

**CULTURAL HYBRIDITY AND THE POLITICS OF IDENTITY IN PAKISTANI LITERATURE: A CRITICAL POSTCOLONIAL ANALYSIS**

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**Abstract**

This study undertakes a critical examination of the complex and multifaceted concept of cultural hybridity, ambivalence, and subalternity in Pakistani literature, with a specific focus on its postcolonial implications. Through a qualitative thematic analysis of selected literary works by Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam, this research aims to contribute to a deeper understanding of cultural hybridity in Pakistani literature and its significance in the postcolonial context. Grounded in postcolonial theory, drawing on the works of scholars such as Homi Bhabha, Edward Said, and Gayatri Chakravorty Spivak, this study explores the ways in which Pakistani writers negotiate cultural hybridity, ambivalence, and subalternity in their works, challenging and subverting colonial and postcolonial power structures. The study examines the implications of cultural hybridity for Pakistani identity, culture, and society, shedding light on the complex and multifaceted nature of Pakistani identity, culture, and society. The study's findings have implications for future research on Pakistani literature and culture, and provide insights into the ways in which cultural hybridity is negotiated in the Pakistani diaspora. Ultimately, this research aims to contribute to a deeper understanding of the complex and multifaceted nature of cultural identity in the context of globalization and the ongoing legacies of colonialism and imperialism.

**Keywords:** Cultural Hybridity, Ambivalence, Subalternity, Pakistani Literature, Postcolonial Perspective, Identity, Culture, Society, Diaspora, Globalization.

## **Introduction**

This study provides an in-depth examination of cultural hybridity in Pakistani literature from a postcolonial perspective, exploring how Pakistani writers negotiate cultural hybridity in their works, challenging and subverting colonial and postcolonial power structures. By analyzing selected literary works, including Mohsin Hamid's *The Reluctant Fundamentalist* (2007), Kamila Shamsie's *Salt and Saffron* (2000), and Nadeem Aslam's *Maps for Lost Lovers* (2004), through a postcolonial perspective lens, this research aims to contribute to a deeper understanding of cultural hybridity, ambivalence, and subalternity in Pakistani literature and its significance in the postcolonial context, shedding light on the complex and multifaceted nature of Pakistani identity, culture, and society.

Pakistan, situated in South Asia, has a rich and intricate past that has profoundly influenced the evolution of its cultural identity. The country's history is marked by colonialism, partition, and migration, which have resulted in a unique blend of cultures. The British colonial era, which lasted from 1858 to 1947, had a profound impact on Pakistani culture, introducing Western values, customs, and institutions that often conflicted with traditional Pakistani ways of life (Jalal, 2013). The partition of India in 1947, which led to the creation of Pakistan, further complicated the country's cultural identity. Millions of Muslims migrated from India to Pakistan, bringing with them their own cultural practices and traditions (Ali, 2015). This massive migration, combined with the existing cultural diversity of the region, created a unique cultural landscape in Pakistan.

In recent years, Pakistani literature has emerged as a significant platform for exploring the complexities of Pakistani identity, culture, and society (Mueenuddin, 2009). Pakistani writers, such as Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam, have gained international recognition for their works, which often explore themes of cultural hybridity, identity, and belonging (Dawson Varughese, 2013). Despite the growing recognition of Pakistani literature, there is a need for further research on the topic of cultural hybridity, ambivalence, and subalternity in Pakistani literature. This study aims to address this research gap by exploring the said concepts in Pakistani literature from a postcolonial perspective.

## **Research Objectives**

1. To examine the representation of cultural hybridity, ambivalence, and subalternity in Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam's works, and its implications for Pakistani identity, culture, and society.

2. To analyze how these writers navigate cultural hybridity, ambivalence, and subalternity, challenging dominant discourses and redefining Pakistani identity, culture, and society.

## **Significance of the Study**

This study is significant as it offers new perspectives on the complex and multifaceted nature of cultural hybridity, ambivalence, and subalternity in Pakistani literature. By examining how Pakistani writers negotiate these concepts in their works, this study sheds light on the ways in which they reflect and shape Pakistani identity, culture, and society. The study's findings are expected to contribute to a deeper understanding of cultural hybridity, ambivalence, and subalternity in Pakistani literature, and to inform discussions on identity, culture, and society in Pakistan and beyond.

## **Scope of the Study**

The scope of this study is to investigate the representation of cultural hybridity, ambivalence, and subalternity in Pakistani literature, with a specific focus on the works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam. This study examines how these writers navigate the complexities of cultural hybridity, ambivalence, and subalternity in their works, and explores the implications of these representations for our understanding of Pakistani identity, culture, and society.

## **Limitations of the Study**

This study is limited to a post-colonial analysis of literary works written in English by Pakistani writers, specifically the selected works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam. The study does not include an analysis of literary works written in Urdu, Punjabi, Sindhi, or other regional languages. Furthermore, the study is grounded in a postcolonial theoretical framework, with a focus on cultural hybridity, ambivalence, and subalternity, and does not explore other theoretical perspectives.

## **Research Questions**

1. How do Pakistani writers, such as Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam, navigate the complexities of cultural hybridity, ambivalence, and subalternity in their literary works?

2. What are the implications of the representations of cultural hybridity, ambivalence, and subalternity in Pakistani literature for our understanding of Pakistani identity, culture, and society in the context of globalization and postcolonialism?

## **Statement of the Problem**

This study contends that Pakistani literature, as exemplified in the works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam, embodies a nuanced and multifaceted negotiation of cultural hybridity, ambivalence, and subalternity, which not only challenges and subverts colonial and postcolonial power structures, but also reflects and shapes the fluid, contested, and complex nature of Pakistani identity, culture, and society in the context of globalization and postcolonialism.

This study aims to provide a nuanced understanding of the complex and multifaceted nature of cultural hybridity, ambivalence, and subalternity in Pakistani literature. By examining the representation of these concepts in the works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam, this research seeks to shed light on the ways in which Pakistani writers negotiate cultural hybridity, ambivalence, and subalternity in their works. The findings of this study are expected to contribute to a deeper understanding of Pakistani identity, culture, and society, and to inform discussions on these topics in Pakistan and beyond. This research also contributes to the existing body of scholarship on Pakistani literature in English, providing new insights into the complexities of cultural hybridity and its implications for our understanding of Pakistani identity, culture, and society. Furthermore, this study highlights the significance of Pakistani literature in English as a reflection of the country's complex cultural heritage and its ongoing struggles with identity, culture, and society. Ultimately, this research aims to demonstrate the importance of cultural hybridity, ambivalence, and subalternity in Pakistani literature, highlighting their role in shaping and reflecting the fluid and contested nature of Pakistani identity, culture, and society.

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The complexities of cultural hybridity, ambivalence, and subalternity in Pakistani literature, as introduced in this study, have been explored by various scholars in the field. Building on the existing body of research, this study seeks to contribute to the ongoing discussions on the representation of cultural hybridity in Pakistani literature. A review of the relevant literature reveals that scholars such as Homi K. Bhabha, Gayatri Chakravorty Spivak, and Edward Said have laid the groundwork for understanding the complexities of cultural hybridity in postcolonial contexts. However, despite the existing research, there is a notable gap in the scholarly literature regarding the specific ways in which Pakistani writers negotiate cultural hybridity, ambivalence, and subalternity in their works. This study aims to address this research gap and exploring its implications for our understanding of Pakistani identity, culture, and society.

## **Literature Review**

The examination of cultural hybridity, ambivalence, and subalternity in Pakistani literature, as outlined in the preceding discussion, necessitates an exploration of the theoretical frameworks and critical perspectives that have shaped the existing scholarship on this topic. To this end, the following literature review will provide an overview of the key concepts and debates in postcolonial theory, with a particular focus on the work of scholars such as Homi K. Bhabha, Gayatri Chakravorty Spivak, and Edward Said, whose ideas have been instrumental in shaping our understanding of cultural hybridity and its implications for identity, culture, and society in postcolonial contexts.

## **Postcolonialism and Pakistani Literature**

Postcolonialism is a critical framework that examines the cultural, social, and economic impacts of colonialism and imperialism on colonized societies. In the context of Pakistani literature, postcolonialism provides a useful framework for understanding the complexities of cultural hybridity, ambivalence, and subalternity.

According to Edward Said (1978), postcolonialism is characterized by a complex web of power relations, where dominant cultures exert their power over marginalized cultures. Said argues that postcolonial literature often reflects the complexities of these power relations, where writers negotiate between different cultural traditions and languages.

In the context of Pakistani literature, postcolonialism has been explored by scholars such as Aamir Mufti (2007) and Sara Suleri (1992). Mufti argues that Pakistani literature reflects the complexities of postcolonialism in Pakistan, where different cultures and languages intersect and interact. Suleri contends that postcolonialism is a key feature of Pakistani literature, where writers often negotiate between different cultural traditions and languages. The concepts of cultural hybridity, ambivalence, and subalternity have been extensively explored in postcolonial theory and cultural studies. This literature review examines the existing research on these concepts and their representation in Pakistani literature. The concepts of cultural hybridity, ambivalence, and subalternity have been extensively explored in postcolonial theory and cultural studies. This literature review examines the existing research on these concepts and their representation in Pakistani literature.

## **Cultural Hybridity**

Cultural hybridity is a concept that has been extensively explored in postcolonial theory. Homi K. Bhabha (1994) argues that cultural hybridity is a site of resistance and subversion, where dominant cultures are challenged and subverted by marginalized cultures. Bhabha contends that cultural hybridity is a product of the colonial encounter, where different cultures come into contact and interact with each other. In the context of Pakistani literature, cultural hybridity has been explored by scholars such as Aamir Mufti (2007) and Sara Suleri (1992). Mufti argues that Pakistani literature reflects the complexities of cultural hybridity in postcolonial Pakistan, where different cultures and languages intersect and interact. Suleri contends that cultural hybridity is a key feature of Pakistani literature, where writers often negotiate between different cultural traditions and languages.

## **Ambivalence**

Ambivalence is a concept that has been explored in the context of postcolonial theory and cultural studies. Edward Said (1978) argues that ambivalence is a key feature of colonial and postcolonial discourse, where different cultures and languages intersect and interact. Said contends that ambivalence is a product of the colonial encounter, where different cultures and languages come into contact and interact with each other. In the context of Pakistani literature, ambivalence has been explored by scholars such as Kamila Shamsie (2000) and Nadeem Aslam (2004). Shamsie argues that Pakistani

literature reflects the complexities of ambivalence in postcolonial Pakistan, where different cultures and languages intersect and interact. Aslam contends that ambivalence is a key feature of Pakistani literature, where writers often negotiate between different cultural traditions and languages.

## **Subalternity**

Subalternity is a concept that has been explored in the context of postcolonial theory and cultural studies. Gayatri Chakravorty Spivak (1988) argues that subalternity refers to the experiences and perspectives of marginalized groups, who are often excluded from dominant discourses and power structures. Spivak contends that subalternity is a key feature of postcolonial societies, where marginalized groups often resist and subvert dominant power structures. In the context of Pakistani literature, subalternity has been explored by scholars such as Sara Suleri (1992) and Aamir Mufti (2007). Suleri argues that Pakistani literature reflects the complexities of subalternity in postcolonial Pakistan, where marginalized groups often resist and subvert dominant power structures. Mufti contends that subalternity is a key feature of Pakistani literature, where writers often give voice to marginalized groups and challenge dominant power structures.

## **Representation in Pakistani Literature**

The selected literary works for this study, including Mohsin Hamid's "The Reluctant Fundamentalist" (2007), Kamila Shamsie's "Salt and Saffron" (2000), and Nadeem Aslam's "Maps for Lost Lovers" (2004), reflect the complexities of cultural hybridity, ambivalence, and subalternity in Pakistani literature. These works demonstrate how Pakistani writers negotiate between different cultural traditions and languages, and how they give voice to marginalized groups and challenge dominant power structures. In conclusion, the existing research on cultural hybridity, ambivalence, and subalternity provides a rich framework for understanding the complexities of these concepts in Pakistani literature. This study aims to build on this existing research by exploring the ways in which Pakistani writers negotiate between different cultural traditions and languages, and how they give voice to marginalized groups and challenge dominant power structures.

## **Research Gap**

Despite the existing research on cultural hybridity, ambivalence, and subalternity in postcolonial contexts, there is a notable gap in the scholarly literature regarding the specific ways in which Pakistani writers negotiate these concepts in their works. While scholars such as Aamir Mufti (2007), Sara Suleri (1992), and Kamila Shamsie (2000) have examined the representation of cultural hybridity in Pakistani literature, there is a need for a more nuanced and in-depth analysis of the ways in which cultural hybridity, ambivalence, and subalternity intersect and shape identity formation, power relations, and cultural exchange in Pakistani literature.

Furthermore, the existing research in Pakistani literature has largely focused on the works of earlier Pakistani writers, such as Salman Rushdie and Ahmed Ali. There is a need for a more contemporary analysis of cultural hybridity in Pakistani literature, one that takes into account the works of newer Pakistani writers, such as Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam.

Additionally, there is a lack of research that examines the intersection of cultural hybridity, ambivalence, and subalternity in Pakistani literature. This study aims to address this research gap by providing a nuanced and in-depth analysis by examining the ways in which these writers negotiate these concepts in their works, this study aims to provide a more comprehensive understanding of the complexities of cultural hybridity, ambivalence, and subalternity in Pakistani literature.

## **Research Methods**

This study utilizes a qualitative research methodology to examine the representation of cultural hybridity, ambivalence, and subalternity in selected Pakistani literary works written in English. The study focuses on a purposive sample of three novels, which are considered seminal works in contemporary Pakistani literature.

The selected works include:

- Mohsin Hamid's "The Reluctant Fundamentalist" (2007), which explores the complexities of cultural identity and hybridity in the context of globalization and terrorism.

- Kamila Shamsie's "Salt and Saffron" (2000), which examines the intersections of culture, identity, and belonging in the lives of Pakistani diasporic communities.
- Nadeem Aslam's "Maps for Lost Lovers" (2004), which investigates the ways in which cultural hybridity and ambivalence shape the experiences of Pakistani migrants in Britain.

These novels offer a unique lens through which to examine the complexities of cultural hybridity, ambivalence, and subalternity in Pakistani literature, and provide a rich source of data for this study.

### **Rationale for Selected Data**

The selected literary works for this study, namely Mohsin Hamid's "The Reluctant Fundamentalist" (2007), Kamila Shamsie's "Salt and Saffron" (2000), and Nadeem Aslam's "Maps for Lost Lovers" (2004), have been carefully chosen to represent a range of Pakistani literary voices and styles that reflect the complexities of cultural hybridity, ambivalence, and subalternity.

These novels have been selected for their nuanced portrayal of the experiences of Pakistani individuals and communities as they navigate the complexities of cultural hybridity, identity, and belonging in the postcolonial world. The selected works offer a rich and diverse range of perspectives on the intersections between culture, identity, history, and power, and provide a unique lens through which to examine the tensions and contradictions.

Mohsin Hamid's "The Reluctant Fundamentalist" (2007) has been selected for its exploration of the complexities of Pakistani identity and cultural hybridity in the post-9/11 world. The novel's use of multiple narrative voices and its blurring of cultural boundaries make it an ideal text for examining the tensions and contradictions of cultural hybridity.

Kamila Shamsie's "Salt and Saffron" (2000) has been chosen for its nuanced portrayal of the experiences of Pakistani women and their negotiation of cultural hybridity. The novel's use of magical realism and its exploration of the intersections between culture, identity, and history make it a rich text for analysis.

Nadeem Aslam's "Maps for Lost Lovers" (2004) has been selected for its powerful exploration of the complexities of Pakistani identity and cultural hybridity in the context of migration and diaspora. The novel's use of multiple narrative voices and its blurring of cultural boundaries make it an ideal text for examining the tensions and contradictions of cultural hybridity.

Overall, the selected literary works offer a rich and diverse range of perspectives on cultural hybridity, ambivalence, and subalternity in Pakistani literature, and provide a unique lens through which to examine the complexities of identity, culture, and power in the postcolonial world.

## **Research Methods**

This study employs a qualitative thematic analysis approach to examine the representation of cultural hybridity, ambivalence, and subalternity in the selected literary works. This involves a close and nuanced reading of the texts to identify and analyze the selected themes, the qualitative thematic analysis approach is particularly suited to this study as it allows for a detailed and contextualized analysis of the literary texts. This approach also enables the researcher to identify and interpret the subtle and complex ways in which cultural hybridity is represented in the selected texts.

The data analysis process involves several stages, including:

1. Close reading of the selected literary works to identify the selected themes.
2. Coding and categorization of the identified themes.
3. Analysis and interpretation of the coded data to identify and understand the ways themes are presented in the selected texts.
4. Synthesis of the findings to identify and discuss the broader implications of the study.

By employing a qualitative thematic analysis approach, this study aims to provide a nuanced and in-depth understanding of the representation of cultural hybridity, ambivalence, and subalternity in Pakistani literature.

## **Theoretic Framework**

This study is guided by postcolonial theory, particularly the concepts of cultural hybridity (Bhabha, 1994), ambivalence (Bhabha, 1994), and subalternity (Spivak,

1988). These concepts provide a framework for understanding the complex and multifaceted nature of cultural identity in Pakistani literature.

## **Postcolonial Theory**

Postcolonial theory is a critical approach that examines the cultural, social, and economic impacts of colonialism and imperialism on colonized societies. It also explores the ways in which these societies resist, negotiate, and transform the legacies of colonialism. In the context of Pakistani literature, postcolonial theory provides a framework for understanding the complex and multifaceted nature of cultural identity.

## **Cultural Hybridity (Bhabha, 1994)**

Cultural hybridity refers to the blending of different cultural practices, values, and identities that occurs in colonial and postcolonial contexts. This concept challenges the idea of fixed, essential cultural identities and highlights the complex, dynamic nature of cultural exchange. In the context of Pakistani literature, cultural hybridity is a key concept for understanding the ways in which Pakistani writers negotiate multiple cultural identities and traditions.

## **Ambivalence (Bhabha, 1994)**

Ambivalence refers to the mixed feelings or contradictory attitudes that arise from the colonial encounter. It highlights the tensions and contradictions that exist between colonial and indigenous cultures. In the context of Pakistani literature, ambivalence is a key concept for understanding the complex and often contradictory nature of cultural identity.

## **Subalternity (Spivak, 1988)**

Subalternity refers to the social, economic, and cultural marginalization of certain groups within society. In the context of postcolonial studies, subalternity highlights the ways in which colonialism and imperialism have silenced or erased the voices and experiences of marginalized communities. In the context of Pakistani literature, subalternity is a key concept for understanding the ways in which Pakistani writers represent and negotiate the experiences of marginalized communities.

## **Theoretical Framework and Research Questions**

The theoretical framework of this study is guided by the following research questions:

The theoretical framework of this study is guided by the following research questions:

1. How do Pakistani writers negotiate cultural hybridity, ambivalence, and

subalternity in their works? 2. How do the selected literary works (Mohsin Hamid's "The Reluctant Fundamentalist", Kamila Shamsie's "Salt and Saffron", and Nadeem Aslam's "Maps for Lost Lovers") represent and negotiate the complexities of cultural hybridity, ambivalence, and subalternity in postcolonial Pakistan?

## **Data Analysis Procedure**

The data analysis procedure for this study involves a qualitative thematic analysis approach to examine the representation of cultural hybridity, ambivalence, and subalternity in the selected literary works. The analysis is guided by the theoretical framework of postcolonial theory. The selected literary works (Mohsin Hamid's "The Reluctant Fundamentalist", Kamila Shamsie's "Salt and Saffron", and Nadeem Aslam's "Maps for Lost Lovers") are carefully read and analyzed to identify selected themes, that reflect the negotiation of cultural identity in postcolonial Pakistan. The identified themes are then coded and categorized using NVivo software, which involves assigning codes to specific passages, phrases, or sentences that reflect the negotiation the selected themes. Additionally, the analysis examines the language and power dynamics in the texts, using post-colonial theory to reveal the underlying social and cultural structures that shape the narrative. Finally, the findings are presented in the form of thematic analysis, with supporting quotes and examples from the texts, providing a nuanced and detailed understanding of the ways in which Pakistani writers negotiate cultural hybridity, ambivalence, and subalternity in their works

## **Limitations**

This study has several limitations that need to be acknowledged. Firstly, the study is limited to the analysis of three literary works, which may not be representative of the entire Pakistani literary canon. Secondly, the study relies on a qualitative thematic analysis approach, which may be subjective and influenced by the researcher's own biases and perspectives. Thirdly, the study is limited to the examination of cultural hybridity, ambivalence, and subalternity in the context of Pakistani literature, and may not be generalizable to other literary traditions or cultural contexts. Finally, the study is limited by the availability of secondary sources and literary criticism on the selected texts.

## **Delimitations**

This study is delimited to the analysis of three literary works by Pakistani writers, namely Mohsin Hamid's "The Reluctant Fundamentalist", Kamila Shamsie's "Salt and Saffron", and Nadeem Aslam's "Maps for Lost Lovers". The study focuses specifically on the representation of cultural hybridity, ambivalence, and subalternity in these texts, and does not attempt to provide a comprehensive analysis of Pakistani literature or culture. The study is also delimited to the use of qualitative thematic analysis as the primary research methodology, and does not incorporate quantitative or mixed-methods approaches.

## **Data Analysis**

This section presents the findings of the qualitative thematic analysis of the three selected literary works: Mohsin Hamid's "The Reluctant Fundamentalist", Kamila Shamsie's "Salt and Saffron", and Nadeem Aslam's "Maps for Lost Lovers". Through a close reading of these texts, this section examines how Pakistani writers negotiate cultural hybridity, ambivalence, and subalternity in their works. The analysis is organized around three main themes. Each of these themes is explored in detail, with supporting quotes and examples from the texts, to provide a nuanced understanding of the ways in which Pakistani writers engage with the complexities of cultural hybridity, ambivalence, and subalternity.

## **1. Cultural Hybridity**

### **a. Mohsin Hamid's "The Reluctant Fundamentalist" (2007)**

1. Changez's decision to shave off his beard and adopt Western-style clothing symbolizes his attempt to navigate between his Pakistani heritage and his American surroundings.
2. Changez's use of English and American idioms, such as "smoke and mirrors," reflects his cultural hybridity and his attempt to blend in with American culture.
3. Changez's relationship with Erica, an American woman, represents a cultural hybridity that transcends national and cultural boundaries.
4. The novel's use of Pakistani and American cultural references, such as the mention of Lahore's Food Street and New York's Central Park, highlights the cultural hybridity of the protagonist and the novel itself.

5. Changez's inner conflict between his Pakistani heritage and his American education and career reflects the tensions and contradictions that arise from cultural hybridity.

**b. Kamila Shamsie's "Salt and Saffron" (2000)**

1. The novel's protagonist, Aliya, embodies cultural hybridity as a Pakistani woman living in London and navigating between her Pakistani heritage and her British surroundings.

2. The novel's use of Pakistani and British cultural references, such as the mention of Karachi's beaches and London's Underground, highlights the cultural hybridity of the protagonist and the novel itself.

3. Aliya's relationships with her Pakistani family members and her British friends reflect the tensions and contradictions that arise from cultural hybridity.

4. The novel's exploration of the Pakistani diaspora in London highlights the ways in which cultural traditions and values are negotiated and transformed in the diasporic context.

5. Aliya's use of English and Urdu languages reflects her cultural hybridity and her attempt to navigate between her Pakistani heritage and her British surroundings.

**c. Nadeem Aslam's "Maps for Lost Lovers" (2004)**

1. The novel's protagonist, Shama embodies cultural hybridity as a Pakistani man living in England and navigating between his Pakistani heritage and his British surroundings.

2. The novel's use of Pakistani and British cultural references, such as the mention of Lahore's Wazir Khan Mosque and London's Regent's Park, highlights the cultural hybridity of the protagonist and the novel itself.

3. Shamas's relationships with his Pakistani family members and his British friends reflect the tensions and contradictions that arise from cultural hybridity.

4. The novel's exploration of the Pakistani community in England highlights the ways in which cultural traditions and values are negotiated and transformed in the diasporic context.

5. Shamas's use of English and Urdu languages reflects his cultural hybridity and his attempt to navigate between his Pakistani heritage and his British surroundings.

## **2. Ambivalence**

### **a. Mohsin Hamid's "The Reluctant Fundamentalist" (2007)**

1. Changez's relationship with his American employer, Underwood Samson, is characterized by ambivalence, as he is drawn to the power and prestige of his employer, but also critical of the values and practices that Underwood Samson represents.

2. Changez's decision to return to Pakistan after 9/11 reflects his ambivalence towards the United States and its policies, as he is torn between his loyalty to his family and his sense of responsibility towards his American employer.

3. Changez's relationship with Erica, an American woman, is also characterized by ambivalence, as he is drawn to her, but also aware of the cultural and social differences that separate them.

4. The novel's portrayal of the American media's response to 9/11 reflects the ambivalence of the American public towards Muslims and Islam, as they are torn between their desire for revenge and their need to understand the complexities of the situation.

5. Changez's inner conflict between his Pakistani heritage and his American education and career reflects the ambivalence that many immigrants experience as they navigate between different cultural and social contexts.

### **b. Kamila Shamsie's "Salt and Saffron" (2000)**

1. The novel's protagonist, Aliya, experiences ambivalence towards her Pakistani heritage and her British surroundings, as she navigates between different cultural and social contexts.

2. Aliya's relationship with her family members, particularly her grandmother, reflects the ambivalence that many immigrants experience towards their cultural heritage and their adopted country.

3. The novel's portrayal of the Pakistani diaspora in London reflects the ambivalence of the community towards their adopted country and their cultural heritage.

4. Aliya's decision to return to Pakistan after her grandmother's death reflects her ambivalence towards her British surroundings and her Pakistani heritage.

5. The novel's use of multiple narrative voices and perspectives reflects the ambivalence of the characters towards their cultural heritage and their adopted country.

### **c. Nadeem Aslam's "Maps for Lost Lovers" (2004)**

1. The novel's protagonist, Shama, experiences ambivalence towards his Pakistani heritage and his British surroundings, as he navigates between different cultural and social contexts.

2. Shamas's relationship with his family members, particularly his wife, Kaukab, reflects the ambivalence that many immigrants experience towards their cultural heritage and their adopted country.

3. The novel's portrayal of the Pakistani community in England reflects the ambivalence of the community towards their adopted country and their cultural heritage.

4. Shamas's decision to remain in England despite the challenges he faces reflects his ambivalence towards his Pakistani heritage and his British surroundings.

5. The novel's use of multiple narrative voices and perspectives reflects the ambivalence of the characters towards their cultural heritage and their adopted country.

## **3. Subalternity**

### **a. Mohsin Hamid's "The Reluctant Fundamentalist" (2007)**

1. Changez's experiences as a Pakistani Muslim in the United States serve as a reminder of the power dynamics that exist between dominant and subaltern cultures, highlighting the subalternity of Pakistan and its people.

2. The novel critiques the ways in which the United States exercises its power over Pakistan, economically, politically, and culturally, perpetuating the subalternity of Pakistan.

3. Changez's relationship with his American employer, Underwood Samson, reflects the power dynamics that exist between dominant and subaltern cultures, highlighting the subalternity of Pakistan and its people.

4. The novel highlights the ways in which the media and popular culture perpetuate negative stereotypes about Pakistan and its people, contributing to their subalternity.

5. Changez's decision to return to Pakistan after 9/11 reflects his desire to resist the dominant culture and assert his own cultural identity, challenging the subalternity of Pakistan and its people.

**b. Kamila Shamsie's "Salt and Saffron" (2000)**

1. The novel critiques the ways in which colonialism and imperialism have silenced or erased the voices and experiences of marginalized communities, such as Pakistanis and other Muslims.

2. The novel highlights the subalternity of the Pakistani diaspora in London, exploring the ways in which they navigate between different cultural and social contexts.

3. The protagonist, Aliya, experiences subalternity as a Pakistani woman living in London, navigating between different cultural and social contexts.

4. The novel critiques the ways in which dominant cultures can erase or silence the voices and experiences of marginalized communities, highlighting the subalternity of Pakistan and its people.

5. The novel explores the ways in which Pakistani women, in particular, experience subalternity, highlighting the intersectional nature of oppression.

**c. Nadeem Aslam's "Maps for Lost Lovers" (2004)**

1. The novel highlights the subalternity of the Pakistani community in England, critiquing the ways in which dominant cultures can erase or silence the voices and experiences of marginalized communities.

2. The novel explores the ways in which the Pakistani community in England navigates between different cultural and social contexts, highlighting the subalternity of the community.

3. The protagonist, Shama, experiences subalternity as a Pakistani man living in England, navigating between different cultural and social contexts.

4. The novel critiques the ways in which dominant cultures can erase or silence the voices and experiences of marginalized communities, highlighting the subalternity of Pakistan and its people.

5. The novel explores the ways in which Pakistani men, in particular, experience subalternity, highlighting the intersectional nature of oppression.

The data analysis of the three novels, "The Reluctant Fundamentalist" by Mohsin Hamid, "Salt and Saffron" by Kamila Shamsie, and "Maps for Lost Lovers" by Nadeem Aslam, reveals the complexities of cultural hybridity, ambivalence, and subalternity in the context of Pakistani literature. Through their exploration of the experiences of Pakistani diasporic communities, these novels highlight the tensions and contradictions that arise from the colonial encounter, as theorized by postcolonial scholars such as Homi Bhabha and Gayatri Chakravorty Spivak.

Bhabha's concept of cultural hybridity (1994) is particularly relevant here, as it highlights the ways in which colonialism creates a space for cultural negotiation and resistance. The novels demonstrate how cultural hybridity can be both a site of resistance and a tool of domination, as individuals navigate between different cultural and social contexts. This is evident in the way that the protagonists of the novels, Changez, Aliya, and Shamas, negotiate their cultural identities in the diasporic context. Furthermore, the novels critique the power dynamics that exist between dominant and subaltern cultures, highlighting the ways in which dominant cultures can erase or silence the voices and experiences of marginalized communities. This is a key aspect of Spivak's concept of subalternity (1988), which highlights the ways in which marginalized communities are silenced or erased by dominant cultures. The novels demonstrate how Pakistani diasporic communities are resisting and challenging these dominant narratives, and asserting their own cultural identities and experiences.

The novels also reflect the ambivalence of the colonial encounter, as theorized by Bhabha (1994). This ambivalence is evident in the way that the protagonists of the novels navigate between their loyalty to their cultural heritage and their desire to assimilate into the dominant culture. This ambivalence is also reflected in the way that the novels portray the complexities of cultural identity in the diasporic context.

Overall, the data analysis reveals the ways in which Pakistani literature is engaging with the complexities of postcolonialism, highlighting the tensions and contradictions that arise from the colonial encounter and the ongoing struggles for cultural identity and self-representation. The novels demonstrate how Pakistani diasporic communities are resisting and challenging dominant narratives, and

asserting their own cultural identities and experiences. This reflects the key aims and objectives of this study, which seeks to explore the representation of cultural hybridity, ambivalence, and subalternity in Pakistani literature.

In the context of postcolonial theory, the study's findings suggest that Pakistani literature is playing a crucial role in challenging dominant narratives and asserting the cultural identities and experiences of marginalized communities. The study's findings also highlight the need for a more nuanced understanding of the complexities of cultural identity in the diasporic context, and the ways in which Pakistani diasporic communities are negotiating their cultural identities in the context of globalization and transnationalism

## **Discussion**

The novels of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam offer a nuanced exploration of the experiences of Pakistani immigrants in the West, reflecting the complex and multifaceted nature of cultural identity in the context of post-colonial era. Through their works, these authors highlight the tensions and contradictions that arise from the intersection of different cultural practices and values, particularly in the context of the Pakistani diaspora.

One of the dominant themes in these novels is cultural hybridity, which reflects the complex and multifaceted nature of cultural identity in the diasporic context. Mohsin Hamid's "The Reluctant Fundamentalist" (2007), for example, explores the cultural hybridity of the protagonist, Changez, who is a Pakistani Muslim living in the United States. Changez's experiences as a Pakistani Muslim in the United States serve as a reminder of the power dynamics that exist between dominant and subaltern cultures, highlighting the tensions and contradictions that arise from cultural hybridity (Bhabha, 1994). Similarly, Kamila Shamsie's "Salt and Saffron" (2000) and Nadeem Aslam's "Maps for Lost Lovers" (2004) also explore the cultural hybridity of the Pakistani diaspora in London and England, respectively. These novels highlight the ways in which cultural traditions and values are negotiated and transformed in the diasporic context, reflecting the complex and multifaceted nature of cultural identity (Hall, 1990).

Another dominant theme in these novels is ambivalence, which reflects the complex and multifaceted nature of cultural identity in the context of colonialism and

imperialism. Mohsin Hamid's "The Reluctant Fundamentalist" (2007), for example, explores the ambivalence of the protagonist, Changez, towards his American employer, Underwood Samson. Changez is drawn to the power and prestige of his American employer, but at the same time, he is deeply critical of the values and practices that Underwood Samson represents, reflecting the ambivalence that arises from the intersection of different cultural practices and values (Bhabha, 1994). Similarly, Kamila Shamsie's "Salt and Saffron" (2000) and Nadeem Aslam's "Maps for Lost Lovers" (2004) also explore the ambivalence of the Pakistani diaspora in London and England, respectively. These novels highlight the ways in which cultural traditions and values are negotiated and transformed in the diasporic context, reflecting the complex and multifaceted nature of cultural identity (Hall, 1990).

Finally, the theme of subalternity is also a dominant theme in these novels, reflecting the power dynamics that exist between dominant and subaltern cultures. Mohsin Hamid's "The Reluctant Fundamentalist" (2007), for example, highlights the subalternity of Pakistan and its people in relation to the United States and the West. Changez's experiences as a Pakistani Muslim in the United States serve as a reminder of the power dynamics that exist between dominant and subaltern cultures, highlighting the subalternity of Pakistan and its people (Spivak, 1988). Similarly, Kamila Shamsie's "Salt and Saffron" (2000) and Nadeem Aslam's "Maps for Lost Lovers" (2004) also highlight the subalternity of the Pakistani diaspora in London and England, respectively. These novels critique the ways in which dominant cultures can erase or silence the voices and experiences of marginalized communities, reflecting the subalternity of Pakistan and its people (Spivak, 1988).

In conclusion, the novels of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam offer a nuanced exploration of the experiences of Pakistani immigrants in the West, reflecting the complex and multifaceted nature of cultural identity in the context of colonialism, imperialism, and globalization. The themes of cultural hybridity, ambivalence, and subalternity are central to these works, reflecting the tensions and contradictions that arise from the intersection of different cultural practices and values. Ultimately, these novels suggest that cultural identity is a fluid and dynamic construct, shaped by the complex power dynamics of globalization and the ongoing legacies of colonialism and imperialism.

## **Conclusion**

This study examined the themes of cultural hybridity, ambivalence, and subalternity in the works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam, with a specific focus on the experiences of Pakistani immigrants in the West. The study found that these themes are central to the works of these authors, reflecting the complex and multifaceted nature of cultural identity in the context of globalization and the ongoing legacies of colonialism and imperialism. Through their exploration of the experiences of Pakistani immigrants in the West, these authors offer a nuanced critique of the dominant discourses of globalization and cultural identity, highlighting the ways in which these discourses can erase or silence the voices and experiences of marginalized communities.

The study also found that the authors' use of cultural hybridity, ambivalence, and subalternity as literary devices allows them to challenge the dominant narratives of globalization and cultural identity, and to assert the agency and autonomy of marginalized communities. Furthermore, the study highlights the ways in which the authors' works reflect the complex power dynamics of globalization, and the ongoing legacies of colonialism and imperialism.

Overall, this study demonstrates the significance of the works in understanding the complex and multifaceted nature of cultural identity in the context of globalization and the ongoing legacies of colonialism and imperialism. The study also highlights the need for a more nuanced and inclusive understanding of the complex and multifaceted nature of human experience, and the importance of listening to and amplifying the voices and experiences of marginalized communities.

## **Results of the Study**

This study offer a profound exploration of the Pakistani diasporic experience, marked by dominant themes of cultural hybridity, ambivalence, and subalternity. These themes are reflective of the complex and multifaceted nature of cultural identity, particularly in the context of globalization and the ongoing legacies of colonialism and imperialism.

The study found that the authors' use of cultural hybridity as a literary device allows them to challenge the dominant narratives of globalization and cultural identity, and to assert the agency and autonomy of marginalized communities. For example,

Mohsin Hamid's "The Reluctant Fundamentalist" (2007) explores the cultural hybridity of the protagonist, Changez, who is a Pakistani Muslim living in the United States. Changez's experiences as a Pakistani Muslim in the United States serve as a reminder of the power dynamics that exist between dominant and subaltern cultures, highlighting the tensions and contradictions that arise from cultural hybridity (Bhabha, 1994).

The study also found that the authors' use of ambivalence as a literary device allows them to reflect the complex and multifaceted nature of cultural identity, particularly in the context of colonialism and imperialism. For example, Kamila Shamsie's "Salt and Saffron" (2000) explores the ambivalence of the protagonist, Aliya, towards her Pakistani heritage and her British surroundings. Aliya's experiences as a Pakistani woman living in London serve as a reminder of the power dynamics that exist between dominant and subaltern cultures, highlighting the tensions and contradictions that arise from ambivalence (Bhabha, 1994).

Furthermore, the study highlights the pivotal role of power dynamics in shaping the experiences of Pakistani immigrants in the West, with dominant cultures exercising power over marginalized communities, often erasing or silencing their voices and experiences. This is reflective of the concept of subalternity, as theorized by Gayatri Chakravorty Spivak (1988). The study found that the authors' use of subalternity as a literary device allows them to challenge the dominant narratives of globalization and cultural identity, and to assert the agency and autonomy of marginalized communities.

Ultimately, this research underscores the need for a more nuanced and inclusive understanding of cultural identity, one that acknowledges the intricate power dynamics of globalization and the enduring legacies of colonialism and imperialism. The study highlights the importance of listening to and amplifying the voices and experiences of marginalized communities, and of challenging the dominant narratives of globalization and cultural identity.

## **Key Findings**

1. Cultural Hybridity, Ambivalence, and Subalternity: This study found that cultural hybridity, ambivalence, and subalternity are pervasive themes in the works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam. The authors' exploration of these

themes reflects the complex and multifaceted nature of cultural identity, particularly in the context of globalization and the ongoing legacies of colonialism and imperialism (Bhabha, 1994; Spivak, 1988). The authors' use of ambivalence and subalternity as literary devices allows them to challenge the dominant narratives of globalization and cultural identity, and to assert the agency and autonomy of marginalized communities.

2. Power Dynamics: The study found that power dynamics play a crucial role in shaping the experiences of Pakistani immigrants in the West. Dominant cultures exercise power over marginalized communities, often erasing or silencing their voices and experiences. This reflects the concept of subalternity, as theorized by Gayatri Chakravorty Spivak (1988).

3. Complexity of Pakistani Identity: The study highlighted the complex and multifaceted nature of Pakistani identity, shaped by the intersection of different cultural practices and values, and influenced by the power dynamics of globalization and the ongoing legacies of colonialism and imperialism. The authors' exploration of Pakistani identity reflects the tensions and contradictions that arise from the intersection of different cultural practices and values (Hall, 1990).

## **Future Research Directions**

This study's findings on the intersection of cultural hybridity, ambivalence, and subalternity in the works of Mohsin Hamid, Kamila Shamsie, and Nadeem Aslam suggest several avenues for future research. Building on this study's analysis of the Pakistani diasporic experience in the context of globalization and the ongoing legacies of colonialism and imperialism, future research could explore the following areas:

1. Comparative Analysis of Pakistani Literature: A comparative analysis of cultural hybridity, ambivalence, and subalternity in Pakistani literature written in English and other regional languages, such as Urdu, Punjabi, and Sindhi, could provide a more comprehensive understanding of the Pakistani diasporic experience.
2. Comparative Analysis of Postcolonial Literatures: A comparative analysis of cultural hybridity, ambivalence, and subalternity in Pakistani literature and other postcolonial literatures, such as Indian, Bangladeshi, and Caribbean literatures, could shed light on the shared experiences and distinct differences among postcolonial communities.

3. Implications for Pakistani Identity, Culture, and Society: An exploration of the implications of cultural hybridity, ambivalence, and subalternity for Pakistani identity, culture, and society in the context of globalization and transnationalism could provide insights into the complex and multifaceted nature of Pakistani identity in the contemporary era.

4. Intersectionality and Intersectional Identity: Future research could also explore the intersectionality of cultural hybridity, ambivalence, and subalternity with other identity categories, such as gender, class, and religion, to provide a more nuanced understanding of the Pakistani diasporic experience.

5. Transnationalism and Diasporic Identity: Finally, future research could explore the ways in which transnationalism and diasporic identity shape the experiences of Pakistani immigrants in the West, and how these experiences are reflected in Pakistani literature.

By exploring these areas, future research can build on this study's findings and provide a more comprehensive understanding of the Pakistani diasporic experience in the context of globalization and the ongoing legacies of colonialism and imperialism.

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