

**THE CULT OF AUTHENTICITY AND THE
EXOTIC EAST: A RE-ORIENTALIST READING
OF JAMIL AHMAD'S *THE WANDERING
FALCON* AND UZMA ASLAM KHAN'S
*TRESPASSING***

BY

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ABSTRACT

This study intends to find traces of Re-Orientalism in the present day Pakistani fiction in English and the marketability of such works in the global capitalist market. In contemporary times, under the garb of their putative postcolonial identity, Oriental writers of South Asian origin tend to commodify their native Oriental culture for the consumption of western readers. They practice what is now called Re-Orientalism. This project investigates the process and workings of this re-Orientalisation with a premise that there is a demand for exotically flavored fare due to which writers willingly pander to this demand and voluntarily self-other themselves and their culture to provide an unsustainable diet that leaves the consumer ever hungry. This research invokes Lisa Lau, Graham Huggan, and Meenakshi Mukherjee's theoretical forays to read Jamil Ahmad's *The Wandering Falcon* and Uzma Aslam Khan's *Trespassing*. Lau professes that Orientalism is no longer propagated by Occidentals but, ironically enough, by Orientals. This process of Re-Orientalism distorts the representation of Orient to a great extent by seizing voice and platform and, once again, consigning the Oriental within the Orient to a position of the Other. I employ Graham Huggan's theorizing in order to investigate whether such writing is the outcome of the lure of lucrative Western market and to examine if it may be sold as a cultural commodity in international cultural trade. Re-Orientalism takes into account the issue of representation and explores how far true or un-true that representation is. It also studies the means used by the writer to make his/her work look like anthropologically anchored, which in turn raises the problematic issues of "authenticity" discussed by Meenakshi Mukherjee in her essays. This study aims to critically analyze the problem of generalization, the processes instrumental in *commodifying* culture as an object of mostly metropolitan, global consumption, and insidious nature of "truth claims". Since this research is likely to be exploratory and interpretive, this project will be qualitative in nature and, therefore, textual analysis will suit this investigation as research method.

TABLE OF CONTENTS

Chapter	Page
THESIS AND DEFENSE APPROVAL FORM.....	ii
AUTHOR'S DECLARATION.....	iii
ABSTRACT.....	iv
TABLE OF CONTENTS.....	v
ACKNOWLEDGEMENTS.....	vii
DEDICATION.....	viii
1. INTRODUCTION.....	1
1.1 Locating <i>The Wandering Falcon</i> and <i>Trespassing</i> in the Re-Orientalist Thought.....	3
1.2 Situatedness of the Researcher.....	14
1.3 Thesis Statement.....	16
1.4 Research Questions.....	16
1.5 Delimitations.....	16
1.6 Research Plan.....	16
1.7 Significance of Study.....	18
2. LITERATURE REVIEW.....	21
2.1 Introduction.....	21
2.2 Review of Literature.....	22
2.3 Conclusion.....	62
3. THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY.....	64
3.1 Introduction.....	64
3.2 Theoretical Framework.....	64
3.2.1 Re-Orientalist Narrative.....	73
3.2.2 Realism, (Mis)representation, Authenticity, and Exoticism in a Novel.....	77
3.3 Research Methodology.....	83
4. AUTHENTICITY VIS-À-VIS EXOTICISM: TEXTUAL ANALYSIS OF <i>THE WANDERING FALCON</i>.....	85
4.1 Introduction.....	85
4.2 <i>The Wandering Falcon</i>	90
4.2.1 Bad-e-sad-o-bist-roz.....	92
5. PRIZING OTHERNESS: TEXTUAL ANALYSIS OF <i>TRESPASSING</i>.....	128
5.1 Introduction.....	128
5.2 <i>Trespassing</i>	128
5.2.1 <i>Trespassers will be Executed</i>	132

6. CONCLUSION.....	173
6.1 Recommendations for further Researchers.....	180
WORKS CITED	182

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DEDICATION

I dedicate this research project to both my parents, especially to my mother (late). You were my home. I miss you so much. To my husband Saeed Ahmed, without whose unconditional support, encouragement and, patience this work would not have been possible, and most importantly, to the love and light of my life, Mishal and Maham. I love you both dearly and deeply.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

In this chapter, a critical review of secondary sources locates this research within the existing scholarship in or around my area of research and, secondly, it helps me find out gaps in the contemporary critical corpus. In this chapter, I will review some sources to achieve this dual purpose of literature review. In order for me to do literature review, it would be in order to give an overview of my research.

This research explores the various shades of re-Orientalism as recently traced and found in the contemporary Pakistani fiction in English. This topic and subject area has been widely discussed for quite some time. In order to carry out literature review, I have reviewed secondary sources thematically.

Keeping in view the argument of my project, I have reviewed a number of secondary sources in order to situate my research within the available scholarship and find out the gaps therein. Literature review includes various writers who have their say on topics like contemporary Pakistani writers and the currently produced works in English, the multiple shades of re-Orientalism in the South Asian writings, and how such writings can lead a non-Orient reader in consuming the works as authentic social diaries of South Asian society and culture. These contemporary writings create a kind of delusion in the minds of the world metropolitan readers. These western readers somehow end up believing, as if they were reading firsthand accounts of the lives of these Oriental people and further form their notions and beliefs about a particular culture and society. In literature review, I discuss various prominent scholars and writers from various disciplines who have their opinions about these otherwise native writers. Literature review analyses and includes the scholars from multiple fields and their perspective on multiple strands of South Asian writer's works, especially the much-debated element of re-Orientalism if present in Contemporary Pakistani

writers' works. Moreover, my review focuses the writing strategy adopted and employed by writers in order to add an "authentic" look to their fiction by portraying it as a socially anchored reality that has gradually become a marketing tool.

Recognition and acceptance of Pakistani writers by the West, as Lau puts it "coexist with a mixed response back home" (Lau 9). Here the writers, she believes, "receive some critical praise but are also treated with a dose of suspicion" (Lau 9). Lau believes that "the native writers might not be met with outright hostility by local critics and a large section of readership but serious questions are raised regarding this body of work and what makes it commercially and critically successful, especially in the West" (5). Questions related to consumerist aspect of this body of work cannot be shrugged-off. For example, "do marketing compulsions have an undue impact on Pakistani English works? How are these compulsions manifested in the final product? Is it even fair to make the allegations that writers are influenced by market conditions?" (Lau 6). So, in literature review, I have discussed in detail multiple writers and their works in order to contextualize my project and build a deeper understanding of the topic.

2.2 Review of Literature

I have tried to review the sources thematically and not chronologically. The first book that I have reviewed is *Re-Orientalism and South Asian Identity Politics: The Oriental Other within (2011)* by Lisa Lau and Ana Cristina Mendes. It is a volume consisting of a collection of articles related to the re-Orientalism in the contemporary literary writings in English written about South Asian culture by South Asian writers. It is a significant work, relevant to my research. According to Lisa Lau, her purpose is to, study how re-Orientalism is applied used made to go around and further disseminated "by cultural producers and consumers within the specific context of South Asian identity politics" (3). This work is a contribution in locating instances of re-Orientalism in contemporary Pakistani English novels produced as part of "South Asia and South Asian diasporic cultural formations" (Lau 3).

In the light of their work, re-Orientalism exists in current Pakistani writings and it exposes new, unexpected and multifaceted power relationships. Lau, in her work, provides critique of re-Orientalist works produced in South Asia and

specifically in contemporary writings of Pakistani writers, as Lau writes, “for feeding into a hegemonic, postcolonial desire to consume ‘the exotic’” (7). Lau exposes many Pakistani, South Asian fiction writers, which she calls, ‘producers of cultures’ as partakers in a “resurfacing of new manifestations of Orientalism most of the times willingly and self-consciously” (Lau 9). The first chapter of her book is aptly titled “introducing re-Orientalism.” It informs the readers in advance about the themes rooted in theory of Re-Orientalism, a set of ideas, originally introduced in Lau’s 2009 article, which was inspired by Edward Said’s *Orientalism*. To Lau, “re-Orientalism imagines the production of “the Orient” (or “Asia”) by Orientals themselves; instead by Europeans or other westerners in positions of imperial power” (3). Lau writes that “the Orient is constructed by those who write as ‘authentic’ natives of their respective cultures in not very positive ways” (3).

Lau proclaims that re-Orientalism is founded on how South Asian and Pakistani writers are re-writing, re-viewing and re-reproducing their unique cultures for a western audience from a specific western perspective. With their “Eastern affiliations, [they] come to term with an Orientalized East, whether by complying with perceived expectations of western readers, by playing along with them or by discarding them altogether” (Lau 3). Based on this idea, Lau’s work “aims not only to highlight the power of Orientalist discourse, but more to highlight its intrinsic unreliability, instability and mutability” (Lau 3). It strives to provide avenues for questioning the endurance tactics of Orientalist practices today. She observed that South Asian(ly) based literary writings in today’s world can be hardly devoid of any affects from the capitalist market. She believes most of this will become evident to a reader “while reading the contemporary English fiction with all its hidden frictions” (Lau 11).

In her work, Lau deals primarily with issues of authenticity, the commodification element in contemporary South Asian, Pakistani writings in English and, the question of realism and essentialism. The main theme of her work revolves around the recent criticism of Asian writers seemingly bargained willingness of “selling out” or “pandering” to western desires to consume “real” stories about South Asian people, culture and society” (Lau 12). While Pakistani writers and contemporary Pakistani fiction in English has attracted high praise in the west, but these writers are

accused of “having cowardly, mercenary, western- approval-seeking motives” (Lau 16-17). In her work she questions the possibility and viability of “writing about an authentic or real” Oriental/South Asian society. Novel is, at the end of the day, a work of fiction. Ultimately, she suggests that “the expectation for realism is unrealistic” (Lau 18). Novel as a work of fiction, she says is “a game of make believe...” (Lau21). So, demanding an anthropological truth, a “faithful representation of a South Asian or for that matter Pakistani society, is a demand for a monolithic truth about an exotic south Asian society would be equivalent to denying its intrinsic, engrained, multicultural aspect and heterogeneity” (Lau 22). Lau’s ideas and notions about the fluid nature of fiction do not stop her or us from opening a questioning eye to the contemporary literature produced in English by Pakistani writers because we have to keep in view the reality that, to the western readers, South Asian novels are less of fiction and more of anthropological diaries.

In the middle of these issues, Lau brings attention to the most important theme of her work: “how the powerful demands of global market, which is located and driven by western audience, in a derogatory manner feed on the negative self-(re)representation of Orientals” (35). As a result, preference is given to writers and works who seemingly serve the western publishing industry that caters to western consumers taste rather than true creative artistic works and writers who might not be writing in English, to the English audience and according to their whims, about an “authentically exotic South Asia” (Lau 35).

This theme of narrating an “authentic story” about South Asian or, for that matter, Pakistani society “in order to thrive in a western based market” (Lau 5), is a theme that continues to echo in her essays. It gives voice to certain other known Indian literary critics who support this notion, this literary strategy of re-Orientalism more as a market gimmick. Lau writes that “certain authors may be seen as guilty of serving up East as a spectacle in a strategic re-Orientalist effort to promote their works in the west. This issue of ‘repackaging the Orient’ for global consumption has become really important” (36). According to Lau those scholars who are studying re-Orientalism might at some point in future “start to adopt a new terminology such as “meta-Orientalism” (36). In order to describe re-Orientalist writers’ and the depiction of re-Orientalism in their works, that is

shaped and powered by “an ever-expanding globalized cultural capitalist market” (Lau 36), she says that certain literary works are not Asian or Pakistani works but “works about an Asian or Pakistani culture and society” (Lau 37). With this positionality, she says that the power and lust of global capitalist market can be seen through the multifaceted forms of re- Orientalism that eventually become visible in contemporary works produced in English. The main aim of such works seems to be to provide an “exotic spectacle” of the Asian Other for western viewers. According to her, such works are a result of an unsaid promise of re-Orientalist agenda, and such works are almost willingly ‘misread’ by western consumers. Lau and Mendes in their book analyses the pros and cons, the merits and demerits of “marketing a self-consciously critical, re-Orientalist narrative to a global audience” (5). Lau says that, using re- Orientalism as a narrative technique is one effective way or strategy of writing through which a writer can attract and reach out to a global audience. She senses the importance of applying re-Orientalism. Its application confirms an almost “satirical awareness of the presence of an Orientalist desire” (Lau 5), in the production of contemporary South Asian, Pakistani English writings.

Lau does not ignore the issue that these postcolonial writings make an industry which is “dominated by the logic of multinational capitalism” (99). She further finds in these contemporary South Asian, exotically flavored, English writings a kind of re-Orientalism that guiltily allows for an ironic engagement by “managing to mirror the global spectacularization of cultural difference back at itself, while at the same time, exploring and exposing the loopholes, drawbacks and contradictions, turning it on its head by working from within it” (Lau 98).

Mendes’ somewhat positive view of the re-Orientalist approach in contemporary South Asian writings is encouraging of the rather accommodative aspect of re-Orientalists technique where the strict boundaries between East and West become much more flowing and fluid than complicatedly hard and opposing power blocks of “self” and the “Other”, which provides for yet another theme in this volume. Lau in her work gives voice to renowned literary critics, (especially from South Asian background, because they are somehow in a better position to voice the dilemma of the currently produced South Asian writing in English), comes to the

conclusion that “re-Orientalism fails the “subaltern” as a means for “speaking” in a truly original or authentic voice” (60). Without any doubt, Lau believes that contemporary South Asian English writers, whether they are Indian or Pakistani face a dilemma in a way that they are either accused of “playing along with’ or altogether ‘discarding’ Orientalist discourse” (61), and that contemporary Pakistani English literature try to “adjust” to the international market demands. These works are in a way believed to be used as tools and weapons in maintaining the status-quo and western supremacy through this rapidly strengthening, transnational and intra-national, hegemonic literary giant.

To Lau, there seems to be a kind of “perpetration of Orientalism in the contemporary South Asian English” (11). She says that Orientalism is not propagated by Orientals; this process which she calls “re-Orientalism dominates and to a larger extent, distorts the representation of orient, seizing the platform and voice, once again consigning the Oriental within the orient to a position of ‘The Other’” (Lau 12). She identifies problems with the techniques used by some diaspora and even native authors who have further exacerbated the damaging and harmful effects of re-Orientalism. The most commonly happening problem of writing in such a way, while knowing that it is coming from South Asian native authors, is that it is based on generalization and the fact that it is coming from someone who has been, or still is, a local while claiming the authenticity of this insidiously treacherous kind of truth. Lau writes that “Edward Said pointed out and brought forth in his book the process of Orientalism; the relationship of power and dominance, where the Oriental was submitted to being made the Oriental” (7). Where the Oriental didn’t speak for himself but instead the foreign, civilize, culturally superior, wealthy white occident spoke for him; but this kind of Orientalism was evidently present in writings and works written in the days of colonialism, by non-Asians who were “representing the Indian sub-continent and its people” (11), to the rest of the world.

However, the present day literary dilemma is that in contemporary South Asian, or for that matter a Pakistani English writing is that the process of Orientalism is taking place in the works of native writers instead of foreign writers. “Orientalism is no longer only the relationship of dominance and representation of the Oriental by the non-Orientals or occidental, but that this role appears to have been taken

over, in parts at least, by the Orientals” (Lau 13). This process of Orientalisation by the Orientals themselves is termed by Lau as “re- Orientalism” that tries to describe or name almost the similar relationship of “the powerful speaking for the other, where these writers are in a position of power and dominance like their earlier counterparts, particularly where the problem of literary representation and image construction is concerned” (Lau 19). In this case, it is the native against the native consigning him once again the position of subalterns. Lau claims that, in re-Orientalism, we witness a bizarrely peculiar case in which the “positionality of the powerful” (Lau 21), the native or diasporic authors, with the power to write on behalf of their people and culture, creates this mostly “distorted image of South Asian culture” (Lau 21).

Lisa Lau discusses in detail all the elements of re-Orientalism and how it is perceived in contemporary South Asian based works. She undertakes the task of initiating a new and thought provoking idea and delivers it home with all its logical arguments intricately interwoven. Re-Orientalism in the works of contemporary South Asian writers ‘has been discussed previously but a research based study has not been carried out on *The Wandering Falcon* by Jamil Ahmad and *Trespassing* by Uzma Aslam Khan. Therefore, my study intervenes in this area from the Pakistani perspective.

Graham Huggan, in his pioneering work, *The Postcolonial Exotic: Marketing the Margins* (2001), says that postcolonial writers, write not in order to reject but to further cement the ideas built by their former imperial masters, the West. According to Huggan, the same western expectations is driving these Oriental writers to bring forth the same kind of literature once written by the western writers, historians, anthropologists and critics. Huggan says that the writers from the former colonies are writing less for the purpose of writing a fiction, a literary piece of aesthetics point of view and more from a lucratively marketable point. According to Huggan, literature written and produced by writers from the former colonies, fall under the category of post-colonial literature, and writing such works does not fall under the simple category of fiction but fiction with a purpose; and the purpose is; selling it in the international capitalist market as a cultural commodity.

Huggan writes that the “charge of complicity is not a new one” (Huggan 9), and there are ample reasons to it. One being that such literature, as it is argued, “has capitalized on its perceived marginality while helping turn marginality itself into a valuable intellectual commodity” (13). Huggan writes that ‘meanwhile all this marketing, all this ‘give and take’ these contemporary South Asian English fiction writers, and also a handful of critics, have accumulated different forms of cultural capital in shape of writing in which we find this celebration the marginality philosophy, which in turn have made them recognized; even celebrity figures, despite their apparently oppositional stance.

The contemporary English writing Huggan puts under the heading of postcolonial writings and says that in this context ‘the term ‘postcolonial’ clearly has a wider meaning and application, on one level it refers to an ongoing orient ‘cultural embattlement’ (Sulehri qtd. in Huggan 4). In this context, it also means the “indicator of resistance, a perceived compulsion to rewrite the social text against the continuing imperial dominance” (Huggan 5). He further says that on another level, this terminology is marketed as a mark and carrier of socio-cultural values; it “serves as a sales-tag in the context of today’s globalized commodity culture” (Huggan 7). Huggan through his work builds a strong logic for his argument that the contemporary South Asian English fiction is in a way a kind of “entanglement of its ostensibly anti-imperial ideologies within a global economy” (8), which often serves to or manipulated to serve to neo-imperial ends.

Huggan believes that no literary writing and literature in today’s world is written strictly for its own audience; nor any writer writes anymore for local readers, while admitting the fact that no literature can survive for long in isolation. Today’s literature is written for circulation and circulation in a highly interconnected, globalized, capitalist world, where everything is a commodity and everything has a price. It is a fact that writers are effected by outside forces and conditions, market demands and all that which is in vogue. Huggan writes that,

Although the word ‘exotic’ has widespread application, it continues _ possibly because of this_ to be commonly misunderstood. For the exotic is not, as is often supposed, an inherent quality to be found ‘in’ certain people, distinctive

objects, or specific places; exoticism describes rather, a particular mode of an aesthetic-Perception-One which renders people, objects and places strange even masticates them, and which effectively manufactures otherness as it claims to surrender to its immanent mystery. Exoticism, might be described as a kind of semiotic circuit that oscillates between the opposite poles of strangeness and familiarity. (13)

Literary writings have transcended the boundaries of catering to local readership. Writings are cross-cultural in today's world and no cross-cultural writings are written for their own selves. They are written for the larger metropolitan, international audience who find it exotic and the writer finds such writings, if aesthetically appealing, also financially very rewarding. Huggan thinks that this kind of marginality would sell better in the international market "cultivated exhibitionism". Huggan writes that, for the western readership, life and stories of their own realm and domain have become predictably usual and normal. This audience has started to develop a taste and flavor of something zestful, something shocking, something unusual and exciting, for sure exotic and this very hankering of the exotic is encouraging the South Asian English fiction writers to satisfy the appetite of an international audience when the experience can be so satisfying financially. These novels he calls 'loaded with boutique exoticism' sells better than any other type of literary works. These South Asian writers load their novels with all the unusual elements, written in a first person, with claims to authenticity, loaded with cultural and traditional signs, taboos and religion in abundance are put together and, more like a spicy curry, a whole lot of a caricature culture is put on price tag. Huggan believe that "these highly rewarding prizes are one reason of these writers always turning to marginality, cultural, religious or socio-political of some type, as their main theme" (9).

Huggan believes that works of South Asian writers are centered around a theme of marginality, from a far off land about indigenous people, the handling and execution marred by popular political undercurrents, dealt in a self-conscious and exotic manner, combined in a tone of melodramatically labored authenticity are all supporting elements of "strategic exoticism" (Huggan 10). In order to earn more capital from this culturally-rooted merchandise, this pre-planned exoticism is created and sold to the metropolitan audience, publishing houses which, in this case, are costumers and consumers. This tailor cut exoticism is prepared and peppered

around the writer's native culture according to the demands, needs and requirements of the global literary market.

Graham Huggan, in this immensely impactful work, explores various perspectives of commodities and how fiction writings can become embodiments of cultural tag consumed as a cultural commodity in the international market and the marketability strategies of such Orientally anchored works and the huge market returns its offers. The two novels discussed in this research have not been analyzed and discussed from this dimension that Huggan provides. The exoticization element in contemporary South Asian, or for that matter, fictional works coming from the previous colonies seems to cater more to the occidental reader and publishing houses from a marketability perspective. A re-Orientalist read of the aforementioned novels, which I have selected for this research, has largely been overlooked; it is something new and intends to add to the existing knowledge.

Meenakshi Mukherjee, in her award winning book, *The Perishable Empire: Essays on Indian writing in English* (2000), and her essay, "The Anxiety of Indianness: Our Novels in English (1993)", discusses important concepts like English language and its role in the contemporary English literary works written in South Asia. Mukherjee suggests that 'Indian authenticity', in the English novels produced by native writers in English language, no matter *Indianized*, still reminds of a remnant of the colonial past. Mukherjee suggests that the usage of English language in literary writings and its inferred superiority is a concept built by West and fed even today by all kind of South Asian based western elements that contribute to this mentality. She seems to believe that the plight of South Asian people, the overall national psyche, is that they still consider western mannerism and the English language itself more sophisticated and superior. She suggests that native writers propagate the same in the present day contemporary English fiction produced not only in India but also South Asia.

Mukherjee believes that certain images, name and references are so local and intricate that their literal translation, done for the sake of Anglophone readers, does not convey the exact feel and texture of the setting. She suggests that a "South Asian author, aware of his limitations, gets into reductive strategies in order to sound more authentic" (Mukherjee 6). She suggests that in South Asian writers' works

in English, the local readers sense a specific nervous uncertainty regarding the decoding process they undertake about translating their native culture to a foreign reader. Mukherjee suggests that this uncertainty is a result of the stress they feel inwardly because of the hierarchy and this unequal power relationship involved with English language itself because of its colonial past. This uncertainty, Mukherjee writes, “leads to self-consciousness and it eventually leads to an evident sense of anxiety in the native writer work” (Mukherjee 3). She writes that “when a South Asian writer writes in English language, he/she is not writing for the Indian or South Asian audience but for the international English speaking audience” (Mukherjee 5).

As a literary critic, Mukherjee admits the fact that English is no more a foreign language, English has been Indianized, but the fact remains that neither a major portion of the population speaks or understands it nor is it their first language, and still almost all renowned writers of Indian or South Asian writes in English. She believes that every culture is unique and its beauty lies in its uniqueness which requires a foreign or non-English speaker to make an effort to understand the various delicate shades of a culturally rooted word and its meanings. Mukherjee asserts that every word cannot be explained or translated or, even worse, substituted with another English word. Such rendition, she believes, adds a shallow and alien aura to the text and does not bring any better understanding of the local culture to a foreign reader. Mukherjee is of the opinion that bargaining words for the sack of the foreign readership is a process in which the original word and its multifaceted meaning loss its beauty and shape. She writes that almost all renowned Indian or South Asian writers “write more for the international audience and less for their Indian or South Asian readers” (Mukherjee 5). She suggests that it has been long since the colonial empire has dissolved but it’s still reining our minds and our literary works.

According to Mukherjee, the otherwise native authors write not only in the language of the colonizer but also in a manner of translating our culture for them in a slavish manner. Instead of culturally aesthetic style, local writers adopt a somewhat appeasing strategy. She says that all such South Asian writers, who are involved in the process of appeasing the western audience, portray their native culture as disturbingly different and somewhat alien. She writes that the colonial past of India has been haunting Indian English writings in shape of keeping the language and all that baggage that came along with it intact and ruling even today through the English

writings produced in the present day South Asia. She says the century old colonial empire has become imperishable because of the literary writing and works South Asian writers are writing in English language, and the superiority it is given and also because these works are written more for and from the perspective of the English audience. Mukherjee writes that in Indian or South Asian writings there seems a deliberate effort of exoticization and the writers eventually fall into an Orientalist trap.

Mukherjee in her article “The Anxiety of Indianness” writes that in Indian or South Asian writers’ works, a peculiar anxiety is easily sensed to be ever present and it comes from these writers feeling burdened with the task of proving their nativeness and their Indianness in their works. They always seem like trying to prove their intrinsic Indianness through their selection and working on a theme which is more Indian than many Indians would know and are always in the process of portraying it in a maximum ‘authentic’ manner for the international readers. These are not just meant to be Indian writings of aesthetic value they are more to serve as museum pieces recollected and treasured.

Mukherjee writes that this burden of ‘authenticity’ is too visible to the Indian readers, and this eventually become these writers trap so that they have to keep writing, surprising, entertaining, and enthralling the international audience for more such ‘authentic’ literary pieces. She says that the obsession with writing ‘authentic’ stories is a constant concern of the native writers’ in order for them to present an archaic version of India. This struggle is evident in their writings, as if almost trying to take ownership and reclamation of their ‘Indianness’. That is why their works are overtly loaded with far-fetched’ Indian theme in order to cater to both, the international economic market and their own place in it. If, on one hand, they want to anchor their literary writings in their native culture and their homeland on the other, they also want to become an internationally acceptable, exotically appeasing, culturally Indian, Indian(ly) authentic, cherished by renowned publication houses, prestigious international award winning writer by catering to and obliging the global capitalist market audience, and, for that, the price paid is the literature they produce in an aesthetically subjugated, colonial language.

Mukherjee laments in her book the fact that these South Asian English fiction writers who normally are educated and reside abroad survive and thrive in the

international market and elite colonial society because of their relationship and themes related to their native homeland, and they keep on surviving and growing because they constantly search for new ways and meanings and theories to explain and translate and represent their native homeland and its realities in a more complex (which these writers call ‘authentic’) manner.

Meenakshi Mukherjee explores in her works the element of “authenticity,” specifically in the works of South Asian writers. This authenticity factor, she proclaims, is to an extent very obvious in these works. Mukherjee asserts that in order to cater to the aesthetically inclined authenticity driven needs and desires of the reader of the metropolis, native writers translate their local culture to the Anglophone readers, where this effort becomes an anxious activity burdened with native nostalgia. This approach which Mukherjee provides has not already been applied to the two selected novels for this study. So, this research intends to further elaborate this thought-provoking idea presented by Mukherjee. This study combines the ideas of three renowned theorists and links them to two acclaimed Pakistani English works in order to contribute to the existing scholarly debate on re-Orientalism. Under this somewhat new literary technique, Oriental writers from the previous colonies explain and translate themselves and their native cultures to the western readers, in order to sound more authentic and appear more native.

Akbar S. Ahmed, who has been a political agent in FATA, which is a semi-autonomous region in the Tribal areas of Pakistan along the Afghanistan border, and also an anthropologist, provides, in his works like *Pukhtun Economy and Societies: Traditional Structure and Economic Development in Tribal Societies (1980)*, *Social and Economic change in the Tribal Areas (1997)* and *The Thistle and the Drone (2013)*, invaluable insight into the Tribal areas, its people, culture and tradition. The code of honor these people live by is called Pukhtunwali. In this book, Ahmed examines and unveils the complex and very little understood world of Pakistan’s tribal societies located on Pakistan’s Afghanistan border. Ahmed, in this comprehensive study of tribal societies, discusses its unique cultural code of honor, local customs, traditions and societal norms and values and his life among the tribal people. He also discusses the difficult issues of ‘identity and power’ of these Tribal societies and the psyche involved with reverence and honesty. In this book, Ahmed unveils the deep-rooted problems of centre and periphery. Ahmed believes that an

honest understanding, of the detached Tribal societies, which are being cruelly marginalized, is not only important but warranted for a better interaction with these indigenous people.

Ahmed believes that these people are the most misunderstood people of all times. Ahmed writes that, in an editorial of Washington post, these “Pakistani Tribal people were ridiculed and were called insects, snakes and cockroaches” (3). Ahmed writes that “Tribal people live by a centuries old code of honor, which is orally transmitted from generation to generation” (3). Ahmed works on tribal societies, informs us about tribal people’s cultural values, and code of conduct, not only of Pakistan’s Tribal area but also other tribes across the globe. He records that, according to anthropological studies carried out about the Tribal people, they are organized along the principles of the segmentary lineage system, according to which these societies are divided in clans and sub-clans of common descent. Ahmed observes that “these societies are under the direct control of central the government, which is represented by a political agent, who is empowered to bomb, kidnap, and humiliate tribal people at his own will, and is unchecked and unaccounted” (12).

Ahmed writes that in “Tribal culture, a man’s and a woman’s places and responsibilities are in accordance with their tribal genealogical charter, which is a source of social prestige” (13). Ahmed writes that only a true and honest understanding of the Tribal societies of the periphery by an accommodative centre can bring that balance of respect, instead of mockery, can bring inclusive and peaceful coexistence possible. Ahmed believes that before the advent of globalization, and even after that, till the 9/11 chaos, these people were the masters of their existence; now the people of Tribal societies are treated with mockery and outright disdain. They are mocked and are presented as a spectacle by none other than the central and the agents involved in building a certain mocked narrative includes, policy makers, think tanks, academia, writers, and politicians.

Ahmed writes that “Political agents deployed in these areas are normally from the elite cadre of civil services and even these government officials are involved in the mockery of their centuries old culture, customs tradition and way of life and thinking” (14). He further writes that all kind of political, social, strategic, geopolitical, warfare assaults on these people and their whole societies have caused

havoc on their philosophy of existence and has led to the mutation of their traditional tribal identity, the centrifugal force of their existence. He says that in international academia the explanation of their violence is provide in full detail but the logic and rationale is not something to be bothered with in order to see fragments in their wholeness.

He believes these societies have an intrinsic and very organized mechanism for resolving conflicts and maintaining peace and order which is done by the council of elders, called Jirga and its decisions are unanimously accepted. These people uphold honor, the basic tenant of their culture code *Pukhtunwali*, which means “the way of the Pukhtuns” the code of conduct which rule these people and is compromised at nothing. Ahmed writes that the tribal custom of *tiga*, which indicate formally placing a stone between the feuding parties as a symbol of peace, is a formal truce and is respected and adhered to religiously. The second most important law in this Tribal contract or constitution is the law of hospitality, which is the emblem of, the host being an honorable man and his way of honoring his guest. He observes that “tribal people guard, enact and preserve their customs and traditions” (Ahmed 22). He writes that “Hospitality include not only honoring guests but giving refuge to whoever seek it and also meditating their conflicts and safeguarding the refugee’s interest as one’s own” (Ahmed 23). The writer tries to say that tribal societies’ respect is extended even to hostages kidnapped by these tribesmen like those to guests because kidnapping is only a strategy to highlight a complaint about an important geo-political issue concerning them, especially violation of their basic rights, barricading them to their area, infringement and intrusion in their internal matters, unnecessary use of any kind of force or penalties from the center, encroachment on their independence or any other breach of trust.

According to the author, revenge is also another very important clause in this Tribal constitution. When a tribesman is wronged by his own tribesman or any outsider, the obligation of revenge becomes pertinent and compulsory. He writes that the council of elders, of every clan ensures that “revenge against a transgressor does not exceed the normative boundaries of revenge. In the absence of court system and prison, speedy justice is done through Jirga system and honor is restored” (Ahmed 24). He writes that the most sensitive subject of tribal honor is the “code of conduct of women and

the transgression against women” (Ahmed 25). The violation of this code is seen and believed an unimaginably irrecoverable blow to honor and thus “results in most intense blood feuds” (Ahmed 25). He writes that,

In Tribal societies women are considered the custodians of the house and everything related to it and kept in *purdah* in every sense. Women in Tribal custom do not get involved in the activities of male-sphere, such the Jirga or the tribal obligation of revenge. Women play a passive but important role in the making and breaking of social alliances through *gham khadi* (sorrow and joy ceremonies) and are not treated as parties in the feuds among the fighting tribes. (Ahmed 25)

Ahmed suggests that because the people of the Tribal area, who belong to the *nang* category have “a truly strong egalitarian spirit and are ruled by their centuries old Tribal charter and so to the people of the settled area the people of the tribal societies, their life and cultural code may appear primitive and even threatening” (27). The writer believes that the,

Values of Tribal genealogical charter is timeless. The Tribal societies deep rooted egalitarian value system, the efficiency and the resultant order and peace of the council of elders, the intrinsic sense of stability and security present in Tribal societies had maintained since generations. And unlike the competing and ambiguously blurred identities of the global citizens, the members of tribal societies know their true identity and their place in this chaotically senseless and enigmatically globalized world. (Ahmed 25)

Ahmed believes that the People of the Tribal societies define themselves by their Islamic faith as much by their loyalty to his tribal charter. He writes that covering their heads with turban, wearing loose garments, and strictly adhering to other religious ceremonies are intrinsic parts of their culture. Womenfolk look after the household duties. All these actions show their religion affiliations. According to the Ahmed, the people of Tribal area believe that Tribal customs are equivalent and similar to the canons of Islamic faith, which is an integral part of their identity. To an outsider the customs, culture and traditions of these societies, people from these societies appear to be exotic, but they are not, they are simply following their centuries old Tribal charter. Ahmed writes that because he has lived among them for a major part of his life, he says that Tribal people are no doubt “poor people but they had impressed him with

their dignity, bravery and hospitality” (29). According to Ahmed in today’s world the people of the “Tribal area and the Baluch tribes men are facing severe challenges and the center is reluctant to acknowledge them, even their population estimation lack accuracy” (39). He believes that these traditional Tribal people, “renowned in history as proud warriors, are being attacked from all fronts and from all sides” (37). These simple and beautiful people have become the most vulnerable. Ahmed believes that if the people at the center knew the tribesmen well enough, through study and through developing an understanding of tribal societies, their unique culture, their martial tradition, and the tribes cultural commonalities all over the world and throughout history than the approach and perspective of the center towards judging and analyzing these tribesmen and their culture wouldn’t had been based on so much arrogance and ignorance. He believes that this negative approach is resulting from a deep rooted prejudice, lack of knowledge and the general sense of aloofness extended towards these people.

Ahmed writes that “these tribesmen would attack anything as revenge or complain strategy which represents government” (81). He says that there is “a lot of disinformation circulating tribal area” (Ahmed 86). He writes that, a lot of people including “government officials and other puppet writers, who are writing at the will and demands of the capitalist market trend, have adopted the narrative that these people are crude and portray them as barbaric, it only reflects the dominant view of the center” (Ahmed 89).

Akbar S. Ahmed writes that “the problem with this kind of approach is that it is devoid of cultural and historical context and is not supported by ground reality but cater more to whimsical thinking and fantasy” (90). Akbar believes that to the tribal people all their customs and tribal cultural values are precious, for them it’s ancestral, worthy and honorable unlike the idea of the center about these people and their customs. He further writes that “while describing the Tribal people and their culture, a certain kind of binary is created, for example “us” versus “the tribal people” “us” versus “the crude, weird people” (Ahmed 299). According to Ahmed tribal societies, its people, culture and traditions are almost always described as peculiar, especially in today’s globalized world where anything remotely linked to tribes can have a market value, because the word tribal area has become a prize bond, can make anyone rich by simply discussing, fabricating and claiming to know it.

Ahmed writes that the official narrative is mostly based “on mutation of the code of *Pukhtunwali* and their own prejudices towards tribal culture and society and such mutation only result in an ill founded approach towards analyzing or studying a society” (79). He believes that today a lot of people have become the “spokesperson, translators and interpreters for people of tribal societies; everyone is ready to depict them, portray them, and speak on their behalf, everyone but the tribesmen themselves” (Ahmed 80). The concept of “inclusivity” seems to be lacking and the notions forms seems ill founded and the debate one sided, the generation of these ideas are one sided, and at the same time combined with arrogance, mockery and ignorance. He writes that today some self- proclaimed experts from various field including writers and member of academia with their capacity and power to form and influence public perception and opinion, write about these people with their self-opinionated self-centric authenticity that these people are devoid of any history and that these people have one dimensional personalities, while noting that every “bad guy” represent a specific tribal society and its culture. These so called experts are ready to tell their “first hand practical experience authentic knowledge laden stories about these men and their society to promote awareness, no matter how far ridden and devoid of an actual understanding of their culture and customs it may be.

Ahmed laments that these so-called authentic stories are proven effective, as it is evident from the reception and international acclaim of the book that it was not merely taken as a work of imagination and fiction, whose aim is to provide aesthetic pleasure, but more as a culturally rooted anthropological diaries full of honest and truthful accounts of a political agent live account and experiences, its projected authenticity is its most useful marketability gimmick. These self-proclaimed experts on tribal societies, Ahmed observes, try to be useful in spreading “awareness about these lesser known people and their culture but all they are doing is creating vast readership in international market for their works when their works are only pieces of fiction, they are looked as anthropological diaries of facts” (309). This readymade, easy for consumption, exoticism is in demand and it also helps pay the bills. Authors auction their literary skills in bargain of good returns and thus fictional tales are woven and told about some far-off wearisome land and culture of exotically lawless, crude people in a very definitive and reveling manner. This is called mutation of reality in bargain for a better capital return. The dilemma of such culturally loaded and

mutated work of fictions are that they are considered more than mere works of fancy and imagination they are taken as truthful depiction of a native culture. To people in the west such works written by native writers provides comfortable ways of knowing, rating and analyzing an indigenous culture from a specifically manufactured form of truth, which doesn't depict more than what, is required and desired.

Ahmed finds irony in the present situation, of how writers from the center present these indigenous people as almost barbaric. He laments that, whether crude or not, these people are painted as vulgar and primitive, animal like, without a genuine and neutral knowledge and opinion. Ahmed seems very concerned for the people belonging to tribal societies. He seems worrisome about their fate in this fast-paced, capitalist, modern, global world. He writes that some influential people who had key roles or had been on important positions in these tribal areas generate a perception about tribal societies which do not help these people who become the subject matter of these writers fictional narratives, but which does bring them not only lots of praise but also a good deal of financial benefits.

Ahmed believes that, any kind of bad and ill portrayal on the part of the state and those representing the state, is equivalent to damnation of a specific centuries old community, to damnation without even making a genuine effort to understand their culture. Tribal culture is different but without even giving a chance to truly understand them, and try to develop an empathy, writers from the metropolis seems bent on generalizing and officializing their own subjective narrative built on the ground of "intending to give these people a voice, when in reality these works of fiction, whether consciously or unconsciously, suffocates it even further" (313).

Tribal societies, Ahmed believes, are being "misrepresented" (Ahmed 317) because these native writers are driven by the desire to create "best sellers" (Ahmed 317) at the cost of their own culture and society, without even realizing it they mess up the realities, in order to gather limelight, to gain more and more from the capitalist market which is more like a big ugly dragon, insatiably hungry to consume anything and everything. Ahmed believes that tribal people are judged instantly on their dressing, without even giving them a fair chance to be heard or understood sincerely. "Their turbans are taken as signs of backwardness and evoke all negative feelings" (319). Ahmed writes that, during his stay as political agent, he witnessed the lack

of will of the center to provide basic amenities and facilities and situation was appalling, “though the established mechanism of tribal society was sturdy enough to sought out basic issues because *Pukhtunwali* operated at its core” (52).

Akbar S. Ahmed writes more from an anthropological perspective about the people of the tribes and their indigenous culture and social norms and value system. Akbar. S. Ahmed’s works are helpful in contextualizing the research and pointing out gaps that are likely to be filled by this study. The anthropologically anchored perspective on tribal societies in the fictional work of Jamil Ahmad’s *The Wandering Falcon*, the writer’s presentation of the tribal people and its centuries old system of life and code of conduct are brought forth as somewhat crude and almost savage. This study is intended to bridge from Akbar S. Ahmed’s knowledge on tribal people documented in books to Jamil Ahmad’s novel help enlighten the readers about the actual customs and traditions and the psyche of the people of tribal societies. It helps bring a better understanding to an outsider about these indigenous people, and the approach is more humane. This project helps build a more holistic approach about the tribal people and at the same time the realization and ability to differentiate between how deluded, ill-informed or authentically misinformed a piece of fiction can be.

Cara Cilano, in her books on Pakistani fiction in English, has dealt extensively with Pakistani fiction in both English and Urdu. Her first book, *National Identities in Pakistan: The 1971 war in contemporary Pakistani fiction* (2010), deals with the portrayal of the 1971 war between India and Pakistan as a result of which Bangladesh came into being as an independent state. She says that literary writings produced and written by such writers as Shamsie, Hamid and Uzma Aslam Khan are providing a good source to serves as an alternative to the official narrative created and put forth by the state of Pakistan in the aftermath of the war.

In her second book, *Contemporary Pakistani Fiction in English: Idea, Nation, State* (2013), Cilano shows how contemporary Pakistani fiction in English writers like Kamila Shamsie, Uzma Aslam Khan challenge the assumptions created in the west about Pakistan’s failure as an idea or a nation state’. Cilano’s latest book, *Post-9/11 Espionage Fiction in the US and Pakistan: Spies and ‘Terrorists’* (2014) is a detailed study of American and Pakistani English writings. works are of the view that in contemporary Pakistani English writers, mostly those she is talking about who

are based abroad, that they through their works are trying to somewhat alter if not able to totally change the stereotypical images of how a terrorist having links to Pakistani background, Pakistani Muslims as fundamentalists and Islam as an extremist religion. These images are boxed and circulated as a go-cart where they serve the purpose of helping create a rightly suited, internationally perceived Pakistani image. She believes that contemporary Pakistani fiction in English writers are creating a more nuanced understanding of not only Pakistani society, culture and most importantly rejecting the caricatured stereotypes, constructed in a way which is essentially Pakistani, fundamentally religious, culturally patriarchal and traditionally archaic social ethos. According to her Pakistani English writers in their works are translating and explaining the real Pakistani culture, and the writers own impressions of how it was supposed to be like. In these contemporary writers works there is this element of yearning and nostalgia of the native homeland, which was supposed to be more inclusive, tolerant not only socially and culturally but also politically.

She writes that there are some shared consistent themes found in the writings of the contemporary Pakistani fiction in English writers, and those are the similarity of rejection and dismantling theme of a western perception or notion of a terrorist and the way it is linked to Pakistan. Secondly the element of a nationalistic nostalgia, in which these writers turn back to all the mythologies associated with slogans of partition and the eventual heavenly inclusive, accepting homeland, which the present day Pakistan does not turn out to be; and thirdly the political and religious strife, may that be the partition, or wars or Zia's Islamization period, as all important themes constantly and persistently reoccurring in contemporary Pakistani English writing. This, Cilano says is visibly found in the works of Hamid, Hanif, Naqvi, and Khan. Cilano comments about the plots of Uzma Aslam Khan novels explores not only the themes of religious bigotry but talk about the contradictions between the two very separate narratives one built by state and another by the common, everyday people and their perception or sense of belonging and inclusiveness of their homeland and its realities. Cara Cilano, in her work, takes a new approach on how South Asian, specifically works by contemporary Pakistani writers are perceived by the international readership and the extent to which it unveils the innate contradictions interwoven in the national and

official rhetoric and how different a local reality might be as assumed from the works of these writers who claim to the authenticity value attached to their works. Cara Cilano sees the contemporary Pakistani fiction in English as more than mere fiction but an unhindered peep into Pakistani society from an ordinary person's perspective.

Cara Cilano's work is one of the contemporary sources on Pakistani fiction in English, which is how it is likely to help contextualize my study and offer the gaps to be filled-up. Her works are helpful in contextualizing the research and will help bring forth a new dimension of understanding about how these two novels, like other fictional works produced by present day Pakistani writers, are read and analyzed as social and cultural diaries, and how the contemporary fiction can at times be found guiltily playing to the market demands under the pressure of creating a more authentic story; which might result in the fiction deviating from the purpose it was attached value for in the first place. The authenticity tags at times can turn out to be nothing more than a market gimmick, an exotically inclined native(ised)social diary about a certain oriental culture or for that matter, Pakistani psyche and society.

Madeline Clement's book *Writing Islam from a South Asian Muslim Perspective: Rushdie, Hamid, Aslam, Shamsie (2015)* is an exploration of how Islam is portrayed in the works of South Asian English fiction writers. Clement's book is divided into six thought provoking and full of clear, fresh insight. In the introduction, she writes about how Pakistani English writers are writing about Islam in their works which are not only relevant to the contemporary issues of Islam, identity and representation but also the writer's own cultural affinities and affiliations. She writes that, for South Asian Muslim writers, it is not an easy task to write, forcefully, with convictions while keeping in mind their unique cultural, political background and the challenges they face in the contemporary enigma of identity politics. She writes that writers of South Asian Muslim background are treated, as representatives of their culture and faith in front of the western readers, and back home they are judged for their writings. In a chapter titled as Re-Culturing Islam, Clement writes that, in present day Pakistani English writings, there is manifestation and depiction of mystically ancient, South Asian heritage. Clement writes that post-9/11 Pakistani novels are written as if more of anthropological tales than mere aesthetically pleasing stories.

She says that contemporary Pakistani fiction is timely and relevant. Clement suggests that contemporary Pakistani fiction in English is not just perceived as fiction but as autobiographical diaries full of interesting insight about Pakistani society and culture. These kinds of narratives, according to Clement help break the ice, which is a result of little acquaintance about a specific faith and culture is melted and help bring the two sides near and more understanding of each other. She believes that to the writers themselves their works will be just works of fiction but they are more than that for western readers, for audience in the west these are little windows through which they peep into Pakistani culture and society, that is why Pakistani writers are forced to carry this extra burden of being a Pakistani and a Muslim as well. She writes that this is more of a blessing than a curse because through these writings these writers help build a better picture of their native culture and society in these turbulent times of geo-political and religious identity and representation.

Madeline Clement takes an astutely anthropological take on Pakistani English writings. To her the works reveal a lot about Pakistani culture and society. According to Clement these works are a good way for the world to get to see and come across life in its true and original form. These novels according to her show the world and psyche of the people on this side of the globe which is good for bringing a better and true understanding about these people to the outside world and the way it is perceived in the international arena. According to her, these works cater to many issues like the chaos and confusion that enraptures the present day Pakistani society and how it eventually became a national ethos. Studying and analyzing these two novels from the perspective which Clement provides and how adequate it is to read the novels from her perspective has added to the ongoing debate about Pakistani novels, which are seen less as art and fiction and more as social diaries and notebooks of facts about Pakistani culture and society. She writes that there are some strange commonalities found in the works of Pakistani writers and one feels like certain moments and incidents are staged. Clement's perspective adds further to the ongoing discussion about contemporary Pakistani literature. *Trespassing* and *The Wandering Falcon* are not analyzed from this angle before and this will bring out a more nuanced understanding for future works to be analyzed in the same sense of inquisitiveness to unveil beauty and identity politics both combined in the same work. Clement believes that Pakistani novels are not mere literature but a mirror of the

society. If we take that as a frame of reference for international readership, only then can we understand that this research study deals with a very pertinent and contemporary issue related to Pakistani novels and other works of fiction. We come to realize that these works are not taken on face value as work of art but regarded as mirror of the society reflecting its realities and predicaments. If, to an Anglophone reader, these works appear more as the writer's confessions about his native culture and life, then it paves way for the work to read from a highly tinted and judgmental point of view. This study intends to challenge this perspective to approach a work by a Pakistani writer and the writer if guiltily involved in the process of making his work appear to be so. This research study examines in detail these works, which according to Clement seems to play and cater less on the aesthetic appeal and more on the writer's ambiguous personal and political affiliations, which makes these writings prone to be judged by Anglophone readers on the part of the writer as a confessional level.

Clement believes that contemporary Pakistani fiction in English, have seemingly come up as one the trickiest and enigmatically engaging reads of the currently produced writings around the world because it serves multi purposes. It not only is a piece of literature and creative art but also has an autobiographical element with deep political and social confessions, which to a certain level further engenders prejudicial reading on the part of the international readership. That way maybe the writer's intention is to present diverse Pakistani culture and flavors in a savoring manner but also somehow leads to a more confessional and divergently regressive strategy to promote their works on the international platform.

If seen from the perspective of Pakistani writers it is understandable that writing about Pakistan from a Muslim perspective as a representative of Pakistani society and engaging in rigidly regressive ideas about Muslims in general is nevertheless a herculean task. But authenticating that already complex representation into some kind of native(ised) allegory and into some museum quality spectacle is what this study intends to analyze. This study aims at providing thoughtful discussion about such writing strategies and where do these writers end up in regressively re-Orientalising and exoticizing their works and native culture for the easy consumption of big publishing houses and Anglophone readers.

Aroosa Kanwal's *Rethinking Identities in contemporary Pakistani Fiction: Beyond 9/11* (2015) deals with the representation of Islam in the writings of Pakistani fiction in English writers including Hamid, Shamsie and Uzma Aslam Khan. In her book, she tries to build an argument that contemporary Pakistani fiction in English writers are trying to help build a perspective and image of Pakistan and Pakistani society, culture, traditions and psyche, through their works which shows Pakistan as normal and human as any other country, society and people as any other. She further says that these works are widely read in the West by western readers and there these writers have a huge following, and the reason of this huge readership is the interest of the western audience in Pakistani society and Pakistani people. Aroosa believes that Pakistani English writings in the post 9/11 arena are not normally free of political context and underlying meanings. These works are playing a vital role in altering the perspective, helping soften the harsh image of anything Pakistani. According to her contemporary Pakistani fiction in English writers' are, if not altogether, removing the stereotypical almost predictable perspective of the western readers, especially in the aftermath of 9/11, of approaching something which is Pakistani, but at least humanizing and softening it. According to Khan, literature written, before 9/11 in English didn't seem so obsessed and loaded with political meanings and readings. Questions such as true and authentic representation, identities, the normalcy of the fact that a different society is not necessarily a bad society and continuous struggling to prove a point in the process of establishing an acceptable identity were not the concerns of Pakistani fiction in English writers. Khan writes that post 9/11 scenario has in a way made it necessary for the contemporary Pakistani English writers to juggle with the idea of identity as a Pakistani separately from their identity as a Muslim. She says that almost all the contemporary English works of Pakistani writers have the subject of Islam as a very strong undercurrent theme of their works.

Aroosa Kanwal, in her book, argues that since the war on terror, Pakistani writers' are constantly juggling with the double responsibility of writing not only as a Muslim writer but, at the same time challenging and combating all kind of stereotypical depiction of Pakistani Muslims in the post 9/11 era in every medium and on almost every level. Pakistani writers are not solely writing from an aesthetic point of view but also as a social and political responsibility to shrug-off the negative labels attached to Muslims in general in the West. Pakistani fictions are seen more than art

and literary writing but are sought for deeper political meanings and catering to identity issues. Aroosa Kanwal believes, that Pakistani writers are seen, as if they through their works are “writing back” and constantly juggling with their Pakistani Muslim identity issue. The two novels together have not been analyzed from the perspective which re-Orientalism provides. This study helps trigger literary discussions in a new arena and helps build a new perspective to read Pakistani literature.

Vikram Chandra, in his popular essay “The Cult of Authenticity” (2000) from where this research study derives the first half of its title, refers in a tongue in cheek manner to the criticism of Indian writings in English by literary circles and critics for its appeasement and complacent treatment of native South Asian culture in their works, accused of having it written for international audience while relaying for their creativity on their indigenous culture while banking on the complicated theories they form in order to express and explain their native culture. “The Cult of Authenticity” is a sarcastic attack on all literary South Asian critics, who happen to appear in an aesthetic wasteland, proclaiming themselves as demigods of some kind, and who are bent on the abstract, ill-founded notion of depicting “pure Indian(ness)” and the resultant anxiety. This essay not only makes fun of but refutes all possibilities of anything existing such as ‘pure Indianness’ and the parameters with which it can ever be gauged. Charges leveled by literary critics accusing Chandra and other contemporary South Asian English writers of bargaining their culture for financial benefits. Chandra in this essay gives rebuttal of all those charges of intellectual and literary dishonesty leveled against them for lack of authenticity in their works. He says that South Asian writers writing in English should not be apologetic about their works because English is no more a colonial baggage but now very much intrinsically Indian.

Chandra addresses the native writers and tells them that “As you work, don’t fear the God of Authenticity, for he is a weak god, a fraud, a fake, and all his posturing is completely irrelevant” (19). To this fake god the most frequently asked question is about the audience these South Asian writers write for; this way, according to Chandra, literature is made limited and literary writings produced in physically and mentally free countries are not put to political interpretations. Chandra believes that beautiful literature grows and thrive in societies which cherish and celebrate literary

works for their own intrinsic value rather than value put on them by political interpretations. He asks “Why this search for saints? And why this inquisition, this desire to fix and vanquish sin? Why, I wonder, this frantic searching for purity of purpose? I recall now, E. M. Foster’s observation about “reformers who are obsessed with purity and cannot see that their obsession is impure” (Chandra 15). Chandra says that the cult of authenticity which we ourselves have created does not exist. He says that there is no such thing as authenticity, neither does any kind of superior, mystical, neutral being exists which decides about the authenticity of a work. In this essay, Chandra reminds the readers about the founding fathers and the reassurance that they now live in a free land, also indicated the liberation of minds, ideas, being more open and accepting of more faiths, and all kind of literature, aesthetics and expressions. Chandra remarks that no abstract and vulgar concept like ‘authenticity’ exists. No real depiction or non-real portrayal exists. These, he says in this essay, are only tools to compartmentalize literature.

Chandra proclaims that “All art is born at this crossroads of ambition and integrity, between the fierce callings of fame and the hungers of the belly and the desires of one’s children and the necessities of art and truth” (14). He believes that the gimmicks like ‘authenticity’ will only choke literary freedom, liberty and expression. Chandra writes that South Asian writers are living abroad or earning prizes and international publishing contracts then they are categorized as less-Indian and less authentic, lacking the regional experience and more anxious, which is untrue and unfair. Chandra writes that more or less money, being known or less known doesn’t qualify for a right criterion of ‘authenticity or integrity. He writes that,

To have less money does not mean you are more virtuous, to have more money does not mean you are less capable of integrity. Those who believe in the salutary effects of poverty on artists have never been truly hungry and are suspicious of money from the safety of their own middling comforts, and whatever language we write in, we are all equally capable of cowardice and heroism. (Chandra 14)

He writes that all writers, whatever their geographical position or financial status maybe, can amount to heroism or show cowardice. Chandra writes that those critics, accusing writers like himself of sinful act of selling their ‘Indianness’ in exchange

of money and costly publishing contracts, themselves are sinners and ill with the obsession of authenticity'. He says art should not be compartmentalized into boxes of 'authentic' or non-authentic. He says 'art exists for its own sake' and constraining it or limiting it to political interpretations will only drain it of its diversity of meaning, universal appeal and intrinsic beauty of expression. Chandra writes in his essay that:

The followers of the god of authenticity were singing: 'Be pure in location, be pure in tradition, be pure in audience, be pure in intent' And then I saw that the followers of the god of authenticity were dancing around a huge idol and it sat on the border between the Lost valley of the Leftiest and Mount Restoration of the Righties...and they were mirror-image of each other. The god's mouth opened and closed...I saw that the offerings were books...I cried out, 'who is this terrible god you worship with these living sacrifices? And the Leftiest and the Righties answered in one voice, 'This is our God of Authenticity. Pay homage or you will suffer. (17)

Chandra in his essay object to the critics' approach of stubbornly adopting and proclaiming an unrealistic high moral ground and demanding the same from other writers who should follow their prescribed formula of writing literary works. Chandra demands that this kind of caricatured and distorted 'authentic moralism' should be kept away from literary writings. Chandra writes:

Let me state for the record...for self-serving pomposity, for easy black-and-white moralizing, for comfortably sneering armchair wisdom, for lack of generosity, for pious self-interested victim-mongering, for ponderous seriousness and a priggish distrust of pleasure, there is no group on earth that can match the little sub caste that is the Indo-Anglian literary and critical establishment. (15)

He writes that the critics have created for themselves a 'cult of authenticity' and who so ever deviates from their prescribed formula or reality of India, or South Asia they forcefully reject that body of literary merit as unauthentic and exotic. He notes that "writers and other artists are subjected to tests of Indianness, to interrogations of authenticity, and their books are rejected or accepted according to these mysterious and arbitrary calculations" (Chandra 16).

Chandra clearly seems annoyed in his essay “The Cult of Authenticity” with the Indian writers and literary critics who always judge a literary piece written by an Indian author for its intrinsically complicated and much debated and grudgingly argued “authenticity” factor rather than valued for its sheer beauty and aesthetics as a piece of art and literature. This study is not intended to take sides or analyze Pakistani novels from one hard core angle or position of re-Orientalism but to give voice to both points of views. Chandra essay provides this study with its title after his much acclaimed essay. This study tries to analyze if “authenticity” in South Asian or Pakistani writers’ works is really an issue.

Though Chandra’s essays and ideas are in contradiction with the critical spirit this study is intending to create, his essay is one of the contemporary sources on Indian writing in English and that is how it is likely to help contextualize this study. Research gives us the freedom and liberty to inculcate a spirit of questioning regarding the prevalent sources of information, be that in any form and through any medium, varying from fiction, non-fiction to formal and institutional agencies of education, all around us. Taking along and working side by side with conflicting opinions and ideologies only helps a researcher further, in being conscious of the pitfalls that a research might fall into. Conflicting opinions make and keep a researcher alert to not leading his/her study into some boxed and compartmentalized form but rather a more encompassing shape and perspective.

Amit Chaudhuri, in his essay “East as a Career” (2000), cries out at all the literary critics who criticize the works produced in English language by Indian or South Asian writers for playing the ‘Indian card’ whenever and wherever it suits them. According to the Indian literary critics, the contemporary Indian English writers, who live abroad, out of sheer will and better opportunities in the greener pastures, results in their writings in a kind of an ‘immigrant nostalgia’, enough for their works to sell well in the international market. Chaudhuri writes that in the ‘post Saidian era’, writing and criticizing South Asian writers has become a kind of a career for most of the regional literary writers and critics. He writes that literature, which was previously rightly meant for aesthetic pleasure has been mixed with questions of political orientation, such as “which audience do these native writers write for in English?” (Mukherjee 3), and for who do “these South Asian writers, exoticise the presentation of their native culture for?” (Mukherjee 3).

When the critics ask such thought-provoking questions about the ‘audience’ they definitely mean that the works are not for Indian audience. According to Chaudhuri, these questions, especially the one about ‘unified Indian audience’ is totally utopian in their nature, essence and approach. Chaudhuri writes that, no writer or any piece of literary merit exists in isolation and the writers and their works are affected by the outside environment and personal aspirations and desires. Chaudhuri writes that accusing Indian English writers of ‘exoticism’ is ill founded and unrealistic. He writes that such qualms and questions regarding an established body of literature neither belong to this arena of study nor contribute in any healthy way nor does it lead to a meaningful, wholesome appreciation of this exquisite pieces of literature written in English by Indian writers. Chaudhuri laments in his essay that the process and construction of form, articulation, symmetry and sheer pleasure and beauty of a literary work is replaced by attention to, and inferences of useless meanings and political point scoring about identity and representation. Chaudhuri believes that these critics are obsessed with their new but ill-founded views of marketability of a specific work and the international reception of an Indian piece of writing, both, by the audience and the international economic market, rather than gauging the intrinsic merit and value in a piece of literature. Chaudhuri writes that the charges of ‘exoticization’ and playing upon or in accordance with marketability strategies, against Indian English writers are ill founded and devoid of truth and merit.

Amit Chaudhuri ideas in his essay “East as a Career” coincide much with that of Vikram Chandra’s. In “East as a Career”, Chaudhuri voice his opinion that Indian based literary critics come as very hard on the works of those Indian writers who write in English and mostly reside abroad. Chaudhuri believes that these critics have made a career from writing about the East and plying the victim card of Orientalism. He tries to say that fiction should be celebrated for its value rather than as many literary critics like Meenakshi Mukherjee propagate that it should be real and speak as a native from a native perspective for a native reader rather than any attempts of fake nativism, which she calls “ethnographic documentation” (Mukherjee 9).

To Chaudhuri, Chandra and other diasporic South Asian and Pakistani writers such charges do nothing else than limiting literature to geographic boundaries and chocking aesthetics and art to address only a certain community. While the critics of re-Orientalist writings believe, that these otherwise, authentic works only further

compartmentalize and chain-down Oriental societies to shallow stereotypes. According to these critics, works by native writers should be of emotional, aesthetic and cultural value; similar yet unique, individual yet expressing a collective human phenomenon, instead of dehumanizing their native cultures.

The works of these writers are helpful in contextualizing the research and locating the gaps, which is the main object of literature review. This study intends to analyze both angles of the discussion and to see through these two novels, how exactly aesthetics pays homage to human expression and how far and to which extent that expression is sold out and at which cost, in this age of capitalism and consumerism. Amit Chaudhuri ideas are more in agreement with that of Chandra and their approach is more apologetic and defensive about the South Asian diasporic writers. Though any critical evaluation a b o u t contemporary writers' work is considered as an encroachment against the 'free- spirited writers' who are only giving an aesthetic expression to their personal experiences about their native culture. Any kind of deviation or questioning spirit on behalf of literary critics like Meenakshi Mukherjee and others is considered as a 'reductionist thinking'. Contemporary writers believe that limiting literature to myopic interpretations and possibilities led the literary critics to view their works with suspicion and hostility.

Muneeza Shamsie is a leading authority on Pakistani Literature written in English, she has edited three pioneering anthologies about Pakistani Literature written in English, which include, *And the World Changed: Contemporary Stories by Pakistani Women* (2008), *A Dragonfly in the Sun: An Anthology of Pakistani Writings in English* (2005), This anthology revolves around the works of Diaspora writers were compiled. *Leaving Home: Towards a New Millennium: A Collection of English Prose by Pakistani Writers* (2012). In this work, she explores issues of identity, representation, longing of the homeland and sense of belonging in their settlement abroad. In her recent book, *Hybrid Tapestries: The Development of Pakistani Literature in English* (2017), Shamsie has tried to bring together the works of all writers of Pakistani origin, from the first pioneering writers to the contemporary writers of present day.

In her work, she says that the new generation writer's works are loaded with themes and motifs of geopolitics, globalism, and identity politics. She says that

crises of an individual in an unfair globalised world are depicted in the novels of Uzma Aslam Khan and others. She writes that culture alone no more stands as a theme in the writings of the new generation English writers. Shamsie writes that main themes in Uzma Aslam Khan's novels are about a less inclusive society, both on religious and political fronts, power of money and crises of individual in a less tolerant, unequal, unfair society. Shamsie notes that Uzma Aslam Khan in her first novel, *The Story of Noble Rot*, discusses the theme of child labor, greed and exploitation of the poor and down-trodden, outcasts, at the hands of the more powerful class as discussed in her first novel *The Story of a Noble Rot*, (2001). According to Shamsie, in Khan's second novel *Trespassing* (2003), she discusses themes like communal violence, arms and drugs, endangered existence of people on the margins, Karachi's violence, politics of identity/ethnicity, patriarchal society, archaic social customs, ancient landscape and chequered political history, Incestuous relationships, infidelity, exquisitely peppered with references to Indus Valley civilization and centuries old Chinese silkworm industry make for a wholesome Oriental read.

Muneeza Shamsie's compilation of Pakistani writers' works is helpful in contextualizing the research and locating the gaps that are likely to be filled by this project. It helps provide this study with a clear direction, that Pakistani fiction in English, has gained momentum and that native writer works are hugely celebrated abroad. The works are also critically analyzed and provide the reader with the array of possibilities and interpretations these works are open to. Muneeza Shamsie in her anthologies on various Pakistani writers mentions the works of Uzma Aslam Khan and critically evaluates it from different angles and perspectives. Shamsie however touches upon the aesthetic value of Khan's works but this approach of exoticism and commodification is not dealt with. That's where this study intervenes in order to discuss in detail this specific approach in regard to the present day Pakistani writers.

Nivedita Majumdar in her article "Commodifying Culture: Language and Exoticism in Indian Writings in English" in the volume titled as *Indian Writing in English and The Global Literary Market* edited by Om Prakash Dwived and Lisa Lau (2014), Majumdar discusses the plight of South Asian writers, their predicament as beings stuck between contradictions of the modern literary world and the unsaid

compulsions imposed on South Asian writers and the attractive traps they themselves got into. She says that various allegations are brought against South Asian writers and there are two schools of thought regarding this modern issue, where one supports these writers in contributing genuinely to the English literature as a whole and South Asian literature in particular, the other school of thought accusing these writers of western accomplice. Complicity charges are laid against them.

When a writer of South Asian origin is writing works of literary merit in his own native language, he feels he limited to his local audience and less lucrative benefits. He feels less appreciated and left out in the international arena. Even if cherished and celebrated locally, he hankers after an international audience and wants entry and acceptance by the international readership. The pressures of the modern day capitalist economic market lure a writer into attractive traps of more financial benefits by convincing him into the belief that if he writes and support the master narrative of the international literary market, can he only be able to make his place. This bargain has its terms and conditions, which normally revolves around ‘authentic and exotic tales from a far off land’ and in return lucrative publication contract are signed. Majumdar thinks that South Asian works make for commercial and critical success in this new found recipe of presenting ‘authentic and exotic India or South Asia’.

In Majumdar second article “When East is a Career: The Question of Exoticism in Indian Anglophone Literature” (2009), she writes that there is an institutional recognition going on of the South Asian English writers in the West. She says that though it is right that the question of ‘exoticism’ can be called political one but it is not that there are no historical or critical grounds for it. She observes that South Asian English writers are considered ‘cultural ambassadors’ to the international world. She writes that many of these writers are normally settled abroad and often suffer from lack of on ground perception of a culturally rooted issue and for such shortcomings these writers compensate in shape of getting down to reductive treatments of their native culture in their Anglicized works, which are actually meant for the international audience. Many other financial benefits are thrust upon these writers in recognition of their efforts in bringing forth ‘authentic’ literature. All this, according to Majumdar, comes at a price, and that is that these writers write in the language of their colonial masters. She believes that these writers are perceived

suspiciously by their fellow native literati, academia and general public, while in West they are celebrated as ‘authentic’ writers bringing forth the more real, more genuine South Asia. Majumdar agrees with Mukherjee in her argument that the contemporary English expatriate writers of South Asian origin writers in their writing enter a very conflicting zone.

On one hand these writers intend to depict the intrinsically Indian cultural realities; on the other hand, end up depicting the least real picture of the multifaceted, multilayered, versatile, dynamic and everyday evolving Indian reality and society. Majumdar writes that there is a specific tendency found in these writers; they are very apprehensive of any critical analysis and assessment done of their work “from a political perspective and another is that they tend to glorify and make a huge display of social cultural, religious, communal, linguistic difference as something hugely important and full of meaning” (9). These writers’, as Majumdar quotes Pankaj Mishra, basic aim should have been writing “truer literature, which would complement the national affinities, and ‘true national literature is one which takes its inspiration from its own world and bring out the unacquainted reality where a nation learn and grow” (Mishra qtd. in Majumdar 11). According to Majumdar “contemporary South Asian English writers are emphasizing and bent on displaying a shame and rarely empathizes with it” (Majumdar 13). My understanding of the critic reveals that Majumdar believes that, nothing exists in isolation and writers are also a part of our society, their works are definitely inspired from their native homelands but they hardly show a more wholesome and holistic picture of their society. They somehow seem more interested in revealing a somewhat shameful or marginalized part or segment of their society which can be further fed to the international capitalist western literary market.

Tabish Khair is the author of many books, including *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere* (2009), *Babu Fictions: Alienation in Indian English Novels* (2001), *The Things About Thugs* (2010), and *Reading Literature Today* (2011), argues in his essay “Re-Orientalism: Meditations on Exoticism and Transcendence, Otherness and Self” (2009) that re- Orientalism creates serious problems, he laments that the kind of works written by South Asian

writers in the present day “take for granted the need to not only narrate, defend and colonized Oriental” (Khair 3). This, according to him is a problem because while

These writers are writing in a re-Orientalist way, these contemporary South-Asian English writings texts at the same time enter into the same space in which the dominant discourse was originally framed, from a far off gazing eye; and these writers in their attempt to ‘just explain’ the oriental other; the “self” of re-Orientalist text. (Khair 4)

Khair writes that “Re-Orientalism never manages to cross over the earlier Orientalist paradigm of “Othering”, it never changes, and it remains the same except the narrator, the speaker changes” (Khair 5). That’s why Khair views re-Orientalism as a “genetically revised, modified” version, another extension of the same old Orientalism” (6). As he finds it “culminating into a ‘smooth and gradual’ reaffirmation of the same ‘base of power’ on which the earlier dominant discourse was erected” (Khair 7). He further says that “re- Orientalism might not necessarily reproduce the occidental view of “civilizing” the uncivilized oriental “other”, “it however gives preference to certain aspects of the western narrative, specially its exoticizing tendencies” (Khair 9). Khair in his thought provoking essay invites the reader to meditate on the thought provoking idea that re-Orientalism puts forth, “the story it narrates, the space of the “other” is created in such a way that do not disturb or even lightly disrupt the space of the Self” (Khair 10). According to Khair,

Despite the apparent intentions of contemporary South-Asian, or for that matter, Pakistani English writers, to break away or break free of the western-dominated discourse, re-Orientalism in fact reinforces it further, which let the western audience indulge and relish in their preconceived notions about a specific Oriental they have since long not only grown to believe in, but they have become accustomed and used to as well. (11)

Khair further says that re-Orientalism eventually provides the room, “the cushion to South Asian writers for the (re)production of ‘soft ’texts or we may say, ‘soft’ fiction, meaning, stories that are “just a civilized lie of imperialism” by reproducing the hegemonic discourse of Orientalism” (12). Eventually for Khair, the most regretful and lamenting aspect of re- Orientalism is its inability to break “this continuous vicious trend of constant bending towards the Western estimations, appreciations and

expectations, instead of recording an ultimate native experience; rather than “centering” the perception around a post imperial West” (9-11).

Khair’s ideas are somewhat liberating and refreshing from the orthodox perspective of a reader or a student of literature of South Asian, specifically present day Pakistani fiction in English. Khair’s works are helpful in contextualizing this project and locating gaps that are likely to be filled by this research. His ideas appear to be consistent and aligned with the idea and approach this study takes. Khair also through his essays and works question the prevalent South Asian focused or South Asian preferred angle and bent of the international publishing houses, distributors, academicians, readership and other literary agencies topped by the renowned literary prize awarding bodies. It seems to be a boom period for South Asian, specifically Pakistani writers as these writers and their works are hugely acclaimed abroad and rewarded with lucrative publishing contracts and nominated for international literary prize. Khair’s perspective and approach further enhances my understanding and critical thinking about this body of work and the possibility that fiction writing and literature of any kind cannot be totally free of any impacts and affections from the capitalist psyche this world has become accustomed to and inhibited by and how profoundly it has effected almost every area of our existence, even aesthetics and art.

Kwame Anthony Appiah in his essay “Is the Post in Postmodernism the Post in Postcolonialism?” (1992), suggests provocatively, that “the best known among this highly diverse body of writers and thinkers of today, in fact operate as latter- day cultural brokers, ‘mediating the international trade in cultural commodities of world capitalism at the periphery” (Appiah 149). Appiah’s point of view, no matter how straight and objectionable it may sound, raises various important questions about postcolonial modes of production and consumption that are central to the concerns of this kind of contemporary South Asian English writings. He observes that, “It is perhaps less accurate to think of them as cultural translators than as cultural brokers mediating the global trade in exotic_ culturally ‘othered’ goods” (Appiah 149).

In Appiah’s argument, there is, to a greater extent, a sense of an inferred recognition that these writers suppose or portray to suggest, that they have a meditating role, as cultural translators to the outer world. Appiah explores as to what extend these writers are willing to go as their capacity as writers allow them to function as

mediators; that's what these writers prefer to term themselves, a function they legitimize to themselves according to their status, and to what degree is the recognition, which he calls, the cultural capital of such kind of Postcolonial writings; all wrapped together in a system of, what he calls, "cultural translation operating under the banner of the *exotic* and the role this 'exotic' register play in the construction of cultural value, more specifically the type of value (re-) produced by postcolonial products and (re)represented in postcolonial packaging and discourse" (Appiah 144).

These postcolonial products are the present day English fiction, being produced by the writers from the former colonies and the same old narrative is re-packaged under the name of "authentic writings from the natives" (Appiah 145) as being written by the contemporary South Asian writers. Appiah believes that "exoticism is marketed for metropolitan audiences and it is not only made available, but at the same time appetizingly palatable, for their target consumer public" (146). Appiah label and name these native writers, who comply through their literary works, with the market demands, and play the role of "comprador intelligentsia" meaning that these writers have sold out their literary talent, their priorities, loyalties and cultural affiliations to other than their own in a business like transaction. The works of these writers cater in the name of "creating a better understanding" and "translating their cultures" are branding and compartmentalizing their native cultures in accordance and wishes of the western publishing houses. Appiah believes that "native writers write, with assimilationist mind-set" (5).

Appiah talks about in detail about the glossy packaged parcel almost mocking like presentation about indigenous writers' way and manner of putting forth their culture and traditions for consumption of western readership. Appiah's ideas show my work a way forward. It introduces and leads me, guides my work and thinking towards a possibility with which this hugely impactful South Asian literary genre can be read from a new perspective. Appiah writes that:

Postcoloniality is the condition of what we might ungenerously call a comprador intelligentsia of a relatively small, Western-style, Western-trained, group of writers and thinkers who mediate the trade in cultural commodities of world capitalism at the periphery. (Appiah 149)

Appiah's ideas further help me fill the gaps and contextualize my work in a new way to approach and appreciate this specific body of literature where Pakistani writers and their works are celebrated in this humongous and immensely receptive, and satisfyingly rewarding, international capitalist market.

Mushtaq Bilal, in his book *Writing Pakistan {Conversations} on Identity, Nationhood and Fiction* (2016), says that 'Boom' is the right word used whenever contemporary Pakistani fiction in English is mentioned, not only in the Anglophone world but also within Pakistan. With Pakistani writers, Bilal writes, like Hamid, Shamsie, Khan, Ahmad and others getting published in the U.S, and the U.K and India. Contemporary Pakistani fiction in English has gained huge attention through literary prizes, research-based writings and increasingly multiplying international readers. The writer quote Muneeza Shamsie as saying that "there is a strong relationship between Pakistan being 'at the center of geopolitical conflict' and the simultaneous "flourishing of new cultural expressions in art and literature" (Bilal 9). The writer seems to agree with other contemporary Pakistani fiction in English writers that the reason for all this international attention to Pakistani English writings is due to the fact the Pakistan is in the news for not all very good reasons. Contemporary Pakistani English writers if they do not admit it know deep down that international market is more receptive of their works than work written by a writer, who belongs to a country which is not involved in anything relevant to the popular international political jargon.

The English fiction produced in the present times by Pakistani English writers in recent years remains one of the most politically engaged bodies of contemporary literature. Pakistani fiction in English, has for sure gathered a lot of attention in the Anglo-American publishing world. The fact that the attention and importance it has gathered in Pakistan is also not less but it is nothing in comparison to what it has attracted abroad.

A vast majority of general readers and academics in Pakistan tend to assume that Pakistani writers producing English fiction consciously or unconsciously are seemingly involved in addressing and at the same time appear to appease the West in their works and contribute to stereotypical representations of Pakistan.

It shows that there exists a huge gap between the expectations of Pakistani readers of English fiction and the works of Pakistani writers because most of these writers, in their respective ways, are trying to problematize and complicate the commonly held stereotypical view about Pakistan.

Bilal writes that it's time to ask deeper and thought provoking questions. According to him:

Pakistani fiction in English writers addressing the West, or Pakistan for that matter, is the issue of representation, which raises a number of questions. Are these writers consciously representing Pakistan or a certain section of Pakistani society or culture? Are these writers engaging in a sort of a project of rewriting the contemporary social history of Pakistan from the point of view of the marginalized? (21)

These questions are asked because marginality and minority have appeared to become the most sellable ideas in the international market and quite popular with the international publishing houses and western readership. The writer quotes a literary critic reviewing Jamil Ahmad's *The Wandering Falcon*, which is a story about the Baluch and Tribal people of FATA, saying that this book doesn't seem to meet the expectations of the local Pakistani fiction in English readers. Readers who normally look for answers to questions like, 'why people in tribal areas are a particularly peculiar way, and why don't we know much about them in the first place. He says that fiction from Pakistan is not supposed to have artistic engagements; it is required to provide information, not an experience'. While it is understandable why Pakistani readers are apprehensive about what might be called the 'anthropologizing' of Pakistani fiction. The issue with contemporary Pakistani English writing is that they are seen more as anthropological works than fiction for aesthetic value, and it should be seen lesser from the prescriptive approach and more from descriptive approach as why Pakistani fiction in English is looked at more from anthropological point of view and less from an aesthetic one. Bilal writes that "this anthropological gaze cannot be separated or at once made isolated from the politics of literary production and it tells a great deal about the kind of globalized, interconnected, and a hugely volatile world we have come to live in. whether or not we accept it that" (7).

Pakistani fiction in English writers are, in fact, shouldering a burden of representation. Another question is if these writers are acting as cultural intermediaries between the West and Pakistan. Are these writers engaged in what is called cultural diplomacy? Bilal in the introduction part of his book asks intelligent questions. Questions and possibilities like whether these native writers are genuinely interested in bridging gaps and differences of all kinds through their works between the West and Pakistan cannot be known in complete totality but it is certainly “a narrative built by these writers but what exactly are the terms and conditions of this bridging process, and how much of originality is bargained in the name of authenticity and how much is compromised in the process of this ‘give and take’, cannot be told”(Bilal 19).

The relationship between fiction, art, and politics; Bilal writes “has revolved around the old debate of ‘art for art’s sake or the counter argument, that almost all contemporary Pakistani English work is political” (20). The writer believes that this is not only because of “what is clearly and openly said but often because of what is not” (Bilal 20). The writer further says that for a western reader whose understanding of Pakistan comes from reading contemporary Pakistani fiction in English, and who read Pakistan primarily through political rather than aesthetic eyes or finding politics in, what was supposed to be aesthetics rather than anthropological truth “has created issues of representation” and raised not only questions but also suspicions about these native writers intentions and motives behind writing about their native homeland, its culture, society, the local themes, the portrayal and presentation they carry out of their native society, these writers seemingly shifting loyalties and their works in totality, because of and due to the way they are perceived, received and acclaimed in the western world.

Given the fact that there exist a quite small English speaking community in Pakistan, the question that comes to mind is, about the intended audience of the currently written Pakistani English writings. The question is what kind of audiences do these writers have in mind when they are writing about Pakistani people, culture, society, norms and traditions? What kind of readers are these writers trying to reach? Are they writing primarily for the English speaking population of Pakistan or for the Anglophone world? All Pakistani contemporary English fiction writers’ works present an active engagement with issues that have gradually come to be

known as characteristically Pakistani. Most of these writers' works have received global critical acclaim in both Pakistan and the Anglophone world, and works of these writers have been translated into different languages.

By reading Bilal's interviews with these writers, the author seems to have come to consider the possibility, of the element of exoticization, to a certain degree present, in the works of contemporary native English writers. The author seems to have come to entertain, if not outright admits the idea that, Pakistani writers and the works they produce in today's world, are either exoticized by the West or they are written in such manner to be able to cater to Western publishing houses demands of exoticization. Writers' like Jamil Ahmad, Uzma Aslam Khan and others are exoticized. "These writers also share strategies they adopt to negotiate with their exoticization, and it can be said by some, "that to a certain level these writers are in a way complicit in the process of exoticization" (Bilal 18). He further writes that "by choosing to write about working-class Christians, indigenous peoples of interior Sindh or Tribal people and Pakistani leftists, these writers explore a Pakistan that is unfamiliar to many a Pakistanis" (Bilal 18). While reading works of the contemporary Pakistani English Writers we as readers have to keep in mind that contemporary Pakistani fiction in English, written by "these writers try to address western stereotypes of Islam, Muslims and Pakistan often complimenting the western misconceptions" (Bilal 20).

The question arises as what exactly are "the political undertakings of these writers which result in the kind of works they produce" (Bilal 21). For the local audience, the native readership, the answers of these questions become quite pertinent, because they want to get to know the process, or rather the bargain which make these writers end up winning illustrious global literary prizes; Bilal writes that, in order to find answers to these questions, we the readers have to read between the lines because not always in literary writings are things said so openly and clearly. Besides that, the reader should also be alert to the kind of approach these writers are developing and "the narrative these writers are trying to create as an alternative to the mainstream, or what we can call the official, national Pakistani narrative" (Bilal 21). Pakistani audience seems to be interested in this new debate on cultural and political representation in literary writings and, the extent to which the Anglophone publishing market have a say and eventually effect on these writers works.

There is a possibility of a debatable and equally contested point of view that the western publishing houses, their terms and conditions might have a say, no matter how smaller (and not necessarily a very positive one too) in managing to maneuver the final product, along the lines of the preconceived notions about Pakistani culture and society. The literary concerns, narrative and priorities back at home of contemporary Pakistani writers and their works are assumed to getting affected by this somewhat new trend in the world of this global capitalist commoditized form of literature.

Bilal's work is new in the market though what he discusses in his book is also not something new but the way he has raised this issue of re-Orientalistic tendencies in Pakistani fiction. The manner and sequence in which he has interviewed the writers in person, gives his work an advantage, where the readers come across thought provoking questions, and the manner in which these questions are dealt with, and answered by these writers, open vistas for new debates about re- Orientalism. This research study is not adamant on reaching one single definite resolution to reach but rather an effort to unearth different conflictingly colliding perspectives and paradigms related to Pakistani writers and their works, in order to inculcate a sense of inquiry and to initiate an intelligent and enriching debate which is another positive sign of learning, self-improvement and growth not only as an individual but also as a society.

Mushtaq Bilal's work is evidently helpful in contextualizing the research and locating the gaps. His book touches upon topics and discusses areas and writings concerning South Asian culture and societies. It provides the writers perspective who being South Asian specifically Pakistani writers writing about Pakistan from their own subjective point of view presenting it in a manner which seems and appear as professionally objective and neutral, further adding to their appeal for the foreign readers.

2.3 Conclusion

In literature review, I have discussed selected works from the existing scholarship on re- Orientalism, exoticism, authenticity and marketability of contemporary South Asian/Pakistani fiction in English. This review of literature sets the tone and provides

a kind of context to the textual analyses of the selected two novels by Pakistani writers in the forthcoming chapters. It was challenging to select works of critical merit and literary value to be included in the literature review chapter from a range of interesting and relevant secondary sources. In literature review, I have discussed how cultures and cultural norms and traditions are commercially commoditized and tried to develop an understanding of authenticity.

This authenticity element has become a process of transforming things, ideas, norms, value system, and socio-religious rituals into objects for sale. It has become a totalizing cultural force. Literary works produced in English language by Pakistani writers seem to negotiate the struggle between the opposing factors of expediency and authenticity. We can see that, presently, institutional recognition of Pakistani English writers is at its pinnacle. Lau proclaims that “this recognition is built around illustrious awards, lucrative publishing contracts and an increasing readership” (Lau 9). Such success, however, comes at a price not only for the indigenous writers but also for their subject matter, which in this case is their native culture and people.

There are other notable works that I have not included, but I tried to review only those works that are very closely relevant to my study and support my theoretical framework. All works that are part of the literature review do not necessarily discuss and evaluate critically the two primary works I have selected for this study. However, most writers in their various works imply the perspectives discussed by all three main theorists of this study. These various critics also touch-upon the vicinal theoretical areas that help me contextualize the discussion and anchor it in the right place. I have discussed writers and scholars who have their individual say about Pakistani or South Asian writers and their works or about re-Orientalism. The inclusions of these scholars’ views are likely to enhance the possibilities and vast interpretation literature can offer and accommodate. My literature review has helped me determine my theoretical lenses and research methodology that I have discussed in the next chapter.

CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1 Introduction

Review of literature in the preceding chapter provides me with a clear idea as to which theoretical perspective should be applied in order to critically evaluate the primary texts. In this chapter, I employ the theoretical framework to analyze the selected works and, secondly, this chapter discusses in detail the research methodology that I have used in this study.

3.2 Theoretical Framework

This study is based on the works of Lisa Lau, Graham Huggan, and Meenakshi Mukherjee. My theoretical framework is a combination of multiple concepts and lenses borrowed from three different writers and literary critics. In order to develop my argument, and the rationale, on which this study further builds on, this project will be a synthesis, a bricolage of the varying ideas and notions provided by multiple authors'. From the works of Lisa Lau in collaboration with Ana Mendes, this study borrows the lens of 'Re- Orientalism in contemporary South Asian writers producing fiction in English. From Graham Huggan, this project takes the idea of 'marketing the margins' and the element of 'exoticism' traced in the works of contemporary writers' from the former colonies. Finally, this research further builds on the position taken by Meenakshi Mukherjee and explore her ideas on contemporary Indian Writing in English and its 'market-driven' claims of 'authenticity' and the resultant element of 'anxiety' elusively depicted in the struggle involved in the portrayal of that 'authenticity'.

First, I discuss Lau and Ana Cristina Mendes (Eds.). *Re-Orientalism and South Asian Identity Politics: The Oriental other within*. This work contains a collection of articles by renowned literary critics. Each critic interrogates South Asian culture their main aim being “to observe how re-Orientalism is deployed, made to circulate and perceived by cultural producers and consumers within the specific literary context of South Asian identity politics” (Lau 5).

The selected works are analyzed through multiple lenses. The selected works of fiction are discussed under the light of Re-Orientalism, a framework that was originally introduced in Lisa Lau’s 2009 article “Re-Orientalism: The Perpetration and Development of Orientalism by Orientals”. Graham Huggan’s seminal work *The Postcolonial Exotic* (2001) laid the foundation for the discussion of the global *commodification of difference and otherness*. In this work he discussed the concept of ‘comprador intellectuals’, ‘the global capitalist market and the lucrative literary prizes’ that are awarded to the native writers. The study also takes into consideration Indian literary critic Meenakshi Mukherjee’s ideas expounded in her book *The Perishable Empire: Essays on Indian Writing in English* (2000). Mukherjee talks about the anxiety which these writers seem to unconsciously come to depict in their works. This anxiety in diasporic Indian or South Asian writers who writes, who write in English, and their obsession with writing “authentic” stories about their native homeland in order to prove their nativeness to the Indian sub- continent in their works. This conscious effort on the part of these South Asian writers becomes quite evident in the shape of unnecessarily long descriptions of native cultural symbols and concepts. As Mukherjee puts it, “it is done on the part of the writer in order to be able to cater to the larger internationally situated Anglophone readership” (Mukherjee 7).

In the forthcoming pages, I will be referring to the works of my three main theorists whose theorizing constitute my theoretical lenses. While interpreting my primary texts as re-Orientalist reads, I, throughout, have tried to remain aware of my personal interpretations of the texts and tried to look at these works from the point of view of the three theorists included in my theoretical framework. Lau believes that her work is a “contribution in locating instances of re-Orientalism in contemporary Pakistani English novels that are produced in South Asia and South Asian diasporic cultural formations” (Lau 5). She believes that “re-Orientalism exists in current Pakistani writings and it exposes new, unexpected and multifaceted power

relationships” (Lau 7). Lau claims that “re-Orientalist works produced in South-Asia and specifically in contemporary writings of Pakistani writers, are feeding into a hegemonic, postcolonial desire to consume “the exotic” (9). She believes that most of the Pakistani, South Asian fiction writers are ‘producers of cultures’ are also responsible “in a resurfacing of new manifestations of Orientalism albeit at times most willingly and self-reflexively” (Lau 8). Lau proclaims that:

Re-Orientalism is based on how, South-Asian, Pakistani writers’ Eastern affiliations have come to term with the idea of an Orientalized East, whether by complying with perceived expectations of western readers, by playing along with them or by discarding them altogether. (3)

Anchored in this idea, Lau’s work main objective is not only to draw attention to the authority and supremacy of Orientalist discourse, but more to “underscore its instability and mutability” (Lau 1). While “identifying its fiction and frictions” (11). Lau work centers on the issue related to the ongoing criticism of “Asian writers’ guilty willingness of “selling out” or “pandering” to western desires to consume “real stories” (Lau 5) about Pakistani people, culture and society. While Pakistani writers and contemporary Pakistani fiction in English has attracted high praise in the West, but these writers are accused of “having cowardly, mercenary, western-approval-seeking motives” (Lau 16-17).

Novel as a work of fiction, Lau says is “a game of make believe...” (Lau 21). So, demanding an anthropological truth a “demand for a monolithic truth about any South Asian society would be akin to denying its engrained heterogeneity” (Lau 20). She writes that “to the western readers South Asian novels are less of fiction and more of anthropological diaries” (Lau 4). She observes in her work that “how the powerful demands of global market, which is located and driven by western audience in a derogatory manner feed on the negative self-(re)representation of Orientals” (Lau 7). As a result, preference is given to writers and works who serve the western publishing industry that caters to western consumers taste rather than true creative artistic works and writers who might not be writing in English, to the English audience and according to their whims, about an “authentically exotic South Asia” (Lau,35). In her article, Lau says that:

In contemporary South-Asian English fiction we sense a perpetration of Orientalism. Orientalism is not propagated by Orientals anymore. Re-Orientalism dominates and to a larger extent, distorts the representation of Orient, seizing the platform and voice, once again consigning the Oriental within the Orient to a position of the 'Other'. (8)

Native authors, who have further exacerbated the damaging and harmful effects of re-Orientalism; and the most commonly happening problem of writing in such a way is, "while knowing that its coming from South Asian, native authors is that it's based on generalization and totalisation, and the fact that its coming from someone who has been a local, while claiming the authenticity of this insidious kind of truth" (Lau 10). She appears to agree with what Edward Said pointed out and brought forth in his book brought forth the process of "Orientalism; the relationship of power and dominance, where the Oriental was submitted to being made the Oriental" (Lau 6). Oriental couldn't speak for himself but instead the foreign, civilize, culturally superior, wealthy white Occident spoke for him. This kind of Orientalism was evidently present in writings and works written in the days of colonialism, by non-Asians who were "representing the Indian sub-continent and its people to the rest of the world" (Lau 3). However, the present day literary dilemma is that in contemporary South Asian, or for that matter a Pakistani, English writing is that the process of Orientalism is taking place in the works of native writers, by themselves instead of foreign writers. Lau writes that:

Orientalism is no longer only the relationship of dominance and representation of the Oriental by the non-Orientals or Occidental, but that this role appears to have been taken over, in parts at least, by the Orientals themselves. (11)

Graham Huggan in his pioneering work, *The Postcolonial Exotic*, proclaims that postcolonial writers write not in order to reject but to further "...cement the ideas built by their former imperial masters, the west" (7). Huggan believes that the same western expectations are driving these Oriental writers to bring forward the same kind of literature as once written by the "western writers, historians, anthropologists and critics" (9). Huggan observes provocatively that the best known among this hugely diverse, and dynamic body of writers and thinkers function as "latter-day cultural brokers, mediating the international trade in cultural commodities of world

capitalism at the periphery” (149). Huggan believes that contemporary South Asian English writers have earned for themselves a name among the international readership in the domain of ‘authentic writers.’ Readership residing in the world metropolitans wants to witness the lived experiences of these indigenous authors who have had the privilege of having lived the ‘actual’ life of an Orient, or at least having witnessed one as an Indian when, in reality, these writers are accused of exploiting their ethnic roots and successfully manipulating the same for serving not only the demands of the market but also their own personal agenda. He further notes that:

The ironic self-consciousness of these novels might be seen as another form of strategic exoticism, designed as much to challenge as to profit from consumer needs, but it might also be seen as precisely the commodity form, the symbolic capital, on which the writers have made their reputation as reader-friendly, but also wryly sophisticated, Indo-Anglian novelists. (Huggan 5)

Huggan believes that majority of present day

South Asian writers despite their ideological differences have responded in kind by staging marginality in their works. The term denotes the process by which marginalized individuals or minority groups dramatize their ‘subordinate’ status for the imagined benefit of a majority audience. This staging of marginality involves a strategic redeployment of commercialized forms of the exotic. (6)

Huggan suggests that in the mainstreaming process of postcolonial literature, the promotional role of the Booker Company, sponsor of over thirty years of the prestigious Booker prize has played an important part. He believes that The Booker award has tended to favor postcolonial authors, specifically “writers’ based in countries of the former British Empire or belonging to minority communities” (6). Huggan further writes that:

The Booker’s promotional push is a sign of a new transnational era in which writers increasingly demonstrate the global proportion of the English language; which can also be a strategy by the multinational corporate enterprise that seeks alternative markets in order to expand its own commercial horizons. (7)

Huggan proclaims that “autobiographical texts so often are marketed as unmediated expressions of the lived authenticity of ethnic experience.” (8). Huggan believes that

an aestheticization of ethnic differences, which these works are based on, creates, at worst, “boutique xenophobia” (7). Huggan writes that there are many factors and actors involved in this process of legalizing this commodification of cultural bargain. It involves the capitalist market, the writer feeding the demands of this insatiable giant, the world metropolis centers and even the readership of this kind of literature. Huggan claims that “academia has played a crucial role in legitimizing marginal products and in helping writers accumulate cultural capital within the postcolonial field of production” (9). He is of the opinion that the actual writer him/herself is only one of the several agents of legitimation, others might include booksellers, publishers, reviewers and also the individual readers. Huggan believes that,

Postcoloniality is a value-regulating mechanism within the global late- capitalist system of commodity exchange. Value is constructed through global market operations involving the exchange of cultural commodities and, particularly, culturally ‘Othered’ goods. This postcoloniality ‘goods’ regime of value is implicitly assimilative and market driven. It regulates the value-equivalence of putatively marginal products in the global marketplace. (6)

Huggan vehemently proclaims that the Orient, South Asian, African and indeed all the races, white black, are to be consumed in the form of those fictions of this world which are available in the bookstores of the metropolitan centers of this capitalist market world. This according to Huggan is “the imperial geography not of the colonial period but of late capitalism” (Huggan 10). He also elaborates on exoticism, Huggan writes that the kind of exoticism exercised in present day South Asian writers in one sense, “a control mechanism of cultural translation” which relays the other inexorably back again to the same, but to domesticate the exotic fully would neutralize its capacity to create surprises, thereby integrating it “into the humdrum of everyday routine” (Huggan 14). He writes that “if imperialism is defined as the expansion of nationality, then exoticism in South Asian based fiction is the aestheticizing means by which the pain of that expansion is converted into spectacle...” (Huggan 14). He observes minutely that in the present day age the West is becoming increasingly the reader of the product of its own colonialism He writes that the West is consuming these products in an economic climate in which “the colonialisms of the past are perhaps less significant than the imperialisms of the present” (Huggan 16).

In his excellent introduction to a collection of anthropological essays, *The Social Life of Things: Commodities and Cultural Perspective* (1986), Arjun Appadurai writes of the prevalent ‘diversion of commodities from their original [cultural] nexus’. He writes that:

In the logic of found art, the everyday commodity is framed and aestheticized...Value, in the art or fashion market, is accelerated and enhanced by placing objects in unlikely contexts. It is the aesthetics of decontextualization, driven by the quest for novelty that is at the heart of the display, in highbrow Western homes, of the tools and artifacts of the ‘other’: the Turkmen saddlebag, Masai spear, Dinka basket. In these objects, we see not only the equation of the authentic with the exotic everyday object, but also the aesthetics of diversion. A diversion is not only an instrument of the decommodification of the object, but also of the potential intensification of commoditization by the enhancement of value attendant upon its diversion. (Appadurai qtd. in Huggan 16)

Huggan provides a concept of ‘aesthetics of decontextualisation’. He observes that if we present any cultural artifacts out their own familiar context and surroundings then it became foreign and removed because we disassociate their intrinsic sense of familiarity and replace it with novelty, awe and the element of amusement. He writes that,

The search to domesticate and attribute value to exotic objects depends to some extent on their removal from their original cultural/historical context. The aesthetics of decontextualisation also seems to work in so-called ‘ethnic’ and/or ‘tribal’ products whose authenticity is a function of their cultural dislocation. Third world literature in English is one example of it, because the cultures from which these aesthetic or ceremonial forms are obtained are usually deemed more interesting...more authentic and exotic by those who are doing the taking, usually the politically or economically dominant societies. (Huggan 17)

Huggan’s ideas not only guide but also voice my opinion about fiction produced in English by contemporary Pakistani writers. Lau and Huggan notions and thought provoking concepts help steer and lead my research in the right direction. In the forthcoming pages I am going to discuss my third main theorist which constitutes

my theoretical lens. To Mukherjee, the specific accusation levelled against South Asian writers regarding their writing in English that they tend to become Orientalists once again in order to cater to their international audience does not seem to appear all wrong. Meenakshi Mukherjee foregrounds her critical debate that:

Indian English writers capitalize on their ethnic identity in ways that both pander to immigrant nostalgia and offer images that are rather than a presentation of the national condition, in effect details of banal particularities devoid of history and politics. (7)

Mukherjee writes that the international popularity of Indian Anglophone literature is “riding high on the preference of a global market rather than on the intrinsic literary qualities of the text itself” (7). She proclaims that present day Indian writings in English is often viewed to be the “quintessential culture product associated with the country, and wrongly so...” (Mukherjee 8). To Mukherjee, associating this kind of negotiated(ly) narrow, and tunneled down literature cannot rightly be called as representational of the whole vibrant Indian cultural mosaic that forms the intrinsic fabric of the vibrant, and dynamic Indian society. The element of predictability in these current day writings bring further limitations on the countless possibilities of approaching a centuries old culture to prototypical perspective. She argues that:

Exoticism in the writing of the earlier generation of Indian Anglophone writers signified their compulsion to provide a veneer of detachment from the indigenous context; whereas in contemporary writers, exoticism is often the outcome of their anxiety to be viewed as authentic. (Mukherjee 8)

She asserts that any kind of ownership to a typical Indian identity was in a way an attempt generally to emphasize “otherness and exoticism” (Mukherjee9). She believes that now there is an anxiety to assert one’s ethnic identity to a global audience. This charge of exoticism is entwined with what Mukherjee calls an “anxiety of Indianness” (Mukherjee 9). I personally as a native reader and as a researcher find it ironic that in the contemporary Pakistani fiction in English writers, the process of writing in English engenders and necessitates the requirement to relate to and identify with the nation in a somewhat overt manner, which requires a very conscious and deliberate effort on the part of the native writer to be fully aware and at the same time aptly

responding to his/her native sensibilities, and in the due process, what Mukherjee calls "... the anxiety of identification leads the writer away from experiential reality towards exotic ideological constructs" (10). She clarifies her position as a literary critic and reiterates her stance on South Asian English fiction being produced.

In my personal opinion Mukherjee is neither trying to prefer any kind of anthropological, or what she calls 'ethnographic documentation' in literary writing over other aspects of fiction writing, nor is she emphasizing that any mimetic presentation should always be the preferred narrative mode. She appears to be suggesting that works originating from South Asia and written in English, there seems to be an evident pull towards a homogenization of reality, an insistence on some form of essentialization or essentialising the diverse Oriental reality. Mukherjee believes that the contemporary South Asian English writers achieve any fame abroad will be on the basis of "their relationship with this region and whether they can find new modes of representing the complex reality of their own culture". (11)

Contemporary South Asian English fiction writers find their baggage of Oriental(ness) somewhat charming and they tend to play on this exotic identity, while in the same manner the Anglophone readers find it alluring and exotic. Mukherjee writes that,

Many of the books that have been taken up for discussion in this system recently happened to be those that have successfully manipulated western forms of fabulist narratives with local legends and popular fables as a means of mythicizing contemporary reality. (7)

Native readers feel that Pakistani fiction in English writers in their works emphasize to present a more attractive and exotic picture of life than what real life in Pakistan can actually offer. Such a distorted or author mutated version eventually results in, what Mukherjee calls, "obliterating the local and the regional sub-cultures" unless they are brought forward as their "planned authenticity" or their chosen "exportable ethnic" (11).

Since this study takes into its fold multiple concepts in order to develop the rationale, it will be a synthesis, a bricolage of the varying ideas by multiple writers and literary critics. The main objective of this project is to find instances of re-Orientalism in present day Pakistani fiction in English that is produced in South

Asia and South Asian Diaspora cultural formations. Re-Orientalist works are said to be vehicles and means for further nourishing and nurturing “the hegemonic, post-colonial desire to consume ‘the exotic’” (Lau 7). Re-Orientalism is “based on how cultural producers with eastern affiliations come to terms with an Orientalized East” (Lau 7). Lisa Lau’s works deals especially with issues of authenticity, the element of *commodification* in present day South Asian literature produced in English, and the issue of realism and essentialism. The study is partially anchored on Graham Huggan's seminal work *The Postcolonial Exotic* (2001), which apart from providing an examination of “the sociological dimensions of postcolonial studies deals in detail with the material conditions of production and consumption of postcolonial writings, and the influence of publishing houses and academic institutions on the selection, distribution and evaluation of these works as a cultural commodity” (Huggan 11). The researcher also takes into consideration the ideas of Meenakshi Mukherjee which she discussed in her various writings such as “The Anxiety of Indianness: Our Novels in English” and *The Perishable Empire: Essays on Indian Writing in English* (2000). The two contemporary Pakistani English novels will be thus critically approached and analyzed from this hard core perspective of re-Orientalism where almost everything including literature is commodified for the global capitalist market.

In order to develop a rationale for my theoretical perspective, I have tried to further explain my theorists’ position in the following two subheadings.

3.2.1 Re-Orientalist Narratives

Lau in her 2009 article “Re-Orientalism: The Perpetration and Development of Orientalism by Orientals” draws a parallel between ‘old Orientalisms’ and current re-Orientalism. She dubs this new one the continuation of the previous one, in the sense that a definitive simplification of the complexities of place and the centering of (self) perception and experience around a post-imperial West remain characteristic features of the latter. She calls these contemporary English fiction “narratives of Otherness” (Lau 8). She believes that these recent narratives have an intrinsic desire to narrate difference, which resultantly leads to a privileging of the colonial bridge, and as a consequence, to a re-use of Orientalist narrative.

Re-Orientalist support and practice of the direction of mainstream contemporary Pakistani English writing continue to prioritize storytelling over genuine narratives, thus failing to challenge the narrative space of the Self. Re-Orientalism invites one to an open-minded and self-reflexive observation regarding cultural commodification and consumption, the question of authenticity (also discussed in detail by Meenakshi Mukherjee) the element of exoticism (also discussed by Graham Huggan), the question of realism and essentialism and the value placed on it, literary works as a marketable goods and tradable commodities; and the impacts all the above mentioned factors cast on the contemporary Pakistani fiction in English. Ever since the boom period of Pakistani fiction in English and the worldwide acclaim it has gained, re-Orientalism is believed to be happening in these writings written mostly by Pakistani diasporic writers, or even those living in Pakistan but have strong inclination towards the international market. The reasons for this engrained re-Orientalism in their works are quite a few, and some among those reasons are

The positionality of English as a global language, the second reason is, the colonial and postcolonial heritage of Pakistan, third reason is, the reach and distribution available to these writers, in shape of publishing their works with the western publishing houses and the fourth reason is, to explain South Asia to a largely non-South Asian readership. (Mukherjee qtd. in Lau 18)

Even while this study attempts to provide an exhaustive critique and application of re-Orientalism, it is aware of the irony situated in this dialogue about whether re-Orientalism is taking place in the present day South Asian fiction in English or not. The reason is that the group comprising the literary critics, reviewers, academics and authors, who support this theory of re-Orientalism and from whom this study quotes from and draws upon, themselves add up to what Appiah calls the “comprador intelligentsia” (Appiah qtd. in Huggan 18). This elite club, which persists to remain in the powerful and important positions of informing the world about Pakistan, just like the re-Orientalist writers way of minting money from selling Pakistan’s social and cultural identities; are both beneficiaries’ and eventually gaining from their privileged positions.

Contemporary Pakistani fiction in English has with passage of time become such an evolved and so well established body of literary works that the debate has

already moved away from using English language towards the questions which revolves around its reception. This reception Lau believes is “divided between that received in the perceived ‘home’ country” (Lau 18), of the writer and the reception it receives in the “metropolitan literary centers, such as London, New York or otherwise centers set in the western world” (Lau 18). According to Lau, there is, quite understandably a seemingly huge “gap between the two receptions”, leading to a somewhat thorny issue, qualms and queries, “regarding the authenticity of the work” (Lau 18), and the writer as an informer, and the suspicion of him/her being involved in pandering to the western capitalist market demands. The exact extent of such claim or blame about any given writer or his work is subjected to his/her publication agency and its reception in the Anglophone world. The critics of re-Orientalist writings believe that these works can be easily termed as a good example of a new form of Orientalism operating and circulating in a very discreet and surreptitious manner.

Contemporary South Asian or Pakistani writings in English are believed to “enact the commodification of an exoticised Orientalism in global capitalist exchange” (Shivani qtd. in Lau 18). Critics of contemporary South Asian English writings proclaim that these otherwise native writers are further helping reinforce the same old stereotypes in their works, which the Occident previously created, and are “packing and trading pseudo-culture in return for easy profits” and accuse these Oriental writers of “misleading and misrepresenting and of bad faith” (Shivani qtd. in Lau 18-19). These critics also blame these native writers of ‘betraying its postcolonial roots’ and cry out that “instead of striking back, this new fiction goes out of its way to avoid creating any sense of discomfort or awareness of historical complicity in its western readers” (Shivani qtd. in Lau 19). In short contemporary South Asian and for that matter Pakistani fiction in English writers stand accused “not only of Orientalism and re-Orientalism, but of having cowardly, mercenary, western- approval-seeking motives for doing so” (Lau 19). Therefore, at this point when present day Pakistani English writings are cherished and in huge demand, it also has become a somewhat controversial, but at the same time widely acclaimed and internationally celebrated.

This study intends to further discover the reasons and justifications, underlying this hot debate, going around the authorial intentions of a writer, the pressure of the literary industry, the problem of authenticity, the somewhat mixed reception of these

works and the way in which an international publisher further exacerbate these issues which goes into the making these somewhat re-Orientalist works. It also investigates the role of realism in these novels and fiction, the expectations of the local readership, and the protocols embedded and inherent to the literary value system of these specific literary genera.

This research intends to look for instances of re-Orientalism found in contemporary Pakistani English writings. This study intends to do so because Pakistani fiction in English is perceived and read in an almost exotic light, and in order to bring that element of exoticism, these works are said to be presenting a factually accurate representation of Pakistani society and culture. This undoubtedly is a huge issue which annoy the local readers, literary critics and reviewers, because this problem of factual truths is one which has come to be regarded, as Lau terms it “not just necessary but practically a prerequisite for ‘good work’ and ‘good art’ ” (Lau 20).

This project closely scrutinizes *The Wandering Falcon* and *Trespassing* for a variety of, what Lau call, “sins of representation” (Lau 20). Jamil Ahmad, wrote about the tribal societies, where he was a representative of the central government on a highly powerful position of political agent, again a remnant of the colonial legacy. He lived as an elite class of Pakistani society later married to a German woman. On the other side Uzma Aslam Khan writes about Karachi, the biggest metropolis of Pakistan. She has mostly lived and educated abroad, later married a U.S national and generally resides in the U.S. Authors writing about Pakistan but living outside Pakistan are understandably in a vulnerable position to be accused of having lost touch, not knowing how things work here anymore, succumbing to temptations to present, what Lau calls, a “fossilized”, diasporically transported version of their culture, becoming victims of fragmented cultural visualization along with personal or collective nostalgia.

It indeed is quite a long list of charges levied against these writers and their works. These charges vary and range from “exaggeration, stereotyping, exoticizing, pandering to western tastes, demands and expectations, selling out, having mercenary motives, essentializing, typecasting, marginalizing and above all re-Orientalizing” (Lau 20). Contemporary Pakistani English is seemed to be catering to the needs and demands of the international capitalist market. It seems to have failed

to represent faithfully and comprehensively. It seems to be guilty of “skewed, in favor of groups in positions of power and in command of cultural capital” (Lau 19). Such ill informed, partial and selective representation, or which can also be called a willful misrepresentation or even worse an outright betrayal on the part of the native writer towards his/her own culture, people and society.

All the concerns and the on-going debate on re-Orientalism revolves around the issue of accuracy in representation, an insistence on regarding these present day Pakistani works in English as containing truth and truth claims about the native culture and society. These truth claims, according to Lau, “are supposed to be verifiable ‘objectively’” (Lau 20). She believes that “many of these works belong to a category easily recognizable as realism novels and this insistence on authenticity is used as a yardstick of measuring worth and value of a work” (Lau 20). Such criteria of realism and the expectations of the local readers attached with such a work have certainly come to surround the contemporary Pakistani fiction in English.

3.2.2 Realism, (Mis) representation, Authenticity, and Exoticism in a Novel

A novel is a game of make believe and is subject to its own rules which have to be agreed between the writer and his/her readers. A novel can be simultaneously a historical document as well as a product of the imagination, and it requires, as Lau suggests, “a certain level of narrative sophistication on the part of the readers to simultaneously believe and suspend disbelief” (Lau 23). Literary critics have all noted, which Said calls, “the quasi-referential or quasi-encyclopedic” (Said qtd. in Lau 23), qualities of novels and it is precisely that ‘quasi’ characteristic which has laid novels open to charges of misrepresentation and inauthenticity. However, even while “authors testify to perceived realities in their writings, to deny them the very basis of the art they want to present” (Becker qtd. in Lau 23). That said, the lines have long been blurred between acceptable artistic license and the sheer effrontery of bad faith.

Why does realism continue to have any validity? Why should an audience receive a novel’s literary realism with any regard? According to Lee, one of the manifestations of realism which still has currency is, “the notion that art is a means to truth because the artist has a privileged insight into a common sense of what constitutes ‘reality’” (Lee qtd. in Lau 23). This harks back to a tradition in the not very distant

past, which expected that artists should be of particularly high moral standing in order to be qualified to possess this privileged insight, this exceptional added value and sensitivity, to be a worthy tool and vehicle to serve to convey, some higher and loftier philosophies. To some extent this may sound absurd to the present-day reader, but it still may be found attractive on a subconscious level, which may partially account for the annoyance expressed by native readers, who take the view that they have been short-changed of truth or reality by authors cast as representatives of their groups, clan or society. Earlier it was believed that a writer must have his/her own firm and clearly established ideology in order to be able to practice their art effectively. As Lau quotes George Lukacs saying that,

A writer's ideology is merely a synthesis of the totality of his experience on a certain level of abstraction...without ideology; a writer can neither narrate nor construct a comprehensive, well-organized and multifaceted epic composition. Observation and description are mere substitutes for a conception of order in life. (142-43)

The above argument suggests that, it is precisely the author's subjectivity which enables him/her to achieve a piece of work that can capture a coherent reality. A novel is by necessity, as Lau writes, "a piece of writing which is selective and exclusive, the author must edit out the non-significant but nonetheless 'real facts', and include those which will have some kind of significance in the narrative" (Lau 24). A well written novel, is one where this picking and choosing of details is non-visible, where the chosen selections must appear to be not just "seamless, coherent and cohesive, but naturally so 'a work of art', considered from the point of view of its content, provides only a greater or lesser extract of reality...the extract must seem to be a self-contained whole and to require no external extension" (Lukacs 47).

Social reality in Pakistani English works remains to be one of its most dominant forms. This study intent to investigate the reasons why this form is so widely used and remains to be in such a demand? Could it be to construct identities? To form, represent, certain social realities? Is the current literature involved in any trade in exotica? Or is it, as Lau asks, some kind of "control mechanism, whereby authoritative knowledge is given and garnered?" (Lau 24). George Levine questions whether "what we want out of realism is a correspondence to truth, or rather a

consensus of truth” (Levine qtd. in Lau 24). The debate circling around the element of authenticity in South Asian, or Pakistani fiction in English, for perceived correspondence to truth, is most probably because there is that desired consensus of truth.

The native writers’ heady empowerment of self-representation on the global literary stage has most probably engendered a thirst for this entitlement of self-representation, which is finally gained, only if it could avoid being flawed, unrepresentative and inauthentic as its previous Orientalist version. South Asian, or for that matter Pakistani identities, are believed to be, as Lau writes, “so complex, varied and multi-faceted that they are difficult to be comprehensively packaged, and difficult to be depicted and represented” however, she writes, “it is because these identities and realities are nuanced and have therefore long suffered misrepresentation that there persists to be a debate and demand for greater degrees of authenticity in their representations” (Lau 25). The native readership and audience feel that they have been misrepresented for a long time and they believe that the native writers who are in an empowered position of self-representation are somewhat ethically bound to render a more faithful representation, but faithful, as Lau asks, “to which and whose reality, and the question of what constitute authenticity, is again another debate” (Lau 25). The decision of what is authentic and inauthentic differs considerably, as Lau write’s, “From South Asian to non-South Asian readers and critics, even within a single cultural group, judgments differ widely” (Lau 25). This method of judgment brings us to face-to-face with another key issue of ‘authenticity’ namely that it becomes, as Lau says, “too overwhelmingly significant as criteria, almost to the extent of relegating other literary criteria to secondary importance” (Lau 25). Under this debate, Pakistani fiction in English seems to be increasingly striving for realist depictions, which are supposed to be objectively verifiable, which in other words, as Lau writes, “will ring true for as many as possible” (Lau 25). Characters in Pakistani English novels are, as Lau says, “commonly being typecast, two- dimensional, even flat” which may seem to stem from being not so much the product of literary conventions, then as they are representative of, as Sainsbury suggests “social types” (180). Thus, Pakistani fiction in English is erected on to, as Lau assumes, “ambassadorial pedestals” (Lau 26). Thus stationed, the task of depicting social realism becomes only even more arduous to a Pakistani writer.

Pakistani fiction in English is somewhat perceived with suspicions on the ground of lacking ‘true knowledge’ of actual life and cultural values and customs, political and social realities and conditions, either in the tribal societies or in big metropolitan city like Karachi. Native readers seem to be adhering touchingly to the idea that writers are in a position of trust as truth-tellers, therefore criticism on the part of the local audience, at possible unauthenticated and, somewhat misguided information on the part of the native writer, is understandable. Such readers will speak of “authorial betrayal of cultural roots or severance of allegiance to a specific group” (Lau 26). Theories of realism seem to hold intrinsically to the notion that, art and literature has a function to instruct, inform and educate, even while entertaining. In fact, “realist theories insist that, the “*aim* of art is to *instruct*” (Lee qtd. in Lau 26).

With all this understanding in mind, it is easier to comprehend why Pakistani fiction in English is, as Lau writes, “often regarded by native readers and audience abroad, as containing truth claims, and even judged on these criteria as a marker of merit” (26). In case of Pakistani fiction in English, not only is the degree of realism in these works questioned, but also the “qualification of the author, based on positionality, which are supposed to act as an implied guarantee of the truth and reliability of the veracity of the author’s realism and facts” (Karem qtd. in Lau 39). This view is however criticized for its unsophisticated understanding, as Lau writes, “of literature, art and fiction, if the author is always compelled to be moral guide, truth-teller and even anthropologist.

Looking at the other side of this debate, however, do Pakistani writers set themselves up as cultural tour-guides to the Pakistani cultural, socio-political, religious landscape? Do they play roles as Lau writes, “emissaries of ethnicities and cultures” especially Pakistani fiction in English writers, who may see themselves or be cast as, Lau suggests, “bridges and translators between East and West” (26). Moreover, with re- Orientalism, this new debate is taking place, whether “representative representation is still possible, or would representation continue to be at best partial and skewed in favour of groups in positions of power and in command of cultural capital?” (Lau 25). Akash Kapur notes, “The propensity to say too much or too little; the difficulty in reconciling indigenous reality with its English representation...everyday objects are repackaged into totems of cultural significance

for western consumption” (Kapur qtd. in Lau 27). He reasons that these works seem to be simply written for a ‘firangi audience’, he concludes that “the writer soon learns that if he wishes to earn, he must learn to please” (Kapur qtd. in Lau 27).

From this perspective, the unpalatable fact is that the writer who is a career author, as Lau writes, “becomes a supplier and trader more than an artiste and would find it necessary to re-Orientalize in order to create an identity easily recognizable to its main audience” (27). Lau appears to be aligning herself with the supposition that author position themselves, jostle and negotiate for advantageous positions, which would include being prepared to pander to the tastes and wishes of the West and the western demand for certain (often Orientalist) elements from South Asian works in English. She observes that, South Asian writers too have to “face the pressures of providing a certain kind of ‘Indian’ writing...only a handful of writers can write on their own terms” (Lau 28). There is also the worry that even within the elite group of the privileged voices, what these writers choose to say or write may be based less on artistic excellence than on commercial motivations. “This emphasis on non-aesthetic qualities would lead logically to works being written so that they can be noticed by the literary establishment and the market” (Usha qtd. in Lau 29).

It appears to have become imperative to question the good faith of the authors, especially those regarded as representative of Pakistani culture and society, as a result getting nominated for prestigious literary prizes or having written bestsellers, or those who otherwise achieved acclaim in western literary community. Recently the debate circling re- Orientalism has become increasingly intolerant of exoticization, and re-Orientalisation has come to be perceived as not disingenuous, but insidious, with negative ramifications; and authenticity has come to be regarded as the antidote to these ills. Amitava Kumar argues that “there is no escape from the entire question of authenticity, largely because there is no escape from the yearning for the real...either in our lives, or in our writing” (Kumar qtd.in Lau 31).

Over the passage of time, we have seen that Pakistani writers still seem to be so much under Western thrall that to be a success in the West is to become automatically an instant success in Pakistan. Some writer, Lau explains do succumb to the pressure of western audience expectations; “writers find themselves writing

in ways that cater to this demand, and the western reader/market seems to want ‘explanatory’ fiction from this part of the world” (Lau 33). In short, Lau deems that, on certain occasions, these Oriental writers get involved in re-Orientalism, to play the role readers want them to play, and even occasionally provide inauthentic version of their native homeland.

However, the demand of western readers of Pakistani fiction in English can be quite colonial, so that, as Orsini points out, “in the florid, sensuous, inclusive, multicultural world of post-Rushdie, postcolonial novels, the West can settle down to contemplate, not South Asia, or India, but its latest reinterpretation of itself” (Orsini qtd. in Lau 35). In catering to such a readership, Lau suggests one form of “re-Orientalism which may be required of Indian or Pakistani writers is to hold up a mirror to the West, even more so than depicting the Orient” (Lau 35). Western publishers according to Huggan are in “privileged position to commission, select and reward only particular genres, with particular narratives and angles, usually those which they deem easily recognizable; and therefore, easily marketed and sold, to a global English-reading readership” (Huggan 27).

This somewhat narrow and restricted representation is designed “to serve profit margins, but insidiously also informs readers palates by training expectations and limiting literary consumption” (Lau 35). The probable outcome of this type of selection procedure by “literature’s gatekeepers, is that readers may have access only to a sanitized, censored literary image of South Asia” (Lau 35). The creation of celebrity authors and positioning of such authors as representatives of literature, a creation of the publishers which has “contributed to the ‘blockbuster’ phenomenon through which particular authors become central” (37), to defining a specific region.

It is possible that having been persistently Orientalized and being re-Orientalized in much of contemporary Pakistani fiction in English, this literary subculture will however eventually break away from these shackles. Re-Orientalism and the anxiety about authenticity, exoticism and misrepresentation maybe but one stage through which this literature needs to pass before it can carve out a separate space for itself, of its own choosing. A space which would be less confining, less remote and more accessible. A space where Pakistani fiction in English would validate itself rather than looking elsewhere for validation.

For the time being, however, Lau writes, “re-Orientalism reigns, the power of representation remains in the hands of the few, and the identity construction remains highly edited and selective” (Lau 38). However, it is hugely important that Pakistani fiction in English gradually manage to move away from being re-Orientalised, because as Said reminds us, “we must continue to remember novels participate in, are part of, contribute to a slow, infinitesimal politics that clarifies, reinforces, perhaps even occasionally advances perceptions and attitudes” (Said qtd. in Lau 38). Such attitudes are perhaps a key part of constructing not just images but realities, and possibly even futures.

3.3 Research Methodology

In view of the discussion in the foregoing pages, it would be in order now to discuss my research methodology. This study is reflective in nature. Qualitative approach is used to critically analyze the two novels in order to investigate, interpret, and take into account elements of re-Orientalism. The study is exploratory in purpose, followed by a text-based mode of analysis which is the research method. Textual analysis supplements the selected two novels as a research method because textual analysis empowers the researcher to take full responsibility for his/her work. I have analyzed the text first as a reader and second as a researcher, where I have been looking for instances of re-Orientalism in the two novels.

I have tried not to read the text solely from the author’s point of view yet did not reduce the text and its meanings to ‘vague subjectivism’. Since textual analysis is meant to uncover some new meanings, because this method allows the researcher to venture and the text to new meanings and interpretations, and still remain objective. In textual analysis, the research is text-driven and text dictates interpretation. That is why textual analysis suits exploratory research. Textual analysis allows us to ask questions and to be inquisitive and enables us to come up with various and multiple meanings, inferences and interpretations and still no answers are considered as final. It is not some kind of definitive research method. It neither requires the researcher to come up with final answers nor binds him/her to reach any final resolutions.

Catherine Belsey in her essay “Textual Analysis as a Research Method,” included in Gabriele Griffin’s book, writes that “textual analysis is indispensable to

research in cultural criticism, where cultural criticism includes English, cultural history and cultural studies, as well as any other discipline that focuses on texts” (Belsey qtd. in Griffin 157). She further writes that “there is no such thing as ‘pure’ reading; interpretation always involves extra- textual knowledge that constitutes a culture, some of it personal, a matter of one’s own interests or biography; and some of it is derived from secondary sources” (Belsey qtd. in Griffin 160). Here as a researcher I agree with Belsey, where she supports the idea of empowering the reader and accepts the interpretability of a text and how textual analysis turns out to be the most suited research method to the studies of English, and cultural studies. She writes that this vacant but empowered position of the reader is not an individual nor is it “a person at all, but a position in relation to the text.... Barthes’s reader is no more than the destination of the multiple writings and intertextual relations that make up the text itself” (Belsey qtd. in Griffin 162). I as a researcher agree with Belsey when she terms this process of interpreting a text as an understanding and “a relation between a reader and a text. There may be a dialogue within a text, but the text itself also engages in dialogue with the reader” (163).

The research method for this project is a combination of about three different fields like ethnography, phenomenology and anthropology. This study incorporates diverse opinions and perspectives, from various fields of knowledge like capitalism, consumerism, and cultural commodification in order to be able to interpret personal and anthropological realities and bring them together and present them as a unified body of work in the light of re-Orientalism. Thus, the research design in this study is exploratory and interpretative in essence. Making use of the textual analysis, this research is an interpretative analysis and is conducted by using qualitative approach.

Conclusion

With a theoretical and methodological background in place for this research, this study proceeds in the next chapter that provides the critical textual analysis of the two selected works. Through the critical examination of my primary texts, this study tries to seek answers for the controlling research questions in the introductory chapter.

CHAPTER 4

AUTHENTICITY VIS-À-VISEXOTICISM: TEXTUAL ANALYSIS OF *THE WANDERING FALCON*

4.1 Introduction

Re-Orientalism can have different shapes and shades. It comes in a variety of ways and is achieved through various modes and means. This chapter will take into consideration all aspects of re-Orientalism in Jamil Ahmad's *The Wandering Falcon* and Uzma Aslam Khan's *Trespassing*. The exoticization elements, instances of anxious authenticity, and the issue of the target audience are topics which are critically analyzed in this study. In *The Wandering Falcon*, a lot of cultural re-Orientalism and exoticization technique is used and applied in order to have a larger market value.

Jamil Ahmad was born in Jalandhar in 1931. As a member of the Civil Service of Pakistan, he served mainly in the then Frontier Province and in Baluchistan. He was Political Agent in Quetta, Chaghi, Khyber and Malakand. *The Wandering Falcon* received great critical acclaim. Jamil Ahmad explores various aspects of the complexity of the Tribal people's culture, customs, traditions and society in his work. This novel was the winner of the Shakti Bhatt First Book prize and was shortlisted for the Commonwealth Book Prize and the Man Asian Literary prize.

The concept of tribalism or tribal societies is exploited in *The Wandering Falcon*. This work of fiction is presented less as a literary piece to give aesthetic pleasure but more as an anthropological diary based on facts and rooted in so-called authenticity. It is less an understanding of tribal societies and more of a mockery. The centuries old tribal culture and society are described in a tongue-in-cheek manner. The writer, in a very elusive and passive manner, seems to lead the audience to an exotic land of tribal customs and traditions.

In a make-believe setting, a primitive legend of a far-off land is woven intricately with native authenticity into reality. The writer himself had been part of tribal society for a specific period of time as a political agent and a representative of the central government. His position as a political agent serves as an authority to speak on behalf of the tribal people with authenticity makes his work appealing to a larger audience. The writer speaks from a bureaucratic angle and perspective, which is indifferent and devoid of any emotional sympathy towards the tribal culture and society. The supremacy in the nature of the writer is very evident in the handling of the story. He has failed to understand himself or bring any kind of understanding to the readers about the significance of the genealogical charter and the code of honor in tribal society. Had the writer had a deeper and better understanding of the tribal society he would have educated the readers in a much better way. Jamil Ahmad had random information about tribal society but he understood little of them. The way the novel is conducted has little respect for the tribesmen and their culture. *The Wandering Falcon* relies a whole lot on terror and dehumanized treatment of the tribal people. The writer is behaving more as an agent of the state and has written the work from state centric perspective. He has shown the tribal people as uncivilized, primitive, barbaric and unruly, devoid of any form of internal mechanism, and operating without any moral, ethical values and rules. They normally have been on the periphery and paid no taxes.

The tribes, on the other hand, had their own centuries old culture, free of any outer control or rule; these people have been the lords of their own environs and masters of their lives. Besides, the writer's style of writing is exploratory but deals with his subject matter in a derogatory style because, from the readers, few would be interested in the real tribal culture and on the writer's part more is ripped of the real tribal society and is crafted in such a manner to be visually and aesthetically tribal yet remote from the tribesmen culture and at the same time not gross but appealing. A literal or aesthetic attack on these indigenous societies has become not only a personal favorite but a publicly popular, centrally legitimate, and market wise profitable topic and venture. Tribal societies are in vogue and quite in fashion. So, writing about them in a manner which is enveloped in exotic authenticity sounds very new and interesting from the marketability point of view. The writer-centric mentality is making a visual selling piece of the tribal society regardless of how out of context and farfetched his presentation may be.

The writer is speaking from the positionality of one of supremacy, showing these cultures devoid of any culture or mannerism and, at the same time, making a spectacle of them for his own personal benefit in shape of vast readership and international acclaim. Tribal societies are converted into a visually rustic, archaic, stunning, original, authentic, piece of work and demeaning these people and their culture to “museum quality” (Lau 7), depicted as crude and basic, even animalistic form of life and living. In both ways the center and its representative are in a win-win situation against a mute and defenseless people on the periphery who are readily portrayed as crude and vulgar and are believed to be so by the readers as well because the writer is talking from a position of a somewhat arrogant authenticity and credibility granted to him by the state and his works meant to be sold to the metropolitan centers of that globalized state.

The center which was otherwise supposed to be inclusive and to bring prosperity and education should have been mocked instead its representative is writing about these tribesmen in a mocking manner. The state is served as a one man show by its powerful representative, and the representative is served professionally in return with highest kind of executive, judicial, legislative and political powers, but also served personally, as his subject matter for a fabricated fable also comes from these very people, talking about which has brought them along with other accolades has catered to the huge readership and capitalist market, where anything exotic has high value of returns. Propaganda about tribal societies is in recent trend of the contemporary geopolitical and global politics, portraying these otherwise “voiceless” people as hostile and vulgar, serves the ongoing, already built, popular international narrative quite well and much more, acceptable and sellable in the international market, because it doesn't challenge much but only re-enhances and re-enforced the existing notions about a particular community or group of people, specifically one based on a highly developed code of honor and segmentary lineage system.

These very attributes of a society are mutated and presented in a manner where it is made to look like something alien and exotic, a centuries old tribal charter is abused for the sake of making it appear astonishingly stunning to the western readers, where tribal values are molded in a disdainful manner to be a means to the end of building and justifying their rhetoric of projecting intrinsic backwardness, used as a synonym for evilness in this code of conduct, where this charter is projected to work against not only

its own people but other established institutions of the urban center. The tribal set up is shown as an unruly mob always on the verge of degeneration and “into a gyre of violence” (Ahmed 332).

People of tribal society seems to make for an easy subject or rather become an almost defenseless prey to people belonging to various fields to allow them to treat and portray these indigenous people very convincingly as potential threat to “civilization” and gradually these tribesmen are peeled off every layer of dignity. *The Wandering Falcon* does the same to people of the hinterland, as they are continuously drawn as barbaric, thieving and violent, and because little is known about them by the public, that is why anything written about them is deemed and considered as almost factual. The writer’s official relevance as a political agent for a brief period of time among these people is projected as, authenticity on the part of the writer and perceived as, exotically factual on the part of the audience.

Small groups of dacoits and criminals are shown in a manner as if to convey a sense of generalization that all tribesmen are like this. In a tribal set up members of community along with their elders, work in collaboration with administration to excommunicate offenders from tribal society if found guilty or involved in any criminal activities. There seems to be involved paradoxes and contradictions not only in the description and portrayal of people belonging to tribal societies but also in the manner such kind of scholarship and expertly opinionated works end up forming notions and ideas. Works like *The Wandering Falcon* were supposed to be only stories and works of imagination, intended to please not inform. Re-Orientalism believes that when such writings help form or build opinions and believes; when works like *The Wandering Falcon* starts forming a reader’s point of view about a specific race of people and their culture and society; works like these cannot afford to be considered and taken only on face value as mere works of fiction. It would be irresponsible on the part of the writer to think so, and these writings are taken as authentic, factual social diaries about these lesser known societies. To these writers they may appear as amusing stories about the people of the outback but these writings influence policy makers and create a very strong perception no matter how ill found that may be, among the readers.

The modern globalized post 9/11 age has brought these hinterlands and its people to limelight, though not for good reasons. These tribal societies and its people became intriguing and interesting topics for academia and experts and scholars to write about. Audience across the globe is also interested to know more about these people. In such a time when wrongly build perceptions and myths about these societies could have been demolished and deconstructed, they on the other hand are rather more concretized by such writings. These tribesmen, who are very private people their lives have been ripped of any kind of privacy and any decency. People belonging to tribal societies not only in Pakistan but around the globe are honor bound people and lead simple lives; yet most of the times they are shown as crude and vulgar. They are reduced to third class citizenship, mockery and humiliation from the central government, and Jamil Ahmad as one such representative of the central government, did that through his work. The tribal world is shown as a dark world, less as a human world and more as a world of some sort of alien creatures or even bugs; enraptured in malignancy and absurdity. The real people and their voices are not heard even dimly. They are mere characters and dummies to play a certain role in the grand scheme of things which invariably work well for the writer, his marketability options and the globalized audience he caters to in this apparently factual and authentically exotic tale about some kind of barbaric people. It is true that the world outside tribal societies have changed exponentially fast, and that tribal set up has been exceedingly slow to patch up with modernity but the fact remains that these societies have been here for centuries and have remained autonomous bodies for almost forever, and this in itself is the evidence of the presence of a very strong mechanism and code or charter underlying these societies to have survived for so long.

The Wandering Falcon is written less from a perspective or a sense of love and honor for these people but more as a making an exotic spectacle of them, giving them a museum quality, in the mosaic of their indigenous culture, in order to be sold as a rare commodity in the international capitalist market. These societies' private nature and resistance to be consumerized at the hands of the multinational corporation make this part of the world even more appealing to the capitalist world market. The author, having lived in these areas for a short period of time exploits that little knowledge to his maximum benefits. for him it's a business transaction, in a capitalist world market, and statistics are blind to emotions, audience receive his work as an authentic, factual, anthropological diary

about tribal societies, no matter how fictional and detrimental that may be for the understanding of the voiceless people, whereas for him it's a tale, from a far off land, about a lesser known people in order to be sold in the market and, for that marketability, he exoticizes it enough to be treasured as a legend and a classic. Huggan notes:

One of the trends through which Asian literature has been filtered and has acquired certain market value relates to a phenomenon that might be best described as the anthropological exotic; it invokes the familiar aura of other, incommensurably 'foreign' cultures while appearing to provide a modicum of information that gives the uninitiated reader access to the text and, by extension, the 'foreign culture' itself. Thus, the perpetual framework of the anthropological exotic allows for a reading of South Asian literature as the more or less transparent window onto a detailed and culturally specific, and of course readily marketable, Oriental world. Anthropology is the watchword here, not for empirical documentation, but for elaboration of a world of difference that confirms to often crudely stereotypical western exoticist paradigms and myths 'primitive cultures', 'unbound nature', 'magical practices', 'noble savagery', and so on. (Huggan 37)

This kind of approach has little concern for these people, who have lived by their code of honor for centuries. These representatives of the state and the global capitalist market, who have had access to these areas exploit that exposure to personal monetary benefits and in a way sell their time and their honesty in return for financial benefits and prestigious awards. The scholarship, instead of quoting or mutating the indigenous culture out of context, should rather bring genuine understanding of these people and their cultures. A mutated and distorted presentation only brings contempt and disgust, all the while taken as truth and facts by the readers, when in reality it is not remotely true of the original customs and traditions. In the forthcoming pages the following subheadings provide the critical and textual analysis of the novel.

4.2 The Wandering Falcon

Jamil Ahmad, in *The Wandering Falcon*, comes with a story where he portrays the tribesmen as a different entity, something remote from being human, something

archaic, primitive and devoid of any dignity. He depicts them as not common humans but some ancient beings. We find a lot of apathy and arrogance, very usual of a state representative in these poor regions. Political and cultural genocide is being done of the tribal societies but this is like an aesthetic genocide of the tribal cultural code.

This work of fiction serves as a signpost of indifference and lack of awareness about these people and how an organized, scholarly and institutionalized agenda and propaganda is underlying the global literary market. Works and their writers, whose position is shifting as fiction writers or anthropologists or administrators, of this kind firstly depict a community based on imaginative notions and then through their own cultivated authenticity based on their personal favorites and preferences, give it a touch of reality and convey a distorted and degenerated picture of a society, and then convince the readership of its bystander position, consciously proclaiming of not taking sides, but merely revealing, when in reality it is biased and exotic.

People generally lack knowledge about these societies, so whatever is said about them on any level is taken as truth and facts, and distortion of any kind not only becomes easier but also dangerous, because works like these no doubt benefit the writer but create blind spots among readers regarding a whole race of people. It makes appear and label a particular community queer, weird and gruesome but makes all these notions accepted internationally and part of the mainstream perception of a specific culture. It is not just about authenticating a certain tendency of exoticism in a work or a culture or a community for the sake of making an interesting read; it is more than that, it culminates into something bigger than what the writer imagines, either consciously done on his part or unknowingly, but it leads to, as Akbar S. Ahmed writes in his book that depiction and portrayal of a specific ethnicity or culture constantly in one stereotyped manner is deemed as:

Forms of assaults, which have different aspects and shapes, which include not only physical, biological but also social, cultural and religious and which is deemed as genocide of a particular community. It includes not only acts of physical and emotional harm but also include a demonization of a community in the popular media, may that be through any means, which also include biased and

self-opinionated, self-proclaimed experts, scholars or academia, writings of all kinds, whether in journals or in fiction. (Ahmed 354)

This new trend in contemporary South Asian and specifically Pakistani English literature, which re-Orientalism debate about, revolves around this new formula of achieving quick acclaim and getting nominated for prestigious awards, by washing dirty linens in public; and it doesn't seem to matter much whether that linen belong to that culture or community or just a fictionalized fabric meant to be tailored cut to suite, even if remotely, the community in question. This formula is "as sinister as it is familiar" (Ahmed 356) but it sells, it helps sells, and that is all that should matter, and the contemporary author is satisfied that he/she produced not a mere piece of fiction but a whole package which is culturally loaded adequately to become a marketable commodity. For such native writers there is not only the financial aspect of producing such work but winning prestigious Booker awards but also they are treasured as culture interpreters or translators by policy makers and academia. Scholarly writings either factual or fiction should be able to bring understanding between different people and cultures, should bridge gaps instead of widening them by making spectacle of one to please and entertain another.

4.2.1 Bad-e-sad-o-bist-roz

Contemporary South Asian writers, specifically Pakistani fiction in English writers and the work they produce, are looked at with suspicion of serving a double purpose. On one side these writers are blamed of using their writings and their works for pleasing and serving the international agenda, of feeding the ill-founded ideology of the western market which include publishing houses, literati, western metropolis, academia, western readership, the lucrative Booker and other literary prizes awarding bodies. Contemporary Pakistani writers either diaspora or native writing in English are said to be writing more for and from the perspective of the western capitalist market and less as a means of aesthetics and for the local readers. These writers are believed to be writing less from the perspective and point of view of the majority of the native people or voicing the genuine local concerns but further helping cementing the notions of the west about the exotic east which will always remain "the other" and these writers are said to be benefiting from further projecting this paradigm.

Graham Huggan, Meenakshi Mukherjee and Lisa Lau, mention in their works three different perspectives of this same thread of logic and argument. According to Huggan “native writers portray their native culture in an evidently exotic manner” (9). Which keeps these writers going good in the otherwise competitive capitalist market. He believes that in today’s globalised capitalist world almost every aspect of life has become a commodity which can be bargained and transacted, in hope of a better return, in shape of lucrative publishing contract, huge award money, promotion in the western metropolis, academia, universities, huge international readership and much more. To Meenakshi Mukherjee “indigenous writers, writing in English are not always writing for South Asian audience” (Mukherjee 7). She believes that South Asian writers by playing this “native-card” actually write for their western readers, making their native culture only serve as the “exotic backdrop” their stories need and the main reason due to which the works of these writers do so well in the international market. Mukherjee suggests that native writers seems to deliberately pick otherwise faded aspects of their culture and community and translate those minute details into in an out-of-context manner in their works for the western readers.

The native writers intend to strike a cord with what exactly the international capitalist market wants them to write. These works, Mukherjee suggests serve rather as “lullaby “in order to keep these writers and their target audience feel good and secure about themselves, their culture and provides food to their ego and justification for their specific approach on the Orient and everything it has come to represent. Lisa Lau gives this strategy and way of writing a name; Re- Orientalism. The first story in *The Wandering Falcon* by the name of, “The Sins of the Mother” describe a rural setting, which goes as under:

In the tangle of crumbling, weather-beaten and broken hills, no habitation for miles and no vegetation except for a few wasted and barren date trees leaning crazily against each other, and no water other than a trickle among some salt-encrusted boulders, which are also dried out, are manifesting a degree of hostility. Nature has not remained content at this. In this land she has also created the dreaded bad-e-sad-o-bist-roz, the wild wind of a hundred and twenty days...and men can barely breathe when they happen to get caught in it. (TWF 1)

These lines describe the deserted, almost haunted description of a locale of the tribes of Baluchistan. The writer in these lines is trying to convey a sense of vast wilderness and dislocation, setting the background for the impending horror and looming hell. These lines describe not only the abandonment of nature and the predicament such desolation bring but also a sense of human nature's capacity for remorsefully blatant malignancy and unbound cruelty. The writer yearns to create something new and unbelievably remote, for that he has hugely romanticized and immensely exoticized the land of the tribes, because only such uncomfortable remoteness can bring awe to the place and readers to the text.

A sense of obscurity and absolute wilderness is portrayed through the barren landscape, which sets the mood and provides with the required, far-off, removed and exotic backdrop for the novel. The woman's clothes are described and it further adds to the barrenness and sense of wilderness the author is trying to portray. "The woman's clothes, were grey with dust and sand...she was covered from head to foot in garments... was hardly more than a child, her red-rimmed eyes, her matted hair, her cracked and bleeding lips and an unearthly expression on her face" (TWF 3). The woman's clothes are described quite in detail. Mukherjee's notion of 'the intended audience' comes to mind while reading these lines that who do these otherwise native writers write for? Because a local native reader would not require so much detailed description only about the dress of the woman. Native readers know how a woman normally dresses up in a tribal society setting. The dress is a mean, a way to bring image of remoteness. The woman is covered fully in the dress is also something a local reader already knows, so the dress details almost seems unnecessarily long and detailed. The basic aim of the author seems to be in preparing the setting for successfully projecting the tribal lifestyle.

An ambiance of remoteness and utmost backwardness is drawn to depict the Baluch hinterlands. A sense of desolation and destitute is created in order to convey that sense of fear and awe of these old cultures. Here the writer is creating an ambiance of terror and horror of the Baluch tribe and their revenge on a female member of society because of her elopement with a lover servant of her eunuch husband. This idea is so farfetched and again equivalent to invoking and exploiting the exotic elements. A scenario of on-the-run couple and the eventual honor killing is depicted. Which the world has come to believe anyway is typical of a Pakistani tribal

community. “The old man said nothing but picked up a stone...the agony ended only with death, the bones broken and the head crushed beyond recognition” (TWF 15). *The Wandering Falcon* seems to be relying on terror and dehumanized treatment of the tribal people. The tribesmen, their culture, their homeland, their way of life and the people themselves are shown as crude, cruel, and violent, devoid of any moral ethical code of life and devoid of humanity. There is no doubt that the tribal region, even in the very bleakest inspired Caroe’s elegant tribute, possesses the power to rouse deep emotions. A passage from Olaf Caroe’s book *The Pathans* goes as,

More often it is an impression of beauty indescribable in its clarity and contrast with the barren emptiness that went before. The weft and wrap of this tapestry is woven into the souls and bodies of the men who move before it. Much is harsh, but all is drawn in strong tones that catch the breath, and at times bring tears, almost of pain. (Caroe 13)

The above lines instigate awe and respect for the barren beauty of the tribal land not horror and fear. The writer Jamil Ahmad appears to relay more on the later components. The protagonist of this work is named as Tor Baz, who is a product of nature; crude and raw. Tor Baz has no specific goal and plan in his life. He goes with what comes his way; so, there is no evolution of him as a person or as a human being implied or involved. Tor Baz seems to personify the tribal people and the tribal societies. These lines draw a gruesome picture, an image of utter terror, sheer shock and hypnotizing horror. This depiction of tribal societies in such ghastly and horrific manner is being done by a native writer, who portrays their own people in such a horrid and appalling way. They speak from their assumed positions of superiority and from their western centric point of view and depict their countrymen in a grim light. Lau in her essay writes about this dimension of contemporary South Asian English fiction, in which the native writers “Other” their native culture and people. The native writers, as Mukherjee proclaims tend to “find stories and topics which would not highlight the common and the shared perspective but will draw on the uncommon, the remote, and the unknown” (Mukherjee 7). This element of “remoteness” and “lesser-known” aspects of a culture are exoticised, in order to cater to the demand of western publishing houses and lure the western readers, into the world of oriental authenticity. “The party dragged the bodies a short distance

away and entombed them separately in two towers...plaster the tower so that their work might endure and provide testimony, to all who cared, about the way in which the siahpad avenge insult” (TWF 16). A lot of violence is portrayed. Killing doesn't seem to take any time. Honor is something so petty and is used as a reason to carry out any evil act.

A barbaric, unruly society, which is ruled by violence. No law seems to govern these people. These lines convey a sense of bereavement and dislocation which is not only symbolic of the spiritual and physical desertedness but also personified through the emphatically violent nature, the land, the wind and if this emblematic presentation was not enough it is made more real and alive through the “shrieking sound” the wind seems to make (TWF 2). As the story proceeds we come to know that “from their last halt, nesting among the gaunt ridges of sandstone, they had debouched on to the plains...the party of Baluch had been riding their camels through mile after mile of flat, desolate landscape...the wind shrieked around them and the world turned dark” (TWF 20). A somewhat deliberate effort can be seen on the part of the writer to make the surrounding and the environment very unfriendly and terror stricken.

This specific world is projected as an inhuman place, a space which exists somewhere outside this normal world that we inhabit. Words that are used or employed to describe the landscape are the ones which can to its maximum brings out the most remote location and situation possible. The writer is making it very visual and in stark contrast to our normal world this world of the Baluch tribes is full of mystery, fable like quality and enraptured in exoticism.

The writer is moving at a fast pace in order to make the environment come alive and clear to the reader so there develops a sense of familiarity between the tribesmen, their culture, traditions, societies and their approach on life, which is almost gruesomely practical, if that we may call it. “If a camel got lost, one man, if not two, would have to drop out” (TWF 20). It shows the cruel, crude, matter-of-fact way of life and approach of these tribesmen. They are depicted as animalistic and devoid of any kind of human emotions. Tribesmen, as Ahmed writes, “are like one big family they do not abandon each other” (Ahmed 32). They will take turns but will not leave out their fellow tribesman destitute, abandoned and alone. These

lines depict tribesmen as lesser humans and more creatures of instincts, fighting for survival, even if that means abandoning each other.

The writer passively has become the symbol of civilized world, defining tribal culture according to his perception of the tribesmen, assuming a more superior position. The Anglophone readers will find such revelation disturbing and shocking, to get to know about a peculiar world, the writer has brought forth in this anthropological diary, full of the writer's native knowledge; because it's seen as inspired from the writer's time among these people, where human life is the cheapest commodity and of literally no value. "Even while they walked, they traced the ground for any telltale signs of danger. It was time like these, when one is tired and close to rest that death must be guarded against most in these areas" (TWF 20). Danger and dangerous are the two words we often come across in this book. Even the reader while reading has been seemingly turned into a person, who is sneaking around the land of these mysterious people, and this feel of danger lurking around the corner, keeps the reader further engrossed in the story.

The writer seems to be making strenuous efforts on his part to make these tribal areas as danger areas, where death can come to one without any warning or signs, or any apparent reasons or faults or wrongdoing. As if in the barbaric tribal customs life is valueless and should be guarded and can be taken away without any premonitions and warnings anytime. The writer is depicting all this horror in relevance to the tribal life. The writer is trying to intensify the element of remoteness and mystification, so that it appears more aloof, and removed from the world the reader otherwise knows. This brings the factor of exoticization and this comes from "Othering" the tribesmen so that the reader cannot identify with people and this element of shock and abhorrence leads to the charm of the read. Lau writes that native writers other their countrymen in the process of re-Orientalism and think themselves as authoritative to speak on behalf of "them" as the previous colonizer would have done in such a case. The story unfolds and tells us more about the two leading characters, "He was not a fighting man and was proving a hindrance...men might have to die because of him...they needed a symbol and it mattered not to them what his age or condition was" (TWF 22). These lines seem to be in contrast with the study and research of renowned anthropologist Akbar S. Ahmed and the works he wrote about these people which are a result of his long period of life living

among these tribal societies as a government administrator and a personal interest which kept him intellectually intrigued and emotionally engaged. According to his studies we discover and develop a more real and nuanced understanding of these tribal societies and their psyche and culture. Olaf Caroe wrote of “the force of Pathan character, the bravery of the Pathan soldier, and the shrewdness of Pathan assessments of political realism” (437). A detail analysis of the history, customs and traditions of the Pathans of the Frontier would fall well outside the scope of this project. They are as Stewart writes,

They are far too many in number, with at least sixty distinct tribes, not to mention thousands of clans, sections and family groupings, making up the Pathan nation, which indeed spills over into parts of the neighbouring province of Baluchistan. The Pathans of the tribal area adhere to a strict tribal code of conduct and in their highly developed sense of pride and courage in battle. These are the people who inspired fear, respect and admiration in the hearts of trespassers who, throughout history...came into conflict with them. (32)

The Western writer mentions the tribesmen in more glorious terms as compared to our native writer. Jamil Ahmad in his fiction portrays the tribal people as barbaric and devoid of any good qualities or strength of character. The description is more like a caricature, mocking and satirical. The various tribes consisting the present day tribal area was of no interest and almost meaningless names in the popular discourse either in the West or here in Pakistan, but the recent international geopolitical developments have brought immense attention to this area and its residents. Our native writers seem to be following the popular trends in the literary arena. Akbar S. Ahmed explained in his works that “tribal societies operated under a specific charter and it abides them to consult the council of elders on every big and small matter and issue, which ranges from matters of domestic concerns to issues of political concerns with the central government” (41). This allows the tribe to operate in an organic manner and keep them organized. As Ahmed informs us that “the council of elders provides these societies with a sense of responsibility, neutrality and wisdom” (43). More than that the council of elders proves as glue to keep the older and the younger generation on the same page, while at the same time serving as a buffer zone the hasty and impatient decisions and actions the younger lot might succumb to. This doesn't by any means mean that these people sense of honor is so trivial to be

affected by or in need of any kind of symbolic chieftain or elder. The responsibility of the “malak” or the whole council of elders is to operate and keep guided the “kashr” not to become a hindrance or a ceremonial authority.

Akbar S. Ahmed writes that “Tribal societies work in an organized manner and decisions are reached unanimously, meaning the function of legislation and judiciary is conducted by the council of elders while the executive or the execution of those laws is ensured by the *kashr*” (47). Ahmed discusses in detail the criteria for an “elder “or a member of the council of elders. He writes that “the council of elders is consisted of the wisest, eloquent, resourceful, unquestionably honorable and physically and mentally fit persons” (48). Members who are selected for the council of elder are those who have proved their worth and metal.

He knew that his people’s sense of honor and grace were such that they attributed all heroic deeds to him and all failures to themselves. Nor would they admit that to any man that in reality their chief was a creature to be pitied, that the man leading them was one who could not even guide his own camel without muted words of advice. (TWF 23)

According to what Akbar S. Ahmed writes in his various works on the tribal people and societies, specifically *The Thistle and the Drone*, this perception about a tribal elder or leader doesn’t seem to strike a note of agreement, because according to the anthropologist, tribal people are not aligned to any kind of servitude. They are not ruled by any ceremonial leadership, nor are such behavior in congruence with the tribal charter and values.

The title of the third story in this work is, “The Death of Camels”. Some of the tribes in Baluchistan region are surrounded by desert, where camels are used as a means of transportation and conveyance. Camels represent the process of taking somebody or something from one place to another, which can also be termed as some kind of progression, a process of learning as well. In this story the same happens as the title suggests. It not only is depiction and description of gruesome violence but also creates a sense of shock and disgust in the readers. These lines and this depiction violate all forms of civilization and it irks and disturbs the reader to get to know that such form of barbaric existence is possible. This revelation is enigmatically exciting for the readers because author has been an administrator

in some parts of these societies a representative of the central government and this adds to the “authenticity” element of this work which gives it a sense of less of a fiction and more of a social diary about these societies.

Apart from the spiritual and emotional horror to create and convey a sense of loss and bareness a physical and cultural element is further added to it. Adult Kakar boys are shown as semi-naked in order to portray the element of vulgarity. These societies and cultures are shown as earthly, rural and ancient and in order to personify that sense these lines suffice. “He saw two tall, grown-up teenage boys...these perfidious Kakars might well refuse to wear shalwars in his lifetime...how they break our traditions” (TWF 50). If a reader has read the works of previous reverend British administrators like Sir Olaf Caroe and others and more recently the works of internationally renowned anthropologist Akbar S. Ahmed, these lines would most probably appear not very convincing.

According to the works of these writers, tribal societies and the people are very reserved in their nature and very conservative about any aspect of their lives including their culture and way of living. The study of the works of these reverend writers can enlighten us on the Pukhtun culture and code, and the presentation; no matter if they are portrayed as nomads or Kakars doesn't seem to strike a cord of agreement between the depictions and how in reality anthropologists and British administrators have portrayed them. The writer Jamil Ahmad, in order to portray his native authenticity seems to have stepped into some kind of exoticised exaggeration.

Readers might be reading this piece of work as a social and cultural diary about these people and it is exoticizing a culture and community, besides the characters are caricatures and daily life details are beyond the real, rural, rustic, poor but very resilient people's reality and way of life. Ahmed writes that “James Spain, the American diplomat, wrote of the Pukhtuns with admiration and affection. Even renowned imperialist administrators of the British Raj such as Sir Evelyn Howell and Sir Olaf Caroe, wrote about the Pukhtuns, projected them as people of nobility, courage, and honor” (361). The way the novel is conducted, shows little respect for the tribesmen and their culture and seems to be intending on making and turning these societies into a spectacle. Anthropological studies, which have been carried about these people and their social, cultural and religious norms, can place us in a better position to understand

these societies with neutrality. Stewart writes that “Little was known about this historic crossroads between India and Asia, and even less of the tribes that inhabited its hidden valleys and arid hills” (39).

Anthropologists believed that these societies are close and reserved and at the same time very religious. This element of religion is exploited in these lines where a woman carries Quran on her head believing it will save her from the impending calamity. “I am going with a Koran on my head. Nothing can happen to me” (TWF 60). Tribal people are simple, poor, illiterate and backward people but they are clear about their religious approach, they are not superstitious in religion and they don't carry the holy book on their heads. It is customary of the people of the plain and not of the tribesmen. They don't perceive the holy book as some magic spell. They understand that it's a religious book but are not swayed by the concept that the book might be containing any supernatural elements or apparent powers to protect them for any impending or imminent danger. Tribal people approach to religion is depicted as illogical and completely irrational and the portrayal seems convincing because these people are otherwise illiterate and rustic and poor. It depicts them in a situation of complete loss and the dilemma is further intensified by the woman's doomed fate.

This again is a personification of these tribal societies fate as a whole and how unprepared they are for the changes advancement forces them to make. As Lau writes, that:

The native writers themselves are involved in the process of making their own culture appear peculiar to the extent of adding a certain bizarre aura so much so that it enters into the sphere of an exotic extension of the preconceived western perceptions of the East or what the occident has come to know as the Orient. (11)

Exotic element of the Orient culture can be almost anything related to things which a western reader would find irrational and absurd if compared to his/her western societal norms. A complete and blind believe of a tribe in their physically and intellectually impaired or challenged chief is not a very appealing and convincing image but certainly shocking if not thought provoking. This element of stagnation is further enhanced and portrayed through the almost bizarre conversation that takes place between the tribe's chieftain and the members of the

tribe. “Why did you not say to me such rumor is wrong? ‘Because you are the general. The judgments are yours. You need no protection. You provide protection to all” (TWF 61). These lines are trying to portray the chief as some kind of supernatural being and the treatment of the chief portray him as some kind of supernatural entity or body, which is not human and is more gods like. This portrayal of the chief as all-knowing and all-powerful does not seem aligned with what renowned anthropologist and even foreign writers who have lived and served among these people for a long period of time, have researched, recorded and written about these people and these societies.

This depiction seems far-fetched and somewhat exotic and doesn't seem to be aligned or very much true of the tribal custom. The elder or the leader of a clan, as Ahmed writes, is not “a one man show it's a complete council of elders and decisions are not imposed but concluded and reached unanimously” (59). These elders are reverend figures of their respective clans and the criterion for their selection was described above. They are not hailed as some demi-gods figure that cannot be questioned or corrected, because when a decision or a course of action is decided it's not an imposed decision but an unanimously agreed upon conclusion, which doesn't need or require complete surrender to one person personal whims and wishes. This portrayal of tribal elders as some pharaoh like creatures also contradicts with how a tribal society and its underlying strict and organized mechanism operate. A tribal chieftain is not someone who cannot be corrected, or questioned or challenged, or that chief makes and takes decisions totally solely. As Akbar S. Ahmed writes, that, “decisions are reached and agreed upon unanimously and in complete consultation with the kashar” (110).

The fourth story is titled as “The Mullah”, which is self-sufficient to indicate that the Mullah must be having an important role in the story and the character is meant to indicate the religious mindset and aspirations of the tribal society. Jamil Ahmad writes:

In one of the blind ravines, half surrounded by thorn scrub, a bear-headed, bearded man was sitting on a flat slab of rock. The disemboweled body of one boy was stretched in front of him while another, still alive, was bound to a tree with the man's turban...there was a glaze of madness in his eyes. (TWF 67)

The name of the story is “The Mullah” who leads the prayer and is a religious symbol is used in a typical westernized concept. This mullah is the embodiment of horror and terror. All the religious symbols are used from beard to the mullah’s turban, which is placed on head, in order to signify religious piety and religious zeal. Mullah’s are described as ‘Mad Mullah’ in the official British government record. They were decried by the British officials as ‘the evil genius of Waziristan’ in their official record. Stewart writes that Pathans were believed to be “the ideal soldiers in almost every respect, the fatal flaw being a vulnerability to demagoguery by Mullahs” (Stewart 90). During the Pathan revolt the Mullah incited a huge number of tribesmen to form a *lashkar*, “to join the assaults on two garrisons” (Stewart 116). Here Jamil Ahmad appears to be referring to this public power of the mullahs which they seemed to enjoy in the British Raj times. Details like these give Ahmad’s work a sense of reality and a feel of historical documentation than as mere fiction.

These images cater well to the western audience as it further reinforces the mullah or a man of a religious avatar to Islam and its junctions. Misrepresentation, exaggeration and misappropriation regarding Islam are already a huge industry; in fact, presenting caricature figure representing Islam has become a huge business industry. A specific anti Islam lobby help thrive such misconceptions and this work feeds exactly into those very same notions of presenting religious figures as distorted, ill and terrorizing. “The relation of the dead boy shot the man...the bearded madman was left there. They felt terribly afraid. It was believed that madness signified closeness to God, and anyone harming a mad person was inviting His wrath” (TWF 68). In these lines the writer has tried to invoke the concept and image of the ‘Mullah’ as was prevalent in the British Raj times. Jamil Ahmad is trying to associate his fiction in many ways relevant to the way *gora* would access a ‘mullah’ figure in their records. For instance, I am going to quote a few lines from Stewart’s book which expresses the sentiments of some of the British officials regarding these people. “The priests [Mullahs] are as ignorant as they are bigoted, and use their influence simply for preaching crusades against unbelievers, and inculcate the doctrine of rapine and bloodshed” (Kipling qtd. in Stewart 18).

The previous lines depict the opinion of the British government officials about the local mullahs, but Ahmad’s description sounds no different than his *gora* counterparts. Tribal people are shown as some unreasonably superstitious people.

They are depicted as clueless and unaware of even the very basic sense of life. This idea of “madness signifying closeness to creator” (TWF 74) is farfetched in regard with the tribal culture. Tribal people’s concept of religion is very simple and direct and they are not surrounded by superstitions about God and tribal people don’t consider madness in any way closeness to God. Tribal Islam is exoticized and mutated and religious symbols are exploited and used as terror symbols. In the following lines the villagers describe the Mullah, “You do not know the mullah. He was the devil incarnate. His greed is a by-word among the tribes. He stole our gold” (TWF 69). The Mullah, which is a religious title, which is awarded to a trustworthy, religious and God-fearing person, who is aware of all the religious canons and injunctions, is made to look like a devil’s apprentice. He is shown as greedy and a mad person, he is depicted as a thief.

These works are published abroad, through big publishing houses, and are circulated in the international metropolitan centers of the global capitalist market. These works are read by western readers as social and religious truths and facts about Pakistani society and Islam and are seen and perceived as revealing the underlying and hidden chauvinism and bigotry. When nothing else suffices, then everything that embodies religion or serves as a religious allusion can become and has always been a tool in creating a sellable item. “Get up, go to your donkey...one grape can provide you your fill of food and water and bath too” (TWF 72). Here a story about a man and his religious craving to go to Mecca to perform hajj is mythologized; more like a biblical story. A donkey is a biblical image. Again, the question of the audience arises, which Mukherjee mentioned in her works, as for whom do our native writers’ write for? It’s more like a desired strategy or chosen way of writing in which “authentic” exoticism is done for the western audience in order to be acclaimed internationally and also considered for prestigious awards.

The usage of religion as a maneuvering technique, and how easily it can be used to achieve desired outcome on the masses. It reinforces the western agenda that Islam can be maneuvered and can be exploited by religious leaders to advance their petty agendas. Here the situation of exploitation in the name of religion is depicted but the way it is done is full of mockery. “These stories are like ointment...and secure a livelihood for himself” (TWF 74). A typical westernized concept of religious idiocy, bigotry and maneuvering tactics is depicted and religious sermons are depicted

as far- fetched fables meant for small-minded people, whose simplicity is being played upon by these so called religious scholars, who only want to create their hegemony and try to maintain that with different tactics and tricks. Islam as a religion even otherwise is castigated in the western media as a source of creating and nurturing homegrown terrorists, followers of Islam whose preaching, belief and understanding is a source of shallow biasness and its literal adaptation and application is the reason behind global chaos.

The Germans have been making payments, distributing arms and ammunition and doling promises through Mullah Barrerai. At their behest had been exciting them with the prospect of unlimited plunder on the plains and its people after the British lose dominance...starting a holy war against the British...if it were not Mullah Barrerai, it would have been someone else. (TWF 78)

Religion, title holders, religious obligation of a holy war against infidels as prescribed in Quran when the need arise, is declared by the state and not by local tribes in transaction for money has been made to appear like a joke and a spectacle. Religion and religious injunctions are mocked and made to look like as perceived by the west already. Religion is converted into a business transaction, and holy war is depicted as an item for sale. Tribal Muslims are shown as followers of dogmatic orators. This concept is in vogue because of the recent global political analysis and perception about the tribal people, which is a sellable idea in the contemporary times about these lesser known people. The tribal people are shown as some kind of barbaric, plundering, looting creatures, in total contrast to what Ahmed writes in his book. These tribal people have nothing to do with following or trusting an outsider Mullah, whom they have not known and they are protectors of their freedom within the tribal area and raiding or plundering the plains is not according to tribal code, which they strictly adhere to.

Tribesmen are portrayed to be easily swayed by religious chauvinism and are depicted to be generally lacking integrity. According to British government official records and their dealings with the tribes they acknowledged the power of the mullahs on some of the tribes and clans in a specific period of, what is called “‘the Waziristan uprising’ inspired by Powindah Mullah, which had been quelled by government. Later another mullah by the name of Hadda Mullah, was fanning the flames of revolt

against the British on the instigation of Afghan government, all in the name of religion” (Stewart 118). The novel seems to relay back on information and perception built by the *gora*. A native writer seems to be relying and building his work on the narrative built by the British officials. Ahmad seems to be taking the place of the colonial masters and appears to be ‘Othering’ his native people. *The Wandering Falcon* is read more like a compilation and collection of incidents from a history book written by a western writer.

The fifth story “A Kidnapping” revolves around a tribal gang which abducts people of the plains in order to earn their bread and butter from the ransom money they end up with. The lines below construct a scenario where a tribal member’s mind set and his logic for carrying out and conducting and supporting unlawful acts such as kidnapping, assassination, spying and thieving, is voiced.

If nature provides them food for ten days in a year, they believe in their right to demand the rest of their sustenance from their fellow men who live oily, fat and comfortable lives in the plains...in neither community is any stigma attached to a hired assassin, a thief kidnapper or an informer. (TWF 86)

This paragraph conveys a sense of a generalization, as if a known fact and an accepted truth about the tribesmen and their culture is revealed. This is a generalized sentence and is in total contrast with what Akbar S. Ahmed writes in his book about these people and their tribal code. Ahmed has been a political agent to these areas and has lived among the tribesmen for most of his professional life. In his books, which he has written about these people he says that, “whenever the tribesmen attack, it is in defense and in various ways only when these tribesmen want to send across a message to the central government when they feel that there is an infringement upon their freedom, rights or anything” (Ahmed 301). Tribesmen attack when they intend to lodge their complain and show their resentment against some newly passed laws or legislation related to these societies. The tribesmen retaliate to send a message through anybody or symbol representing the state. Stewart writes that:

A visitor to tribal area would be hard pressed to understand how anyone could survive, much less provide for a family, in this barren country that is home to several millions of Pathans. The answer is that the Pathans struggle desperately hard to eke out a living from traditional farming and trade and by

long-standing tradition regularly engage in less savoury activities such as lorry drivers, transportation goods, arms dealing and, tobacco trade, to make ends meet. The tribesmen especially the Afridis possess an uncanny talent for motor mechanics and they are capable of prolonging almost indefinitely the life of the most decrepit of vehicles.... The life of the Frontier Pathan can hardly be described as enviable... The people of FATA remain the poorest in Pakistan. (12,123, 209)

Tribesmen are indeed poor people but they all of them are not kidnapers. The novel gives a sense of generalization about these indigenous people and portray them as 'looters', 'plunderers' and 'marauding the plains' (TWF 79,86,87,95). In the opening lines of the third story, a reference is given to the bravery and resilient nature and unbending spirit of the two bravest tribes the Wazir and the Mehsuds, and that is done in a tongue in cheek manner because these attributes later in the story are connected to their ability to raid and steal and kidnap.

Winter was the time of raids, kidnappings and robberies...a safe retreat to the hills before the dawn broke...necessary capital for the firewood business set up by his two brothers in Karachi...now they were hunted men in the plains...hearing aid stolen from a farmer...who would keep the person they kidnapped and who would negotiate the ransom payment. (TWF 87)

Tribal people are shown as habitual robbers and thieves, which is not true. "Kidnapping" and "ransom money" is shown as their daily jobs for "earning their bread and butter" and if a "family member has business in a big city it is also linked to theft and illegal money" (TWF 87). The whole tribal culture and the whole tribal societies are portrayed as criminals or a byproduct of criminal actions. Centuries old tribal societies are depicted as a race of thieves and looters. This thought is mocking, limiting, labeling and branding indigenous communities as nothing else but nurturing and breeding spots for crimes and criminals.

An informer, a stocky-looking young man with a beard, his eyes darkened with kohl...the ivory shafts of two daggers...the selling of information was far from a dishonorable way of earning one's livelihood...some families had been in the information trade for generations...the more clients an informer had, the better respected he was by his peers. (TWF 90)

Tribesmen are either depicted as thieves and plunderers or informers and it is done on behalf of the author with a sense of generalization about these people. A piece of writing is used as a way of establishing specific *modus operandi* about a community which is otherwise known for its other many a great qualities and attributes. Even the physical appearance is made sure to be conveyed in the same caricature manner. The character of “Tor Baz and his jet black beard, locks of his hair struggled free from his turban and his eyes are blackened with kohl” (TWF 179) is more of a mocking and appears as an epitomic facial and dressing symbols and trademarks of a typical Muslim or tribal figure as understood by the western audience. The character of Tor Baz, (who is depicted as an illegitimate child of a Baluch sardar’s daughter, but who eventually becomes an informer, a job which he defines as ‘respectable’) is not depicted as someone who would incite respect but only disgust. Tor Baz eventually evolves as the main character of the novel and we see the tribal societies from his perspective.

The reader at some point starts believing Tor Baz’s version of ‘objective’ reality. Tor Baz’s perspective is not all objective; its tinted and colored from the writer’s own ‘outsider’ mentality and, subjective point of view. This novel and the character of Tor Baz does not only tell a story, the writer tries to convince and enrapture the reader in its fable like quality and sway him/her into believing it and placing it as the only reality about these otherwise lesser known people. The work is woven into tribal culture and historical references are brought into it in an elusive manner by adding, as Mukherjee suggests “an element of authenticity” in order to portray the tribal people as per the western readers’ preconceived notions and expectations and, how they suppose the Frontier hinterland would be. The culture and its people are presented as some sort of commodities to be exported to the global market for the western readers than the readers at home.

There is a kidnapping gang heading towards this area...gangs from the hills were already overdue...kidnapping usually starts in October...the winters makes it difficult for the kidnapers to scurry back into the hills...the hostages lethargic and obese but the men from the hill will manage to get them into the hills.
(TWF 92)

Again a sense of generalization is found in these lines about the indigenous people of the tribal area. Sweeping statements are given in order to describe a community and

“thieving”, “stealing”, “selling”, “spying” and “ransom money”, are all described as their ways and means of earning and livelihood and are considered as “respectable jobs” by the tribesmen. (TWF 85, 86, 95,102). This piece of fiction is read by the readers, specially the western audience, as a factual day account of a tribesman life. This is not perceived as fiction or character from imagination, this is read as an authentic social diary about a community whom even their British administrators came to respect and expressed their sentiments in different works written about these societies and these people.

The gang had spent time checking on various choices of victims available...weapons deadly enough to counter the marauding tribesmen, the usual cacophony that followed the descent of hill men into the plains...response would be according to the law and procedure laid down a century ago and effective then and even today...regular laws did not apply here and the frontier Crimes Regulation was the primary instrument of administration exercised through political agents with commands from the government. (TWF 94)

The writer has served in tribal areas of Baluchistan as a representative of the central government. A representative of the state with all kind of extraordinary executive, judicial and legislative powers, which came to be known as the “draconian law” and the writer, is talking from that very position of supremacy and arrogance. He is making a reference to the law of Frontier crime regulation, clause of collective responsibility act, through which tribal people have been ruled since the times of the British Raj even till today by Pakistani government. As Akbar S. Ahmed writes that “under Frontier Crime Regulation any tribal member could be held hostage by a political agent with any offence or crime of his own for an unlimited period of time in custody without any chance of hearing or hope of a fair trial” (307). The scene for application is described in such a manner against the tribesmen which incite disgust and abhorrence on the part of the readers for these people and they consider the use of unlimited exercise of executive power legal, fair and reasonable against the tribesmen. It justifies the use of power against the “marauding tribesmen” (TWF 95), because these people are not known or lesser known by the people of the plains and by the global audience even lesser that’s why such works counts and have a huge influence and market access, which these people don’t. So, anything written

about these people is taken as truths and facts and these tribesmen are in no position to deny or clarify any allegation about them.

In the story titled as “The Guide” Tirah valley and other neighbouring tribal societies called as agencies are portrayed as some kind of forbidden land. The boundaries between these agencies are very fluid and not concrete but here the lines depict Tirah valley as strictly forbidden for outsiders, visitors and to the people of the neighbouring agencies. This kind of isolation and an insistence on isolation engender suspicion and fear against these areas even more, which leads to the element of, as Lau rightly termed it as “re-Orientalism” and Huggan as “commodification of a culture for the consumption of the global capitalist market” (13). Tribal societies are portrayed as violent crude and excitingly exotic. Tales about these societies are woven intricately into the tribal cultural mosaic in a somewhat deliberate effort to appear as enigmatically engaging. Such strategies appear to be employed by the writer in order to cater to the demands of the capitalist market of cultural commodification. “Tirah was a land forbidden to anybody other than a true Afridi, and anyone who violated this unwritten injunction would be in serious danger...recommended to me two guides on whose loyalty and steadfastness I could depend” (TWF 107). Tirah no doubt is headquarters to the Afridi tribe but that does not prohibit other tribes from coming into it. In the larger scheme of things tribal consider each other as an extended family. There is no concept of a lesser or truer Afridi being in danger.

Within the tribal code, all residents have equal rights and no one is superior to the code or otherwise. Once in a tribal area either as a relative, a visitor, a friend or as a guest there is no danger for anyone. All are given protection by every tribesman and the most important canon of hospitality *melmastia* is exercised, the guest to the area must be honored either by the extended family members, or distant relatives or acquaintance or if the guest has no one than by the member of the tribe where the guest intends to stay, or otherwise, if this protocol is violated for any reasons, the host is looked down upon by fellow tribesmen, which is considered as one of the worst kind of dishonor or humiliation a member can bring to his family and tribe, which is never forgotten and made sure to be brought against the family as sarcasm for almost forever.

Apart from this, the concept of guide is also farfetched and alien to the tribesmen. To a new comer, a visitor or a guest, anyone is willing and it is considered as a huge honor to host a guest, but normally a guest is hosted by the parent tribe and for that anyone, even the whole tribe consider the guest as their own, it is a solemn declaration and all abide by it. So, there is no concept of a guide. The host arranges for everything and everyone else around try to be as accommodative as possible and try to contribute in whatever way and shape, either by arranging dinners, or offering assistance if required. This all comes under the tenant of hospitality.

The work seems to rely mostly on two visibly apparent strategies. Adding a flavor of mystery, suspicion and fear is sprinkled here and there, keeping in view the inferred sense of remoteness about these tribal societies and their culture. Even for most Pakistani readers the description and portrayal of tribal way of life, ethics, social ethos and as a general the very concept of tribal areas and the people living there is something new because of as Akbar S. Ahmed writes, the inaccessibility of these areas and the general sense of remoteness of these societies and sense of aloofness on the part of the state or the center, very little is known about them to the general public.

This element is wisely combined with a little play on the part of the writer; prepare a fertile ground for planting an aura and feel of exoticism about this part of the world. The second strategy is peppering the remoteness and isolation with imagination and professing and adding fictional details to these societies and their cultural code which in reality would be not true of these people, in fact in some instances strongly against it, like paying a host for his hospitality in tribal culture. “We made the expected payments to Gul Zarin for his hospitality” (TWF 108). After studying the works of renowned anthropologists and writers we come across the fact that there seems to be not even a remote concept of payments to a host for their hospitality. Jules Stewart writes about the important components of the tribal code of conduct.

In Pakhtunwali the second important component is that of *melmastia*, it is interpreted as hospitality, courtesy to sanctuary for a person seeking refuge, regardless of the relationship between host and the guest...Tribesmen are considered avaricious. For gold they will do anything, except betray or dishonor a guest. (18, 154)

Taking payment from a guest is a completely non-existent concept in tribal culture. Guest is treated in the most honorable way and honoring a guest means extending immense hospitality. If we quote Ahmed as an authority figure on tribal culture and traditions, hospitality, we will come to know is “the most important canon of tribal charter, which is solemn and sanctified and going against this solemn ritual is believed as one of the highest form of humiliation and insult” (Ahmed 59). Proverbially, it is thought of as “pig’s meat” (TWF 83) and any such offer or gesture is considered as the highest kind of insult and is believed to be equivalent to death of honor of the host and the severing of the bond between the guest and the host for almost ever. “After travelling for a mile or so, one of the guides slipped away for a while, anxious about any danger lurking along the trail ahead whenever we halted, my companions could not, hide their nervousness at these halts” (TWF 109). In tribal code and culture guest is considered as a reverend and solemn entity and is welcomed by all tribesmen regardless of whoever is the host. A mutual issue or rift between any two or more tribes is not extended to women, children and guests, even during disputes there are certain rules and regulations, and tribal charter is the modus operandi active in all situations. No hidden attacks are executed, if two tribes are loggerheads than they make no secret of that the exercise of force and display of weaponry or strength during the period of enmity is executed not through hidden attacks but through open declaration of war. Hidden attacks in tribal custom are not allowed and are considered cowardly and unmanly and the penalty can be severe such as blemishing family’s name with huge disrespect and boycott from the rest of the tribe and also excommunication from the community forever. “Tribal raids on the city people...the Afridis, had regularly raided Peshawar, and the very name of their tribe had inspired terror” (TWF 110). Tribal people, specifically Afridi tribesmen are shown as raiders and looters. They are depicted as thieves and plundering the city of Peshawar. Akbar S. Ahmed writes in his book about the tribesmen psyche.

Tribesmen attack only in retaliation when the state or the center would infringe upon their rights and freedom and only then in order to send across a strong message to the government. Tribesmen would attack someone representing the state. These tribesmen are simple, poor but honest and brave people; these very qualities are exploited by the writer into something dangerous and crude and are portrayed

as looters and plunderers. Apart from numerous British administrators of the past to the present day many Western writers have written a good deal about these people in glowing terms regardless of the fact that these writers belonged to the other side but Jamil Ahmad has depicted these people in a very vulgar fashion.

This work is a literary writing; a piece of fiction is presented as kind of social diary about these people. Afridi tribesmen in British raj would come down from the hills to attack any British official in order to show their defiance and resentment about a British government rules, laws or any other measures of blockade against the tribes but that does not mean that these people would loot or raid Peshawar city and traders. "...which daughter of mine have you married?"...the one after the eldest...never had he visited his in-laws; nor had the old woman seen her daughter after marriage. That was now more than twenty years ago" (TWF 115). Amineh Ahmed in her book, *Sorrow and Joy among Muslim Women: The Pukhtuns of Northern Pakistan* (2006) writes about the concept of *gham khadi* in her book among the Pukhtun people. "Women in a Pukhtun society are never a part of any rift and dispute between the tribes and the tribesmen that is a man's world and women keep their relationships normal and meet each other as usual" (Ahmed 43). What Ahmad writes in his literary piece is in contrast with the reality. Tribal culture is being highly exoticized in *The Wandering Falcon* (2011) tribal women meet regularly even if they in any case belong to two feuding tribes and in case of a family women meet regularly.

Tribal society is a close society and there is no free mingling of young and men and women permitted by the tribal code but the family members meet. The elderly women meet and talk even to men other than their family members, and that is an accepted social phenomenon. Even if people are not instant relatives they consider each other a large family, and at the end of the day they are clans from different sons of the same ancestor. It is true of a tribal culture that son-in-laws don't very frequently visit or doesn't stay for a very long time at the in-laws but it is highly exaggerated to say that in tribal culture a son in-law doesn't visit at all or the mother in-law doesn't know her son-in-law or that she doesn't meet her daughter after her marriage for twenty years is far-fetched and untrue of the close knitted tribal society, which meets every now and then on all occasions. "These two families have been feuding...the old women let loose at each other once in a while" (TWF 117).

In tribal society is predominantly a patriarchal society and women at no cost become a part of the disputes, no matter even if their men are loggerheads the women folk keep their peace and keep continue their relations. In tribal culture a man's world is no business of a woman, and they are kept out of it. Elderly women from even opposing or feuding tribes do not get involved in severing the relations let alone firing at each other. Tribal disputes may arise soon because of the martial nature of the tribesmen but they are normally settled quite soon through *Jirga* and are not stretched for decades or generations. "Hamesh Gul insisted on our crossing into the Qamber Khel area...in alien territory" (TWF 117). During the feuds in tribal culture pedestrians, people coming openly in the area without any show of power or strength, accompanied by guests and visitors are not attacked hidden or in ambushes. For any one member of a specific tribe going into another tribe's area is neither an alien territory nor any kind of permission is required. It is just that one's own clan is one's instant family and entering another clan or tribe is like an extended family but it doesn't require any protocols or any entry requirements. Even in the times of a dispute between the tribes, women, children, unarmed pedestrians, visitors, acquaintance and elderly are exempted from any kind of ambush assaults which is for any impending armed and larger groups with the intension of an attack on another rival clan or tribe.

A certain element of contradiction seems to be at work here. In the above lines the writer is trying to depict a scenario of an ambush attack, while the following lines show a man running after another man with a loaded gun and killing him in open day light. "I crept after him as he was working in the field. When I was near enough, I lit the fuse and aimed the gun...I started running after him...until the gun went off and he fell" (TWF 125). Tribal society is shown as barbaric and savage like, where no code of conduct operates. It is contrary to what Ahmed says in his book about these people. He believes it to be one of the most organized communities of the world when it comes to settling down disputes through the speedy and efficient justice provided by the tenant of *Jirga* and *Tiga* or truce.

The elders of the clans get together for the most efficient and quick way to redress grievances, so there arises no need for a personal revenge in such a crude manner in such an individual manner. Decision about a guilty party is passed unanimously. Besides the younger lot cannot extend any kind of assault against the

elderly, single-handedly. Such an assault would count as murder and there is severe penalty for murder. A murder is avenged by either head money or murder in return, and that is decided by the Jirga, consisted of neutral penal, consisting member from both parties and decision is reached unanimously. Tribal society in these lines is shown as savage and ruthless, where anybody can kill anybody else as long as they have the weapon. If this was so, tribal society wouldn't have lasted and survived for centuries and if they were this savage and scattered they would have guarded themselves for centuries from various raiders and conquerors for so long. It has for sure operated under strict code of conduct that is why it stood in its original form for centuries

As a hired assassin in youth and later he was getting enough money from supplying information and doing odd jobs for foreign governments...he was in touch with Afghanistan, with Turkey, with Belgium and Germany and even with Russia and China...I became busier and at times had to wander outside the country undertaking tasks which they set for me. (TWF 126-131)

There seems to be quite a lot of factual mistakes in this paragraph about tribal people. Tribesmen never work as hired assassin to anybody. Every member when decided by the Jirga about his right to avenge his insult or wrong being done to him in any regard, either of a murder or honor or related to *zann*, the women is dealt with by the affectee himself in person or by a member of his family or clan. There is no concept of a hire assassination in tribal code. As far "electing a king for Tirah" (TWF 128) is concerned that too is quite an alien idea to tribesmen. According to tribal code they are all equal and no one is superior to another. That is a hardcore Pukhtun and intrinsically a tribal custom. They place importance, status and value to elders but that is unanimously accepted core value of tribal charter not any legal prerogative or any inherited powers. Placing an authority in the hands of tribal elders does not mean in any way nominating one or another as a probable king.

No doubt, tribal area for long has been used as a buffer zone against raids and attacks of raiders and conquerors, and a gate way to the British Empire in the Indian subcontinent. The tribal area had and still has its own geo-strategic importance and intrinsic value since centuries and it doesn't increase or lessens by any outer entity acknowledgement of this reality. Khyber Pass, for long, has been guarded by Afridi

tribe because that piece of land and territory belongs to them. But, regardless of this fact, tribesmen have been limited to their own area; here in this piece of fiction, on the contrary, they are shown as effecting events and outcomes of global importance. These tribesmen are exoticized and mythologized beyond their reach and capacity. They might not necessarily have any active involvement in issues of global importance directly, but in one way or the other, because they lie in that area so consequently they might have been part of, no matter how minor, the greater issues in history.

Ironically a name “Ghairat Gul” is placed on one of the character, “Ghairat” in Pukhto language means “bravery, courage and defiance of any entity, in the name of Pukhtun brotherhood and motherland” and this very character becomes the spy and the negotiator for Tirah, the headquarter of Afridis, on part of the British. Jules Stewart writes that “the woodlands, the lush green valleys of Tirah are the jealously guarded preserve of the Afridi tribe” (12). In his book *India’s North-West Frontier*, (1939) William Barton nurtures no romantic notions of the tribal people. He writes that,

Whosoever crossed swords with the fierce tribesmen, would cut an infidel’s throat with a blunt knife as soon as look at him. This mistrust and animosity towards outsiders are not confined to foreign intruders. As far as the tribesmen of the hill are concerned, any stranger is to be regarded as an adversary until the contrary is proven. (9)

This is against the name and culture of these people to accept or become a part of any offer, bargain or party against Tirah. “His value to British...reduced to an ordinary poor Afridi” (TWF 130). The tribal people are shown as playing unreliable, unpatriotic and as informers. Plying an informer is looked down upon in tribal code and the penalty could be from burning the house to complete boycott and excommunication from the community and the land. Afridis are shown as informers and untrustworthy as they are depicted in the popular opinion and in the national narrative. This is a generalized statement against all tribesmen belonging to this tribe, and at the same time they are shown as taking pride in doing such low jobs. Here the writer is from the center and his opinionated supremacy over the periphery becomes quite evident. Labeling the periphery of being untrustworthy and unreliable is cuttingly coming

across as more of facts according to the writer than mere fiction, besides tribesmen are depicted as having a huge influence and command in turning global events in their favor. They are shown as hugely influential people when in reality they have only guarded themselves for centuries long from any impending attacks by an outsider. Julius Stewart in his book *The Savage Border* (2011) writes about “these people abhorrence and hatred of the outsider” (17). Tribesmen are hugely exoticized as being larger than life and larger than the circumstances they are surrounded by. This exaggerated depiction is further authenticated by the author’s professional background as a representative of the central government in Baluchistan for some time. Jigna Desai makes an important point when she notes that “South Asian diasporic productions are integrated with the logic of cultural hybridity, and this assimilation is based primarily on profit” (Desai 64).

The concept of tribesmen following and raising standards or flags provided by foreigners such as Germany is conceited and a reference to the tribal people participation in Russia-afghan war as a holy war when in reality it was a staged war supported by Pakistani and U.S government and played in the backyard, the tribal area of Pakistan, with full monetary and ammunition support of the intelligence agencies of the two countries. Ever since then tribal people are depicted as supporting foreigners and taking money for supplying internal information and playing strategic war games of global countenance and importance. “The current international narrative supports the prevalent narrative of tribal Islam behind all global issues internationally” (Ahmed 101). The current reworking of western concept of what constitutes typical ‘Oriental’ culture has taken the predominant position and space in the native writers’ works, which has turned into the contemporary author’s conscious quest to develop narrative and produce texts, they wish could be treasured as ‘authentic native tales’ in the western world.

The Wandering Falcon is loaded with religious and cultural symbols, but in doing so the writer seems to have stepped into details about tribal culture which are found to be factually non-existent, and according to Raja “What does one make of this improbable yarn? While a novelist may demand that we suspend disbelief, we cannot be expected to hang it by the neck till dead” (Raja qtd. in Lau 19). “After Friday prayer we will see the flags being raised...they will be raised to humiliate

the older men” (TWF 132). Tribal identity and the “The code of Pukhtunwali” (Ahmed 52) “code of honor or nangwali” (Ahmed 53) “tarboorwali, the rivalry between male cousins” (Ahmed 53) and the resultant “charter or nikkat” (Ahmed 49) has few important tenants, “Jirga and masher or the council of elders”(Ahmed 49), badal or obligation to take revenge, tija or truce, “melmastia or law of hospitality”(Ahmed 22) are all strictly followed and collapse of any one tenant will result in the collapse of the whole tribal set up. These tenants are followed religiously. They are respected and that’s why a culture and customs which are not documented since centuries still stand.

The masher or the elder is the component of the most important tenant of Jirga, which provides fair and speedy justice, and if this hasn’t been in place tribal societies wouldn’t have lasted this longer. “The first tier of authority is the elder and the power invested in it and then the second tier of authority is *jumaat* or mullah” (Ahmed 49). More serious matters are raised and settled by the *meshar* and the social matters are settled by *jumaat* or mullah, and that is being done after Friday prayers or special sessions are summoned. The young or the *kasher* does not get loggerhead with the masher or *jumaat*; because all decision and conclusions are reached unanimously, and nothing is announced until acceptable to all. There is no concept of a breakout of any rift or division or the *kasher* violating, challenging or defying what once has been decided and agreed upon by all. The writer has tried to portray a scene of rebellion and intended to use the image of flags or raising flags as a sign of revolt.

Tribal history, culture, tradition and more importantly tribal charter is not programmed in such a manner where it would end up in a revolt against its own self, its own masher. The reason and logic behind this is that decisions are not taken behind closed doors and in isolation. The *kasher* or the younger generation is allowed and consists an important part of the council where decisions about any course of action are decided or reached not before these decisions attain approval from all representative tiers of the tribal society. “When she was eight, her father had sold her for a pound of opium and a hundred rupees to a local prince” (TWF 143). These lines are written and read more as a reality and lesser as fiction. This description intends to unveil a social reality, a social condition, a cultural acceptance of the patriarchal

society where fathers in this part of the world, the northern Pakistan, which people otherwise know very little about, sell their young daughters in exchange for a pound of opium and some rupees.

Jamil Ahmad made sure that he conjures some kind of exotically astonishing and shockingly new details about his native homeland of Pakistan's rural life to all the western reader, in order for them to have something very esoteric, authentic and new. The readers most probably will give these fictional details the status of a culturally accepted reality and for such non-native readers this might seem like almost factual incidents coming straight from the horse mouth, which is beyond fiction, not mere fiction but a whole lot of culture, translated, packaged, made consumable for the target audience, which is the international readers of the global metropolitans. According to Akbar S. Ahmed, there is a concept of bride's money at the time of wedlock in tribal societies but no concept of selling young daughters other than that.

The story of *The Wandering Falcon* gradually unwinds and we are brought to the central market in Mohmand Agency by the name of Mian Mandi, which is depicted as a slave market, a concept very much alien to the tribal people. About such factual inaccuracies Amitava Kumar rightly said that, "The novelist seems to know nothing about either the love or the despair of the people he writes about" (Kumar qtd.in Lau 19). "Mian Mandi, a notorious market for slave trading. It lays in the area of Mohmand tribe...sound of a truck driving down the road; he thought a woman scream" (TWF 148). Akbar S. Ahmed in his book *Millennium and Charisma among Pathans: A Critical Essay in Social Anthropology* (1976) *Pukhtun Economy and Society: Traditional structure and Economic Development in a Tribal Society* (1980) writes about the tribal social, cultural and economic issues, specifically of the Mohmand tribe. There is no concept of a slave market neither in tribal society in general nor in Mohmand Agency in particular. Mian Mandi/ Gandhab are the main market place in Galanai, the capital of Mohmand Agency.

People in general know very little about tribal societies, its' customs, traditions and, its' people. Ignorance about the actual history and culture hence a work of fiction situated in these locals becomes a proliferation of the already prevalent and immensely sellable manifestations of current re-Orientalization on a global scale.

Kumar in his article “Bad News, Authenticity and the South Asian Political Novel” (2008) writes in a significantly colder manner about Arvind Adiga’s novel *The White Tiger* that, “...I want to know if others, who might never have visited this area, read the passage above and recognize how wrong it is, how the appearance of verisimilitude belies the emotional truths of life in this region. As I continued, I found on nearly every page a familiar observation or a fine phrase, and on nearly every page inevitably something that sounds false” (Kumar 11). These lines by Kumar voice my own personal opinion about Ahmad’s novel. In this novel, Pukhtuns are shown as barbaric, inhuman and vulgar.

This work of fiction is full of Pukhtun culture in a mutated form. Centuries old culture of these brave indigenous people is presented in a manner which stands in stark contrast with what historians and anthropologists have come to record about the people and culture of these societies and certain incidents and tenants of tribal charter and code of honor are presented out of context. The author in order to cater to a larger audience has exaggerated and exoticized details and has commodified the whole Pukhtun culture for the consumption of international market. As Akbar S. Ahmed writes, that these areas which consists of tribal societies are in the media for all the wrong reasons, people in general do not know much about them, and that’s why works of fiction like this one is not taken as only fiction, works of imagination, plain literature or mere stories, on face value but read as anthropologically anchored social diaries about these societies. The author’s professional background of being a political agent to Baluchistan further engender the concept of authenticity to this work than a mere piece of fiction.

Akbar S. Ahmed has lived among the Pukhtuns and has written extensively about them. Nowhere has he mentioned of Pukhtuns involved in having or operating any slave market or any tribesman involve in women trafficking. Tribesmen in the popular narrative are shown as pathetic creatures on every front. This work also depicts them in this light and reinforces a wrong perception about them even further. The concept of today’s global capitalist market and the aspect of commodification of cultural statues and values in contemporary South Asian, more specifically in Pakistani fiction in English as discussed by Huggan is quite understandable and applicable to this work. The poor and rural background, patriarchal society and illiteracy of the tribal people provides space and ground to the writer to be

adventurously exploitative in his narration and the reader equipped with almost nothing except mystery and no previous knowledge about these societies, is left with little than accepting in totality whatever is written about these people.

Apart from the apparently modified and mutated version of our native cultural norms and traditions, religious, cultural and social re-Orientalism seems to be playing out in *The Wandering Falcon*. If we begin with religious re-Orientalism a lot of references are being made at beards and almost every time a bearded man image is somehow simultaneously used alongside describing a scene which display or convey a sense of repulsion, a sense of crudeness and vulgarity, which is devoid of any humanness and almost savage like. Those who have beards are not “good” men, and because tribesmen are “people of the hills”, and “followers of Islam”, “offering Friday prayers” yet rejecting education, “marauding the plains” and becoming terror symbols for everyone are all allusions made at the expense of which Ahmed calls the “tribal Islam”. All these references to the physical appearance of having a religious countenance have become too predictable and familiar during the read.

There seems to be a deliberate effort at work behind this work. By the end of the book a reader feels like he has virtually been to the tribal society and has lived among these tribesmen, which is an exotic place and culture and incites only fear, terror and whole lot repugnance if not downright disgust. Gul Jana is carrying the Quran on her head because to her belief it will save her from the fires being shot in her direction. Verses of holy Quran are encrypted on certain standards and tribal people raise them in favor of Germany against the British and call it a Holy war. All religious allusions are so predictable and the concept of religion is presented in such a predictably compartmentalized version. This is what the world thinks of these people and that almost exactly is what this fiction further feeds.

Fateh Muhammad was a mullah, his father was also a mullah...they lived on charity, which his father, if not forced but grudgingly won with a mixture of chicanery and fear of the divine wrath. Another day he would assuage the misery of their lives with heavenly bliss where hour is gamboled about. (TWF 157)

Mullah Barrerai in “The Mullah” is depicted as a total maniac, and he becomes a religious symbol in this work, which in a way explain religion Islam, and its title holder and those who follow it as maniacs and totally charged and mad people. This mullah at first seems a very sane person, with wealth of knowledge about religion and gradually through his charisma and oratory gain social and political control and approval and end up being mad and complete rouge. That is the ideology prevalent about Pakistani society and religious persons and this work further reinforces this idea. The following lines further reinforce and cement ill-founded notions about a mullah, which does not represent only the individual but the position. “In his innocence of youth, he had imagined that he would not be a hypocritical mullah like his father...he realized his life was no different from his father. He learnt scriptures and prepared himself for the life of a mullah” (TWF 158).

These lines took on an absurd and caricatured mullah intonation in this character of the Mullah. Again, there is this sense and perception coming across that mullahs are hypocritical and quite ironically those who have these reverend religious titles, who should preach the word of God becomes the one denying it by being hypocritical and insincere to their position violating the religious tenants’ whom they should preach and guard. This story and its caricature mullah character, the pun intended and satirical portrayal depicts the “assimilationist mindset” of the native writer by pocking fun of a local religious figure intonation. These lines pick and choose its audience and draw on the character’s caricature details accordingly.

This portrayal of the ‘Mullah’ is consciously holding on to, what Lau calls the “a normative conception of what is deemed safely oriental and thus tolerable to chiefly white audience” (Lau 99). When re-Orientalist writers or what we may call the native authors are confronted with the charge of ‘self-othering’ themselves and their native culture and ‘self- stereotyping’ they instantly attempt to alienate themselves from such charges and argue that “their works are not allegory. But only serve as an entertainment. It aims is to please” (Lau 63). Jamil Ahmad in *The Wandering Falcon* does not seem to make any efforts to alienate himself and his work from mainstream audience, which is the western readership, and appears to be deliberately capitalizing on the novel’s tribal background, especially on the character of the mullah’s ‘crossover audience appeal’ by somewhat “refusing to be politically correct and by self-consciously and deliberately engaging with re-

Orientalism” (Mendes 99). Such details of re-Orientalist writing tend to engage my attention as a researcher, bearing in mind the contemporary capitalist world market mentality of the native writers, the tension among expectations of the massive Anglophone readership, the Oriental authors and “the suspicions of complicity with contemporary western corporatization” (Mendes 99). All of which in one way or the other, participate in this business of cultural commodification, resulting in feeding this giant literary industry in churning out more such packaged materials.

Native writers tend to call themselves not as re-Orientalist writers but instead they prefer their works to be categorized as reacting to the previous colonial writings. Contemporary Pakistani fiction in English writers tend to define themselves as “self-consciously reworking and reacting to the earlier forms of Orientalism, when actually they are involved in further endorsing reductive categories of, what is called neo-Orientalism” (Wagner qtd. in Lau 107).

The Wandering Falcon is loaded with cultural re-Orientalism. Tribal culture and societies are compartmentalized and presented from one dimension. All the beauty and uniqueness of this indigenous culture is mutated into some kind of horror story. The culture everywhere is shown as that of kidnapping, socially supportive of all kind of criminal activities. The tribal youth is depicted as a generation of looters and plunderers and involved in smuggling and spying for foreign countries and considering it an honorable profession. The tribesmen are shown as terrorizing, psychotics, inhuman and warring entities, who are not bound by any law neither ruled by any sense of morality. Tribal people and their tribal norms are depicted equivalent to nomadic life, whereas it is not so.

Tribal communities consist of settled societies and have existed for the last six thousand years. Survival for such a long period of time is not possible without a thoroughly robust, coherent and highly organized internal mechanism. In many instances, tribal societies and nomadic communities are depicted as almost the same kind of people, which is contrary to the reality. Highly dehumanized treatment is meted out to womenfolk in rural setting, which create an element of shock and disgust on the part of the reader. “The bear could have a room and they could not...I can get another wife, but not another bear...if the bear eat food, so did Shah Zarina,

if it goes hungry, so would she...along with the bear, she would get her day's beating" (TWF 164). Human life, specifically a woman's life in a rural setting is shown as equivalent as or even worse than that of an animal. It is depicted in such light by the global media and only such barbarism has gradually come to define our rural life.

Tribal society is shown as socially criminal and marauding. Kidnapping, killing, stealing, spying is shown as an accepted social phenomenon. Tribal society specifically and rural society in general have been depicted as degenerated and vulgar. Tribesmen are shown as pimps and gay and involved in child trafficking and running brothel houses. On the other side cultural re-Orientalism is evident from Sherakai's husband marrying a much younger wife because she was disliked by her mother-in-law for not being able to bear sons. In this story there are numerous of cultural and social re-Orientalism. Weird, crude, marginalized details of a society are picked and scattered as a general truth about a whole community, which are intended to shock and entertain the western readers. At the same time these works written by contemporary Pakistani writers are taken as social diaries about tribal Pukhtun society. Tamara S. Wagner in her essay "Foreign fantasies and genres in *Bride and Prejudice*: Jane Austen re-Orientalizes British Bollywood" notes that:

In the repackaging and exportation of an 'Orient' for international consumption, re-Orientalization operates as an internal process that mimics the recently much deplored exoticism in popular culture. This mimicking may at times be inadvertent, yet the self-othering it implies is as often deliberately market driven. The resulting products join what Graham Huggan has so pointedly termed the production of a 'postcolonial exotic': in a marketing of multiculturalism on a global scale, an alterity industry is built on 'mechanics of exoticist consumption. (Wagner qtd.in Lau 107)

The last story in this novel is "Sale Complete" in which Afzal Khan leads the two young women to a bazaar where they will be sold either to individual customers or brothel houses. By studying the works of historians and renowned anthropologists on tribal society and culture we come to realize that a concept of selling women or brothel houses is a non-existent and alien idea to the tribal people. According to Ahmed *nang-o-namoos*, in short women and everything

related to women is most sensitive topic and subject in tribal culture and society and hardly anything else is considered more important than this. Tribesmen take their honor, which is synonymous to the honor of their women and any matter related to women very seriously and nothing else cause more severe blood feuds than this matter.

Meenakshi Mukherjee discusses in her work this perspective of native writers intended readership. She suggests that local writers unnecessarily give prolonged and detailed descriptions and meanings to and of local customs. She suggests this idea of “authenticating strategy by the native writers and thus translates their cultural symbols for the western audience” (Mukherjee 7). In the same manner the following lines from TWF explain and translate the local dressing and cultural values are explained time and again and that too unnecessarily because the native people already know about the traditions of the tribal societies.

These societies are very traditional in their dressing and follow their normative cultural code. “Afzal khan perspiring profusely under the dome-like skullcap which men of Mohmand tribe wear. His companions who were wearing dirty white cotton burqas, the heavy shroud-like garments which served to hide a woman’s body and veil her face” (TWF 168). Local native readers know exactly what a *burqa* is, commonly used and wore in a close rural Pukhtun society. A burqa does not require such a long description. From here on one sense the efforts undertaken in order to describe a garment used and commonly wore by a rural, tribal community is something known and understood without this elaborate explanation.

That is where one gets the impression of the writer being talking or writing to some other audience and readers other than his own. That’s where the questions and suspicions arise, as to whom does the writer write for? Who are his targeted audience? Because if he being a Pakistani writer intends to tell a story to his native audience, he doesn’t need to explain a garment which everyone here knows about. Such elaborate descriptions are intended for audience who are unaware of such a garment. That is where we can say that contemporary Pakistani fiction in English writers are playing upon the authentically exoticizing tendencies and strategies for their writings, in order to lure the western audience about our native culture which in this global economic age has become a very precious commodity to be sold in the international market. Wagner writes about such re-Orientalist strategies that:

Re-Orientalization thereby emerges as the internalized version of a new Orientalism; frequently termed ‘neo-Orientalism’, that has been dangerously distorted as a positive development in often virulently exacted identity politics. Whereas neo-Orientalizing tendencies refer to exoticizations of ‘the Orient’ in contemporary South Asian literature, that often feature it as an ‘other’ space, located elsewhere and hence easily typecast, re-Orientalization happens within seemingly self-reflexive reworkings in contemporary popular culture, but it occurs in works that pertain to be a reaction to common forms of exoticization. (Wagner qtd.in Lau 107)

Afzal Khan is a Pukhtun man of a tribal decent and is a procurer. He provides women for brothel, and he is shown as offering his “afternoon prayers” (TWF 171). Later in another paragraph they are depicted as gay, where young boys serve the sexual needs of men. We as readers are aware of the fact that because tribal society is a close society and there is no free mingling of men and women, that’s why these men are shown as satisfying their needs and desires with young boys. Tribesmen are shown as vulgar, immoral and contradictory beings with very basic, almost animalistic needs and lives. Dressing plays the most important part in the way a person is perceived in other people eyes. The writer makes sure that he refers to his characters dressing time and again. “A man, all dressed in black, his jet black beard and a few stray locks struggled free from the confines of his turban” (TWF 179). This character is drawn more on caricature lines and contours. His depiction reveals him as dressed in the traditional dress of Pukhtun culture. His attire consists of the prototypical symbols of a specific area and its people. The said culture, as described and portrayed in this work, does not leave a very positive impression, neither about the tribal societies and their cultural norms nor about the rituals and traditions of these indigenous people. The attire and the bearded appearance of character suggests that he is noble neither in person nor in purpose. A typical Baluch tribesman is depicted as buying his prospective wife from a tribal Pukhtun. This is called by Akbar S. Ahmed in his book *The Thistle and The Drone* (2013) as the cultural genocide of the Pukhtun tribesmen. Academia, which includes writers and paid scholars, are writing in order to serve an international agenda in the international market. All kind of moral, ethical, social and cultural ills and taboos are associated with the Pukhtun tribesmen and their

culture. From all sides and dimension, it is depicted and portrayed as a rotten and sick society operating on no strong moral or religious grounding but festered with all kinds of spiritual, moral, ethical diseases and such ills are shrouded in the name of religion, honor and culture.

Conclusion

The Wandering Falcon is fiction yet it is perceived as something more than that. It is not just a literary piece to please aesthetically but appears to be an assault on the otherwise martial tribal societies and its people. Instances of contempt, fabrication and mockery seem to be present in varying degrees in this work. Thus, a fictional narrative is converted into a social diary about these societies. The author's logic and background of having lived in these areas serves as a kind of guarantee to an exotically authentic fable. The writer's voice across the novel resonates as that of an anthropologist or a sociologist, the depiction seemed almost real and the portrayal nearly factual. The readers could be easily tempted to take this work, less as fiction and more as a social journal containing truth. That readers could take the writer's previous professional association as a political agent in the tribal areas can be seen as a proof of his thorough knowledge about these societies. Thus, such background can only benefit the writer and confers upon him a much powerful position. This authoritative status of the writer gives him a special prerogative to represent the Other, in this case the tribal societies.

The next chapter is on Uzma Aslam Khan's *Trespassing*. I have textually analyzed for various tendrils of re-Orientalism which can be found in a diverse range of application, played out in a multitude of ways, at different scales, in different levels. The next chapter critically analyses how "Orientalism has been recently re-inscribed into the cultural imagery" (Lau 5), through works like Khan's *Trespassing*.

CHAPTER 5

PRIZING OTHERNESS: TEXTUAL ANALYSIS OF *TRESPASSING*

5.1 Introduction

This chapter critically analyses Uzma Aslam Khan's *Trespassing* (2003) in order to explore instances of re-Orientalism. The novel begins with Dia haunted by the thought of her father's brutal murder on the out skirts of Karachi in daylight. Dia remembers and cherish an image of her father who was with her at her mother's silk rearing farm near Makli Hill tombs in Sindh, which is one of the largest necropolises of the world, consumed in fable like lore and history. The interior Sindh location of Thatta dates back to prehistoric Indus valley civilization to Buddhist era and links Sindh historical connections to China where silk was discovered. Set against this exotic background, the story starts unraveling gradually like silkworm and the making of silk, which date back to a centuries old tradition of Chinese Empress weaving silk robes for the Chinese emperor. The story is about a couple of families residing in interior Sindh and its metropolitan hub Karachi, and how the lives of these characters among the multitude, cross each other at different points and how the culture and traditions directly and indirectly affect the lives of all the main characters.

5.2 *Trespassing*

Uzma Aslam Khan's novel *Trespassing* has been shortlisted for the Commonwealth Prize 2003, Khan's another novel *Thinner than Skin* won the French Embassy prize for best Fiction at the Karachi Literature Festival in 2014 and was longlisted for the DSC prize for South Asian Literature and the Man Asian Literary Prize. Re-Orientalist writers like Uzma Aslam Khan, "set themselves up as translators, translating their native culture to/for the western audience, have the dual role of opening the channels

of communication, but also of holding the two sides separate because it is this very separation which lends heightened significance to their role” (Mukherjee 10). These native writers, rather than focusing on commonalities across the East and West divide such commonalities of, for example, dire poverty. Re- Orientalist writers stress differences. Contemporary Pakistani writers’ works somehow seem to culturally stereotype Pakistani society, lead to the cultural stereotyping in turn of the Self.

In Uzma Aslam Khan’s *Trespassing* (2013) as the name suggests is about crossing the limits set by society and imposed by culture and practiced by masses religiously. *Trespassing* indicate the impending chaos which looms around by crossing the set limitations of culture and society. Culture is depicted as a hindrance in the full fledged growth of a person, family and society as a whole. Uzma Aslam Khan made sure that in this novel she talks about all those issues which Pakistan is notorious for on the global platform. This novel wisely picks details of Pakistani lives from different perspectives such as cultural, social, religious, and political.

All marginalized issues are highlighted and are spread around in this novel to mirror the whole Pakistani society as fragmented. This novel shows Pakistani society as fractured morally, ethically and culturally and socially. This kind of generalized specifications and sweeping sentences creates a sense of disarray and chaos on physical, spiritual and political and social level.

The backdrop of exotic elements and creature, in woven within the disturbed and distraught political turmoil and violence of the 1980’s and 90’s Karachi against the marginalized indigenous coastal community of Sindh, the historical landscape of interior Sindh, silk and the centuries old tradition of raising silkworms, turtles, sea creatures, is made more vivid and in striking contrast with almost chokingly suffocating culture, society and the violently unpredictably lawless metropolitan city of Karachi.

Political turmoil, power structure of the city, ethnic divide, marginality of the coastal community on the periphery, Pakistan’s armament trade, ammunition supply, Karachi bus body making industry and cottage industry of silkworm farming, modernity versus orthodoxy, cultural and social hypocrisy, incest and the “covert and

overt violence” (Bhattacharji 159). Underlying the apparent normalcy, are all themes discussed in the novel. Conflicts between nature and human advancement, conflict between a culture’s bindings and social practices, and conflict between two generations, Karachi and its inhabitants are shown as some colliding colluding world of conflicts and contrasts. Modernity is shown through the two main characters of Dia and Danish both children of foreign qualified woman entrepreneur and a doctor in contrast with the rapidly becoming extinct fishing Sindhi coastal community. The main characters have what Madeline Clement calls in her book *Writing Islam from a South-Asian Muslim Perspective*, as almost “encyclopedic knowledge of western science”. The character of Salamat, who belongs to one indigenous community with another ethnic group of Pathans, who are shown apparently as the truck body making community but who are involved in armament and drug trade, who are also migrants in the ceaselessly moving metropolitan city of Karachi and call Salamat an *Ajnabi* in his own land.

This novel is about the fractures and division and political rift and violence underlying the city of Karachi, which is the largest, most populated politically active, metropolitan business hub of the country. References are made at Pakistani and US back mujahedeen and Zia’s 1980’s Islamization fiasco. Karachi is depicted as a lawless and unsafe city where people drag with their everyday life in the backdrop of all kind of violence and horror going on Uzma Aslam Khan shows how divide, bankrupt, shallow, unsafe, Insecure, incessant, lawless, blind, cruel, fractured and hypocrite this society is. Where every community is a gang and killing and bombing can take place in broad daylight. References are made at Pakistan’s newly originated moneyed class; despite its dubious sources of income is rapidly becoming socially acceptable. On every layer Pakistani society in general is depicted as shattered, shallow, violent and vulgar. Beneath the surface of everyday life there are strong undercurrents of hypocrisy, horror and hatred.

Uzma Aslam Khan, in *Trespassing*, mentions and touches upon all aspects of a human society, may that be political, social, cultural, religious or spiritual and personal. Seemingly minute details of daily life are brought and compared in contrast with the wider natural phenomenon. Everyday life whether that of humans of Karachi or creatures of the Karachi sea are discussed in microscopic details and are shown as woven in one larger reality, colliding and affecting each other. The thunderous

sounds of the humongous waves hitting against the huge boulders and rocks and cave symbolize not only the overt violence in the city of Karachi but the internal spiritual chaos as well. The rambling and shackling of the landscape of interior Sindh also symbolizes the internal degeneration of Pakistani society as a whole. Karachi and the humans of Karachi are shown together and mutually responsible for the chaotic violence and degeneration of not only the city but of the soul. Themes of void and loss varying from nature's intrinsic fragility and human nature's capacity for malignancy and destruction and distraught, political terror, ethnic rift and division, religious bigotry, cultural hypocrisy, social degeneration, identity crises, spiritual dislocation and isolation and the highly debated compartmentalized gender role play in Pakistani society. Karachi and its residents, whether indigenous or migrants, are all presented as some kind of an exotic spectacle. They convey a sense of some far distant land engulfed in violence and incest.

The works written by contemporary Pakistani writers are hugely acclaimed in the west and are read by mostly western readers and published and appreciated by renowned Western publishing houses and honored with prestigious awards and prizes. It is quite understandable that no writer originates or survives in isolation, but needs a cultural background and knowledge. Local cultural knowledge in the global cultural market problematizes positions taken against Orientalism. Contemporary Pakistani novelists, in order to sound realistic and authentic about their native culture, pick the most peculiar details and generalize them as a reflection of the whole society.

That is what Lisa Lau in her essays writes about. She observes that “no more an Occident or Western person is Orientalizing the Orient but Oriental, native writers themselves are re-Orientalizing their own culture and people” (Lau 7). Uzma Aslam Khan, choose Pakistani Society as her background and setting for the story, all her characters are embedded in Pakistani culture and society. The esoteric and peculiar, whether personal or political is chosen as the plot, which seems more like coming for the western audience than the local readers. The fabric of a specific dimension of a culture, tradition and society is woven from different aspects of a society, which when put together becomes a very intriguingly exotic and aesthetically authentic tale. Writing on social issues or political cause and ethnic divides is neither forbidden

nor prohibited but the dilemma with the recent writers is that they seem like deliberately picking and choosing and elaborating a uniqueness or instance as a generalized statement about their culture and society. That is what Huggan calls in his book, the exoticizing tendency in the works of Oriental writers, where making an exotic spectacle of the Oriental(ness) has become a career, where academia and new writers are thriving on this new found industry of the commodifying culture for the consumption of the metropolitan audience. Meenakshi Mukherjee talks about the audience these South Asian writers write for. She writes that everyday mundane things are explained unnecessarily, and it is done for the sake of the western audience rather than their native readers.

The novels are read not merely fiction but autobiographical confessions of a writer about his/her society which generate prejudices and social misreading, which these works (may be unconsciously) invites and create. Sometimes these fictions are taken as feeding the prevalent narrative and working on the same agenda of fear and phobia connected with Islam and Muslims; and because these fictions are not read mere as fiction but as confessions, that's why western readers build their perception of Pakistani society, based on these readings. These works either can help break, make or even reinforce certain stereotypical images and concepts, normally affiliated with Pakistani society and life, both of the metropolis and rural. These novels are rooted deeply in Pakistani cultural and traditional lives and that's why they are seen more than novels, but windows to the western world to have a peep of the real Pakistani society and life. I have discussed Uzma Aslam Khan's *Trespassing* under the following sub-headings.

5.2.1 Trespassers will be executed

In the very first chapter the reader is taken to a thousand years old exotic tale of silk and silkworm. Re-Orientalism can be done in various ways and applied in different styles and through multiple strategies. Here we will first discuss cultural re-Orientalism.

The men sat apart. She was pleased to see Nissrine did not make eye contact with her son, but dismayed that other girls examined him quite boldly. Even Pakistani girls were like that these days...Nissrine sat quietly with a dupatta

covering her head white complexion. She kept her head lowered. Surely Danish would take her. (TP 84)

The concept of women having no say in their marriages and that it's a man's prerogative in this society to choose a wife. It doesn't matter that the boy may have had close relationships with other girls but the best girl to be considered worthy of marriage in this part of the world is one, who is quiet, and keeps her head lower and covered, and doesn't make "eye contacts" (TP 84). The writer wants to convey the point that in Pakistani culture, independent, free-thinking, open-minded, modern women are neither liked nor preferred. The author is explaining too much. There was no need of writing that "men sat separately" (TP 84). The local audience knows that already. The writer is trying to translate her native culture to an audience, who might not know that. The writer is stereotyping Pakistani cultural and social values system and the expectations it upholds for women.

The norms and traditions are depicted as hindrances, and the woman is shown as miserably trapped in gender biased roles, that society imposes on her. A Pakistani writer has tried to depict her native culture in bad light, and portray its values system as archaic, biased and low. "He is all his mother has; she'll be even more possessive of him than the usual mother-in-law. So, when he's had his fun, to pacify his guilt, he'll be ultra-protective of his Ami Jan, who'll symbolize the nation, and ultra-conservative with his wife (who'll symbolize the authority in the nation" (TP 93). These lines are not only a seething comment loaded with sarcasm on Pakistan cultural norms and traditionally orthodox society, but on Pakistan's political power structure and the way it works. It's a sly comment on army's role in politics and the frequent martial coups, Pakistan's democratic values have succumbed to in the past. It indicates that from a typical household set-up to the political scene, it's normally the men who decide about both, the fate of their women and the fate of the nation.

A native writer, as re-Orientalism suggests, is involved in framing their native homeland, culture and society in the same stereotypical frame. Present day Pakistani fiction in English is loaded with comments political realism and references. It connects various dots, from cultural and social perspective with the political turmoil's and makes insidious remarks on local norms and value. This is what Gayatri Gopinath calls "new crop of South Asian diasporic feminist writers" who are

eventually no lesser responsible for this exhibitionist presentation of Pakistani society and its' iconically entrapped, helpless and, traditionally enslaved woman, which eventually results in "self-exoticization, and re-Orientalization, for the international market" (Wagner 7). This somewhat self-reflexive satire on customary dualities of culture clash narratives is considered crucial to the work's "cliché-ridden plotline by introducing an additional juxtaposition of variously self-Othered characters" (Wagner 7).

Women are portrayed in certain limited roles, involved in household chores and confined to a barricaded life. "The woman in a milk ad carried out the tea from the kitchen...the camera focused on her husband who said, 'Begum, chai?' 'So, she scurried back to the kitchen, her gold bangles ringing with jubilation" (TP 94). This ad is a soft representation of Pakistani culture and the behind the cabinet role of a women. The author's point in adding such TV commercial is to convey the message that in Pakistani society the role of a woman is limited to serving the men in her life, which can be a husband or a son or the male guests that they bring. The TV commercials are almost tailor-cut and chosen for the plot in order to enhance and emphasize the idea of Pakistan being a gender biased society and to make a seething comment on this blatantly accepted social ethos and the culturally conditioned gender based role-play psyche. The TV commercials tell more than the eye meets.

These commercials reveal the otherwise hidden truths and boundary lines demarcated by Pakistani society for its women folks. These TV ads help put the old or new forms of Orientalization in one place. The concept of a 'traditional wife' (Woman in the ads), is put into stark contrast with the character of the Dia, who is too self-absorbed, selfish and way too forward. The woman in advertisement on the television depict the popular believe system and how it operates when it comes to the role of an ideal Eastern woman. The ads on the television only serve as a medium of depicting the expectations of the typical male-dominated Pakistani society from its women folk. In re-Orientalist writing, contemporary South Asian English fiction, writers stereotype their own culture and people to a point where these writers seem to "other" their own native societies, in order to sound more "authentic" they, instead of writing about and for the east, speak more as if inclined to please the West.

The Occident has always come to associate physical and spiritual stagnation with decay and with the Orient. “Some mourners came to collect gory details. Some arrived to shower her with pity, and yet more helplessness, “Allah Malik hay.” That was one message they’d pounded into her. You have no control over events. So why bother making anything of your life, little lady?” (TP 95). In these lines the author is trying to show the sterility of Pakistani society and how devoid of a positive action, energy and advancement it has become and how the whole culture is designed in such a manner which preach, inactivity, sterility and is emphatically gender biased. It professes passivity and preaches to abandon struggle altogether. It suggests how stagnation has become not only a way of life but a complete culture. This kind of depiction about a native culture can be termed as “dangerously reductive” (Karem qtd, in Lau 25), and it shows how contemporary writers stereotype our culture by portraying stagnation and apathy as an accepted national phenomenon.

Riffat and Sumbul are two different women, with very different lives and embody even way different perception of life, but in Pakistan, both women, in one way or the other, face almost the same kind of challenges due to their gender. “Like older times, now too the silkworms were bred by women. With the exception of gardeners and the security guards, the farm was run by them, which was why they were allowed to work at all” (TP 104). Being a woman and then a working woman and that too in a Pakistani society is not something easy. The writer has tried to make this authentic revelation appear and sound queerly shocking to her Anglophone readers. Here the writer is trying to convey the social stigma attached with women working, and Pakistani society is predominantly a patriarchal society and how certain roles and jobs are allowed to women by men and culture and how they are not allowed to be in any field as men. It explains how being a woman is not an easy task and that women are perceived as bearers of domestic demeanor and unfit for any ambitious outdoor activity.

The writer is trying to say that women, not only in the strictly religious and cultural households but also in somewhat educated families, are expected to work in traditionally tailored-cut roles specified for women by society and cultural norms. Working women and equal rights for both genders has become the mantra of today’s globalized world. This kind of generalization on the part of the writer

about discrimination and gender biased role distribution towards women, in any sphere of life would be a disturbingly new phenomenon to the Anglophone world. To the western reader, the text carries weight, because it's coming from a native writer. Re- Orientalism stresses upon detecting this element of "Othering" in the works of South Asian writers, who by being a writer, and educated in western universities consider their position stronger, speak from a position of superiority, become the self- proclaimed, new center and "other" in their works, their native culture and their own people.

Nini is shown as trapped in the cultural expectations put and built around a woman in Pakistani society. She is depicted as maliciously molested by the norms and traditions of a close and orthodox culture. "Why should Nini accept the limits that others so maliciously placed on her? Why was it up to her to make it work, with a man who was a complete unknown?" (TP 105). Nini is unfairly expected to accept a proposal in an arrange marriage and she is culturally conditioned to make the said relationship work out by any means with a man she does not know beforehand. As Ramachandran remarks, "broad generalizations about arranged marriages and spicy food...popular but shallow" (44).

In Eastern societies arrange marriage is a socially cherished and highly accepted phenomenon and almost a highly established and respected cultural institution. It is a part of Pakistani society and tradition. Arrange marriage and the whole phase of match making and looking for the appropriate girl for the boy or prospective groom is something normal and a local reality. Pakistani society is a modern yet an immensely cultural society. In such scenario, love marriages do not always come that handy and convenient as does the arrange marriages. In re- Orientalism, a common cultural aspect of a society, a culturally rooted institution, is converted into a certain bizarre kind of spectacle, in order to be perceived by the Anglophone audience as something unique and different.

This approach of "Othering" being applied to one's own culture and people is frequently sensed to be done by contemporary Pakistani fiction writers, "in order to be noticed and valued in the capitalist market of cultural commodification, as an 'authentic' story teller from the previously colonized Oriental world, for the insatiable reading appetite of the occidental reader" (Huggan 13). The following lines

convey, what Wagner calls the “striking parallelism of Orientalism and Occidentalism” (13). Dia’s Occidental desire is presented as a longing not just to go to the West, but to exoticize life there too. Dia’s friend Nini is depicted as enraptured in the idea of moving abroad, to the U.S, by marrying Daanish. “This move is posited as a move to a centre, which is chiefly the centre of attention at home: the overseas” (Wagner 13) “You and I know nothing about freedom; look at us. Always stuck behind walls and in cars. If we step out, what is there? If it’s not physical danger, its gossip. My parent’s image is my headache. You call that freedom?” (TP 114). Dia and Nini represent the young women of Pakistan and their frustration give voice to writer’s concern for, young college going women, and how they are entrapped in the orthodox, male- dominated society of Pakistan, where they can have no complete liberty to themselves.

The society outside at large, except the safe zones, which can either be a house or a college, is portrayed as hostile and unsafe for women. Not only the society openly poses various physical threats for women but also the psychological burden and responsibility, where women are considered as the repository of a family’s name and honor, thus become double bound to uphold and practice modesty and safeguard the honor they are made bearers of, and to vouch never to let down the honorable name of the family as well as that of the male members of the family. Re-Orientalism propound that South Asian, specifically contemporary Pakistani Anglophone fiction writers, in their works, portray women from their native countries as trapped and vulnerable. They portray them lonesome and helpless. These writers “other” themselves and take positions of superiority and talk in the manner of their past colonial masters, revealing all that is crude and unknown.

I am only twenty-two and my mother’s already thinking about my marriage.’ she keeps dropping hints about settling. I heard her discussing “the girl” with my aunts. Have you ever noticed how women walk here?’ ‘sweeping dupattas, ‘Danish began to mimic the cumbersome cloth with his arms, kurtas catching in chairs, shalwar cuffs slipping over stilettos, hair in saalan, salan in nails. (TP 173)

These lines are comments on the writer’s native social life, mainly about the cultural institution of arrange marriage and all that leads to it. This interaction starts with the search for the right and most suitable girl for the boy, by the family; it includes

seeing numerous prospective brides to be and the family's collective say and opinion related to the subject. Danish, the American returnee, like the writer herself, objects not only to the idea of finding a girl for marriage so early, as suggested by his mother but also mocks the whole procedure and how Pakistani women dress, walk and carry themselves. Danish, the protagonist here seems to be voicing the writer's own opinion. These lines give expression to the exasperation of someone, who thinks themselves as more refined, superior and who finds almost everything related to Pakistani culture and social ethos, inferior and objectionable and which needs to be rectified. The opinion and voice are more like masterly and that of supremacy. According to Wagner "Re-Orientalization takes place on three inter-connected levels: first, on the level of genre mixing; second, on the level of representation, that is the level of plot, theme and exotic literary spaces; and third, on the level of reception and criticism" (18).

Re-Orientalism professes that South Asian writers themselves "other" their own culture and people and mimic and mock their traditions and norms, with all the sarcasm of an outsider and with the knowledge of the insider. "So, the doctor son had agreed. Nini was going to let herself be displayed. She would be a witness to the humiliation of her best friend" (TP 195). The author is trying to reveal to her readers about a very important cultural ethos of Pakistani society, which would be very unappealing and considered very awkward and bizarre to the western reader, is the occasion of a boy, going to a girl's place, most probably the prospective bride, in an arrange marriage scenario. The writer is making it clear to the reader, through her modern protagonist, Dia, that, such a meeting is a source of infinite humiliation for a girl. Wagner observes in her essay that "probing representation of a more complex mixture of shyness, pride and class-consciousness is distorted and it becomes both pathetic and a figure of fun" (9).

Pakistani society is divided into different strata not only based on their financial resources but also on their cultural and religious affiliations and affinities. Love-marriages are as common a phenomenon as arranged marriages, in which a boy goes with his parents to see and choose the right girl for him, knowing that in Pakistani culture, free mingling of unmarried opposite genders is not considered descent and is not approved of by orthodox mind-set. In such case, it seems very much normal and understandable for the parents of both boy and girl to arrange a meeting between

them and if they tend to approve of each other, only then can any relationship be formalized.

This is not meant to humiliate any one gender but provision of an opportunity for two people to meet and get to know each other, and only if they find each other compatible enough, could things be preceded any further. The writer is using every medium, either culturally rooted, or traditionally celebrated as a source of proving her point of, showing women as alluringly helpless in front of the derogatory treatment they receive at the hands of the men and the culture these men uphold and symbolize. “They watched a brightly- attired young woman sitting on her haunches, pink and blue bangles up to her elbows...scribing a shirt collar...he tossed it in her face and bellowed, ‘you can’t even make one thing shine” (TP 207). Wagner observes minutely something in relation to Austen’s Indian adaptation of *Bride and Prejudice* characters which rings true for Khan’s characters as well. She notes that “the work is strictly contextualized in identity politics and that global marketing processes encourages such works with the clichés it indisputably markets” (9). The advertisement on TV is a reflection of a society’s mentality and cultural expectations of a woman’s place and role in Pakistani society. Throughout the novel the reader come across multiple advertisements, which serve as metaphorical references towards the kind of society it aspires to be, and its cultural and traditional expectations from their women folk. The concept of “commercial Third-Worldism” as discussed by Aijaz Ahmad, seems to be employed in *Trespassing*. Huggan’s critique, mainly revolves around Third World texts, conceived and perceived as “exotic objects, circulating within a metropolitan-regulated economy of commodity exchange” (19).

The writer has used different means and methods to achieve her objective of portraying Pakistani woman as trapped in different roles; how a woman in Pakistani society is suffocated and compartmentalize to a limited sphere of life and how she is doomed in servitude of the whole family, and other meager chores. As re-Orientalism observes, such depiction will be treasured by western readers as an authentic depiction of a native writer in a typical Pakistani household and a woman’s vulnerable existence in a closed, patriarchal set-up which deem woman as an inferior entity.

Woman, religion and politics have gradually started to become three most sellable genres in present day Pakistan’s English literary writings.re-Orientalists

writers depict in detail the mundane and the ordinary. These writers describe in an elaborate fashion an everyday scenario as if almost translating it word-by-word to someone who would find something stale but new and something unrefined but authentic in it about the Oriental people and the way they look and live. “The taxi driver was a wiry man with eyes heavily rimmed with kohl. The mirror was bedecked with a prayer the Prophet had read when traveling, a photograph of the Kabbah, beads and a scented pine” (TP 328). The taxi driver physical appearance is described in detail. His appearance clearly indicates his religious inclinations. The inner of the taxi is scented with a specific aroma, the driver has blackened his eyes, and there is this prayer of travel and this photo of a religious site. Minute details like those mentioned above do not need this elaborate explanations and detailed description, because as Mukherjee wrote, the local readers don’t need these otherwise unnecessary minute and time consuming, repetitive details, because they know how a particular person from some particular social strata looks like or does for a day job and how the whole ambiance of a working class feels like. Huggan notes that,

[To] recognize the prevalence of the word ‘exotic’ as a marker of metropolitan commercial appeal. To recognize that these writers are not only subject to, but also actively manipulate, exoticist code of cultural representation in their works. Exoticist spectacle, commodity fetishism and the aesthetics of decontextualisation are all at work, in different combinations and to varying degrees, in the production, transmission and consumption of postcolonial literary/cultural texts. (20)

Elaborate descriptions of everyday situations or people are not exactly meant for the local audience but the western readers. These lines provide a peep to western readers, far away in their comfort zones, an “authentic” feel of a cab driver in his cab in Karachi. The western reader will find these, somewhat unnecessary detailed portrayal of otherwise everyday random local realities, intriguingly interesting and natively authentic. Works written like these cater mainly to the Anglophone audience, and lesser meant for the local readers. So, the position, which these writers bestow on themselves, is one of centrality and superiority because of their close ties, either in form of, physical placement, emotional enigmas or intellectual stimuli are with the West; and that come across through their works blatantly and openly. “He spooned most of the meal onto her plate...No man from her household had ever

offered a woman his share, let alone prepared it. She had not thought Pakistani men did that” (TP 414). Shafqat host a dinner for Riffat, while they both are young and studying abroad. Later we see Shafqat’s boasts of his eligibility, of his educated and liberated lineage, his love of freedom of speech, his expensive education, his charming looks, his British mannerisms, big cash and big slogans should have been, what Ramachandran calls “scene-stealing role”, but he remains a Pakistani patriarchal caricature. The apparently neat clean disposition becomes obscured. Cross-cultural themes and juxtaposing Pakistani caricatures, no matter foreign qualified, with its more free-thinking western readership, are some of the themes today’s Pakistani writers prefer to write about in contemporary times.

Riffat as conditioned by her cultural norms till then believe otherwise about Pakistani men. She thought they don’t cook, serve or feed their women. In the above lines the writer in a passive manner is trying to reveal an insider’s point of view about Pakistani men in specific and the patriarchal society and culture in general. These lines try to convey to the readers something new, which the readers otherwise might be unaware of. It tries to unleash the deep rooted biasness towards women in the social and cultural ethos of Pakistani society. The writer seems to make an effort to unravel a new side of Pakistani men’s psyche of culturally ingrained sense of superiority as compared to the women folk. The writer is consciously trying to “other” Pakistani men and Pakistani society. According to re-Orientalism theory; “native writer tends to speak from and as the voice of the center. These native writers “other” their own people and culture” (Lau 11). While telling their narrative, the description of their native people and culture is more critical and intended to reveal the ill, the different and the unique rather than the sameness.

The approach seems to find lapses and is more critical than constructive, if that is one end use of fiction writing; this appears more as western-oriented and reminds one of the how their previous colonial masters would approach their orient subjects. “She vowed then to never make her daughter, if she had one, feel this way. She’d never cause her to steal furtively in corners for fear of incurring her mother’s wrath. She’d tell her to choose independently” (TP 418). Riffat, an independent and free thinking woman, who is highly qualified from abroad, swears to herself that she will rise above, as a woman and as a mother to a girl child, from all the cultural

bondages, limitations and barriers a woman faces in orthodox society like Pakistan. She promises herself that her daughter in future will be denied her basic rights as an equal human being, in a male dominated Pakistani society.

The above lines are a passive yet an aggressive comment on Pakistan's gender biased cultural ethos. These lines carry weight and truth but they seem to negate all that is good and supportive of women in Pakistan. Re-Orientalism talks about this aspect of contemporary English fiction being produced. It says that present day South Asian based works concentrate more on highlighting the ills, the drawbacks and "other" their own people and culture, either by presenting it as crude or exoticise it as "authentic". According to Lau,

Orientalism has long been evident in the literature written about South Asia from the days of colonialism, which began with non-South Asians writing and representing the Indian Sub-Continent and its people. However, even in contemporary South Asian literature in English by South Asians, the process of Orientalism can be seen to be still occurring. The curious development over these few recent decades is that Orientalism is no longer only the relationship of the dominance and representation of the Oriental by the non-Oriental or Occidental, but that this role appears to have been taken over (in part at least) by other Orientals...This process of Orientalism by Orientals is what I will be terming as 'Re-Orientalism'. (Lau 18)

The idea of a 'native informant' catering to colonial assumption about his/her own culture has been part of colonial discourse analysis and is not a new one. Mita Banerjee in her essay "More than meets the eye" writes that "Lau's thought provoking concepts and ideas makes us wonder whether contemporary South Asian English fiction writers are not in fact 'post-colonial' native informants, catering to a particular western desire of what constitutes 'Indianness or nativeness'" (Banerjee 3). Mukherjee suggests almost the same thoughts with more emphasis on the writer's native authenticity. She observes that "Indian Writing in English is written specially for the western readers, because certain aspects of culture are needlessly explained" (8). She believes that it is done as if the native writers are trying to explain their native culture to an outsider, to the Anglophone world. "You want efficiency, hygiene and free press; but not that, modernity should benefit women. You want one, whom you can keep

putting to the test. You're speaking for me makes you sound like our very own General, who speaks on our behalf" (TP 422). These lines bring out the innate contradiction found in the many culturally rooted aspects of life of a typical Pakistani man. These lines are trying to draw attention to the gender gap issue in Pakistan and how men are more empowered in every sphere of life than women and how men and the whole culture supports the idea of men in power and women are culturally programmed to be expecting more submissive roles are thus pushed to the background.

Modernity in Pakistani society is deemed well as long as it seems to benefit and keep empowering only men, but if the same modernity turns out to be benefiting women than that is considered vulgarity and indecency. These lines convey a dilemma almost all South Asian societies, specifically that of the Pakistani society, and the truth in these lines cannot be ruled-out in any case; but Lau, in re-Orientalism professes that, present day Pakistani fiction writers find it easy to bring forth a more on ground, "authentic" reality, but these realities are almost always grim and crude in their essence.

These works tend to talk about issues which will be of more interest to the western readers rather than, the local audience. Western world, which otherwise claim to uphold the banner of equality and equal rights for women, will eventually find such culturally proclaimed instances of women being treated as some passive entities in Pakistan, very shocking and provocative, and this combines to add to the native "authenticity" factor of such works and eventually increases the number of western readership and appeal. "No, he wouldn't be the one to stay home with the children or attend to her phone calls or arrange her meetings. Never! That was her job. His was to fight for freedom" (TP 423). The above lines, give voice to Shafqat's opinion. Shafqat, who is highly qualified from abroad and well-travelled, and yet so myopic and hardcore opinionated.

In the above lines Shafqat stand not as one man, but as a metaphor for all South Asian, specifically Pakistani men. He represents this patriarchal society, which seems full of contradictions like him. Shafqat regardless of his expensive education abroad and his cosmopolitan world view is still, instead of liberal and modern, so traditional and judgmental. He believes in his right of freedom and liberty of speech,

of progression, liberation and growth, like his father but at the same time believe that a woman's place is within the house. He upholds modern values for himself but carry on with his inbuilt gender gap inequality, and name it as the passive powers of women and respect for traditional values which culture bestow on women. re-Orientalism talks about this phenomenon of compartmentalizing South Asian, specifically Pakistani culture to one strict point of view and keep exploiting the same idea of Pakistani society as culturally trapped and anti- women, time and again. Lau brings attention to this "Othering of the self" idea and writes that this has become a successful strategy of writing fiction from South Asian writers.

Home meant a mother-in-law working her from dawn till midnight, a belligerent husband who sometimes beat her, three other children, one on the way, countless neighbors pouring in for gossip and meals, an open sewer outside the kitchen, and absolutely nowhere for her to sit quietly for two minutes and sip her very own cup of tea. If she tried, other women would snap, "we never had such luxuries at your age. (TP 427)

These lines elaborate on the life of a woman from a joint family system. A woman's life in Pakistani culture is all the time trapped in different roles. As a daughter-in-law she is used as an unpaid servant as a wife she is bogged down by her ill-tempered husband and bearing his children, one after the other, and is responsible for all the household chores all alone and is expected to be a gracious and welcoming host to guests all day long, without a moment for herself. This kind of representation of a Pakistani household and the woman's place in that set-up has become an almost predictably emblematic and a typical feature of contemporary fiction writers works. The portrayal of a woman is always carried out in the same sympathetic manner where she is depicted as downtrodden, lonely and bogged down and beaten by harsh circumstances, including family, both immediate and extended, culture, norms and traditions, and society at large. Re-Orientalism explores this idea and says that a writer from the previous colonies are undergoing a kind of aesthetic nostalgia, and the South Asian writers in their works "other" their own people and their native culture and these writers speak from a position of power and centrality and western notions, which they do mostly in order to gain western readers approval and lucrative publication contracts from the Anglophone world. According to Tabish Khair, "exoticism (negative or positive in its connotations) constructs the 'Other' and re-Orientalism is genetically modified Orientalism" (11).

Religion is portrayed as the main and prime reason behind this closed and patriarchal society which bars, ban and prevent women from moving freely in the society. Successful and competing women are depicted as proud and bad women and the whole culture is supportive of the idea of keeping women in the confines of the four walls. The writer intends to portray her native homeland and the religious mechanism that here operates. These lines describe a situation where the protagonist Dia is made to feel bad about herself because of simply wishing to attain her basic rights. She feels almost suffocated due to the religious and cultural barriers she faces and the deeply rooted cultural baggage a woman must carry. Dia, who represent the modern, educated, free-thinking young woman, questions the chockingly redundant cultural lines Pakistani society expects a woman to strictly follow.

The realization that there are few avenues open for women in Pakistan and that honor, ethics, morality and the concept of sin and shame are all various cultural strategies defined and protected under the cover of religion, basically meant to keep the women under the dictation of men and under their control. As Lau writes South Asian writers works are loaded with the images of women in vulnerable positions, where they are at the mercy of the controlling men. Such images excite the western readers because what the western world has come to know as the basic rights are depicted as a complete luxury for most women folks in the East.

The term *trespassing* suggests various notions and ideas. It has different and multi- facet applications in terms of the context and meanings the term is being spread around and used in the novel. It suggests violation, exceeding from the accepted norms and code of ethics and morality. Women are depicted as succumbing easily to temptations of all that is prohibited so they are followed and traced-out so their activities could be noticed and monitored. There seems to be a certain element of exaggeration applied in the description of Pakistani society, on the part of the author. In order to make the ordinary and the mundane appear normal is portrayed as something deviant, appealing and exotic, which a reader, more specifically a western one would find amusingly intriguing. “There is no privacy in this country. Only secrecy. We are not doing anything wrong. Yet, I’m the transgressor. I’ve become the *gunnahgaar*” (TP 285). Life in a Pakistani culture and society is depicted as chockingly reductive and confining either culturally or religiously.

There is a difference between realistic presentation and ending-up *essentializing* a society to a definite and boxed perspective. Pakistani writers are seen as claiming to have shouldered double responsibility. One of writing a valuable piece of artistic and literary merit and another of explaining and highlighting the soft image of their homeland contrary to the hostile image Pakistan has in the western world. Both Pakistani writers and the fiction they produce have received high accolades, appreciation from all corners of the academic world, and, along with huge praise, these works have competed and even won prestigious literary awards and prizes. Recently renowned scholars, writers, members of academia and scholarship have reviewed these works and further affirmed and cemented these works literary value. As Daniyal Mueenuddin says that “everybody reads the works by Pakistani writers is because Pakistan is in the news” (Bilal 13) contains truth.

Religion has become such a tricky phenomenon in contemporary fiction not only written and produced by Pakistani writers in Pakistan but internationally. Religion not any more related to theology anymore it has become one powerful entity of politics; in fact, it has become politics itself. These lines approach Pakistan from a very conservative point of view. It says that in Pakistan life is always under one or another kind of vigilance and one never gets the sense of complete freedom and total privacy.

Dia, the protagonist says, that she hasn't done anything wrong according to her modern perspective yet the societal and cultural norms are in a way so regressive and chokingly binding, that they always seem to negate her sense of independence and makes her feel blasphemous as if she has violated all limits of decency as prescribed by religion. This inner clash and outer struggle of the “self” against “them” has become very evident in present day Pakistani writers and this kind of opposition between the western thinking and traditional values always make the character appear torn choosing between the two. One appears normal, rational and logical, and the other more suppressive and judgmental. Lau calls this kind of concept building about South Asian or Pakistani culture and society is augmented by its own writers. These works add no beauty or value to their native culture, but instead, as Huggan writes, exoticise their cultures for personal gains and benefits in shape of awards and publication contracts.

Re-Orientalism, as we discussed earlier has been categorized into various classes and kinds in this study in order to make it more understandable if not necessarily palatable like the two novels. The lines below pick and choose instances, which have in some way come to become representative of the whole Pakistani culture and society. The lines below are meant to reveal the social conditions and plethora of other issues related to the writer's native culture and life specially lives of the women of all ages, in this biggest metropolis of Pakistan. "when he described his food she said it sounded,' just like México, so did the climate, the traffic and beggars. The people, the politics, corruption and drugs" (TP 31). These lines are observatory remarks of a foreigner about Pakistan after listening to Danish, a native, just like the writer herself. These lines in an indirect way say a lot about Pakistan, the one which the writer is trying to portray to her international audience. To Lau, such depiction carries weight, because it's the native writer saying this about his/her homeland and it is be divulged and savored by the reader as an authentic account of life in Pakistan. These kind of writings in a way help 'officialize' a specific narrative being built about Pakistan on the international front. Pakistan has come to stand synonym for every kind of illegal, lawless activity.

Poverty, hunger and corruption is depicted alongside the shallow social priorities and hollow cultural preferences. "Her pristine white skin, which to her dismay, Daanish hadn't inherited, though she consoled herself that darkness hardly mattered in a boy" (TP 52). The above lines are meant to comment on a specific mind-set, an almost national obsession with fair skin; which is said to be a popular prevalent preference for male and female, especially young women in Pakistani society.

These lines are intended to reveal two quite interesting details about Pakistani society and the underlying national psyche it operates on. One is the mentioning of the obsession with white skin here and the other is the unconditional support the Pakistani culture and society extend to a male child or the special prerogatives enjoin by men only. Preoccupation with fair complexion of South Asian people, specifically that of India and Pakistan is evident from these lines.

White complexion is normally associated with the West and how, so many years after independence, it still dominates our thinking pattern and preferences

even today. It shows the inward sense of inferiority which once was outward and physical has become internal and psychological. As Lau writes, this “Othering of the self is what is called re-Orientalism.” It shows how Pakistani society sets its biased priorities and shallow preferences and gauge people based on mere outer appearance. Khan writes:

The walls of the corridor were pasted with gray fingerprints and red pan stains two feet away, a man was hawking in a toilet, shit drop. The air was pungent and stale. Not a window in sight...clumps of hair and dust tumbled on the floor like weed. The ceiling of the fan rattled loud enough to wake the dead. The nurses had long, black nails. She looked with horror at the unpacked needles and gloves. Bottles of antiseptic lay uncovered. (TP 68)

These lines depict a foul, filthy and unhygienic atmosphere of a government hospital. Not only the ambiance around is unclean, sordid and dirty but the hospital staff, who is supposed to be hygienic lack even the basic personal hygiene. The medical instruments and medicine are left unattended and open to contaminate and deteriorate. It shows not only polluted and unhealthy surroundings of a hospital, which should otherwise have been the most immaculate place, but stand as a metaphor for the rest of the society. As Lau suggests, that the portrayal of an Oriental, or for that matter associating Pakistani society, with regressive and backward cultural concepts and images and proving its association and connection with all kinds of negative symbols in the currently produced South Asian literature, is being done not by the Western, but the native writers themselves. “She was twenty-three, married at sixteen, educated only till class nine, clever enough to understand English but could not speak it” (TP 72).

Anu being married at sixteen years of age is something the western world would find really interesting and shocking; it is again a stereotypical case about Pakistani society on the global front. The author made sure to mention details of Anu’s life where she was married off at the tender age of sixteen, which in western world is a child. Girls being married early before the age of eighteen, according to Anu’s description are perceived by the western reader, a culturally rooted socially acceptable phenomenon, which according to western standards is shocking.

English language is again shown as a trademark of high society and those who cannot speak it are look down upon because inability to speak English language is

considered a taboo and huge lapse. The English language in Pakistani society is merely a language or a baggage from the colonial past but a mark of sophistication and high class.

This is a very colonial kind of stereotyping. The West was seen as propagating this very idea that their culture, mannerism and language was far superior to that of the orient, and this very idea is reused by the author to construct the idea that English in Pakistan is the language of upper class.

In a typical Pakistani household, the male members of the family have a final say in almost everything and everyone. They are privileged and entitled to choose whom to empower and bestow basic rights upon. “He never discussed anything he read with her. It would thin his expertise. It would fatten hers. It would mean that she too could explain things to Danish” (TP 77). These lines show that in Pakistani society, roles are strictly divided and the patriarchal society makes sure that women are treated as inferiors and are kept as inferior beings, with specific skills of a house maker and to look good in high society parties and to give birth. A social system and hierarchy of a patriarchal society is depicted in these lines. Pakistani society is shown to be ailing with these deep-rooted ills of a man seeming to have it all. The prerogative of having the final word in almost every aspect and sphere of life in Pakistani culture solely belongs to men. In these Oriental societies women are treated as lesser and submissive beings. Pakistani men, even those highly qualified from abroad, and who seem to have a modern outlook are portrayed as intrinsically contradictory in their personal choices and preferences.

All kinds of privileges are believed to be confined to men such mentality is supported and provided a legal cover by the patriarchal culture. These special prerogatives, which are deemed as equal rights for all in the West, are here in Pakistani society seemingly meant to serve and benefit only men. These men enjoy and take their lives as they wish; they debate on social rights and demand complete liberties of speech, (as long as it seems to serve only them) are definitely details which a western reader would find new and interesting.

Apart from the inner battle against the much debated inequality faced by women in Pakistani society there is also this outer filth and unhygienic surrounding one has to cope with. This filth is depicted as yet another harsh reality of life in Karachi “Strolling down the grubby halls of hospital, she paused at one of the dust-

opaque windows and smelled smoke. Outside, somebody burned litter. She stood, wondering whether to return to her in-laws or breathe the noxious fumes. She decided to stay here awhile” (TP 69). The almost repellently pathetic condition of a hospital in the metropolis of Karachi is defined and stressed upon quite a few times in these pages. The burning of litter and the toxic fumes are shown as less annoying and harmful than the behavior and insult of the in-laws, in a large combined family system in Pakistani society. The family and the environment both are depicted as equally toxic, and the woman in question is shown as trapped between two very undesirable worlds, one on the environmental and societal level, and the other on a familial level. None of the two constituents are nurturing and liberating and none helps in the personal growth of a woman or her healing either on the outer or inner level.

This kind of stagnation and gradual degradation is associated with the Orient in a colonial narrative; here that very same job is delivered by a native Pakistani writer. Lisa Lau, Huggan and Mukherjee elaborate on three multiple dimensions of this kind of writings from South Asian writers. Lau in her re-Orientalism concept explores the idea that how South Asian or for that matter, Pakistani writers tend to “other” themselves as they were previously “othered” by their “colonial masters. Huggan explains how this “Othering” of the self ends up as exoticization of the self and eventually benefit these, western and modern South Asian writers in return, in shape of lucrative Booker’s awards and publication contracts.

Mukherjee’s writings make us realize that South Asian writers write more for and from the perception of their western audience instead of their native readership. Here is a description of gender roles and patriarchy in Pakistani society. “While all other wives were shown a menu, the doctor ordered for her. It was a western dish she’d had once before and disliked. He knew this. She said nothing” (TP 70). A simple everyday task like ordering a meal for one’s own self is being done for an Oriental wife by her husband; such is the level of her dependency and even worse is her inability to refuse to eat what the woman disliked in the first place. This phenomenon is so stereotyped about Pakistani culture to the western world, where rights are equal for all, or at least that is what they proclaim and expects the rest of the world to follow their model, anything lesser than that is queer and exotic. This not something which will ever happen in a western culture and the western audience will definitely find it shocking and amusing. This sympathetic social and cultural victimization of

women in contemporary South Asian fiction has become increasingly evident. This idea of woman depicted as lonesome and victim like is discussed by Lau in her re-Orientalism theory, which says that native South Asian, Indian and Pakistani contemporary fiction writers exploit their native cultures for more appetizing reads and exotic ventures for their western readers.

During this process of exoticism, the native writers reduce their cultures to ragged colonial notions and further cement the occident's oriental perceptions and contribute not much except the "authentication" process which increases a work's value in international capitalist market; a concept explored by Huggan. "The benches of the college glittered with nail polish, lipstick, combs and clips. The college tracks offered them more space to wander in, than the entire city itself. Here they were unhampered by the eyes and hands of men" (TP 112). Here the lines elaborate on the life of young college going women, who spend more time in college on self-beautification procedure than studying. For these young girl's college becomes an escape from their dreaded, barred and barricaded within the confines of four walls in their daily household lives. In the open environment of the college they feel liberated and free, while enjoying the little freedom they get, which otherwise in a male dominated society and a culture of social harassment they cannot think to be able to afford for themselves.

What in the western society is deemed as a basic right and liberty to move freely is presented here as a rare luxury which hardly any woman can seem to afford. Lisa Lau writes that this kind of orthodox beliefs are erected and constructed about a culture and a society primarily by its writers and academia, which tend to find it easy to underestimate the commonalities and the positive points and instead identify the differences and, bring forward the negativities. This is being done by its own native contemporary fiction writers who, as Huggan say, "exoticise their works for western audience" (15). The same notion is echoed by Lau, as she writes that "vulnerability of women has become one the most sellable ideas in the South Asian English fiction writings" (37). The lines below portray a strong willed, foreign qualified woman in a Pakistani set-up and the challenges and hardships she faces not only from the society which is strictly patriarchal and culturally closed but also personally from her family as well. "When her husband died, Riffat hadn't let her in-laws take over her farm. Her brother-in-law urged the family to let her be. 'She will

have fans but no friends,' he declared. He'd been right. That was the price a proud woman had to pay' (TP 199). These lines bring attention to a social dilemma South Asian society seemed to be plagued by only, or at least that's what the writer is trying to convey. The world in general and South Asian societies in specific is not exactly emblematic of a totally free and completely fair world. It is not true of either. Both halves of the world, though some to lesser and some to a larger extent are biased to their female counterparts, but the world has come to associate Pakistan, as harsher in its treatment of women, specifically of successful women.

These lines try to make a sweeping statement about Pakistani culture and society and the underlying psyche. It tries to tell that women have specific roles in a Pakistani society and if she is more than that or tries to trespass the lines and roles set for her than she is considered as not a worthy woman, she is considered proud and is punished for her rebellion in shape of being out-cast and expelled from the family by the male members of the family, specially in-laws. This concept building about Pakistan in this specific light is further augmented by Pakistani contemporary writers through the currently produced works. Huggan writes, that South Asian writers tend to exoticize their works and celebrate their being "Othered" in their writings as a strategy, a literary technique, which could win them western audience approval and lucrative publishing contracts and accolades.

As a reader Khan's *Trespassing* in certain instances feels like sending out signals of warnings and various ultimatums. Readers tread consciously because everywhere the writer informs them, are chances of nearly stepping on the red-lines, a possibility of asking the wrong question, entertaining a wrong thought, an idea, a notion, a gesture prohibited by society and disapproved by culture and religion. Not only warnings about the possibility of trespassing but the consequences that a certain trespassing will entail.

The writer makes sure that every now and then she reminds us that we are in Pakistan, where not only government will pay its price of enjoying liberty in shape of a martial regime and where too much education from abroad is not cherished but cursed and held responsible for violating the cultural norms, and trespassers, as the writer reminds us are executed, by either personally abandoning them or socially branding and boycotting them. "Imagine Nissrine's life if she resists this proposal.

Waking up every morning to an icy household. Eating leftovers alone. Sly gossip forever in her ears. And that's just the silent hate. What about all the guilt from her mother? "I've lost face because of you." "Is this my reward for all the sacrifices we made?" "Your father's health is failing." Or, "he is leaving me just because of you" (TP 201). These lines are trying to portray the repercussions of a speak-for-yourself, stand-for-yourself scenario, the impending and looming dangers for young educated young women brought on them by the patriarchal culture in Pakistani society and the resultant detention, penalties and the consequences they can face in such a situation.

Concept of an arranged marriage is exploited in these lines, how a girl in Pakistani society is expected to affirm and oblige to the wishes of her parents, in any aspect of her life specifically in case of a prospective proposal from a boy's family. These lines depict and anticipate the most probable reaction of a girl's family and scenario of a girl's life if she dares to reject such a proposal. She will be boycotted by all her family members and will be targeted with mean response and will be labeled as rebellious and ungrateful.

Lau believes that contemporary South Asian writer tend to find it easy to exploit more of the woman side in their works, because the phenomenon is a global issue and studied in academia but generalizing it as a totally Pakistani concept and social ethos, is not necessarily authentic representation but exoticization of a whole lot vibrant culture. A "woman is depicted as a vulnerable and fragile being" (Lau 32), who is depicted as chocked on various levels and trapped in multiple roles, and if she dares to challenge the prevalent cultural norms, not only the whole society but the woman's own family turns against her.

A woman is depicted as being blackmailed in culturally defined roles and any expression of liberty and exercise of freedom is met by a severe backlash. These lines draw attention to certain situational realities that a woman in a third world country might come across but it undermines all that has gone into the liberation, freedom, equality and empowerment of a South Asian or for that matter a Pakistani woman. These lines give a sense of a generalization and convey a feel of stagnation and apathy. It creates boxes and reduces a very inclusive and accepting society to certain labels and compartmentalizes it. This labeling is being done by a native

writer, who sees no strength and growth and hope in his/her native homeland and their works further nurture the negative agenda associated with Pakistani society and culture. Lau at one point writes in her volume of essays, that “in re-Orientalism, women are specifically depicted as vulnerable and weak and a western reader would find such imploring images exotic and unique; something which he/she normally doesn’t come across or get to see in his/her environment” (Lau 36).

Her driver’s job was to confine her in a safe heaven, between safe and immobile heavens. His job was to keep her off the streets, where men leered, sometimes pinched, and sometimes did worse...every pair of eyes followed her, now she had no protection, no shell, and she felt too naked to look around...there were no women walking down the street. Also, a kissing sound. Grins. Eyes that gorged. Shoulders pushing into hers. A finger lingering on her buttocks. (TP 212)

These lines explain how vulnerable and trapped a Pakistani woman is in her various roles. How hostile and biased Pakistani culture is of its women folk and how the whole national ethos relies on woman harassment. In these lines, Dia the protagonist is out and about in the open city of Karachi, roaming around, unattended by her armed guards, whose job is to keep her safe from everything unsafe, which almost all around. Dia is all of a sudden exposed to a lot of harassment and physical, psychological abuse. She is touched by men on the streets and seem to be molested by the society as a whole which is depicted as woman unfriendly. Lau says that “woman, specifically in the contemporary works by contemporary Pakistani fiction writers is portrayed either too far removed from a native perspective or too traditionally trapped to be representative enough” (Lau 37). In the contemporary fiction woman has become an easy technique to be exploited and exoticised.

Religion and gender roles are often seen as two very important and decisive factors responsible in chaining Pakistani women to some limited roles. Pakistan’s male-oriented society has to represent male domination. Patriarchy in the west as seen as rule of the men, which infers that women are not given equal rights as compared to the men. This patriarchal mind-set is believed to be the reason why man in a Pakistani society has the prerogative of having last word in almost every matter of life. Religion is seemed to be complying and reinforcing the ideals of the man’s

world. The lines below can only show the desperation of a young educated woman who believes that social norms and religion shuns a woman her basic rights of free moment, and women who dares to challenge the set pattern is indirectly warned of severe consequences.

Such ideas will only shock and engage a western reader who will find such details intriguing and will take the fictional depiction as a standard manifestation and generalized truth about the whole society and its socio-cultural and religious aspirations. “If only there had been a sign on her side of the road: *Trespassers will be executed*” (TP 241). Quite a few references are made time and again, scattered all along the novel about a certain *trespassing* and how it will be punished. This is metaphorical references to social, cultural political boundaries set in our culture and how those travel beyond them, cross the lines set for them and how those who ask more than permitted count as trespassers, are executed, under different names of either, nationalism, patriotism, religion or culture. It tries to tell that Pakistan is a very extremist, patriarchal society, meant to keep its women socially handicapped and trapped in culturally defined roles, and also these lines build a generalized perception about Pakistan being a very non-inclusive and strict society with archaic norms and traditions and whosoever attempt to trespass will not be forgiven.

This perception about Pakistani society, no matter how one sided and ill-founded it might be; is ironically fed and supported by a Pakistani writer. There were certain typical features through which the previous colonial master would judge a South Asian society. These contemporary Pakistani works being produced do nothing else than further reinforcement of that colonial narrative. Lau stresses this idea in her various works. She writes that in these contemporary Pakistani works appear to be “less about their native cultures and more about the representation of that culture” (Lau 33), which according to Huggan is hugely exoticised and as Mukherjee says, written in a deliberated effort of “authenticity” for the western readers.

Oriental societies have been normally defined as stiflingly closed and patriarchal. Women are normally depicted as vulnerable and trapped. Women folk are generally depicted as locked in the four walls of her house. This image of

lack of liberty for women has come to associate with Pakistani society, and how unsafe a young woman can be in the open world.

She recalled beach huts being raided and women raped. Her mind brought forth newspaper accounts of women being killed by their uncles and brothers for doing less than she already had. She the product of a country, where self-consciousness was basic survival. Where a woman's reputation was the currency that measured her worth. (TP 289)

These lines seem to be another attempt on compartmentalizing Pakistan as a country, society and culture to certain propagated concepts. Dia believes her life and honor is at stake if she goes anywhere other than the specific indoor safe heavens. The writer is trying to convey in few lines, loaded messages about her homeland. The feel that these lines give about Pakistan is as if nothing positive is happening or could be expected except the ills. These lines feel more as an effort on the part of the writer.

This kind of concept building does nothing and change nothing except feeding the already prevalent narrative about a South Asian specifically a Pakistani society and culture, where women are portrayed as vulnerable and always trapped in one or another kind of roles, such as that of a daughter or wife. That is what Lisa Lau in her multiple works points out. According to Lau, a tailor-cut kind of South Asian, (may that be Indian or Pakistani) reality is woven together into some form of "Orientalist reality" in order to re-represent or re-tell the old story in a new way. This "re-Oriental reality" is presented and erected from the ashes of the previous version about an Oriental society, except that this time it's more "authentic". It is exotically authentic because it's coming directly from the "Occidentally" centric, native writer.

This makes the Pakistani woman appear as alluringly vulnerable and more appealingly exotic to the western audience. "Dia remembers her mother telling her, 'you've no idea how hostile society gets when you challenge it'" (TP 289). Societal norms are rooted in its belief system and its centuries old customs and traditions and anything which does not uphold or stick to its roots is soon overcome by other cultures and it loses its distinctive features and its unique identity, which is true of any culture and society.

Almost every human society intends to retain its separate identity. Emphasizes of a society on practicing its own norms and upholding its cultural values is not only true of Pakistani society but of any other as well. Regardless of the similarity of this concept and perception, Pakistani society is portrayed as hostile, orthodox and stubborn in its approach to adaptability and flexibility. The mother, Riffat warns her daughter of playing safe within the domains of the societal boundaries set for a woman, or otherwise she should be ready for a very severe reaction.

Contemporary writers are aware of the market demands, and how increasingly South Asian societies in general and Pakistani society in specific have come to be known for, due to the contemporary fiction being written by Pakistani writers, for its gender restricted roles and for being a strictly conservative society. Huggan suggests, that “writers from the previous colonies are undergoing a kind of nostalgia for their previous colonial master and are either consciously or unconsciously conveying that sense of othering of their own self, in their works, as was being done by their occident masters” (9). What Huggan perceives doesn’t sound altogether baseless because the previous colonial master used to associate all kind of ill, odd and bizarre images with the Orient, who was considered the other, who was uncivilized, but in the following lines, open gutters, filth and earthworms are images drawn by the native writer while depicting a scenario in the metropolis of Karachi which has gradually come to represent the city in rain season.

Gutters spilled, electricity was cut off, telephone lines burned, car stalled, and grief afflicted thousands of flood victims, all the roads around him were knee-high in putrid waste. Her own neighborhood was cloaked in darkness only earthworms would celebrate. In the refrigerator, food was beginning to rot. Mosquitoes invaded the house. (TP 298)

The above lines give details of the metropolis after heavy rain pour for consecutive days. It highlights the administrative and infrastructural fallouts of Karachi city. The city is ill-planned and there seems to be a total absence of any unit or body to respond actively in hour of need. These lines describe in detail the aftereffects of rain in Karachi, because there is no properly operational, sewerage system in this city, rain becomes a hugely cumbersome natural phenomenon to be dealt with. Gutters overflow and electricity is cut off due precautionary measures. These lines generate

a sense of frustration and shock in the minds of the readers for the inhabitants of the city. As Lau writes, there is nothing wrong with highlighting the social or cultural problems and issues of a region, because re-Orientalism is not directly related to the literature being produced or the social dilemmas highlighted but is concerned more with the writer, and the way s/he “opts to play around the ill and the shortcomings and constantly defining the drawbacks of their homeland” (Lau 31). The re-Orientalist writers emphasize on the cons and limitations instead of highlighting its more common and strong areas. This is how readers are shocked and appalled to get to know about a country, from its own native writer, as a firsthand experience, which gives the contemporary novels a more authentic feel, as Meenakshi Mukherjee mentions in her writings about South Asian writers and their writing strategies.

It had been five days since either he or Anu had showered or even washed... he wiped off the sweat dripping down his face and neck he smeared gray filth over his body as though it were soap. Then he sat flicking the dirt out from between burgeoning fingernails. Should he cut them? It was too exhausting. Anyway, they'd only grow again. He began to chew them off, swallowing the slime wedged inside. Some particles he spat. The room was never swept. (TP 334)

These lines arouse the feelings of disgust and filth. It depicts the scenario and circumstances of Karachi, and its residents, related to its administrative lapses, social issues and problems in the infrastructure. This scene depicts the face of Karachi and life of its natives, after a consecutive rain pour, which reveal severe drawbacks in the administrative set-up of this biggest metropolitan city. People wait for days in an atmosphere of uncertainty and frustration, in the office of a local municipal committee, for basic city life facilities. People are waiting for water, because of rain in Karachi and inefficient sewerage and water drainage system, all the roads are blocked, due to which water tanker cannot reach residential areas for a refill of water tanks, and there is severe water shortage as well. The residents haven't bathed for days and it gives this sense of filth and foulness not only in the environment around but on personal level as well.

This perception and image of filth and unhygienic living about the people of Karachi is detailed sketched by, as Lau writes, by a South Asian writer herself.

It shows the writer as an outsider, and writing from an approach of an outsider, which lack empathy and bring forth the apathy of their own people. This approach awakens the feelings of disgust and sterility about its own folks, who are accustomed to unhygienic living and have no sense of cleanliness.

This “Othering” of its own people is done by a member of the same community, speaking, as Huggan writes, from a position of apparent superiority. The previous colonies in the colonial text are found to be devoid of culture, civilization, sophistication and among many other nurturing attributes, also lacking equality. “Placards read: *Let the people choose!* A speaker waved his fist, packing her with courage, ‘until we own our own resources, we’ll never be free.’ All the speakers were men” (TP 420). The protagonist of the novel, Riffat is sent abroad for higher studies by her otherwise conservative family, come across these placards which demand freedom for all, from her home country. She realizes that the speakers who wave these banners and raise these slogans are all men, because to them, their freedom was the only freedom and the liberty to them was the only liberty, which they demanded so vehemently but they wouldn’t allow the same freedom and liberty, to choose and speak for themselves, to their women folk.

The writer is trying to direct our attention to the contradictory nature of our Pakistani society, where men want freedom of choice and liberty to speak for themselves only and not the same for their women in any capacity. This is to deliver the point of, Pakistan being a chauvinistic and gender biased society in its nature.

Lisa Lau in her works points out that “South Asian culture and society is converted into a spectacle by their own native writers” (11). She observes that references are made at the expense of the local culture and it is depicted in an archaic way and manner. She says that “deliberate peculiarities are stressed upon and brought forth as established and institutionalized truths and facts” (37). Lau suggests that this kind of writing, where we gauge, study and perceive a vibrant and unique culture through set patterns and standards of a colonialist and us and them perspective and that too done by none other than the native South Asian writers is called re-Orientalism and that is done on various levels and from multiple stand points.

Huggan, writes in his book that “Oriental cultures are typified and compartmentalized to only a certain set perspective” (27). I as a researcher agree with the ideas that Huggan echoes, that certain cultures are somewhat consciously exoticized and strictly seen only from specific lens and preconceived notions and patterns and they cannot be freed from them because certain stakeholders have their stakes involved in that venture. Contemporary South Asian writers’endeavourers, in shape of their re-Orientalists works are centered on to retain certain aspects of the colonial past, in their writings alive. For writers belonging to the previous colonies writing about their native culture in an exotic manner in return empower them and enhance their positionality of being “cultural translators” to the outer world, where culture too, has become a commodity like any other, in this contemporary age of the capitalist global market.

Meenakshi Mukherjee, asks about the feasibility of such exotic and authentic truths to the western audience. She observes that ideas which come in stark contrast with the set pattern belief system of a western society are believed to be treasured more by the South Asian writers and their supposed Anglophone readership. To her the “contemporary South Asian Works produced in English language provide a sense of shock and relief to the western reader, one of being away and safe in their comfort zone and second of being amused and entertained by getting to know such authentic cultural glimpse of a patriarchal Eastern societies” (Mukherjee 11). This renowned Indian literary critic has definitely a pint to make not only about the Indian writing in English but something which applies to the contemporary English fiction produced by Pakistani writers as well. Our native writers keep reminding their Anglophone readership of the confines in which a South Asian or Pakistani woman is trapped. “What would it have taken for Shafqat to leap past his own confines? He, who traveled and ruminated more than anyone she knew, could never overcome them” (TP 427). Shafqat in these lines does not depict the only the main character from the novel but as a metaphor for the patriarchal Pakistani society and the male dominated culture it has come to be known for. Shafqat, regardless of his international outlook and wide exposure, expensive education from a world metropolis, still couldn’t overcome his deeply ingrained, and culturally nourished orthodox taboos and reservations as male in our eastern society.

The writer picks and chooses these lines in order to draw attention to the innate contradiction our society has come to gain and represent an epitome of our inadaptability to international, moderate and equal opportunities for both genders, culture the west has come to associate with and represent. It clearly divides the two cultures as two very separate entities, where they can, intersect but cannot totally mingle. Shafqat's inability to shed his old orthodox self and believes in order to be more modern, flexible, accepting and inclusive of the other, shows the integral drawbacks of his conditioned upbringing and the society which encourage his rigid belief system. To Lau, this was how the West always saw and divides the world of separate cultures in two distinctive halves of 'us' and the 'them'. Where one was brought in contrast and comparison with the other, in order to serve as a vehicle, a mechanism of bringing out the "uniqueness of one culture in stark opposition with the normalcy of the other" (Lau 21).

Huggan calls this technique of writing exoticization. He writes that writings from the past colonies have become hugely exotic in the contemporary age. He observes that the "present day writings from South Asian writers tend to have an evident tendency of exoticization" (31). Initially what appeared as cultural realities of the colonies have eventually turned to become a separate and distinct field of scholarship and academia. Contemporary Pakistani writers seems to relay more on the exoticizing element in their works. These otherwise native writers appear to be writing from, which Appiah calls the "assimilationist mindset". Native writers, appear to be taking over that place, that gap which was left vacated by the previous colonial masters. That place appears to be a strong post, which these native writers through their re-Orientalist works intend to resume. These native writers are called as "native informants" by Appiah, and I as a researcher agree with this notion that our native writers appear to 'Other' their own people and their indigenous culture for the consumption of the western readership.

Meenakshi Mukherjee in her works points out to the same dilemma of contemporary South Asian writers, who in order to come up with an original story and "authentic narrative" relay more on presenting the crude and the rigid as a generalized perception about their native culture and society. She observes that "South Asian writers write less for their native readers and more for the western audience" (9). She is of the opinion that contemporary South Asian works in English

are not and cannot be read in isolation from the cultural formation and perception these writing create in the minds of the western readers. She then contests that “works in English by native writers are written with an evident element of forced authenticity not for the local audiences but for the Anglophone world” (Mukherjee 9). The writer appears to be forcing her way through the novel in order to get across the image of violence and whatever political, social and cultural instances the writer’s imagination could muster to gather. “Soon the dust would settle and miraculously, the violence in Sindh that had claimed her father, among other, would vanish...Leave tomorrow, they advised, in God’s hands” (TP 13). These lines show the passivity and sterility in the nature of things in Pakistan. It shows that the country is in complete state of lawlessness and anarchy and there is no one to take control of things or to shoulder the responsibility.

The country seems engulfed in utter chaos and there seems to be no response mechanism in place in order to respond in times of turmoil and uncertainty. Everything, in fact the whole country seems to be on the verge of collapse and left to God to be fixed. These lines show the sheer incapacity and incompetency of our administrative system and how shattered, weak and almost nonexistent it is. This lack of apathy only instigates disgust and feelings of utter shock at such unaffected social response. This makes Pakistan appear as a country which is almost doomed and is sinking further in the gyre of uncertainty, awaiting some miracles to bring an end to its social and political problems.

This specific compartmentalized concept about Pakistan is delivered by its own native writers. This “Othering” of Pakistan being enraptured in some kind of gyre of malignancy and violence, is portrayed by its own native writer. “Since the start of the year, more than three thousand kidnapping were reported and now at last as many rangers prowled the city. They were blocked by these horrible ranger men. Anything could have happened. Never stop for them. There’s a curfew in Nazimabad, she added” (TP 43). Pakistan is blamed to be politically maneuvered and socially sabotaged by its establishment, military and intelligentsia. Rangers are one such law enforcement agency, alert and activate in times of internal turmoil. If political parties in their rivalry embark on violent rival strategies, then Rangers are empowered to take the law and order situation in its hands and maintain the

rule of law. If civilian government fail and Rangers are asked by the authorities to petrol the city, and then that too, become an objectionable act and is charged with various allegations and propagated to be a violent option, by the academia and the democratic world.

These lines appear to make a deliberate effort to problematize a situation of political unrest and a scenario where civilian government and administration has failed to deliver and provide protection to the citizens. Rangers are depicted as some alien entity, which relies on usage of force and violence and is labeled as state terrorism. “Dacoits are now attacking everyone. Not just the rich. Just this month they raided a fishermen’s village. I can’t imagine what they took; there are hardly even any fish left” (TP 43). Pakistan is depicted as some lawless catastrophic land of disheveled ideologies and social political anarchy.

Throughout the novel, Sindh and its metropolitan center Karachi, is shown as breeding grounds of crime and providing hiding places to criminals to carry out their heinous unlawful and contraband activities of target killing, ethnic violence and illegal and unlicensed armament. The miserable situation of insecurity is shown to be beyond imagination. In the interior parts of Sindh, Dacoits not only loot the rich class but even deprive the poor and the down trodden of their basic belongings. This kind of depiction and portrayal, as Lisa Lau says, arouses the feelings of revulsion and abhorrence in the minds of the reader, and the writer is trying to cater to these feelings of the reader in order to give them a taste of the real and more “authentic” Pakistani society. “They left the safe environment of the farm, crossed the troubled province in an armed escort vehicle, and within two hours arrived securely home” (TP 198). *Trespassing* shows Pakistan as an increasingly insecure country in a highly volatile state of affairs. It is depicted as a vortex of void and violence.

The sense of insecurity and vulnerability always haunt the leading characters regarding their safety in an open environment. The novel shows time and again that Pakistan is a very unsafe place to be in. The leading characters are always in a hurry to reach one safe point in the shape of a convoy of “armed escorts” from another. The midway in between is always portrayed as a danger zone, of violent possibilities, either to be kidnapped or being killed. As Lau says this sense

of a “looming danger” just around the corner, is enhanced, brought forth and claimed by none other than a South Asian native writer. This is what Lau calls re-Orientalizing one’s own culture and society. Huggan writes that South Asian writers and English fiction writers from the previous colonies somewhat enjoy being othered; if not othered by the previous colonizer, then this “othering” is performed by themselves.

This is the longest street in Karachi and that is a fact.’ suddenly, just about every street in Karachi became the longest. No, ‘said one man, it is M.A. Jinnah Road.’ Another shook his head,’ Abdullah Haroon Road-the longest in all of Pakistan. ‘Nishtar Road, said the first, suddenly changing his mind.’ Such discussion would take place altogether differently in States. (TP 43)

It shows how these people are unable to think objectively and how every phenomena and aspect of life is seen from a very subjective point of view and how people in general seems to lack objectivity. It depicts how easily; they tend to find disagreement with each other even on the smallest subject such as which is the longest road in Karachi. Here everyone is shown as arguing, confirming and changing their individual facts and figures while voicing their individual opinion and presenting it as an established fact. It is not just about road.

The writer is in a way using this scene as a metaphor of the social, political and fact and the only reality. There is a lot of mockery involved in this scene, a lot of undertone sarcasm which the writer is trying to convey is such a typical Pakistani behavior and way of life here, where no one listens, no one agrees with another and positions are changing constantly.

This depiction of Pakistani society in such light which convey a feel of complete disarray and a constant state of confusion is being done not by the West, but instead as Lisa Lau says, by its own native people and writers. Such hotchpotch of disheveled ideas is not presented for the local readers, but as Meenakshi Mukherjee writes, more as authentic truths, or what we may call even a shame is revealed by a writer about his own native society. “Up in the sky, white clouds drifted. No haze, no smog. No potholes, beggars, burning litter kidnappings or dismissed governments” (TP 48). Danish is studying in the U. S and he looks up in the sky and he finds it clear from any kind of smoke or haze. In a very passive way, a contrast

is being built between the first world and the third world countries. Multiple times across the novel, references are drawn to Pakistan's social and political scenario and how it has been over the years maybe that add to the international appeal of the novel. Pakistan's internal socio-economic and political scene is depicted as uncertain and chaotic. a reader, specially a western one, who has travelled to Pakistan or knew less, will come to see it through the works of these contemporary writers, and one can infer easily from these lines the sense of exasperation and desperation of the native population. In the land of abundance and fertility a native is drawing its comparison with the land of absence and futility. This is what Lau calls the "Othering of one's own self" (Lau 5) is being done by its own writers, the job which once belonged to the colonizer is carried out by the once colonized themselves.

We have nothing to fear, declared a Punjabi. Islam unites us. 'That's what the Prime minister wants us to believe, why else is he suddenly supporting the Islamic groups? Why else are all the liberals in exile or in jail?' he pointed to the waiter with a tray of drinks and said, 'is this to be my last public beer?' (TP 71)

References are made to the time of General Zia and the Islamization period. Most of the ills and ailing of political scenario and its repercussions on national psyche are referred back to that period in this novel. No one from the western reader would be otherwise interested in this novel which seems more like a political allegory, but because Pakistan and Islam in the western narrative are linked with terrorism or suicide bombing and fundamentalist Islamic groups, ever since not our writers have become more interested in novels and fiction writing of a political understatements and carrying Pakistan's turmoil and conquered historical, political past and link it with its present religious and global aspirations. The western world reads these works in order to develop a better understanding of Pakistani people and society.

The concept of Islam and 'fundamentalism', 'Muslims' and 'Islam', are all terminologies, which have come to be used quite frequently in the global political narrative and have come to synonymously stand for holding extremist point of view and perceptions. These lines further feed and cement certain concepts regarding Islam and Pakistan as a native speaker; writer is using them in her novel. This concept building is done by a native writer herself. It adds to its authenticity and

exotic element because to the western reader it is almost an exotic idea how a certain government can impose ban on drink. It refers to Pakistan being a very conservative, fundamentalist Islamic country, where its citizens are deprived of their basic rights. While reading these lines what comes to mind is the ideas echoed by the two critics. As Lisa Lau says this “Othering” is done by none other than a native writer. As Mukherjee asks, “whom do our writers write for?” (8). These questions are important because the native population knows about the prohibition of drink from the religious perspective, then what was the need of stressing the causes and reasons of it banning from public places? This is where the authenticity element adds more to the appeal of the work, resulting in its better sell, which seems as the basic goal of most of the South Asian writers.

The province was seething with free-flowing anger. Dia’s father was a random target, or a victim of ceasefire. There were hundreds of such deaths in Sindh. There was no reason for it besides the will of Allah. If it wasn’t her father it would have been someone else. He had been nothing but a mere number. And so were she and everybody. (100)

These lines show the internal instability of the country on social and political fronts. These lines depict Pakistan as an internally wrecked and convoluted state where terror and horror reign. These lines portray a country where every human error and blunder is converted into chance, fate and providence. Where criminals are free to roam around and commit vulgar acts of utmost horror. The social psyche is of apathy and indifference.

Time and again we sense this deliberate effort undertaken on the part of the writer to keep referring to Pakistan’s internal political and social turmoil, because it is what makes the work appear new and different from what other writers are writing across the globe. Talking about a country’s internal social and political issues marred by ethnic rifts or political rivalry only becomes a vehicle of acquiring authenticity and gaining global readership in shape of deriving the element of desirability on the part of the readers, where fiction becomes a source of conversion, and present a whole culture as a spectacle, as Huggan writes “a consumerized commodity to be sold in the international capitalist market” (Huggan 9).

How dare these Pathans call him the outsider when it was his people who were the original inhabitants of Karachi? Migrants from other provinces and now refugees from Afghanistan; all were mere appendages to a place that for centuries had thrived as a tranquil fishing village. But now those villages were pushed to the periphery, and native people forced to work under outsiders who claimed the city belonged to them. (TP 132)

Pakistan is a multi-ethnic society, and Karachi being its biggest metropolitan city with the largest population is home to people from different ethnic groups. These lines refer to indigenous people residing in Karachi, the fishing communities on the banks of river Sindh and how the migrants to the metropolis has affected the lives of these original inhabitants. Contemporary writers tend to have a flavor for discussing the lesser known topics and aspects of Pakistan history and life and spread them on the canvas of fiction in order to highlight and bring forth the unknown areas of our society, because through that it makes the work more authentic and appealing to the western readers.

Pakistani native writers try to bring out the element of “otherness” in their works in order to add to it the zest of being shockingly new and authentic, for the western audience. re-Orientalism theory talks about this idea, that South Asian authors in their works perform the job of “othering” themselves instead of a western or an accident doing that, as it was done by the colonizers in the past, because it serves their writing and makes them more appealing to the western reader.

I hear it's very quiet and peaceful over there. Not like here, with army troops muscling their way into our neighborhoods...they are rounding up anyone from the muhajir areas and beating them regardless...he took a different route to work every day for fear of being kidnapped. The situation has gotten so bad. (TP 158)

The author seemed to have made quite an effort and deliberation on choosing the right background for her plot. She precisely and wisely chosen a very specific time in the history of Pakistan which can be intriguing and interesting for the western audience to get to know better about the historical plunge Pakistan took to become part of the news till the present day for all the wrong reasons, which sadly Pakistan

has come to be known for, and the background of this novel is exactly the same time of Zia's Islamization and the U.S Pakistan combined intelligentsia supported Taliban mujahedeen, who fought in Afghan-Russia war. The mystery that revolves around Pakistan's becoming the playing ground of international politics is what makes this country intriguingly interesting enough to be read about.

The contemporary Pakistani English writers' keep on referring back to a time which is not what Pakistan would really be proud of. These writers seem to be enthralled not by the present day Pakistan which is comparatively more inclusive, tolerant, modern and much equipped than those times which are depicted in these works.

These works seem so bent on compartmentalizing a country, its culture and society which seems like leading to a dead end and futility. Contemporary writers seem to mock every aspect of Pakistani culture, pointing only to the ills and drawback and spreading an instance into a generalized fact or reality or according to these works the only and the authentic reality of Pakistani society. The tongue in-cheek manner of description and depiction of a whole society and culture as some redundant ancient history trying to fit in too late, at times seems too predictable and wearisome for the native reader; might be cherished by the western reader amusingly exotic. So there seems to be an effort undertaking the works in order to place the normalcy or specific tailored- cut social, historical or political instance of one culture in stark contrast and comparison with the other, with the intention to shock or please the later.

In Karachi the office of an English Daily has been raided. The five men in khaki claimed the paper had been making "anti-Pakistan" statements. So, they confiscated its printing press. This was the two hundred and thirty-third attacks on a newspaper office in the past six years.... speaking up at all was brave, but journalists here risk much more. (TP 268)

The rule of the people has come to be known as democracy and the rights of the citizens reign supreme. Pakistan has come a long way from the political instability it has come to represent. Democracy ensures freedom of speech and considers it a basic human right. Under martial law certain rights of citizens are confiscated;

and because Pakistan has come under martial rule in its chequered political history, which is a very disturbing and shocking phenomenon to the western readers.

Native writers refer back to a specific period in history time and again. It gives details of how the basic rights were usurped by the military regime in Pakistan and how it is has become an acceptable social and political norm. Banning a newspaper for its using its free press and freedom of speech right is a totally alien and unacceptable notion and claiming that such attempts have been made by military dictators very frequently in Pakistan against tabloids is a shockingly uncomfortable fact. But if our writers tend to transport an idea or an action, barren of its contextual background is not adding in any way to the prestige of that society but only making it appear insanely chaotic and devoid of any real merit.

Re-Orientalism refers to this system “Othering” one’s own self and writing from an angle which mentions the drawbacks and loopholes. Lisa Lau writes that re-Orientalism refers to stressing those aspects of our social, political and cultural life which might appear unique and shocking to the western world, because that is what our writers play upon. The more it appeals to western reader not only from aesthetical point of view but also what may appear in stark contrast and comparison from their set of belief system. Contemporary Pakistani writers, according to the ideas of the three eminent theorists, tend to undermine or underplay the similarities and tempted to highlight the contrast and opposing realities.

There was talk that the President would depose the Prime minister again. Riffat said, ‘will we ever have civilian government for more than two years? Generals and presidents have to let elected leaders run their course. The bloodshed began when a general ruled. ‘How many more do we need to understand our mistakes? (TP 304)

Civilian governments, democracy, freedom and liberty are all concepts of a free and fair world, which the West has gradually come to epitomize, or at least made the world believe so. These are regular and everyday life facts and on ground realities and rights of citizens and are accepted as the basic rights of members of a society and foremost duties of a state to ensure. In Pakistan the political history is chequered with frequent rule of martial law, because the civilian government failed to deliver.

The writer gives references to Pakistan political scene as a chaotic world, where instead of a Prime minister, army General rules, and the agony which befalls the whole country. Pakistan in this novel is shown as marred by martial rules, bloodshed, political and social unrest and complete chaos. On the contrary Pakistan has a rich history of being a resilient country which stands for its rights and adaptable to changes on the global front.

The novel seems more like a political satire and layered with example and allusions which serve as metaphor on Pakistan socio-economic and cultural conditions. It seems to underplay all that is good, constructive and conducive about Pakistani and as Lisa Lau says, play more on what is different. This writer seems to make a conscious effort while choosing and picking peculiar aspects, which would serve as a contrast to the otherwise normal, Western perspective. This is where the question of audience arises and contemporary writers try to elaborate aspects and perspective which are rooted in the South Asian soil but aesthetically benefit readers of another region. “Last year three million unlicensed guns were bought in the country. The Afghan war over, but the guns keeps coming. The Amreekans were training us to fight the communist now we are left to fight ourselves” (TP 333). Writer in these lines is referring back to the Afghan-Soviet war and how Pakistan became an ally of U.S for fighting a foreign war, and the price it paid in shape of Taliban, the then Mujahedeen. This is a topic, which has literally become reference point in the history of Pakistan. This dark phase of Pakistan’s history has become the most frequently quoted political fact about Pakistan political reality on the global platform. References are normally made at a country’s glorious past or a bright future.

Contemporary Pakistani writers refer to Pakistan in their works time and again where Pakistan become to be known by the global audience as some kind of supplier or producer of arms, ammunition and terrorists, which it has become to symbolize; and this is being done by our native writers. Lisa Lau refers to this technique as re-Orientalism. Pakistani society, culture and its politics is presented in such a manner where it tends to almost abuse it, mutate it and create a sense of repulsion and fear in the mind of the reader from the western world. This kind of essentialising is not done by an outsider but by the native writer. “Who hasn’t

pissed in this country? Even the Gulf Arab fart here...Everyone in this country is a lapdog of someone who isn't from here" (TP 375). Certain political incidents are used as a background to most of the story line. This novel seems as political metaphor. These lines intend to portray a society which is doomed and always at the receiving end of one or another kind of aid, support and policies, whether social, cultural, political or financial. These lines draw an image of Pakistan which has always be dependent for various reasons and purpose on other countries. This depiction of Pakistan being an inferior, doomed, dependent and fail country is done not by a foreigner or western, like it was done previously by the colonizer, but by a Pakistani writer herself.

Conclusion

In Trespassing, a lot of references are made to the bus-body making trade and the decoration of buses. The city of Karachi is depicted as desolate "the city as sinister and vacated like a bombsite" (TP 288). And yet these buses are brightly decorated with serene and picturesque sceneries of nature while men here keep on polluting and destroying the metropolis of Karachi. This is shown in order to bring out the contrast of the two worlds or two contrasting lives and perspective and approach and two schools of thoughts, where if one is more tolerant, forbearing and inclusive the other is revengeful, punitive and destructively domineering and repulsive in this Pakistani society. Here the characters, whenever they are out in the city there is constant brooding sense of a looming danger around the corner. Dia, while on an outing with Danish says "everything is so complicated here," and Dia asks, what's it like in America, having the freedom to see whomever, whenever?" (TP 289). These lines in it are sufficient to describe the element of desperation and disgust at one's own culture and awe and respect of another culture.

As Lisa Lau would describe it, bringing forth the normalcy of one culture in contrast with the other in order to highlight the stark contradiction and difference between the two. Again, Lau says, it is being done by none other than the native writers. According to Huggan such strategies of writing is followed in order to create a sense of exoticism in their writings, which in return will help their works sell better and cater to a larger global audience. Mukherjee says that because lucrative awards await native writers at the end strand of their works that is why

these writers make deliberate efforts to pick a certain peculiarity about their culture and highlight it and transport one cultural social idea, devoid of its cultural and traditional context and value, to a totally different system and audience. These stories are highly sought after because of their intrinsic element of authenticity and that is how these writers end up writing for western audience in order to be cherished and celebrated in the western world at the cost of their own native culture and local social realities. That is why she says that these writers write for the western audience because international acclaim brings these writers fame and money that local language writers can only dream of. With this knowledge, I go to the next chapter to conclude my dissertation on the basis of my analysis of primary texts.

CHAPTER 6

CONCLUSION

This study intended to explore how re-Orientalism figures in the two contemporary Pakistani works of fiction. Its aim was also to analyze how far the selected two works repackage the “Orient” for global consumption. This study wanted to explore “how the powerful demands of the global market, which is currently located in and driven by a western audience, negatively challenge the self-(re)production of Orientals” (Lau 7). After a thorough analysis of my primary texts, I have been able to develop an understanding of the possible findings of my research and answers to my controlling research questions. My thesis statement was an explorable claim to be tested through analysis (see Ch. 1, P.14). Since my work is a qualitative analysis, so my findings cannot be reduced to generalizable rules. I have, therefore, not come up with definite findings. Because of the attendant discursiveness of ideas discussed in this thesis, my analysis has largely been subjective in nature without any potential for generalizability. Owing to the inductive nature of research, I cannot bring any finite closure to my dissertation. However, it is the interpretability of my primary texts that has brought a sense of contingency to my qualitative analysis. I have written my concluding argument with a hindsight of my analysis and introductory chapter so that I can harp back to check my research premises and objectives.

This study tried to explore issues and discuss in detail what is at stake in the encroachment of commodification in not only all other areas of human life but also its culture with a huge value for marketability and a huge price tag in the current world of literature. While commodification is for sure not a new phenomenon in today’s globalized and interlinked world. It has become intensified and with time has evolved even more as a coherent force and has slowly and gradually been institutionalized in far reaching ways. An understanding and realization of this idea, that even culture or any cultural tools, may that be literary works, through which we find an expression to cherish our culture can be turned into a merchandizing entity, can be really daunting, but

only then can we truly understand the fabric of our present world and our place within it. Not only the physical world around us but also the character of life, and existence itself has become an increasingly consumerized, marketable and commercial entity.

This research aimed at analyzing the manner in which the contemporary Pakistani writers map out their orient in their fiction; and the way these writers make their cultural representation(s) for the consumption of intended audience, which normally is the Anglophone world. This research also was meant to explore the criteria these writers set for themselves and their works to be authentically true and native to the presentation of their indigenous cultures.

This investigation was not meant to label or limit in any way the literary merits or scope of a given work but at the same time to explore it from various lenses and angles. The exoticization element sometimes comes across as very evident in the fiction written by contemporary South Asian, specifically Pakistani writers. As my analysis shows, these writers seem to write more for the western readers and appear to be catering to the western consumers in this gigantic literary global capitalist market. Works in English produced by native writers appear to be written from an *assimilationist* mindset, in order to not only survive but thrive in the global market. These works are seen more as (re)packaged for a better consumption in the Anglophone world. If literary works are taken as culturally loaded packages and the readers are seen as consumers or customers than this discussion about re- Orientalism and commoditization and marketability of a work does make sense.

This research was not intended to score any points of moral and ethical superiority. It only aimed at highlighting the push and pulls of the current capitalist market and how deeply it has managed to travel to every sphere of our lives. Human life, society and cultural values are even seen as commodities and entities to be bargained and bought and consumed.

The aim of this project was to initiate and generate a debate on the concept of re- Orientalism and in order to offer an understanding of the power dynamics involved in this contemporary capitalist world market where these producers in the shape of these writers seemingly willingly engage in such exoticization and re- Orientalist techniques of writing. These writers seem to succumb to the pressures and gains of the global literary market.

The significance of the study was to make the readers aware of the new perspectives from which a literary writing can be analyzed and how marketability of a work can be one approach from which a literary piece can be read which, if not altogether modifies, has certain almost evident effects on the writings of the contemporary authors. This study meant to observe how re-Orientalism is used and circulated as selling card for their works. As my analysis highlights, South Asian, specifically Pakistani writers, play upon the frame created by contemporary issues like identity politics; initially as Muslim then as a Pakistani and then from a female perspective in a male dominated orthodox society. In this age of capitalist market where even one's own identity has become something sellable and where every aspect of life is commoditized as a consumable good, then presenting a "packaged image" of one's own culture and people is not any more an alien concept. Graham Huggan's lens has been very useful in terms of what the local writers do to better their finances. South Asian, especially Pakistani writers, anxiously want to write from a native perspective, from an authentic angle because that again is a good market strategy for their works to sell better in the west. Doing good in the western market means, better economic return for their work, financially rewarding publishing contracts and even more befitting literary prizes.

This study aimed to unearth the reasons, processes, and effects of such works and the resultant re-Orientalism. The main purpose of this project was to initiate discussion on re-Orientalism and generate a healthy spirit of inquiry. This study revealed that contemporary Pakistani fiction can be read from different perspectives. Due to Pakistan's active involvement in war against terror for the last two decades, Pakistan is in the news and closely monitored by international media. Internationally Pakistan is looked upon more as a terror-stricken state and lesser as a nation with its own unique history and culture. The Western world sees Pakistan as "failed or problem state" and finds it difficult to understand it as an emerging and evolving state and nation. The human side or what we call the soft image of Pakistan is almost non-existent and in such a scenario, the fact that literary writing in English from Pakistani writers is coming to the mainstream international market and that these works are circulated and widely read but also immensely appreciated is something of grave importance and value. Contemporary Pakistani English works, are not only acclaimed for its literary merit but, are read and approached as social diaries about the local culture and the native people in the western world. The Anglophone world knows very little about the native norms and traditions.

Works like *The Wandering Falcon* and *Trespassing* serve as little windows to this unexplored world of every day Pakistani life and people. If these works on one hand seem to be romanticizing, or even exoticising their Pakistani(ness) or Tribal(ness) on the other hand also reveal the human side of Pakistani culture and society. These novels involve no magic or demons but play upon the given situation and scenario in a given situation. These novels contain the “frame” which is intrinsically Pakistani and Oriental and, at that given point of time, it creates its own aura and weaves it into an oriental mythologized kind of rustic and mysterious land. It tells the human story and describes its surroundings, its environs in an oriental tale about people from a far off land, lives of creatures from a remote world which is vaguely isolated, vast and desolate. *The Wandering Falcon* further cements the preconceived notions about these remote people and culture, otherwise so less known. Such works are read less as a fiction.

The Wandering Falcon is perceived as carrying reality about the tribal societies. It is read as an anthropological guide to study the tribal culture and societal norms. In this work, the author seems to provide his western readers with reasons for contemporary Tribal Islamic terror. The writer seems to excavate enough proofs from the tribal people earlier primitive, martial history. The writer’s time among these people appears to be presented as logic upon which the author builds the plot of his novel. The work appears to be envisioned loosely on “idiosyncratic affinities” (Clement 5), and Ahmad has woven such various affinities in order to create his tribal characters which would embody all that the world has come to believe about these people. Fiction is made to look like a compilation of factual incidents and authentic information as long as such depictions appear as cultural details. This native knowledge is exploited and converted into something exotic, queer and shocking. Such ‘insidious knowledge’ eventually turns out to be the much celebrated ‘authenticity’ element which helps sell the work in the lucrative western market. I have already discussed the concept of ‘authenticity’ with reference to Meenakshi Mukherjee and Vikram Chandra.

This study aimed to suggest possibilities that literature provides and opportunities opened by positive spirit of inquiry. Literature or any work of art and aesthetics cannot be contained and limited to one interpretation, because doing so will compartmentalize it to one boxed perspective, which again is against the free and ageless spirit of a piece of art.

Literature comes from the culture and society of a writer but it can also be inspired by his/her imagination. Literature or any form of human expression of human emotional and psychological self is common yet unique to all humans regardless of their cultures and geographies. If literature is the outcome of common human spirit and sense of being, and cannot be contained to one single interpretation, the literature produced by the native Pakistani writers cannot be limited to one interpretation.

There can be many interpretations to a given work. There can be different reasons at work behind a given text personal, emotional, psychological, social, fiscal, and others. These works might be a source of catharsis or a kind of voice they intend to get across and, at the same time; it might be intended to provide information about one's own culture to people from other countries who know less about Pakistan and its everyday people and lives. Moreover, these works at times might be serving many other practical needs and desires. These works can possibly be earning these writers some decent money. The question that this study tackles are not about the moral or ethical value of that money these international bestsellers make but the strategies employed by Pakistani writers to make their works appear "natively authentic" but also provides an enjoyable read to the Anglophone readers with ample material to shock and entertain.

This study did not claim to initiate something which has not been discussed before but it encourages that the healthy spirit of inquisition and inquisitiveness should go on. This project was not meant to limit the literary scope of a work but intended to enhance its appeal. This research did not intend to limit a literary work in order to be seen with suspicion but was actually an endeavor to read a literary piece from another angle which can come across as, not necessarily, shocking but definitely provides a new perspective to the readers to ponder over.

Literature of any kind does not bind us or our imagination in any way. Good fiction and piece of art always encourage readers to approach and analyze work from various points of views which only enhances its appeal and add further to its literary merit. Writers or their works do not operate or survive in isolation. They are affected by their surroundings, their environs, the present geo-political scenarios, the contemporary market trends. So, reading a South Asian diasporic or Pakistani writer's work from the point of view of marketability and its reception in the Western Anglophone

world is not something alien. Writers along with giving expression to their personal take on life can also be possibly dealing with a very practical issue of marketability in their works, admitting the fact that the International capitalist market could be alluringly accommodating and rewarding at the same time. Writers apart from working on their artistic projection can have inclinations towards catering and reaching out to a larger market.

This study neither intended to label nor limits writers or their works to a certain criterion or accuses them of serving any specific agenda. It only strived to explore a new avenue of approaching and analyzing contemporary South Asian English works in this age of capitalist market where almost every aspect of life has become a commodity and where almost everything is sellable.

This study did not aim to support an argument based on some kind of, what Meenakshi Mukherjee calls “ethnographic documentation” of a literary work of art. She writes in her essay that “I am neither trying to privilege ethnographic documentation in fiction over other aspects nor insisting that mimetic representation should always be the desired narrative mode” (Mukherjee 10). It didn’t mean to look for anthropological facts finding in a piece of fiction; it instead tried to unearth certain strategies of writing, where a writer might be consciously or unconsciously trying to depict and portray, veil and unveil certain aspects and elements about his/her native culture. Stereotyping or essentialising a theme which is relevant to the writer’s native culture can be termed as re-Orientalistic and can be seen as the writer’s own subjective tempered version of his/her homeland for the consumption of the western readership. More than anything, it involves the writer’s complicit treatment towards a subject keeping in view of the market demands and Anglophone readers’ expectations. Such writings, no matter how elusive the exoticization techniques and strategy might be, or how differently that might be named such as “authentic presentation from a native writer” can be still seen, perceived and read as re- Orientalisation by an otherwise Oriental reader, writer or literary critic.

We may conclude that modern realist writing relies more on bringing forth the contemporary societal and, more importantly, political, realities of our times. But such writings have started becoming tickets to instant fame and international acclaims and awards. Since Pakistan is in the news all over the world and, not necessarily, for all the good and positive reasons, Pakistani writers seem to dwell more on such

political and social cultural affinities which the western audience would find interesting, intriguing and enlightening, no matter if this form of writing comes at the cost of one's own culture.

I, as a researcher, tried to maintain neutrality but, regardless of that, I found myself desperately seeking and finding instances of re-Orientalist narrative and pattern. My main aim was to get satisfactory answers to my research questions, which I tried to find through my analysis of both the primary texts. I tried to answer the question related to the native writers' ways, means and methods of mapping out their personalized 'Orient' which seems to come in handy to manoeuvre the local cultural sensibilities in an out-of-context manner. I tried to answer the strategies these writers employ to make their native culture and local cultural affinities to be consumed by the international Anglophone readership.

The analysis part tried to debate the authenticity element involved in the process of fermentation of this somewhat queersome native(ness), something which the indigenous writers seem to take hold of and portray so desperately in their works. The thesis statement of this study was focused on traces of exoticization of the local culture in the fictional texts of native writers who try to cater to the global capitalist market and Anglophone readers through their works with an assimilationist mindset.

I, not only as a researcher, but as native reader, feel that no matter how elusively present or how cleverly executed, contemporary Anglophone Pakistani fiction writers are somewhat involved in the process of re-Orientalism. Present day English fiction that is produced by Pakistani writers can be read as re-Orientalist writing because the native writers are apparently found to be involved in self-othering their own people and culture through employing various strategies and techniques. These native writers are somewhat involved in the process of playing on their native culture by playing the 'Oriental' card. The works of the native writers are received so well in the western market because of their background as 'authentic' writers.

Now, after my analysis, I have found answers to my research questions. The thesis statement was to be vindicated through textual analysis. My answers to research questions vindicate my thesis statement but, since it is a qualitative research, it carries no essentialism or closure about it. In spite of my effort to avoid affective fallacy as a

researcher and stay as objective as possible, I cannot rule out subjectivity in the interpretation of my text, and that is very much in line with the protocols of qualitative analysis.

6.1 Recommendations for further Researchers

Contemporary Pakistani writers are producing works that gather lots of attention and international acclaim. These works are mostly set in the backdrop of the current geopolitical, socio-economic issue and cultural realities. These works are read enormously from the point of view of developing a much deeper and better understanding of Pakistanis as people and Pakistan as a country. Due to the volatile issues, Pakistan is normally surrounded by the much-believed negative propagation it receives and has come to represent. Writers seem to have shouldered the responsibility of building a softer and comparatively real and “authentic” side of the country. For this reason, the works produced by native Pakistani writers are read less as fiction and more as anthropologically anchored social diaries. This misunderstanding is either committed on behalf of the writer or the reader and adds to the market value and consumerism aspect, both of which are deemed advantageous for a writer and his/her work anyway. This misconception about these works as less fiction and more authentically rooted information provision source, mantra is further fed by the writer’s manners of writing in which a writer writes from a position of centrality, of superiority and tries to unveil some kind of “dirty secrets about his/her native country, countrymen or the culture they embody.

Re-Orientalism has somewhat recently become widely known in the academic circles under this term coined by Lisa Lau. This perspective of studying Orientalism in a brand new form is altogether an exciting experience. Literary theories like re-Orientalism encourage us to study, perceive and analyze literature from a fresh and new dimension which eventually help keep the unbounded and open-to-multiple-interpretations spirit of literature alive. It does not confine literary writings to any boxed perspective but instead enable students, provides the academia, and equips literary critics with new tools and paradigms which provide a new avenue from the previous stale, fixed and definite opinions and point of views inferred from a literary works, and keeps its zest and flavor constantly enriched. Literary theories like re-Orientalism have been in the literary circles for quite some time, but with Lisa Lau’s work and essays

it has come formally under the umbrella term of “re- Orientalism”. Re-Orientalism refers to certain ways and means of writing in which a native writer comes to deal with a subject of his/her native homeland and culture as unrefined and uncivilized. It deals with it from a sense of superiority, and from a position which the center takes with its peripheries. The writer speaks with the position of centrality and a somewhat occidental authority.

The world has gradually become extremely Interdependent and interconnected. Today’s world is a globalized world operating and surviving on a global capitalist market. Every sphere and aspect of human life has been affected by this global economy, and where it has its blessings and boom, it has its consequential banes as well. Writers and their works are not produced in isolation. They cannot operate or survive in a void or vacuum. This world along with all its forces, its pressures, its good and bad, its power and hunger, its highs and lows have an effect on the writers and their works too. Authors and fiction writers tempted to write in the favor of the popular demands, when the market is abundantly rewarding. Future researcher can further explore and find traces and instances of re- Orientalism, being used and circulated in new ways and means in Pakistani fiction in English writing and conduct research in this area. Moni Mohsin’s *The End of Innocence*, Uzma Aslam Khan’s *The Geometry of God* and Khalid Hosseini’s *The Kite Runner* can also be studied from a re-Orientalist perspective.

Re-Orientalism does not limit our reading of literature but, in fact, further broadens our perspective about analyzing a literary work and enables us to read literary writings from a new lens. Re-Orientalist novels can be compared with postcolonial readings and those about South Asia. Works written by western writers from an Orientalist perspective can be compared with the works of native Pakistani writers’ works written in English. Re-Orientalist readings can also be compared with Afro-American and Latin-American literature.

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