also recognized by Abdul Wali Khan University as the city's

'prominent literary personality'. Intellectuals from Afghanistan, such as Aftab Gul Banrr, and Shah's disciple Ghumgeen Mayari, have delved into his life and work through detailed books.

Shah's legacy lives on through his verses that advocated peace, unity, and social justice, making him a cherished figure in post-9/11 vernacular Pakistani memory. He writes,

‘I desire the world ...’
All that I desire is peace within this world,
Where the “stars and stripes” will be at peace;
With the “hammer and the sickle”; and it
Will be at peace with the “five-star red flag”
Away! With pestilence of war,
‘Tis peace that keeps us intact,
I desire, Asia should not bleed anymore,
I desire, that Asia should not burn anymore. (H. Khan n.pag)

In the above poem, Syed Pir Gohar Ali Shah reflects on a yearning for peace amidst the backdrop of the "War on Terror" in the post-9/11 context in Khyber Pakhtunkhwa. The poet employs vivid imagery and symbolism to articulate the memory of peace during a tumultuous period. The poem portrays the desire for peace in the world. This desire is presented as a profound aspiration that contrasts with the prevailing atmosphere of conflict and war. The repetition of the phrase "I desire" emphasizes the poet's earnest wish for tranquility. The poet uses the symbolism of flags to represent different nations and ideologies. The "stars and stripes" represent the United States, the "hammer and the sickle" symbolize the Soviet Union, and the "five-star red flag" might refer to China. By juxtaposing these flags, the poet signifies the harmony he envisions between nations that have historically been associated with conflicting interests and ideologies. This symbolizes a collective longing for unity and peace among diverse nations.

The mention of "pestilence of war" contrasts with the desire for peace, highlighting the devastation and suffering caused by conflicts, particularly in the post-9/11 era. The poet's use of the word "pestilence" evokes a sense of disease and decay, underscoring the destructive nature of war. The poet suggests that peace is what holds

societies together "Tis peace that keeps us intact". This underscores the idea that during times of turmoil and division, it is peace that ensures cohesion and stability within communities and nations. The poem's reference to Asia reflects the poet's concern for the region's well-being in the face of war and conflict. This could be interpreted as a plea for the cessation of violence in areas like Khyber Pakhtunkhwa, where the impact of the "War on Terror" has been keenly felt.

The lines "Asia should not bleed anymore, / Asia should not burn anymore" directly address the suffering and pain experienced in the region due to conflicts. These lines encapsulate the poet's yearning for an end to the suffering that has afflicted the area, indicating a memory of a time when such suffering was absent.

In conclusion, Shah's poem evokes a memory of peace in the midst of the "War on Terror" and post-9/11 context in Khyber Pakhtunkhwa. Through rich imagery and symbolism, the poem conveys a strong desire for unity and tranquility among nations, contrasting with the turmoil and destruction caused by conflict. It speaks to the shared longing for a return to a time of peace and harmony, urging an end to the suffering experienced in the region.

The memory of resistance and violence in post-9/11 Pakistani vernacular Pashto literature showcases how Pashtun poets use their art to challenge and respond to the rise of religious extremism and violence propagated by groups like the Taliban in the Afghanistan-Pakistan border region. In "Poetry Fights Back: Modern Pashtun poetry is a poetry of resistance", Shaheen Bunerī highlights the role of poetry in resistance and the struggle of Pashtuns for their identity and embracing nationalism along with challenging Taliban's ideology (Bunerī n.pag). The Taliban and similar extremist groups have aggressively targeted secular outlets, such as music shops, schools, musicians, singers, and dancers, in their campaign to spread religious fundamentalism. They aim to eliminate cultural practices that do not align with their ideology. Pashtun poets, as part of the secular-nationalist opposition to the Taliban, are using poetry as a tool of resistance. They adapt traditional Pashto music to create poems that challenge the Taliban's mindset and advocate for secular, liberal, and democratic ideals.

Literary gatherings, including poetry recitals called "mushairas," have become safe spaces and refuges for traumatized communities in areas heavily influenced by the Taliban. These gatherings allow the Pashtun people to express their collective creative

spirit and resist the influence of religious extremism. Modern Pashtun poetry helps connect young people to their national identity, which is under threat due to sectarian violence and conflict. The poetry helps preserve and revive traditional cultural elements like folk songs, folk tales, and proverbs that were forgotten in the midst of war.

Many Pashtun poets view the Taliban's ideology as foreign to their land and history. They challenge the Taliban's narrative and actions through their poetry, advocating for peace, unity, and love while rejecting violence and religious extremism. The conflict in the region, particularly since the Soviet occupation in the 1980s, has shifted the focus of Pashto literary culture. Poetry has transitioned from emphasizing traditional concepts of Pashtun honor ("ghairat") to addressing themes of peace, tolerance, coexistence, and changing the image of Pashtuns as terrorists in the eyes of the world. Pashtun poets are not only advocating for a return to secular values but also trying to convey this message to the broader global audience. Their poetry serves as a way to counteract the negative perception of their region and people as being associated with extremism and terrorism.

This way, through her study, Bunerī portrays modern Pashtun poetry in post-9/11 context as a potent tool for resisting the impact of religious extremism, preserving cultural identity, and promoting secular values of peace, unity, and coexistence in a region deeply affected by conflict and violence.

Rehmat Shah Sail's poetic prowess, resonating with love, pain, and revolution, had indeed carved an enduring niche within the hearts of the Pakhtuns worldwide. He is a poet of Pashto language from Malakand Agency, Pakistan. His poetry poignantly captures the emotional turmoil and pain caused by violence and terror, particularly in the context of the 'War on Terror' post-9/11. His poems reflect how the memory of culture and folk songs is being overshadowed by the memory of violence and terror, altering the way people perceive and remember their cultural heritage. He writes,

When your pretty flesh is plucked like the petals of a flower

I watch in silence, for I have no power

When your precious blood is turned to drizzling rain

I perform your funeral rites with tears, for I have no power

O Peshawar! Our love is ancestral

I would never let you turn to smoke while I watch

O Peshawar! We share the blood of life, you and I

I'd never let you disappear while I watch

We are witnessing the force of history

O Peshawar! Bombs don't suit you. (qtd. in Buner, n.pag)

The opening lines, "When your pretty flesh is plucked like the petals of a flower / I watch in silence, for I have no power", juxtapose the vulnerability of life with the helplessness in the face of violence. The metaphor of petals being plucked from a flower evokes the fragility of life and beauty, and the poet's silence signifies a lack of agency in preventing such destruction. The phrases, "When your precious blood is turned to drizzling rain / I perform your funeral rites with tears, for I have no power", vividly portray the transformation of lifeblood into a symbol of mournful rain. Here, the bloodshed is equated with rain, suggesting a bleak and devastating aftermath. The poet's powerlessness is emphasized through their tears, signifying the inability to control or stop the violence.

Later, the poem moves towards a more personal and intimate connection with Peshawar, emphasizing the shared heritage and history: "O Peshawar! Our love is ancestral / I would never let you turn to smoke while I watch." The reference to "ancestral love" and the determination not to let Peshawar "turn to smoke" highlights the poet's commitment to preserving their cultural identity and heritage in the face of destructive forces.

The lines "O Peshawar! We share the blood of life, you and I / I'd never let you disappear while I watch" continue to emphasize the intimate bond between the poet and the city. The shared "blood of life" signifies a deep connection and implies that the city's survival is intertwined with the poet's own existence. The phrase "We are witnessing the force of history" acknowledges the impact of historical events, specifically the 'War on Terror,' on the city's identity. The concluding line, "O Peshawar! Bombs don't suit you," directly addresses the destructive impact of violence on the city's cultural memory and identity. The word "suit" implies a mismatch or

incompatibility, suggesting that the violence inflicted by bombs contradicts the city's history and heritage.

In the context of the post-9/11 'War on Terror', the poem underscores how violence and terror have replaced cultural memory with images of destruction and death. The poem depicts a struggle to hold onto cultural heritage in the midst of violence, highlighting the transformative effects of conflict on the collective memory of a place and its people. The poem also emphasizes the need to resist the erasure of cultural identity and the importance of preserving the memory of culture and folk songs in the face of such challenges.

Similarly, Zarin Pareshan's poem revisits the memory of religious identity, violence, and unity in the context of post-9/11 Pakistani vernacular literature. It reflects the memory of violence and an identity crisis that has emerged in the aftermath of the September 11 attacks, particularly within the Pakistani context. He writes,

I could not care less if it's a mosque or a temple filled with idols
Where my beloved lives, that is my Ka'aba

You religious fundamentalists stop this bloodshed
Humanity is the best religion; love, the best worship

Because of this war I despise the "dear mullah"
Love is my religion; unity is my faith. (qtd. in Buner n.pag)

The lines "I could not care less if it's a mosque or a temple filled with idols / Where my beloved lives, that is my Ka'aba" underline a sentiment that transcends religious boundaries. The poet seems to reject the divisive nature of distinguishing between different places of worship based on religious affiliations. This can be seen as a response to the violence and conflict that has arisen due to religious differences, particularly in the wake of the 9/11 attacks. The use of "Ka'aba", a significant religious symbol in Islam, suggests that the poet values the essence of spirituality and love over the physical manifestations of religious structures.

The line "Your religious fundamentalists stop this bloodshed" is a direct address to those who use religious ideologies as a justification for violence. It reflects the poet's strong stance against extremism and radicalism that have caused immense suffering in

the name of religion. This sentiment can be connected to the rise of extremist groups and the resulting violence that has affected many parts of the world, including Pakistan.

The phrases "Humanity is the best religion; love, the best worship" emphasize a universalistic approach to spirituality. This can be interpreted as a response to the identity crisis faced by many in the post-9/11 era, where individuals might be struggling to reconcile their religious identity with the global narrative of Islam being associated with terrorism. The emphasis on love as the ultimate form of worship reinforces the idea that compassion and empathy should be at the core of one's beliefs and actions.

The line "Because of this war I despise the 'dear mullah'" reflects a sentiment of disillusionment with religious leaders who may have contributed to the perpetuation of violence and division. The term "dear mullah" is likely used sarcastically, highlighting the poet's disappointment with leaders who should ideally promote peace and understanding but might have become associated with promoting or condoning violence.

The concluding line "Love is my religion; unity is my faith" encapsulates the poet's belief in the unifying power of love and the importance of unity among people. This sentiment counters the identity crisis that might arise in a post-9/11 context, where individuals might feel torn between their religious identity and the global perception of their faith.

This way, Pareshan's poem reflects the memory of violence and the identity crisis faced by individuals in post-9/11 Pakistani vernacular literature. Through themes of universal love, rejection of extremism, and unity, the poem offers a perspective that seeks to bridge divides and heal the wounds caused by violence and religious conflict. It encourages readers to prioritize humanity and love over religious differences and to find strength in unity and compassion.

In "Resisting State's Nationalization through Poetry: A Case Study of Pashto Poetic Resistance", Danish Ahmad and Rao Nadeem Alam highlight the repercussions of 9/11 and the 'War on Terror', specifically the 'War on Terror' in Afghanistan and its consequences, on the Pashtun region and its poetry. They highlight the memory of violence and identity crisis that emerged in the wake of these geopolitical developments. Accentuating the Impact of 'war on terror', they foreground, how the Pashto poetry was influenced by the commencement of the American 'War on Terror'

in Afghanistan and the subsequent violence associated with it. This war resulted in the death, injury, and displacement of many Pakhtuns living in Afghanistan and Pakistan (Ahmad and Alam 17). The war also had negative effects on the economy and social fabric of the Pakhtun region.

Despite the hardships faced by the Pakhtun people, contemporary poets are providing them with hope and resilience through their poetry. This poetry resists the war and violence occurring on Pakhtun land. The poets view the war as a conflict imposed on their land by foreign powers and international interests. However, they also hold the Pakistani ruling elite and establishment responsible for the miseries and bloodshed, considering them complicit with foreign powers. The authors emphasize that this ongoing violence is eroding the identity, language, and culture of the Pakhtun people. The poets and writers are actively working to preserve the distinct Pakhtun identity and Pashto language, even though they feel that the state has not been supportive of these efforts.

The poets' perspective on terrorism and violence differs from the state's narrative. While the state attributes these issues to foreign interference or cultural products, the poets assert that the state's policies are contributing to the violence. The contemporary poets are engaging in various activities to resist violence and promote the Pakhtun identity. They publish books, participate in poetry sessions (Mushaira), and even engage in active political participation.

The passage mentions Amjad Shehzad, a prominent poet of the present times, who focuses on themes of resistance in his poetry. He criticizes the violence in Pakhtun society and calls for unity against state oppression. Amjad Shehzad emphasizes the importance of the mother tongue (Pashto) and opposes the state's one-language policy (Urdu) by stating that nations that forget their mother tongues become slaves.

The authors argue that Pashto poetic resistance has evolved over time, but its central focus has always been on preserving and promoting the Pakhtun identity, which is rooted in the Pashto language, culture, and history. This identity stands in contrast to the official nationalism of Pakistan based on Urdu and Islam. Overall, the passage showcases how contemporary Pashto poetry responds to the challenges posed by the post-9/11 era, expressing resistance against violence, advocating for identity

preservation, and criticizing both foreign and domestic factors contributing to the region's difficulties.

Amjad Shehzad touches on themes of violence, terror, memory, and the tragic death of Bashir Bilour, a Member of Parliament for the Pashtun-nationalist party, who was killed in a suicide bombing in Peshawar. The poem reflects on the impact of conflict, destruction, and the loss of life that has plagued the Pashtun region. He writes,

Our houses, *hujras*, mosques burned; our libraries were ruined

When war was announced from Lahore's minarets

The clang of Khushhal's sword has left Pashtun ears

Amidst Jalandhari's songs, they forgot those lessons of honor.

How many bodies will I weep for; or martyrs will I count?

O you who care about the nation, O leaders safeguarding our heads?

This will require resolve, a reckoning must come

We'll draw a line in the sand, and say this categorically

I won't carry the corpses of a failed state on my shoulders

I won't offer any more martyrs to that green flag

Whether Boots or Turbans, let all hear my words

I'll neither fear nor flee these honorless armies

There's no other solution; the one path is liberty

We must walk the path of unity, but always for liberty. (Shahzad n.pag)

Sharing the memory of violence and terror, the opening lines evoke a sense of devastation and loss caused by violence and conflict. The burning of houses, *hujras* (traditional gathering places), mosques, and libraries speaks to the widespread destruction that has occurred. This imagery conjures memories of violence and terror that have left lasting scars on the collective consciousness of the Pashtun people. Revising the memory of Bashir Bilour's death and political context, the mention of war being announced from Lahore's minarets may symbolize the larger political context

and the announcement of military actions that have affected the Pashtun region. The reference to Khushhal's sword may symbolize a historical figure associated with Pashtun resistance, juxtaposed against Jalandhari's songs, which could represent a more contemporary, perhaps nationalistic, sentiment. Bashir Bilour's death, a Pashtun-nationalist Member of Parliament who was targeted by a suicide bomber, is likely a direct reference to the real-world event that shocked the Pashtun community and is emblematic of the violence that has befallen them.

Commemorating the memory of the loss of honour and unity, Amjad's poem laments the loss of traditional values and honour in the face of violence and political turmoil. The lines "Amidst Jalandhari's songs, they forgot those lessons of honour" suggest that the struggle for freedom and dignity has been overshadowed by other distractions, possibly implying that the Pashtun people have lost sight of their true principles in the midst of conflict. Also, the poet calls for accountability and resolve in the face of the ongoing challenges. The lines "This will require resolve, a reckoning must come" indicate a demand for justice and a need to address the issues at hand.

The phrase "draw a line in the sand" suggests a determination to take a stand and not accept further sacrifices and losses. Through this poem, he expresses a sentiment of resistance against offering more lives as sacrifices to a failing state. The poet refuses to bear the burden of carrying the corpses of those who have died due to the state's failures. This can be seen as a rejection of blind allegiance to a system that has not adequately protected its people.

The poem concludes with a call for unity, emphasizing that the path to a better future lies in collective action and a commitment to liberty. The poet acknowledges the necessity of unity but underscores that it should be in pursuit of freedom. In this poem, Shehzad skilfully weaves together themes of violence, memory, loss, and the aspiration for liberty. It reflects the complex emotions, frustrations, and hopes of a community affected by violence and political turmoil, and serves as both a commentary on the specific events surrounding Bashir Bilour's death and a broader reflection on the struggle for dignity and freedom in the Pashtun region.

Similarly, Khalique alludes to the aftermath of a massacre in his poem "Remains", which could be interpreted as a reference to the traumatic events of 9/11 and the subsequent 'War on Terror' that have had far-reaching repercussions,

particularly in Pakistan. The poet explores the theme of trauma and its lasting impact on the collective memory of a community. In the context of 9/11 and the 'War on Terror,' Pakistan has been significantly affected due to its proximity to Afghanistan and its involvement in the conflict. The country has experienced bombings, attacks, and the displacement of people, leading to immense human suffering and loss of lives. Pakistani poetry, including this poem by Harris Khalique, reflects on these experiences and memories of trauma, seeking to capture the pain, grief, and despair that linger long after the events have occurred.

The poem's opening lines, "Night has fallen – Moonless and dry" convey a sense of darkness and despair (Khalique 39). The absence of the moon could symbolize a lack of hope or illumination in the face of tragedy and destruction. The lines "Let us collect / The scattered body parts / It's easier, less painful / Under the dark sky" depict the aftermath of violence and destruction. This could be seen as a metaphor for the act of collecting and preserving memories of trauma, which can be emotionally challenging, yet necessary to honour the victims and make sense of the tragedy.

The stanza that follows, describing the inability to reconstruct the fragmented body parts, reflects the shattered nature of the community and society following a traumatic event. The lines "An arm cannot be made from a leg / Fingers from toes / A child torso / From a big man's thigh" suggest the irreparable damage and the inability to return things to their original state, mirroring the impossibility of fully recovering from the trauma of 9/11 and its consequences.

The closing lines, "But what about the head? / A head is a head / Whether living or dead", could be interpreted as a powerful statement about the enduring impact of trauma on the human psyche. Regardless of whether someone has physically survived the event, the mental and emotional wounds may persist. This could also allude to the collective memory and lasting impact on the nation as a whole.

In post-9/11 Pakistani poetry, the memories of trauma and repercussions of 9/11 and the 'War on Terror' have been recurring themes. Poets often use their work as a means of processing these complex emotions, giving voice to the suffering of individuals and communities affected by the events. The poem "Remains" by Harris Khalique is an example of how poetry becomes a medium to articulate and express these memories, creating a space for reflection, healing, and empathy.

Similarly, "Burying Martyrs" by Harris Khalique is a poignant poem that delves into the memory of violence and turmoil in Waziristan, Pakistan, in the post-9/11 era. The poem portrays the aftermath of conflict and how the burden of violence weighs heavily on the people, transforming them into a continuous funeral procession. The poem begins with the lines "We turn into a funeral procession / All," suggesting that the whole community has been affected by violence and is constantly mourning the loss of lives (Khalique 38). This points to the pervasive impact of conflict on the region and its people.

The act of carrying bodies on shoulders evokes the image of mourners shouldering the burden of the deceased. The bodies are referred to as martyrs, emphasizing the narrative often used to justify violence in conflict-ridden regions. The concept of martyrdom is glorified and used as a tool to legitimize the violence perpetrated. However, the poet skillfully juxtaposes this glorification by highlighting the reality of the bodies being carried. They are not light and delicate like rose petals, as one might imagine martyrs to be. Instead, they are heavy and filled with metal, symbolizing the physical and emotional weight of the violence they endured.

The list of metallic elements presents in the bodies, such as bullets, shrapnel, pellets, nails, swords, and daggers, is a chilling reminder of the brutal and varied means of violence used during conflicts. These elements further emphasize the gruesome nature of the deaths suffered by the victims. The line "The bodies will dissolve / In the mud" implies the impermanence of life and the eventual decay of the physical remains. However, the metal inside the bodies will keep the earth hard under the feet of the mourners for a long time. This can be interpreted as a metaphorical representation of the lasting impact of violence on the community's psyche and the enduring pain and trauma that lingers even after the physical bodies have decayed.

In the context of post-9/11 Pakistani poetry, this poem encapsulates the collective memory of violence and turmoil that has plagued Waziristan. It addresses the consequences of conflict, the loss of lives, and the heavy burden of violence that weighs on the community's collective conscience. Harris Khalique's "Burying Martyrs" serves as a powerful reflection on the human cost of conflict and the need to confront and remember the harsh realities of violence in order to foster healing and peace in the region.

In the context of Pakistani poetry, the poem “Burying Martyrs” examines issues of communal mourning, the weight of bloodshed, and the consequences of post-9/11ism. It explores the complexity of martyrdom, questions conventional wisdom, and looks at the long-term ramifications of violence on society. The poem may also be examined from the perspective of Post-9/11ism and (Post)Memory Studies, which sheds light on how traumatic events affect cultural narratives and memory.

The poem opens with a funeral procession made up of 180 million individuals. This stands in for the nation's overall sorrow and hardship. The word "We" is used often, highlighting the need for everyone to contribute to bearing the victims' loads, which are depicted as heavy burdens rather than the lightness typically associated with martyrdom. This subject emphasizes the negative psychological and emotional effects of violence on society.

The poem reflects on the effects of violence and war on the collective memory of Pakistani society. The poem explores the idea of communal mourning by depicting an all-American funeral procession. This widespread grieving underlines the emotional strain that society as a whole bears and symbolizes the shared burden of bereavement. The poem emphasizes the profound effect of violence on a communal level by implying that the death of martyrs impacts the entire nation.

An in-depth analysis of the poem's investigation of memory focuses on how traumatic events affect cultural narratives and communal memory. The martyrs and their heavy load represent the horrific experiences of violence and loss in this poetry. The poem makes the argument that violence's aftereffects and the subsequent creation of narratives actively influence memory rather than just acting as a passive mirror of the past.

The poet highlights the difficulties of martyrdom and the long-lasting impacts of violence on communal memory by employing strong imagery, symbolism, and metaphors. The idea of martyrdom is presented, and the martyrs are likened to light like rose petals. This represents their high station in life and the spiritual lightness that is attributed to them. The irony, however, is found in the disparity between the seeming lightness and the actual weight of the bodies being carried. This contradiction speaks to the confusion and incoherent martyrdom narratives.

To emphasize the cruelty of the victims' deaths, the poet uses strong imagery to depict their corpses. A vivid visual representation of violence is created by the use of bullets, shrapnel, pellets, nails, and shattered swords and daggers implanted in human flesh. The physical effects of battle and the long-lasting effects of brutality on the bodies of the martyrs are shown in this graphic.

The poet uses a metaphor to depict the act of burying the victims. The metaphor of dissolving bodies and hardened earth. The phrase "The bodies will dissolve in the mud once buried" emphasizes the fleeting nature of existence and the cyclical nature of life and death. The irony, though, is seen in the sentence that begins, "But the metal will keep the earth hard under our feet". The metal within the bodies here is a metaphor for the long-lasting effects of violence on society's collective memory. The hardening of the ground represents the difficulties in moving on and the enduring effects of trauma.

In a nutshell, in the poem "Burying Martyrs", the poet explores issues of communal mourning, the weight of violence, and the consequences of post-9/11ism using strong imagery, symbolism, and metaphors. The poem exposes the long-lasting impacts of violence on a society's collective memory and questions conventional ideas of martyrs via the use of sarcasm. The poem encourages readers to consider the intricacies of memoryscapes beyond the pain in Pakistani poetry by merging the themes of Post-9/11ism and (Post)Memory Studies.

Another poem, "O Winds" by an unknown poet, demonstrates themes of optimism, fortitude, and the strength of the human spirit in the face of difficulty. The poem embodies post-9/11 Pakistani poetry, which explores identity in a changing world and reflects the effect of historical events, collective memory, and poetry.

The poem opens with an invocation, asking the "penitent enemies" of the winds, shadows, and stars to pay attention to the poet's words. The poet refers to himself as the only voice of hope in a world of "dwindling weather", which represents the sense of hopelessness and ambiguity that permeates the post-9/11 context. The poet emphasizes their close relationship with the rhythms of their rivers and their acquaintance with the distances and darkness that surround them as they proclaim their resolve to speak for their people from the figurative pinnacle of a rising globe.

The poet pledges themselves to be the flying banner of the underprivileged and weak while being attacked and tormented. In the desert of dejected eyes, their words become a word of prayer, highlighting the need for justice and the need to be heard among the suffering. The poet emphasizes their role as the final voice of hope in the deteriorating weather in the poem's subsequent part, imploring the reader to pay attention. They speak of the emergence of a melancholy hope, represented by blood drops and wounds that eventually mend into rose-like breasts. This artwork represents the adaptability of the human spirit as well as its capacity for change and rebirth.

The poet urges action and cooperation as the poem goes on. They indicate the emergence of silent voices by conjuring images of the soul's flowers blooming and the empowerment of hushed tongues. The reference to the repressive forces that stand in the way of development and change is made in the context of the face losing its calm and dreading defeat.

In the poem's epilogue, the reader is urged to watch the dawn of justice amid the darkness of human slaughter. It urges the preservation of the soul's youth and the heart's fragrance, signifying the value of love, empathy, and compassion. A nod to Pakistani history's activity and struggle, the reference to red shirts as banners denote unity and resistance.

In a nutshell, the poem "O Winds" captures the spirit of Pakistani poetry written after 9/11 by addressing issues of optimism, resiliency, and the need for justice. In addition to exploring identity and communal memory in the wake of traumatic experiences, it reflects the socio-political environment and the effects of historical events. The poem exemplifies the ability of language and poetry to convey disapproval, protect cultural heritage, and inspire optimism in a changing world.

"O Winds" is a poem that connects to the ideas and issues raised by (Post)memory Studies and Post-9/11ism. It examines the fallout from the tragic events of 9/11 and how they have affected people personally, socially, and historically. The poem expresses the spirit of optimism, resiliency, and the search for meaning amid hardship via its rich imagery and passionate language. The idea of optimism amid a changing and uncertain world is one major subject throughout the poem. The poet claims to be the final voice of hope, highlighting how optimism is waning amid what is called 'dwindling weather'. In the years following 9/11, when it looked as though the

globe was in a state of chaos, this topic depicts the experiences of people and groups. The poem also discusses how these tragedies have affected communal memory (National Trauma and Collective Memory, 1998). It suggests a strong connection to the land and a deeper grasp of the sensations and memories linked with it since it talks from the perspective of someone who is familiar with the rhythms of rivers and stands at the dim sight of distances. This subject is related to the idea of post-memory, in which memories and traumas from earlier generations are passed on to later ones. The poem's depiction of the environment as a reflection of the body and the psyche emphasizes the tenacity of collective memory and how it shapes both personal and societal identities.

In addition, "O Winds" discusses the need for togetherness and resistance in the face of injustice and hardship. The fluttering flag is a symbol of the group. The post-9/11 era saw the growth of social and political groups focused on regaining agency and opposing repressive structures. The poem conjures up notions of rebirth and regeneration. It mentions the blossoming of flowers of burst souls and silenced tongues, signifying resiliency and the capacity for change. In *The Night of human murder*, there is a reference to the *Dawn of Dealing*, which alludes to a turning point, a time for introspection and dealing with previous traumas and injustices. This issue is relevant now because of how cultures have been struggling with how to deal with the fallout from acts of violence and prejudice.

The poem captures the feelings, memories, and hopes that people and communities have after going through catastrophic circumstances. Navigating the complexity of a transformed world emphasizes the value of remembrance, hope, resiliency, and solidarity. In this fashion, "O Winds" transforms into a touching illustration of the human spirit and its ability to persevere and find comfort in trying circumstances. The relationship between individual and community identity as well as the strong sense of attachment to one's nation is another important issue in "O Winds." The poet represents a landscape spread across the shape of their body and spirit, signifying the close relationship between people and their country. Despite being persecuted or repressed, this poem examines the idea of belonging and the awareness of one's heritage. It symbolizes the unwavering love and devotion to one's country, even in the face of hardship.

The poem looks at the idea of fortitude and the poet's responsibility to speak up for their people. Even from the proverbial gallows, they proclaim their will to fight for their society. This subject emphasizes the sense of obligation people feel when a catastrophe occurs because they take on the role of the voiceless. It illustrates the strength of cooperation and teamwork in overcoming obstacles and pursuing justice. The persistence of optimism in the face of difficulty is one of "O Winds" major themes. Speaking of 'dwindling weather', the poet asserts that they are the final voice of hope amid the difficult and unsettling times they are experiencing. The poem highlights the Pakistani people's resilient character, wherein they continue to use hope as a compass despite their trials. This subject emphasizes how the human spirit can persevere and be strong even through the most trying circumstances.

The poem's opening invocation of sinful enemies—dark shadows, winds, and stars—sets a dismal tone. The poet refers to themselves as the final voice of hope amid the 'dwindling weather', which stands for the pervasive dejection and apprehension following 9/11. In reaction to the difficult circumstances the populace is through, the subject of optimism develops, demonstrating the adaptability of Pakistani society in the wake of tragic occurrences.

"O Winds" is a poem that is rich and expressive in its use of symbolism, images, and metaphors to express its topics and feelings. Wind is a metaphor for transition, ambiguity, and the passing of time. They also stand for the invisible forces of nature that have the power to affect people's thoughts and feelings. The poem uses the winds as a metaphor for the difficult and unsettling conditions in the post-9/11 world when there seems to be less hope.

The poem's contrasted aspects are represented by the poem's dark shadows and stars. The poet and their people are represented by the shadows as being gloomy and difficult, yet the stars indicate hope and a ray of light amid the darkness. They represent the complexity of feelings and experiences in the wake of trauma collectively. Rivers represent the continuation of life and a strong bond to one's place. They also serve to connect the poet to their cultural and geographic roots by representing the flow of memories and history. The flying flag is a potent representation of togetherness, resistance, and group action. It embodies the spirit of the underprivileged and powerless who band together to fight injustice and misfortune. Roses stand for fortitude, rebirth,

and the possibility of development. They stand for the capacity of the human spirit to flourish despite adversity and tragedy. The landscape serves as a metaphor for the psychological and physical terrain that people and communities must navigate. It denotes the union of the body and the spirit as well as the significant influence that individual and group experiences have on memory and identity.

The poem is rich in vivid imagery, painting a visual picture and evoking powerful emotions. This metaphor evokes a sense of dwindling optimism and uncertainty. It represents the unstable and dynamic nature of the globe and the fearful, unsettling, and insecure post-9/11 environment. The phrase "Speak from the peak of a rising world" conjures up a memory of the poet's exalted position and their wish to share their message with the entire world. It conveys a sense of need and a desire to be heard. This phrase revisits the memory of a large, open terrain, suggesting that the poet's experiences and recollections have an extensive reach. This imagery conjures a feeling of helplessness and loneliness as the poet's petitions appear to go unanswered or unheeded amid the world's misery and despair. The peaks represent lofty viewpoints and the poet's function as a spokesperson for the masses. On the other side, the gallows arouse feelings of martyrdom and sacrifice. The poet's willingness to speak truth to power, even in the face of potential peril, is suggested by the imagery.

This symbol represents the scars and suffering that both people and communities have to deal with. The rose-like breasts symbolize resiliency and healing, while the drips of blood stand for suffering and sacrifice. These images denote fresh starts and the coming of optimism. They stand for the prospect of overcoming the gloom and turbulence of the past and the promise of a brighter future. Eyes are a representation of the soul's and emotions' windows. The terrified eyes depict the anxiety and apprehension that those for freedom and justice go through. The Dawn of Reckoning's artwork depicts a pivotal time, a period of awakening and consideration of earlier injustices. It represents a fresh start in which responsibility and restoration are possible.

The poet's claim to be the "last voice of hope" is a metaphor for tenacity and the ability of language to raise and inspire. It stands for the poet's function in bringing comfort and inspiring hope to other people. The "flying banner" compares the poet's function as a symbol of resistance and unity. It alludes to the strength of group action and the capacity to organize and strengthen underprivileged populations. The phrase

“Desert of Sad Eyes” describes a barren and bleak mental scene. The desert represents loneliness, melancholy, and the absence of hope. It draws attention to the desire for compassion. In “O Winds” the poet expertly uses irony and other literary methods to increase the poem's profundity and power. The use of irony highlights the influence of Post-9/11ism and (Post)remembrance Studies while also generating opposing settings and adding levels of meaning to the themes of optimism, resiliency, and remembrance. The poet accentuates the urgency of his or her message by repeating words like "O Winds," "Listen! and Arise!" This generates a rhythmic aspect. Repetition strengthens important concepts and improves the poem's overall effect. It is used in the poem by addressing the winds, shadows, and stars as though they were people. The poem takes on a more personal and passionate tone as a result of the personification's addition of a feeling of dialogue and interaction between the poet and the elements of nature.

In a nutshell, the poet successfully explores the themes of hope, resiliency, remembrance, and togetherness in "O Winds" by utilizing irony, imagery, and numerous literary strategies. The use of sarcasm gives the poetry depth and complexity, while the imagery heightens the reader's sensory perception and arouses feelings.

In another poem "Another Code of Conduct", Naseem Saeed explores the intricacies of interpersonal relationships, individual agency, and the balancing of societal expectations. This poem explores Individual Autonomy and Consent. The issue of permission and the conflict between individual preferences and accepted social norms are the poem's main themes. The poem examines the notion that the body has its internal code of behaviour, despite there being laws and regulations governing relationships and commitments on the outside. It calls into question one's ability to make decisions and the difficulty of comprehending and balancing one's wishes with society's expectations.

The poem also addresses issues of obligation and devotion. It makes a comparison between the dedication and love shown in religious prayer, the reciting of sacred texts and the dedication in interpersonal relationships. It raises issues about the reasons for these acts of dedication as well as any potential conflicts that can develop when responsibility and selfish wants collide.

The poem can be examined in the context of 9/11 and (post)memory as a reflection of the changing cultural and social scene in Pakistan. Undoubtedly, the grief

and turmoil brought on by the 9/11 attacks have affected the nation's collective memory and awareness, inspiring cultural forms like poetry. The poem can be interpreted as a reaction to the post-9/11 era when people must navigate a world that has undergone tremendous change as a result of international events. In the context of societal norms and cultural traditions, it investigates how personal agency and consent are negotiated. The poem asks readers to think about how traumatic experiences affect how consent is understood and negotiated, both personally and within a larger sociocultural context.

The poem integrates Post-9/11ism and (Post)memory Studies through the use of metaphor and imagery. Amid the chaos and unpredictability of the post-9/11 world, the "pitch dark fondling" and the "deep silence of the body" elicit feelings of reflection and introspection. The underlying intricacies and challenges people encounter in comprehending their aspirations and navigating the shifting socio-political environment are hinted at in these photographs.

In a nutshell, "Another Code of Conduct" examines issues relating to consent, personal freedom, devotion, and obligation. The poem offers a perspective to study the effects of global events on individual agency, cultural identity, and the renegotiation of societal norms through its combination with 9/11 and (post)memory studies. It draws attention to the continuous discussion in Pakistani poetry concerning trauma, memory, and the challenges of juggling individual aspirations with shifting socio-political situations.

The complex and provocative poetry "Another Code of Conduct" tackles ideas of individual autonomy, societal expectations, and the negotiating of relationships through the use of various literary methods such as symbolism, metaphors, images, and the use of sarcasm. "The holy law of consent" is a metaphor for the social and cultural conventions that control romantic relationships and other types of commitments. It stands for the social obligations and standards that govern individual decisions and the giving or withholding of consent. "The knot" represents a tie or commitment that won't come undone. It stands for the intricacy, resistance, and challenges of negotiating relationships and emancipating oneself from social expectations. The phrase "Similar to devotion, a love shown in prayer" relates the dedication and commitment shown in religious activities to the dedication in interpersonal relationships. It implies that both call for a degree of devotion and adherence to particular moral standards. The metaphor

"Nights of love weighed in the scale of duty: a bargain made in the marketplace" compares intimacy and love to a business transaction.

The irony is used in the poem by juxtaposing and contrasting certain elements. The irony arises from the conflict between the internal wants and agency of the person and the external laws and expectations of society. While there is a serious exchange of vows and commitment, the poem implies that the body has its code of conduct that could conflict with social norms (Calhoun, 618). This irony emphasizes the intricacy of interpersonal interactions and the difficulties people encounter in balancing their interests with those of society.

The poem can be interpreted as a reaction to the post-9/11 era when people must navigate a world that has undergone tremendous change as a result of international events. Personal agency, cultural identity, and the renegotiation of social standards are some of the subjects it examines. The poem's integration with Post-9/11ism and (Post)Memory Studies is aided by the use of symbols, metaphors, and irony, which highlight the difficulties associated with memory, trauma, and the renegotiation of both personal and societal identities.

In a nutshell, "Another Code of Conduct" explores topics of individual agency, societal expectations, and the negotiation of relationships through the use of symbols, metaphors, images, and irony. By exploring the intricacies of memory and trauma in the post-9/11 age and reflecting Pakistan's changing cultural and social milieu, it merges with post-9/11ism and (Post)Memory Studies.

In a poem "Wazirabad", Mazhar Tirmazi explores the deeper roots of the post-9/11 environment and the way it affects people's lives and their existing memories of culture and region. The poem encourages readers to consider the aftereffects of violence in the wake of trauma.

The poet highlights the struggle of people who live in Wazirabad by shedding attention to a sense of horror and cruelty evoked by the notion of passengers getting off the train and dead bodies being fed to dogs and kites. This subject of violence emphasizes the terrible results and the significant effects it has on society.

The poem's concept of remembrance is important. The phrase "Those departed can come back, but the torn clothes of memory cannot be stitched" examines the limitations

of memory and the impossibility of entirely recovering what has been lost. This subject underlines the difficulty of sustaining communal memory in the face of suffering and the irreversible nature of loss.

In the context of exploring post-9/11 vernacular memories, this poem draws attention to how the world after 9/11 has affected people's memories and cultural narratives. Wazirabad's experience of pain and violence may be considered a microcosm of Pakistan's broader post-9/11 society, where the events have changed the ways people remember the past and how poetry is created and interpreted.

The poem encourages the readers to think about how trauma influences cultural narratives. It calls into question the relationship between individual and group memory as well as the difficulties in preserving a community's history and experiences in the face of violence. The poem emphasizes the complexity of memoryscapes beyond trauma which also invites critical reflection on violence in Pakistani poetry.

Metaphors are used to improve the images and elicit feelings. The aggressive character of their relationships is highlighted by the image of people squabbling like horned buffalo. The contrast between mosques being cacophonous and temples being silent draws attention to the tensions and strife present in the neighbourhood. The all-pervasive loss of peace and purity is metaphorically represented by the mention of birds and lost cranes that never come back. The difference between outward appearances and the actual difficulties faced by the people is symbolized by the minarets and domes in contrast to the reality of being low.

The reader is given a clear picture by using vivid imagery. A sense of horror and cruelty as a picture of the aftermath of violence is created by the mention of passengers getting off the train, kites, and dogs eating corpses. The metaphor of memory's ripped clothing hints at fragmentation and the impossibility of finding complete closure with the past. These pictures reinforce the concepts of the poem and add to its overall impact.

The irony is expertly used to expose discrepancies and generate contrast. The irony is found in the juxtaposition between the opulence of the religious architecture and the hard reality that individuals must contend with. The domes and minarets, which are typically linked with spiritual elevation, contrast sharply with the mundane realities

of living. This irony highlights the gap between appearance and reality and begs concerns about the foundations of both society and religion.

In a nutshell, "Wazirabad" uses a variety of literary techniques to portray its themes of poverty, violence, grief, and memory, including symbolism, metaphors, images, and irony. The poem is significantly enhanced by the incorporation of post-9/11ism and (post)memory Studies since they place it within the broader context of post-9/11 Pakistan. The deft use of these literary techniques results in a heartbreaking and thought-provoking work of poetry that inspires readers to reflect on the difficulty of conserving cultural narratives in the wake of tragedy and the long-lasting effects of violence on memory.

This chapter concludes that Pakistani post-9/11 cultural and political turmoil strengthened its roots in 2001 and aestheticized the memory of loss and violence experienced during the 'War on Terror'. There are more than three thousand poems produced on this memory of difference which are found on record in the publication form. Most of the poems are not able to get published due to the to-be-believed magnifying magnitude of violence and terror embedded in the metaphorical devices, and are not enrolled in any special and thematic canon of Pakistani literature. Due to censorship politics, A few poets, whose works are discussed in this chapter are Afzal Shauq, Sardar Alam Sartar, Muhammad Gul Mansoor, Muhammad Ilyas Saqib, Syed Pir Gohar Ali Shah, Rehman Shah Sail, Zarin Pareshan, Amjad Shahzad, Naseem Saeed, Mazhar Tirmazi and a series of unknown poets who do not mention their names due to life-threats. Their poetic responses carry significant importance in establishing the underlying patterns of post-9/11 polyphonic memory. This chapter also suggests that Pakistani literati should welcome these responses, and acknowledge their contribution to sharing resilience, and abstain from what global memory of terrorism and 9/11 conveys as a metaphor of difference.

CONCLUSION: (POST)MEMORISING POST-9/11 PAKISTANI POETICS AND POLITICS OF DIFFERENCE

Underlying patterns of memoryscapes in post-9/11 Pakistani literature particularly in poetry witness the absence of vernacular voice and the presence of natally alienated anglophone voice. This metaxis of absence and presence of mnemohistory in the articulation of the origins and forms of collective memory in the last two decades negotiates with 9/11, ‘War on Terror’ and its impact on peripheries and canon of Pakistani literature. This impact does not only linger but also politicizes the cultural recognition of the polyphonic nature of (post)memory. The politics of reenvisaging the historical and cultural memory in Pakistani poetry is discussed in Figure 3 below which maps the thematic and theoretical threads in their own and conflicting zones of Pakistani Anglophone and Vernacular poetry to highlight the difference. This section, concluding the widely opened discussion in the previous three chapters, suggests (post)memory as a significant theoretical and thematic ground to understand post-9/11 Pakistani poetry.

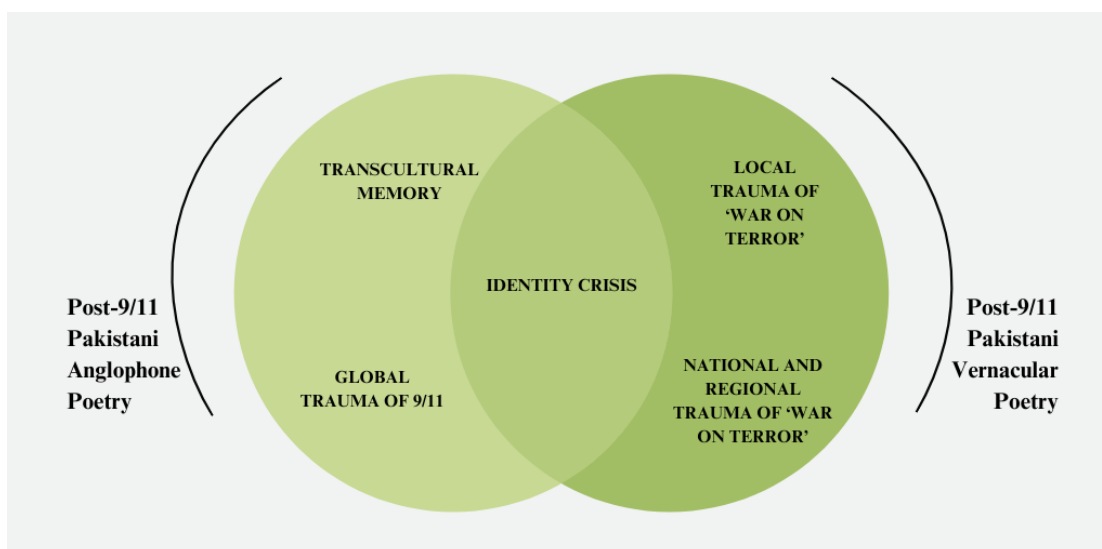


Fig. 4: Mapping of Thematic Concerns of Post-9/11 Anglophone and Vernacular Poetry

In answer to the first research question to trace the forms of (post)memory of 9/11 and its offshoots in Pakistani poetry, based on the analysis of chapters 5 and 6, fig. 4 provides an in-depth understanding of the forms of memory and thematic concerns, Pakistani anglophone and vernacular literature assimilate in its poetic responses to 9/11

and its repercussions. Based on the themes, direct or indirect experiences, and region, Pakistani poetry is divided into two ways: Anglophone and vernacular poetry. There are different ways, both categories of poetry re-envisage trauma and sometimes they do intersect with some commonalities. Anglophone poetry delves into global trauma that further negotiates with the theme of the transcultural and collective memory of 9/11, the prosthetic memory of violence and turmoil. On the other hand, Vernacular poetry that is written in indigenous languages of Pakistan aestheticises transculturalism and identity crisis and shares the experiences of trauma they have gone through. The purpose of writing it as local violence is to highlight that the poets and their communities have directly experienced that and revamped the definitions of ‘victim’, ‘perpetrator’, and ‘resistance’.

Following up, in answer to the second research question to examine the characteristics of the transcultural angle to post-9/11 memory in Pakistani poetry, chapter 4: “Mapping of Translingual Transcultural Memory in Post-9/11 Pakistani Poetry” alludes to a significant transcultural impression on Anglophone poetry particularly in experimental poetry. In analysing the underlying patterns of transculturalism in Pakistani anglophone poetry, two dimensions are discussed: 1) the thematic study of translingual poetry and 2) the structure of experimental poetry.

A thematic study of translingual poetry reveals a significant thematic shift in poetry written in two languages: English and Urdu. This shift is marked by the notions of nostalgia, a dissociation with the original identity and culture found in the English part of that rather than serving the purpose of bridging indigenous knowledge, culture and trauma with their global versions and globalizing it by extending the scope and magnitude of local traumas. On the contrary, notes of hope, reunion and cultural enrichment can be observed in the Urdu part of the poetry. This subtle transition in theme and language transmits a Pakistani transcultural translingual memoryscape which triangulates language, culture and memory to commemorate an exchange of culture and space; however, it is deeply affected by the ways of remembrance and forgetting particularly focusing on the thought process of cultural subjects including Majnu and Layla along with the meaning associated with them. The absence of these cultural subjects in the other culture or lacking the power to commemorate their presence in conversation with other cultures in other languages reflects an indigestion of the imagined metaphorical solace in the transcultural fractured body of experimental

poetry written in translingual mode. At this point, it is important to address the ending lines of discussed translingual poems, as they always drop a hope for a reunion and an invitation to juxtapose the foreignness of the lost metaphor of other cultures with ours.

The structure of experimental poetry is the second aspect discussed in Chapter 4 to highlight the ways it affects the memory-making process of transcultural metamemory¹⁷ in which a reader actively contributes to imagining the ways of associating apparent structures with the inherent memories of himself. Pakistani experimental poetry presents the unrepresentable and unnamable memories which are fragmented in appearance and conflicting in perception. Through this in-depth study in chapter 4, the possibilities of understanding such poetic works are discussed by grappling with the use of different images and symbols in the context of postcolonialism and postmodernism. Also, it also alludes to the limitations of language in transmitting the memory of disorientated realities which are articulated by the various symbols and images in the experimental poetry of Hima Raza.

In response to the third research question to trace out the thematic concerns of post-9/11 prosthetic memory in Pakistani anglophone and vernacular poetry – which is partially answered to the first question and touched base with the ways, they develop a difference at globalizing and indigenizing the direct/indirect, and immediate/late experiences and reactions to violence and turmoil triggered after 9/11 and during ‘War on Terror’. However, the third research question particularly focuses on the artificial memories that are polyphonic in their themes due to the diverse cultural, religious and regional experiences of poets that also overlapped the original pasts. The works of more than eight poets are discussed in chapter 5 to address the ways prosthetic memories are constructed in their poems. The works of Khalique, Dharker, Yusuf, and Alvi are slightly different as compared to the works of Salman, Akhtar, Rahim and Sadiqullah Khan who wrote in English but published locally. This difference in indigeneity and localizing the metaphor of 9/11 in the poetic works of these two categories helps to understand the underlying patterns of power dynamics to memorize the event of 9/11 and its repercussions in their own ways. Despite this difference, it is not subtle to say that the transmitting memories from anglophone and vernacular works challenge each

¹⁷ Metamemory refers to the self-memory-making process of a subject.

other but rather contribute to re-envisioning the memory of violence, turmoil, loss and cultural displacement at different levels in local and global contexts.

In response to the fourth and fifth research questions to explore the ways, (post)memory of 9/11 in Pakistani poetry aestheticizes the repercussions of 9/11 and rationalizes it differently, it can be briefly said after a thorough analysis in previous three chapters as mentioned in table 1 below which centralises of post-9/11 American and Pakistani memory and their underlying patterns that share the same jargon of terrorism, terror, resistance, chaos, trauma, turmoil having different definitions to articulate their post-9/11 memorials. This difference, in this detailed research, is explored by exploring the anglophone and vernacular poetry produced in Pakistan after 9/11 in the last two decades to see how this difference in politics and poetics sustains patriotism and national myth in their individual and collective memories.

Table 1 shows significant differences in the forms and terms of American Post-memory and Pakistani (post)memory associated with 9/11 and the ‘War on Terror’. In American post-memory, the focus is on the fantasy of 9/11 memory, with an emphasis on the 3000 victims and the global trauma it caused. Communal and public memory in America revolves around a collective image of 9/11 and its historical process, while the identity and trauma associated with 9/11 are seen as a traumatic past that solidifies American national narratives. Transcultural memory in the American context highlights the experiences of migrants who find solace in the USA after the ‘War on Terror’ and embrace the global version of 9/11, raising their voices against terrorism through literature. On the other hand, Pakistani (post)memory is shaped by the 4.5 million victims of the ‘War on Terror’ and the chaotic episodes of terror and violence in South Asia and the Middle East. The identity crisis in Pakistani (post)memory is twofold, with Pakistani natives experiencing alienation in America; and natives of Waziristan, Balochistan, and Khyber Pakhtunkhwa facing alienation in their own country and the global world.

The terms used to describe the perpetrators and victims also differ, with the focus on the terrorists responsible for the 9/11 attacks in the American context, while in the Pakistani context, the focus is on the perpetrators of the ‘War on Terror’ and the millions of casualties it has caused. In terms of resistance, American poets express their belief that 9/11 is a global trauma that will bring about an apocalypse to the third world.

In contrast, Pakistani anglophone and vernacular poetry resist ‘War on Terror’ stereotyping after 9/11, and the sense of marginalization based on religion, ethnicity, and country.

Table 1

Difference of Forms and Terms in American 9/11 Memory and (Post)memory

Forms of Memories	American Post-memory	Pakistani (Post)memory
Fantasy of 9/11 Memory	3000 victims of 9/11: A global trauma	4.5 million victims of ‘War on Terror’ ¹⁸
Communal and Public 9/11 Memory	The collective image of 9/11 and specified historical process	The collective image of casualties and chaotic episodes of terror and violence in South Asia and the Middle East
Identity and Trauma: Politics of 9/11 Memory	Conceives 9/11 as a traumatic past for the solidarity of American national narratives	Conceives post-9/11 ‘War on Terror’ as a traumatic present that manipulates the identities of its victims
Transcultural Memory	Focuses upon the transculturality of migrants who migrate after the ‘War on Terror’ and find solace in the USA and embraces the global version of 9/11 and its impact in the form of raising voices against terrorism through the	Focuses upon the issues of the diasporic community who left their origins with the fear of ‘War on Terror’ and are still facing the issues of identity and cultural chaos in the foreign lands.

¹⁸According to a research project “Costs of War” in Brown University, an estimated amount of people died in post-9/11 war is 4.5 million (Brown University n.pag).

	literature of different cultures.	
Prosthetic Memory	Addresses memorials that are not based on the personal experiences of poets, particularly, focusing upon three major anthologies of 2002 ¹⁹ that globalized the impulse of 9/11.	Addresses selected 9/11 Pakistani anglophone poets who attempt to re-accentuate the terror and trauma of 9/11 in their own ways having no territorial and national affiliation with the USA or 9/11.
Vernacular Memory	In the wake of occupying the Middle East, patriotizing USA citizens and globalizing 9/11, military language has occupied the American vernacular narrative ²⁰ .	In the wake of the 'War on Terror', the poets of Khyber Pakhtunkhwa, Waziristan and Balochistan translated the violence and terror in their regions.
Terms of Difference		
Identity Crisis	After 9/11, Pakistani-American natives faced stereotyping and were cornered based on their association with Pakistan,	In the wake of stereotyping, there are two levels of identity crisis: 1) Pakistani natives' experience of alienation in the

¹⁹ 1) An Eye for an Eye Makes the Whole World Blind: Poets on 9/11, edited by Allen Cohen and Clive Matson. 2) September 11, 2001: American Writers Respond, edited by William Heyen. 3) Twin Towers Anthology: The Pentagon and Flight 93, edited by Albert T. Viola and William S. Kilborne

²⁰ Deadfalls and Snares by Samantha Giles who aestheticized the life of Abu Gharaib in prison, in her poems but bitterly she thanked to "George W. Bush, Secretary Defence Donald Rumsfeld, Alberto Gonzales and Major General Antonio Taguba". She used personal pronouns and made it unclear who is torturer and tortured: "I placed me on my backs, naked. And after that, I ordered me to sleep on my stomach, and I ordered the other me to sleep on top of me in the same position and the same way to all of me. And there were six of me" (Otte n.pag).

	and their appearance having a beard and turban.	American region. 2) Experience of alienation by the natives of Waziristan, Balochistan and Khyber Pakhtunkhwa in their own country and the global world equally.
Terrorist	Perpetrators of 9/11 Attacks who killed 3000 people living in Middle East, Southeast Asia and South Asia (Afghanistan, Iraq, Iran, Pakistan)	Perpetrators of the ‘War on Terror’ who have killed 4.5 million people under the slogan of ‘global peace’.
Victim	3000 casualties in the 9/11 attacks	4.5 million casualties in ‘War on Terror’
Trauma	The impulse of trauma in America after 9/11	Instilling trauma in the lives and families of people in the peripheries of Pakistan.
Resistance	Post-9/11 American poets who evinces 9/11 as a global trauma and believe that it will bring an apocalypse to the third world ²¹ .	Post-9/11 Pakistani anglophone and vernacular poetry that resists the ‘War on Terror’, stereotyping after 9/11 and a sense of being marginalized on the basis of religion, ethnicity and country.

²¹ In “The Response of American Poets to 9/11: A Provisional Report”, Laurance Goldstein highlighted this wave of resistance by the American poets referring to an anthology *An Eye for an Eye Makes the Whole World Blind: Poets on 9/11* published immediately after 9/11 attacks.

The comparison of post-memory and (post)memory in the last two decades reveals stark differences in the forms and terms of memory associated with violence and turmoil. American memory centres around the global trauma and solidarity of national narratives while Pakistani memory centres around the casualties and chaos caused by the 'War on Terror'. These differences highlight the difference of poetics and politics post-9/11 American and Pakistani poetry commemorates and shares diverse perspectives and experiences about 9/11 and its repercussions. Additionally, this research also empowers vernacular narratives through their poetry by contrasting them with Anglophone poetry which is widely praised in Pakistan and the world.

Recommendations and Future Implications

This extensive, lengthy and in-depth research helps to understand the ways, memory studies in the 21st century have taken a multidimensional and transcultural turn to aestheticise the experiences of loss, violence, language and culture at the same time, living in the same community. In light of the upcoming challenges to understand memory studies and Pakistani poetry mutually, this research has made a few recommendations for future research in memory and trauma studies, and Pakistani literature as follows:

- Along with the canonic literature of national and official languages, the literature produced in indigenous languages is still looking for a canonical space to get globalized and voiced at the same time. There is a need to establish a regional network of the Memory Studies Association (MSA) in Pakistan to develop and improve the collaboration in research, theory and practice in memory and trauma studies in Pakistan.
- Since the absence of ancestral knowledge in vernacular literature is being manipulated and politicized at the cultural and national level through prosthetic memory in global literature without giving any recognition to the indigenous centres and the memories they transmit through their literatures, the MSA network of Pakistan will provide a significant opportunity to the emerging and established memory researchers to develop negotiations and interventions in the global theoretical and thematic space.
- Despite having this in-depth research in Pakistani (post)memory studies, there is a dire need to understand the forms of domination in indigenous poetry to

understand and relate the memoryscapes of their peripheries with foreign and local capitals; and to contribute to memory studies across different languages and literatures beyond regional and cultural borders through conferences, colloquiums and research seminars.

- This research is an initial attempt to localise and develop an understanding of (post)memory according to the national and cultural context of Pakistan and its peripheries through an in-depth analysis of Pakistani poetry produced in the last two decades; particularly focusing on the use of metaphors and their different definitions comparatively according to south Asian region. There is a need to contribute to connect (post)memory in Pakistani folk oral literature which is not yet conceived in written form officially. It is a threat to its existence and originality since with the end of the first generation, the death of folk wisdom will be marked. In this struggle, a project 'Digitizing Folk Wisdom' has taken the initiative to digitalize and translate the oral literature of Pakistani local languages in English have transcended generational, cultural and national barriers for unity and global understanding and recognition of folk memories.
- Politics and poetics of difference lead to a different way out to understanding the thematic perspective of Pakistani poetry. The way Raza discusses translingual and transcultural themes, local poets share different themes and issues that are experienced and faced by them directly. In this regard, English as discussed above, English will play a significant role as a medium of communication between the local and global centres through the translation of indigenous narratives in global political and poetic space.
- This research also fills the absence of local narratives in the mapping of vernacular and national memories in comparison with Pakistani anglophone poetry. For future research, this research suggests exploring the underlying forms of memory in Pakistani digital poetry – the poetry published on social media (Facebook, Instagram and Twitter) – and the ways they commemorate cultural and national memories different to earlier forms of poetry in Pakistan.

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