



RESEARCH PAPER

(Counter)Orientalizing Pakistani Culture in Naqvi's *The Selected Works of Abdullah the Cossack* and Haider's *How It Happened*

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ABSTRACT

The paper aims to examine the (Counter)Orientalism in Pakistani cultural representation through the analysis of two contemporary novels: Husain M. Naqvi's *The Selected Works of Abdullah the Cossack* (2019) and Shazaf Fatima Haider's *How it Happened* (2012). Drawing from the postcolonial theorists Edward Said and Frantz Fanon, the paper investigates the complex interplay of Orientalism, and the role of native intellectuals in shaping a national culture. Additionally, this paper aims to show the complexities of Pakistani cultural portrayal, emphasizing on these literary voices in redefining and reimagining the nation's culture. Through a detailed textual analysis, this study seeks to shed light on the way in which these authors navigate the tensions between tradition and modernity, addressing the broader question of identity, in the context of Pakistan's evolving cultural landscape.

**KEYWORDS** H. M. Naqvi, *How It Happened*, National Culture, Native Intellectual, Orientalism, Shazaf Fatima Haider, *The Selected Works of Abdullah the Cossack*

Introduction

The paper explores Pakistani authors' writing, revealing a complex dichotomy of positive and negative aspects of Pakistani culture, often conforming to Western prejudices and overlooking diversity and innovation. The writers who overlook native culture's uniqueness are called good natives by Edward Said. Husain M. Naqvi's *The Selected Works of Abdullah the Cossack* (2019) represents penetrated sectarianism, engraved social evils in the cosmopolitan city of Karachi, nation-building failure and problems of minority in Pakistan. Naqvi's novel, set in Karachi, Pakistan, follows the life of 70-year-old Abdullah, a philosopher, historian, and cultural heritage chronicler. Struggling with health issues and past burdens, Abdullah embarks on a mission to write his magnum opus, involving adventures with Bosco, greedy brothers, and Karachi's complex politics, crime, and history.

In parallel, the study reveals that Pakistani writers challenge orientalist views on indigenous culture by highlighting Pakistan's rich cultural heritage, academic achievements, and current challenges, dispelling myths and showcasing regional differences. Shazaf Fatima Haider's novel explores the dynamic nature of a people's response to colonial tyranny, focusing on the quest for a true cultural identity uninfluenced by colonialism. *How It Happened* (2012) is a satirical family drama centered on the dynamics of an old-fashioned Shia Muslim family in Pakistan, the Bandian family. The story is narrated by Saleha Bandian, the youngest member of the family, who

observes the tensions that arise as her family tries to arrange marriages for her two older siblings, Haroon and Zeba, according to traditional customs.

The internet has significantly influenced Pakistan's literature and fine arts, promoting interdisciplinary study, honesty, and promoting artistic endeavors, literature, and industry (Kamran, 2017, pp. 45-53). Pakistan's diverse culture and ideologies have created a rich multilingual literature, with a long tradition of achievement in Urdu, Hindi, Pashto, Panjabi, Sindhi, and other languages. Pakistani Anglophone literature has also grown and gained critical acclaim (Mansoor, 2012, pp. 1-25). Pakistani Anglophone novels have matured and found a place both inside and outside Pakistan, with Pakistan being a major subject of narrative. Pakistani Anglophone novelists frequently explore politics and history, emphasizing the connection between their artistic representations and national politics and presentation. The burden of representation emphasizes the need for writers to represent a diverse culture, balancing primary culture demands with market and metropolitan audience demands, especially for diasporic English writers (Raja, 2018, pp. 1-16). Anglophone literature from Pakistan is attempting to appeal to British readers and expand its global reach, utilizing the concept of "culture of difference" to depict other cultures, promoting national alienation and exoticization of regional and cultural distinctions. The reorientalist approach emerged due to concerns about the representation of Oriental nations in literary works, questioning whether the publishing industry dictates this for the survival of Oriental writers or if it's a political move (Aman & Dodhy, 2022, pp. 921-930). Hollywood's portrayal of the East, often depicting social, political, and economic issues of capitalism, has contributed to the rise in Islamophobia, with most films featuring scenes of bombings involving Arab or Muslim individuals (Moazzam & Yousaf, 2023, pp. 546-554).

The paper explores Said's Orientalism and counter-Orientalism, utilizing Fanon's *On National Culture* to highlight "Native Intellectuals" actively reviving their culture and advocating for its uniqueness. Fanon describes various anti-colonial initiatives, ranging from negotiation to emancipation. These often have unclear goals, raise expectations, and sometimes involve controlled decolonization. Repression can strengthen gains, but it doesn't stop the trend. Fanon's understanding of backfire is crucial in nonviolent movements, where the oppressor's violence backfires against them as momentum gains and contempt grows. Other strategies include popular power structures and rejecting authority (Cherry, 2015, pp. 151-162). Haider's novel is chosen for this study due to her use of Fanon's backfire strategy to own and celebrate her native culture.

## Literature Review

Abdullah the Cossack symbolizes Karachi's deteriorating spirit, political issues, and class stereotypes (Bhutto, 2019 April 18, *The Guardian*). The novel is sophisticated, blending English and other languages to explore post-colonial world, jazz, Muhammad's ancestry, and Pakistani fighters, with unexpected elements reminiscent of Pakistan and Currachee's politics (Mak, 2019 June 6, *Farrago Magazine*). The novel is captivating modern Karachi and a plot involving danger, purpose, and a love affair with gangland-involved Jugnu (Singh, 2019 February 23, *Scroll.in*). The novel features riddles, surprises, and bravery, discussing religions and making others feel at home (Menezes, 2019 April 26, *Hindustan Times*). H. M. Naqvi's ode to Karachi features a Sufiesque character, Abdullah, who challenges a stranger's belief in Islam, symbolizing the liberalism of former Karachi and Pakistan (Vembu, 2019 February 23, *The Hindu*). In the 1970s, Pakistan's eastern wing suffered, leading to self-immolation. Karachi became a hub for drugs and religious fighters, leading to chaos and a decline in cosmopolitanism (Faheem, 2019 November 1, *The Friday Times*). The novel explores Karachi's history from the 1940s

to the present, highlighting the impact of Shia, Goan, and Jewish communities (Mujahid, 2019 March 17, *Dawn*). Naqvi's novel explores Karachi's culinary anthropology and historical aspects, focusing on indigenous power hierarchies, state institutions, and criminal gangs, emphasizing cosmopolitanism discussions and marginalizing non-Muslim minorities (Karim, 2020, pp. 1-14). Bosco represents the younger generation's negotiation in the new Karachi, while Abdullah represents the older generation's attempt to negotiate in the past (Saeed, 2020, pp. 517-524).

Haider's *How It Happened* explores the contrasting worldviews and lifestyles of present and future generations, focusing on Saleha, a 15-year-old Shia family descendant from Bhakuraj, Pakistan (Mahar, 2020 April 3, *Modern Diplomacy*). The novel delves into the complexities of arranged marriage in Pakistan, focusing on the overzealous grandmother, Dadi, who navigates societal norms and women's skills (Mohyidin, 2023 March 24, *Dawn*). Haider's protagonist, Dadi, struggles with an arranged marriage and forbids her granddaughters from marrying based on their desires, believing her grandson is above family rules (Hashmi, 2020, pp. 27-37). The text employs literary techniques like code-switching and language hybridization to depict cultural, social, and religious identities, acculturation, and the sociolinguistic function of Dadi's character (Batool, 2022, pp. 1604-1614). The novel critiques arranged marriages and women's degrading treatment in Bandians' family, highlighting diverse characters and prevalent customs (Ishfaq, 2022, pp. 489-499). The novel, set in Karachi, Pakistan, tells the story of a Shia family, focusing on marriages and real-life characters, including a tradition-loving Dadi (Zahid, 2023, pp. 259-270). Haider's comic novel explores inter-sectarian courtship and marriage issues in a Shia Syed family, focusing on the dominant matriarch, Dadi, and aims to instill tolerance and forbearance (Qamar & Shaheen, 2024, pp. 481-490). This segment of the research paper shows multiple viewpoints about both the selected novels and the room for this paper's central point of the dichotomy of cultural representation is justified.

### Theoretical Framework

The research paper compares Said's concepts about Orientalizing the Orient from his book *Orientalism* and Fanon's about national culture as in his essay "On National Culture" in his book *The Wretched of the Earth* to analyze how authors of similar origin, Naqvi and Haider, present their culture, focusing on exoticness and culture consciousness respectively.

### Orientalism

Orientalism refers to the Western perception of the Orient, highlighting its enigmatic and distant nature. It involves creating myths, stereotypes, and delusions, often promoting European cultures and ideals. Orientalism is deeply rooted in power structures and colonialism's impact. The term Orientalism, popularized by Palestinian-American scholar Edward Said in his 1978 book, has been widely discussed and critiqued in academia, particularly in literature, postcolonial analysis, and ethnography (Sethi, 2024 May 17, *Science ABC*). The Orient was a creation of Europeans, and it had long been a realm of romance, strange creatures, eerie memories and panoramas, and incredible adventures. Orientalism is a Western approach to reorganizing and exercising power over the Orient, as depicted in K. M. Panikkar's work *Asia and Western Dominance*, involving power, supremacy, and complex authoritarianism. Orientalism hindered the Orient's freedom of ideas and actions, affecting the entire web of interests surrounding the Orient. This opposition strengthened European civilization by recognizing the Orient as a proxy and subterranean self. Orientalism's resilience and strength stem from cultural

hegemony, resembling the "European idea" introduced by Denys Hay, a collective concept that pits "us" Europeans in opposition to all "those" outsiders, and the dominant European culture, which posits European identity as superior to non-European peoples and civilizations, both inside and outside Europe. Further Said says:

[...] it is, above all a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political, power intellectual, power cultural, power moral (as with ideas about what "we" do and what "they" cannot do or understand as "we" do). (1979, p.12)

Said identifies that the good native for a colonial master is the person who never questions, who make it easier to exploit and exercise power for western ruler. Asians and Arabs are depicted as cynical, deceitful, and cruel, while Orientals are chronic liars and opposed to the simplicity and royalty of Anglo-Saxons. Disordered minds prevent them from understanding the importance of walking on roads and sidewalks, as astute Europeans do. Islam symbolized fear, destruction, and barbarian legions, causing long-lasting devastation to Europe. The Ottoman threat loomed until the 17th century, affecting Christian civilization and integrating into European life's structure (Said, 1979). After explaining Orientalist thoughts of inferiority, suppressed, inability of East to be accurate, underdeveloped, lethargic, and exotic and so on the paper sets to define counter oriental views of Frantz Fanon which he has given in his essay "On National Culture."

### **"On National Culture"**

Through his groundbreaking book *The Wretched of the Earth*, Frantz Fanon explored national culture and the complicated interplay between colonialism and the construction of national identity in states after colonialism. Fanon's critique of national culture encourages decolonization groups to reject cultural assimilation and embrace unique cultural identities, a perspective still relevant in postcolonial discussions on resistance, power, and identity. Generations must rise from low profile to find purpose, either accomplishing or undermining it. In less developed nations, earlier generations aided in battles and fought colonialism's effects. Now we are in the heart of fight, we need to break the tendency of downplaying what our fathers have done or seeming to be perplexed by their inaction and silence. The silence is not due to lack of bravery but the altered global context, as our goal is to approve all uprisings, desperate deeds, and fruitless endeavors resulting in bloodshed (Fanon, 2001). To convince natives that colonials are incapable of securing the interests of colonized, there are native intellectuals or in the words of Fanon, "hot-headed men," who own and claim their own national culture whatever it is. Native thinkers defend their national culture, and colonialism responds minimally to their aggressive response to pre-colonial enslavement views. Research personnel have recovered African, Mexican, and Peruvian civilizations, with many experts in their home countries promoting these ideas. Indigenous intellectuals are driven by fear of losing their cultural identity to western culture, aiming to re-establish contact with pre-colonial life within their people, fearing they may sacrifice their lives and lose their race (Fanon, 2001). Indigenous thinkers' opinions are crucial for any coherent plan, as they defend their country's validity and seek evidence to support it. They engage in combat across the continent, restoring the value of the past and showcasing the grandeur of their culture. However, we believe that wanting to bypass the national stage is the mistake, which could have very serious effects. In the instance at hand, I won't hesitate to assert that, if culture is the manifestation of national consciousness, then national consciousness itself is the most complex kind of culture. The only thing that will offer us a global aspect is national consciousness that is not

patriotism. It is crucial to the survival and expansion of national consciousness. And all culture eventually stems from this dual rising (Fanon, 2001).

## **Results and Discussion**

### **Orientalism in Naqvi's *The Selected Works of Abdullah the Cossack***

#### ***Distorted Religious and cultural Identity***

Religion is the binding force of any culture, uniting cultures and promoting shared identity. Naqvi's novel portrays Pakistan's religion, Islam, as insufficient for community unity, with religious places depicted as deplorable as Abdullah states: "I am a bastard - but you might find me at the seaside shrine of Abdullah Shah Ghazi (RA) on a Thursday night, inhaling hashish amongst the malcontents [...] it's always a carnival, populated by fortune-tellers, body builders, thugs, troubadours, transvestites, women and sweat rowdy children. I am at home there" (Naqvi, 2019 p. 3). Similarly orientalism refers to the Western portrayal of Eastern societies as strange, archaic, primitive, and dangerous. These quoted lines emphasize the strange, magical, and chaotic aspects of the shrine scene.

#### ***Poor Infrastructure***

The description highlights exotic elements like donkey carts and street-side dentists as distinguishing factors between the Orient and the Occident. "There is the wonted activity outside: lurching busses rattling rickshaws [...] the street-side dentist sits on his haunches [...] what might be a root canal" (p. 8). The scene's otherness is enhanced by its charming archaic appearance and blend of old and modern elements, such as a basic dental office and galvanized steel pipes on a donkey cart, suggesting the cohabitation of ancient and contemporary customs in Orientalist writing.

#### ***Said's Good Native***

According to Said (1979) a good native is one who accepts colonial changes and suppression without speaking for themselves or their companions, and in return, they receive privileges from colonizers. "According to my friend and former colleague, B. Avari proprietor of the world-famous Beach Luxury, jazz came to Currachee [...] there was a traffic jam in the parking lot caused traffic jams [...] is in their blood" (Naqvi, 2019, p. 12). World-famous Beach Luxury conveys an air of glitz and exoticism and implies a link between Karachi and an international upper class lifestyle. Jazz's entrance caused parking lot traffic jams, highlighting the significant Western influence on the local community

#### ***Rampant Feudalism***

The plot of the novel implies Western cultural superiority, with Western individuals central to the action: "There was a dame involved, a sexy Anglo named Eleanor or something like that, and a split of wine [...] otherwise he would have had to contend with the landowner's thuggish entourage [...] When said landowner was elected prime minister some years later" (p. 15). Orientalist lens perpetuates stereotypes and unequal power relations between East and West, portraying the East as mysterious, dangerous, and in need of Western influence. The landowner's thuggish entourage introduces power dynamics, potentially supporting the stereotype of authoritarian and brute force in Eastern countries.

### *Unenergetic and Lethargic Easterners*

The term Cossack historically refers to a group of East Slavic-speaking people in Russia and Ukraine known for their military strength and semi-nomadic lifestyle. The expression suggests that a strange, possibly dreaded figure from the East has arrived or is intruding. "Ah, the Cossack cometh, Happy birthday, you rascal [...] he might be a Musalman, but he is all right [...] although I rarely partake in liberation anymore on account of sugar and gout" (p. 17). The use of cultural allusions, such as Cossack and Musalman, creates a sense of cultural distance between the speaker and the subject, reinforcing "us versus them" mindset and implying superiority or demeaning towards the Muslim person.

### *Marginalizing Religious Practices*

Orientalism often portrays Eastern societies as foreign, archaic, and illogical, often referencing the Holy Book, suggesting they rely heavily on religious guidance for daily life: "I say I was out with a friend but to not mention the friend or venue because Nargis is the sort who consults the Holy Book to make the most mundane decisions" (p. 30). Nargis's actions illustrate how religion influences social and personal life in non-Western societies. Orientalists argue this oversimplifies the complexity of religious consultation and commitment. Nargis' portrayal as a stranger and a foreigner adds to her exoticism, resulting in a sense of "otherness."

### *Weakening Family System*

Orientalist perspectives often overlook the complexity of societies, focusing on a few cultural traditions and assuming that Muslim or Middle Eastern populations prioritize family responsibilities and religion over other aspects: "The clan only gathers at marriages and funerals, a night or two during Muharram, and on the second day of Eid" (p. 34). Orientalism frequently entails the exoticization of Eastern civilizations in order to present them to Western senses as essentially unique and fascinating. Referring to religious festivals like Eid al-Fitr and Muharram exoticizes the culture. Orientalist views portray Eastern cultures as monolithic, disregarding evolution and polymorphism.

### *Portraying Islam as Exotic*

Orientalists often used desert as a symbol of backwardness, suggesting that Islamic civilization evolved as it embraced Western influences and became more sophisticated: "Verily, Islam became better the further it moved away from the desert" (p. 37). But this reading is very flawed, reflecting the prejudices that are part and parcel of Orientalist thought. It oversimplifies the rich and varied history of Islamic culture, which has experienced periods of significant advancements in science, art, and intellectualism both within and outside of desert region.

### *Violent and Chaotic Pakistan*

The portrayal of Lyari in Karachi, Pakistan, reflects Orientalist notions of a stronghold dominating eastern countries, causing social and economic issues and gang formation: "You have heard of Langra Dacoit? Who doesn't know the Don of Lyari? He is known as a gangster, a killer, but I can tell you, he took me in when I had nobody, when I had nothing. I have been his keep for the last four year" (p. 129). The langra (lame) dacoit and don of Lyari are idealized outlaw figures in Eastern society, representing a

blend of charisma and danger, and are revered and feared in South Asian contexts. They are presenting the Eastern society as inherently barbarian and primitive.

### *Inflexibility of Islamic Civilization*

Orientalist rhetoric often portrays the East as traditional and the West as progressive: "The call to prayer was whispered in my ear when I was born, and I will be buried with traditional rites, whether I like it or not, so I was born Musalman, will die Musalman, but in the interim, I wonder" (p. 135). Abdullah's lifetime and unalterable religious identity is emphasized in the remark, implying that his status as a Muslim is set in stone. This is seen from an orientalist viewpoint as supporting misconceptions about Islamic civilizations being inflexible and predetermined.

### *Lingering of Corrupt Legal System*

The novel projects a description of corrupt and prolonged Pakistani legal system. A case that has been waiting for two and a half decades implies protracted legal or bureaucratic entanglements, which is an example of inefficiency: "Let me remind you, he begins, that you have had a case pending against Bakaulah for two and a half decades and he has one against you" (p. 183). An orientalist viewpoint investigates whether this supports misconceptions about how corrupt, ineffective, or bogged down in never-ending legal conflicts Eastern legal systems are.

After having a detailed discussion of the novel presenting Pakistani culture adversely rotten and derailed, now the research paper moves towards Haider's novel which carries a counter mood to orientalist thoughts as depicted in Naqvi's novel.

### **(Counter)Orientalism in Haider's *How It Happened***

Haider's novel provides a thorough examination of Pakistani society, customs, and the intricate relationship between modernization and traditional values within the framework of the country's culture.

### *Symbol of Traditional Roles and Knowledge*

Fanon's vision of a revitalized and true national culture, which is vital to the liberation fight and the formation of the post-colonial identity, is powerfully represented through following character of "[t]he local midwife, who also produced proposals for girls in our village" (Haider, 2012, p. 2). As a traditional figure in the community, the midwife embodies customs and knowledge specific to the areas that are ingrained in the community's cultural legacy. These individuals, in Fanon's view, are essential to the survival and dissemination of indigenous culture.

### *Traditional Beliefs and Practices*

Under colonial control, national culture frequently becomes suppressed and fractured, according to Fanon. The colonized are compelled to absorb the colonizer's culture. Traditional beliefs frequently endure as a means of identity preservation and resistance. "But my mother knew the real reason why I wasn't married yet. It was the evil eye, Hai, the number of spices she burnt to undo its evil effects. Always on a stove she was, burning one chilli pepper after another" (p. 2). Here the mother's burning of spices is an attempt to hold on to customs and beliefs from the past. This action is an example of cultural resistance to the colonial power. It demonstrates how, in the face of outside

pressure to adapt, colonized people use customs and superstitions to preserve their culture.

### ***Cultural Transmission***

Following statement is an example of how oral traditions and personal narratives aid in the creation and dissemination of national culture within the framework of Fanon's theory of national culture: “[the] Bhakurajian tale - one of many my grandmother told every night before dinner, firing up my imagination and taking me into the world of her past, where she had been a teenager” (p. 2). In *The Wretched of the Earth*, Frantz Fanon addresses the part culture plays in the process of decolonization and the creation of national identity. According to him, a people's shared experiences, history, and struggles give rise to their national culture. According to this assertion, the grandmother's tales connect the past and present and act as a medium for cultural transmission.

### ***Steadfast Devotion to Cultural Norms and Values***

Bellow mentioned claim accentuates the steadier and perpetual unvarying cultural processes in regard to other concerning influences and shifts, especially with reference to Fanon. These traditions help to feel that they have some history and unity even after getting out of the colonialism curtain. “My father, Abba Huzoor, insisted that he meet with your paternal great-grandfather - as is the way in all good families, it is the parents who discuss issues of marriage, not the young people. My marriage was arranged within a week, so you see Saleha, it was only after spices had been burnt that my marriage was set up” (p. 4). This parallels customs associated with marriage in some cultures, when parents negotiate arranged marriages rather than the individuals involved. This tradition is understood as a component of the cultural legacy that molds social structures and individual identities. This draws attention to a cultural custom in which parents and elders arrange weddings, strengthening ties between families and communities.

### ***Cautions to Protect against Envy and Negativity***

Once colonized, individuals must reclaim their culture and identity to withstand colonial legacy and prevent internal strife or jealousy that could threaten national unity. “As a safeguard against the routine envious looks that naturally came in our direction, Dadi practiced this exercise at least once a week. Anything less frequent was considered careless” (p. 5). Dadi symbolizes the need for post-colonial nations to defend their identity and individuality, highlighting the internalized oppression and division caused by colonialism's dehumanization and exploitation. This highlights the need for continuous monitoring against external influences.

### ***Collective Identity and Solidarity***

Arranged marriages prioritize collective well-being and social cohesiveness, building shared identity and solidarity. They are crucial for a cohesive national culture in post-colonial settings, ensuring health and stability. “Dadi believed in a few basic things: spices, prayers, and arranged marriages. She repeated the tale of her marriage often because [...] there was greater romance in arranged marriages than in the irrational immorality of love marriages” (p. 7). Dadi's traditional beliefs are evolving as her grandchildren continue to uphold them, highlighting the need for national culture to adapt while maintaining its core principles.



### ***Cultural Preservation***

Fanon's writings on national culture emphasize the importance of cultural memory and memories in shaping a national identity, particularly in post-colonial cultures. "Dadi's inordinate love for her grandson manifested itself in a small library of pictures kept in a huge chest of drawers" (p. 18). Dadi's dedication to her photo library serves as a form of cultural preservation, preserving her family's history and identity for future generations. She cherishes these photos, each capturing a unique moment, memory, and shared past.

### ***Nationalism***

Fanon emphasizes the importance of reclaiming and protecting national culture to resist colonization. Dadi fears cultural erosion from intercultural marriage: "What if he gets married to a gori? My handsome young grandson married to a huge cow with hair like a broomstick who eats McDonalds-ShuckDonnells and all manners of haram meat all the time? No Baba no! I won't let that happen! Bahu, how can you allow this" (p. 21). Dadi, concerned about their grandson marrying someone not from their ethnic group, uses disparaging images to warn against non-halal meat consumption. She criticizes his daughter-in-law (Bahu) for not intervening to prevent the interracial union.

### ***Storytelling as a Cultural Tool***

Fanon emphasizes the importance of respecting one's roots and ancestors, as it is crucial for a post-colonial national identity to acknowledge and honor one's father's contributions. "She used to make up a story each time she made a little bite for us to eat - in this bite I'm putting your father [...] you want to eat your father? [...] It was an exercise in guilt that reaffirmed respect for our elders in the most unusual way [...] we were reminded of all the great things he had for us" (p. 26). Saleha's explanation demonstrates how, in a family context, cultural values and respect for elders are passed down through the generations. Fanon's focus on the value of maintaining cultural identity in the face of colonization and industrialization strikes a chord with this.

### ***Celebrating Cultural Individuality***

Frantz Fanon emphasizes the importance of recovering and redefining national culture to combat colonial dominance, arguing that it is actively formed by the populace's experiences and hardships. "A truly modest young women should be appropriately overwhelmed and to be rendered completely unable to utter her assent in a steady voice. The tone must be tremulous, the pitch not above a whisper. The response, moreover, must only come upon the third question; only shamelessly forward wantons are bold enough to say 'yes'" (p. 113). Dadi's modesty philosophy aims to preserve customs and traditional values, resisting colonialism's deterioration of cultural identity, as Fanon emphasizes opposing forced cultural assimilation.

This segment of the paper, using Frantz Fanon's perspectives as given in 'On National Culture' and Edward Said's as in *Orientalism*, highlights that both the selected Pakistani novels explore themes of identity and culture, serving as fictive sites for postcolonial critique.

### **Conclusion**

Haider's *How It Happened* skillfully explores Pakistani culture, presenting it with a critical eye and deep devotion. The novel supports the notion of accepting cultural

identity, based on Frantz Fanon's concept of national culture, which is fluid and depends on political, social, and historical contexts, rather than an object. On the other hand the novel, *The Selected Works of Abdullah the Cossack*, reflects the Orientalist approach, portraying Pakistan as exotic and inferior. Abdullah's experiences reveal the erosion of norms and disillusionment in Karachi's cultural wealth, reflecting the Orientalist approach. This picture satisfies Western literary expectations by addressing indigenous viewers and challenging stereotypes of the East as a region of degeneration and stagnation. Conclusively, it can be said that Haider is provoking the discourse of 'Othering' of the marginalized culture and refusing to yield Pakistani cultural specificities. On the other hand, Naqvi employs the character of Abdullah's to point the finger at Karachi, Pakistan and its degenerating culture. Such elements of the novel are in harmony with the notion of Orientalism which stresses the otherness and the presumed inferiority of the Oriental in representations of the East.

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