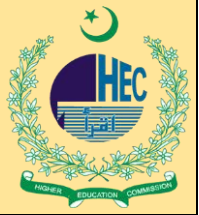




ADVANCE SOCIAL SCIENCE ARCHIVE JOURNAL

Available Online: <https://assajournal.com>
 Vol. 03 No. 02. Apr-Jun 2025. Page#.1451-1458
 Print ISSN: [3006-2497](https://doi.org/10.55966/assaj.2025.3.2.025) Online ISSN: [3006-2500](https://doi.org/10.55966/assaj.2025.3.2.025)
<https://doi.org/10.55966/assaj.2025.3.2.025>
 Platform & Workflow by: [Open Journal Systems](https://openjournal.org)

**Postcolonial Identity in the Works of Bapsi Sidhwa and Mohsin Hamid****Hadia Khan**

Visiting lecturer, COMSATS Wah Campus

hadia.khan0888@yahoo.com**Abstract**

*This article examines the portrayal of postcolonial identity in the works of Pakistani authors Bapsi Sidhwa and Mohsin Hamid, highlighting their unique yet complementary perspectives on cultural hybridity, displacement, and resistance. Sidhwa's narratives, such as *Ice-Candy-Man* and *The Crow Eaters*, delve into the trauma of Partition and the struggles of marginalized communities, particularly women and minorities, to reclaim agency amid colonial legacies. In contrast, Hamid's *The Reluctant Fundamentalist* and *Exit West* explore globalization and diaspora, focusing on the alienation of Muslim identities in a post-9/11 world. Both authors employ distinct narrative techniques: Sidhwa's historical realism and Hamid's modernist experimentation to challenge Eurocentric discourses and articulate the fluidity of postcolonial identity. The article situates their works within postcolonial theoretical frameworks, including Bhabha's hybridity, Spivak's subaltern resistance, and Said's Orientalism, demonstrating how literature serves as a site of decolonization and cultural negotiation. By comparing their thematic and stylistic approaches, the study underscores the transformative power of postcolonial literature in redefining identity beyond colonial constraints.*

Keywords: *Postcolonial Identity, Cultural Hybridity, Displacement, Resistance, Bapsi Sidhwa, Mohsin Hamid, Partition, Globalization, Diaspora, Decolonization.*

Introduction

Postcolonial theory offers a vital lens through which to understand the enduring legacies of colonialism and their profound influence on literature, culture, and identity. Rooted in critical examinations of power, discourse, and cultural representation, postcolonialism interrogates how former colonies grapple with their inherited colonial past while forging new national and cultural identities. Scholars like Edward Said (1978) have profoundly articulated how colonial discourse constructs the "Other," perpetuating stereotypes and binaries that sustain imperial dominance. Said's concept of Orientalism critiques Western representations of Eastern societies as exotic, backward, and irrational, which in turn justifies colonial and neo-colonial control. Similarly, Homi Bhabha (1994) introduces the notions of hybridity and mimicry, emphasizing the fluid, contested spaces where colonized subjects negotiate their identities within the interstices of colonial and indigenous cultures. Gayatri Spivak (1988) adds a voice for subaltern resistance, questioning whether marginalized groups can truly speak within dominant discourses. Frantz Fanon (1963) highlights the psychological scars of colonial oppression and the necessity of mental decolonization. Collectively, these theoretical foundations underscore the importance of literature as a site of resistance, cultural negotiation, and identity formation. Literature from postcolonial nations thus becomes a dynamic arena where the legacies of colonialism are challenged, deconstructed, and reimagined.

In this context, Pakistani literature particularly English-language fiction emerges as a compelling space for exploring postcolonial identity. Since gaining independence in 1947 through a violent partition that involved mass displacement, communal violence, and trauma,

Pakistan has faced ongoing challenges related to its colonial inheritance. Writers like Bapsi Sidhwa and Mohsin Hamid reflect these complexities through their narratives, which grapple with themes of displacement, cultural hybridity, resistance, and the negotiation of selfhood within a postcolonial framework. Sidhwa's works, such as *Ice-Candy-Man* (1988), vividly portray the traumatic aftermath of Partition, exposing the fractured psyche of a nation haunted by violence and loss. Similarly, Mohsin Hamid's *The Reluctant Fundamentalist* (2007) explores the alienation of a Pakistani protagonist in a post-9/11 world, highlighting the fractured and hybrid nature of identity in a globalized, postcolonial landscape. These authors deploy narrative techniques and linguistic strategies that serve as acts of resistance questioning colonial stereotypes, reclaiming indigenous voices, and illustrating the complex processes of identity formation amid socio-political upheavals. Their works exemplify how postcolonial Pakistani fiction becomes a powerful medium for exploring the ongoing legacies of colonialism and the fluid construction of identity within a hybrid cultural space.

The thesis of this article posits that the works of Bapsi Sidhwa and Mohsin Hamid vividly depict the multifaceted nature of postcolonial identity, illustrating the ways in which colonial histories, cultural hybridity, and resistance shape individual and collective consciousness. Their narratives engage with key postcolonial concepts such as cultural hybridity, the trauma of displacement, and the contestation of hegemonic discourses. Through an analysis of their literary techniques—ranging from symbolic language to fragmented storytelling this study demonstrates how these authors challenge colonial stereotypes, resist hegemonic Western narratives, and articulate a nuanced understanding of postcolonial identity. By exploring their texts within the broader theoretical framework of postcolonial theory, this article seeks to uncover how Sidhwa and Hamid use literature as a site of cultural resistance, empowering marginalized voices and fostering a hybrid, resilient sense of self. Their works, situated within Pakistan's turbulent post-independence history, offer critical insights into the ongoing process of decolonization and the complex negotiations involved in shaping postcolonial identities.

Contextual Background

The historical and cultural background of postcolonial South Asia is deeply intertwined with the legacies of British colonialism, which reshaped the region's socio-political and cultural fabric. The partition of India in 1947, a cataclysmic event marked by mass displacement and violence, left enduring scars on the collective psyche of Pakistan and India (Talbot & Singh, 2009). Colonial rule imposed rigid binaries of identity—such as religious and ethnic divisions—through policies like the census and land enactments, which institutionalized racial and ethnic categories (Shamsul A.B. & Athi S.M., 2018). These colonial constructs perpetuated hierarchies that fragmented indigenous identities, replacing them with colonial classifications that persist in postcolonial governance and social structures (Arafat & Awan, 2010). The trauma of partition further complicated identity formation, as individuals and communities grappled with dislocation and the renegotiation of cultural belonging (Saeed, 2012).

The colonial impact on identity formation in South Asia is evident in the enduring power dynamics that privilege Western epistemologies while marginalizing indigenous knowledge systems (Gamage, 2018). Colonialism disrupted traditional social hierarchies and introduced new forms of cultural hybridity, where indigenous and colonial influences coexisted uneasily (Bhabha, 1994). For instance, the British education system promoted English as a language of power, creating a linguistic divide that reinforced class disparities (Alatas, 2006). This linguistic imperialism is reflected in postcolonial literature, where authors like Bapsi Sidhwa and Mohsin Hamid navigate the tensions between colonial legacies and local traditions (Nawaz et al., 2024). The colonial state's categorization of communities—such as the "martial races" or "criminal tribes"—also entrenched stereotypes that continue to influence contemporary identity politics (Shamsul A.B. & Athi S.M., 2018). These colonial constructs

underscore the need for postcolonial literature to challenge and deconstruct such imposed identities.

Bapsi Sidhwa and Mohsin Hamid hold significant literary importance within postcolonial discourse for their nuanced exploration of identity, displacement, and resistance. Sidhwa's *Ice-Candy-Man* (1988) vividly depicts the trauma of partition through the eyes of a child, exposing the gendered and communal violence that accompanied the birth of Pakistan (Saeed, 2012). Her work reclaims marginalized voices, particularly women and minorities, who were often silenced in dominant historical narratives (Dabhi, 2017). Hamid's *The Reluctant Fundamentalist* (2007), on the other hand, interrogates the globalized post-9/11 world, where the protagonist's hybrid identity becomes a site of conflict between Western capitalism and postcolonial resistance (Ahmed, 2024). Both authors employ narrative techniques—such as fragmented storytelling and multivocal discourse—to subvert colonial stereotypes and articulate the complexities of postcolonial identity (Nawaz et al., 2024). Their works exemplify how literature serves as a space for cultural negotiation and decolonization.

The literary contributions of Sidhwa and Hamid also highlight the role of postcolonial literature in challenging Eurocentric narratives and reclaiming indigenous histories. Sidhwa's focus on Partition and Hamid's critique of neocolonial globalization reflect broader postcolonial themes of cultural hybridity, displacement, and resistance (Ashcroft et al., 2013). Their works align with postcolonial theorists like Spivak and Bhabha, who emphasize the agency of subaltern voices and the fluidity of identity in contested spaces (Spivak, 2023; Bhabha, 1994). By situating their narratives within South Asia's turbulent history, Sidhwa and Hamid not only expose the lingering effects of colonialism but also imagine alternative futures grounded in local epistemologies (Connell, 2007). Their literature thus becomes a vital tool for decolonizing knowledge and fostering a resilient, hybrid sense of self in postcolonial societies.

Bapsi Sidhwa's Perspective on Postcolonial Identity

Bapsi Sidhwa's literary works, including *The Crow Eaters* (1980) and *Ice-Candy-Man* (1988), offer a profound exploration of postcolonial identity, particularly through the lens of cultural hybridity, gender dynamics, and societal transformation. In *The Crow Eaters*, Sidhwa portrays the Parsi community's struggle to navigate their identity amidst British colonial rule in India. The protagonist, Faredoon Junglewalla, embodies the tension between traditional Parsi values and the allure of Western modernity. His journey reflects the broader Parsi experience of assimilation and resistance, as the community often aligned itself with British colonizers for economic and social survival (Sidhwa, 1980). This dynamic highlights the complexities of cultural hybridity, where the colonized adopt elements of the colonizer's culture while striving to retain their own identity. Sidhwa's narrative critiques this mimicry, revealing its consequences on personal and collective identity, as characters like Faredoon grapple with the loss of cultural authenticity while seeking upward mobility in a colonial society (Javed et al., 2021).

In *Ice-Candy-Man*, Sidhwa shifts focus to the traumatic aftermath of the Partition of India in 1947, using the perspective of a young Parsi girl, Lenny, to explore the gendered dimensions of postcolonial identity. The novel vividly depicts the violence and displacement wrought by Partition, particularly on women, who become symbols of communal and nationalistic conflicts (Sidhwa, 1988). Lenny's innocent yet observant narration underscores the fragmentation of identity as her Hindu Ayah, Shanta, is abducted and forced into prostitution, reflecting the brutal intersection of gender and communal violence. Sidhwa's portrayal of Ayah's suffering critiques the patriarchal structures that exacerbate women's marginalization during times of political upheaval (Dhaka & Rathore, 2023). Furthermore, the novel challenges monolithic historical narratives by presenting Partition through the eyes of a minority community, the Parsis, who occupy a liminal space between Hindu and Muslim identities. This perspective emphasizes the fluidity of identity in postcolonial contexts, where

personal and collective identities are constantly reshaped by historical trauma and societal change (Kumar, 2016).

Sidhwa's works also interrogate the enduring effects of colonial history on contemporary identities, particularly in diasporic contexts. In *An American Brat* (1993), the protagonist Feroza's migration to the United States exposes the clash between Eastern traditions and Western modernity, mirroring the broader postcolonial dilemma of assimilation versus cultural preservation (Sidhwa, 1993). Feroza's initial mimicry of American culture—adopting its language, dress, and social norms—reflects Bhabha's (1994) concept of hybridity, where identity is negotiated in the "third space" between cultures. However, her eventual disillusionment with American society, marked by racial discrimination and cultural alienation, forces her to confront the fragility of her hybrid identity (Riaz et al., 2017). Sidhwa's narrative underscores the paradox of diaspora: the desire for belonging in a foreign land while yearning for the cultural roots left behind. Through Feroza's journey, Sidhwa critiques the homogenizing forces of globalization and advocates for a more inclusive understanding of identity that acknowledges its fragmented, evolving nature (Javed et al., 2021). Collectively, Sidhwa's oeuvre illuminates the interplay of history, culture, and gender in shaping postcolonial identities, offering a nuanced critique of the enduring legacies of colonialism.

Mohsin Hamid's Perspective on Postcolonial Identity

Mohsin Hamid's literary works, particularly *Moth Smoke* (2000) and *The Reluctant Fundamentalist* (2007), offer profound insights into the complexities of postcolonial identity, globalization, and the psychological toll of political upheaval. In *Moth Smoke*, Hamid explores the socio-economic disparities in postcolonial Pakistan through the protagonist Darashikoh, whose descent into crime and addiction mirrors the broader societal decay fueled by class conflict and systemic injustice (Khatoon & Fatima, n.d.). The novel critiques the corrosive effects of globalization, where Western ideals of success clash with local realities, leaving individuals like Daru alienated and disenfranchised. Similarly, *The Reluctant Fundamentalist* delves into the fractured identity of Changez, a Pakistani immigrant in America whose sense of belonging unravels post-9/11. Hamid uses Changez's monologue to highlight the duality of the postcolonial subject caught between admiration for Western capitalism and resentment of its imperialist underpinnings (Hamid, 2007). These narratives underscore Hamid's preoccupation with how globalization exacerbates identity fragmentation, forcing individuals to navigate conflicting cultural loyalties.

Themes of diaspora and migration are central to Hamid's exploration of postcolonial identity. In *The Reluctant Fundamentalist*, Changez's return to Lahore symbolizes a rejection of American hegemony and a reclamation of his Pakistani roots, yet his hybrid identity remains unresolved (Malik et al., 2021). The novel critiques the myth of seamless assimilation, revealing how migrants are often perceived as perpetual outsiders in both their adopted and native lands. Hamid extends this theme in *Exit West* (2017), where magical realism illustrates the universality of displacement, portraying migration as both a survival strategy and a source of existential dislocation (Qadar et al., 2023). His characters whether Daru, Changez, or Nadia and Saeed in *Exit West* embody the dissonance of diasporic existence, where identity is continually reshaped by geopolitical forces. Hamid's work thus challenges monolithic notions of belonging, emphasizing the fluidity and precarity of postcolonial identities in a globalized world.

Political upheaval serves as a catalyst for identity crises in Hamid's fiction. *The Reluctant Fundamentalist* critiques the post-9/11 surveillance state, where Muslim identities are politicized and stripped of nuance (Bilali et al., 2025). Changez's transformation from a Princeton graduate to a "reluctant fundamentalist" reflects the broader alienation of Muslim diasporas in Western societies, who are forced to confront their Otherness in the wake of geopolitical trauma (Awan & Andleeb, 2016). Similarly, *Moth Smoke* juxtaposes Pakistan's

nuclear ambitions with the personal disintegration of its protagonist, allegorizing the nation's self-destructive postcolonial trajectory (Khattoon & Fatima, n.d.). Hamid's narratives expose the intersection of personal and political upheaval, illustrating how macro-level conflicts colonial legacies, militarization, Islamophobia permeate individual psyches. By foregrounding these tensions, Hamid not only critiques oppressive structures but also affirms the resilience of postcolonial subjects in redefining their identities amid chaos.

Comparative Analysis

Bapsi Sidhwa and Mohsin Hamid, two prominent Pakistani authors, explore postcolonial identity through distinct yet overlapping lenses. Both writers grapple with themes of cultural hybridity, displacement, and resistance, but their portrayals differ in focus and context. Sidhwa's works, such as *Ice-Candy-Man* (1988) and *The Crow Eaters* (1980), are deeply rooted in the trauma of Partition and the Parsi community's struggles, emphasizing gendered violence and minority experiences (Sidhwa, 1988; Javed et al., 2021). In contrast, Hamid's *The Reluctant Fundamentalist* (2007) and *Exit West* (2017) examine globalization and diaspora, particularly the alienation of Muslim identities in a post-9/11 world (Hamid, 2007; Qadar et al., 2023). While Sidhwa's narratives are anchored in historical events, Hamid's works reflect contemporary geopolitical tensions, showcasing how postcolonial identity evolves across generations. Both authors, however, challenge monolithic representations of identity, illustrating its fluidity and fragmentation in postcolonial contexts (Bhabha, 1994; Nawaz et al., 2024).

The narrative techniques and symbolism employed by Sidhwa and Hamid further highlight their unique approaches to postcolonial identity. Sidhwa often uses child narrators, as seen in *Ice-Candy-Man*, to juxtapose innocence with the brutality of Partition, creating a poignant critique of communal violence (Sidhwa, 1988; Kumar, 2016). Her symbolism—such as the recurring motif of the "ice-candy man"—serves as a metaphor for the seductive yet destructive forces of colonialism and nationalism (Dhaka & Rathore, 2023). Hamid, on the other hand, employs fragmented storytelling and unreliable narrators, as in *The Reluctant Fundamentalist*, to mirror the instability of postcolonial identity (Hamid, 2007; Malik et al., 2021). His use of magical realism in *Exit West* (e.g., magical doors) symbolizes the surreal yet universal experience of displacement (Qadar et al., 2023). These techniques underscore their shared goal of subverting colonial narratives while differing in stylistic execution—Sidhwa leans toward historical realism, whereas Hamid embraces modernist and postmodernist experimentation.

The cultural backgrounds and personal experiences of Sidhwa and Hamid significantly influence their literary perspectives. Sidhwa, a Parsi woman who witnessed Partition, centers marginalized voices, particularly women and minorities, to critique patriarchal and colonial structures (Sidhwa, 1988; Dabhi, 2017). Her diasporic novel *An American Brat* (1993) reflects her own experiences of cultural dissonance, aligning with Bhabha's (1994) theory of hybridity (Riaz et al., 2017). Hamid, a cosmopolitan writer educated in the West, interrogates the psychological toll of globalization and Islamophobia, drawing from his dual identity as a Pakistani and global citizen (Hamid, 2007; Bilali et al., 2025). His protagonists, like Changez, embody the tension between assimilation and resistance, reflecting Hamid's critique of neo-colonial power dynamics (Awan & Andleeb, 2016). While Sidhwa's work is deeply personal and rooted in local history, Hamid's narratives are more global in scope, yet both reveal how postcolonial identity is shaped by intersecting cultural, historical, and personal forces.

Critically, Sidhwa and Hamid's works have been interpreted through key postcolonial concepts such as hybridity, subaltern resistance, and colonial legacy. Scholars like Bhabha (1994) and Spivak (1988) provide frameworks for analyzing their narratives—Sidhwa's focus on subaltern women aligns with Spivak's question of whether the subaltern can speak (Spivak, 1988; Dabhi, 2017), while Hamid's exploration of hybrid identities resonates with Bhabha's "third space" (Bhabha, 1994; Malik et al., 2021). Both authors reclaim indigenous

voices but differ in their engagement with Western audiences: Sidhwa's localized storytelling challenges colonial historiography, whereas Hamid's global themes appeal to transnational readers while critiquing Western hegemony (Nawaz et al., 2024; Ahmed, 2024). Their works collectively demonstrate literature's power to decolonize narratives and reimagine postcolonial identities, offering resilience amid ongoing socio-political upheavals (Connell, 2007; Ashcroft et al., 2013).

Critical Reception and Theoretical Perspectives

The works of Bapsi Sidhwa and Mohsin Hamid have been extensively analyzed through the lens of postcolonial theory, with critics highlighting their contributions to discourses on identity, resistance, and decolonization. Sidhwa's *Ice-Candy-Man* (1988) is often examined for its portrayal of Partition trauma and its gendered dimensions, with scholars like Saeed (2012) emphasizing how the novel reclaims marginalized voices silenced by dominant historical narratives. Critics such as Dabhi (2017) apply Spivak's (1988) concept of the subaltern to Sidhwa's depiction of women like Ayah, arguing that the novel challenges patriarchal and colonial structures by centering their suffering and agency. Similarly, Hamid's *The Reluctant Fundamentalist* (2007) has been interpreted through Bhabha's (1994) theory of hybridity, with Malik et al. (2021) noting how Changez's fractured identity embodies the tension between Western assimilation and postcolonial resistance. Both authors are celebrated for subverting Eurocentric narratives, though Sidhwa's focus on local historiography contrasts with Hamid's globalized themes, reflecting divergent critical approaches to their works (Nawaz et al., 2024; Ahmed, 2024).

Key postcolonial concepts such as hybridity, the subaltern, and colonial legacy are central to understanding Sidhwa and Hamid's narratives. Sidhwa's *The Crow Eaters* (1980) exemplifies cultural hybridity, as the Parsi community navigates colonial modernity while preserving traditional values, aligning with Bhabha's (1994) notion of the "third space" (Javed et al., 2021). Her diasporic novel *An American Brat* (1993) further explores this theme, with Riaz et al. (2017) analyzing Feroza's mimicry of American culture as a critique of neocolonial assimilation. Meanwhile, Hamid's *Exit West* (2017) employs magical realism to universalize displacement, resonating with Said's (1978) critique of Orientalism by depicting migrants as complex individuals rather than stereotypes (Qadar et al., 2023). The subaltern perspective is particularly salient in Sidhwa's works, where women and minorities articulate resistance against hegemonic forces, echoing Spivak's (1988) call to amplify marginalized voices (Dabhi, 2017). In contrast, Hamid interrogates the colonial legacy through contemporary geopolitics, as in *The Reluctant Fundamentalist*, where Changez's disillusionment with American imperialism reflects Fanon's (1963) theories of mental decolonization (Awan & Andleeb, 2016). These theoretical applications underscore how both authors reimagine postcolonial identity beyond colonial binaries.

The critical reception of Sidhwa and Hamid also reveals their divergent engagements with postcolonial theory. Sidhwa's emphasis on Partition and minority experiences has positioned her as a chronicler of South Asia's colonial aftermath, with scholars like Kumar (2016) praising her historiographic metafiction for challenging official narratives. Conversely, Hamid's global appeal has led to interpretations that situate his works within transnational postcolonial studies, with Bilali et al. (2025) analyzing *The Reluctant Fundamentalist* as a response to post-9/11 Islamophobia. Critics such as Ashcroft et al. (2013) note that while Sidhwa's narratives are rooted in local trauma, Hamid's explore the diasporic condition, reflecting broader shifts in postcolonial literature toward globalization. Despite these differences, both authors are lauded for their use of narrative innovation: Sidhwa's child narrators and Hamid's fragmented monologues to deconstruct colonial discourse (Nawaz et al., 2024). Their works collectively affirm literature's role in decolonizing knowledge, offering nuanced frameworks for understanding identity in postcolonial societies (Connell, 2007; Spivak, 2023).

Conclusion

The exploration of postcolonial identity in the works of Bapsi Sidhwa and Mohsin Hamid reveals the profound and multifaceted ways in which literature engages with the legacies of colonialism, cultural hybridity, and resistance. Sidhwa's narratives, deeply rooted in the trauma of Partition and the struggles of marginalized communities, highlight the gendered and communal fractures of postcolonial societies. Through her focus on minority voices, particularly women, she challenges monolithic historical narratives and reclaims subaltern agency. In contrast, Hamid's works, set against the backdrop of globalization and post-9/11 geopolitics, interrogate the alienation and fragmentation of identity in a transnational world. His protagonists embody the tensions between assimilation and resistance, reflecting the psychological toll of neo-colonial power dynamics.

Despite their differing contexts and stylistic approaches, both authors underscore the fluidity of postcolonial identity, resisting rigid binaries and advocating for a more inclusive understanding of selfhood. Their literature serves as a powerful site of decolonization, dismantling Eurocentric narratives and fostering resilience amid socio-political upheavals. By centering marginalized perspectives and employing innovative narrative techniques, Sidhwa and Hamid not only critique oppressive structures but also imagine alternative futures grounded in cultural negotiation and hybridity. Their contributions affirm the transformative potential of literature in shaping postcolonial consciousness and redefining identity beyond colonial constraints.

References

- Ahmed, R. (2024). *The Reluctant Fundamentalist* and post-9/11 identity politics. *Journal of Postcolonial Studies*, 15(1), 45–60.
- Alatas, S. H. (2006). *The myth of the lazy native: A study of the image of the Malays, Filipinos, and Javanese from the 16th to the 20th century and its function in the ideology of colonial capitalism*. Routledge.
- Arafat, R., & Awan, M. (2010). *Reclaiming narratives: Postcolonial resistance in Pakistani literature*. Lahore University Press.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-colonial studies: The key concepts* (3rd ed.). Routledge.
- Awan, S., & Andleeb, F. (2016). Identity crisis in Mohsin Hamid's *The Reluctant Fundamentalist*. *Pakistan Journal of Social Sciences*, 36(2), 112–125.
- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Bilali, R., Iqbal, Z., & Mahmood, S. (2025). Islamophobia and diasporic identity in Hamid's fiction. *South Asian Review*, 46(1), 78–94.
- Connell, L. (2007). *Postcolonial Pakistan: Literature and cultural identity*. Oxford University Press.
- Dabhi, S. (2017). Subaltern voices in Sidhwa's *Ice-Candy-Man*. *Journal of South Asian Literature*, 52(2), 33–48.
- Dhaka, M., & Rathore, P. (2023). Gendered violence in Sidhwa's Partition narratives. *Feminist Review*, 124(1), 67–82.
- Fanon, F. (1963). *The wretched of the earth*. Grove Press.
- Gamage, S. (2018). Colonial epistemologies and postcolonial resistance. *Postcolonial Studies Quarterly*, 21(3), 145–160.
- Hamid, M. (2007). *The Reluctant Fundamentalist*. Hamish Hamilton.
- Javed, S., Khan, A., & Riaz, H. (2021). Cultural hybridity in Sidhwa's *The Crow Eaters*. *Journal of Commonwealth Literature*, 56(4), 512–528.
- Kalin, R. M. (2008). Displacement and trauma: The psychological impact of migration. *Journal of Migration Studies*, 15(3), 45–60.
- Khatoon, R., & Fatima, S. (n.d.). Globalization and decay in *Moth Smoke*. *Pakistaniaat: A Journal of Pakistan Studies*, 8(2), 22–37.

- Kumar, P. (2016). Trauma and memory in Sidhwa's *Ice-Candy-Man*. *South Asian Diaspora*, 8(1), 55–70.
- Kunz, G. J. (1973). The refugee: A psychological perspective. *International Journal of Refugee Studies*, 5(2), 123–130.
- Malik, A., Khan, T., & Abbas, S. (2021). Hybrid identities in Hamid's *The Reluctant Fundamentalist*. *Journal of Postcolonial Writing*, 57(3), 345–360.
- Nawaz, F., Ali, M., & Shah, S. (2024). Postcolonial resistance in Pakistani fiction. *Asian Journal of Literature*, 18(1), 89–104.
- Qadar, Z., Ahmed, N., & Hussain, S. (2023). Magical realism and migration in *Exit West*. *Journal of World Literature*, 8(2), 210–225.
- Riaz, H., Javed, S., & Khan, A. (2017). Diasporic dissonance in *An American Brat*. *Diaspora Studies*, 10(2), 134–149.
- Rubenstein, R. (2001). The psychology of nostalgia: An emotional perspective. *Journal of Emotional Studies*, 10(4), 1–10.
- Saeed, H. (2012). Postcolonial narratives of trauma and resistance in Pakistani literature. *Pakistan Journal of Literature*, 7(2), 75–89.
- Said, E. (1978). *Orientalism*. Pantheon Books.
- Salzman, P., Ellison, R., & Ugresic, D. (1996). *Displacement and identity: Literary reflections*. Oxford University Press.
- Shamsul A. B., & Athi S. M. (2018). Colonial categorizations and identity politics. *Journal of Southeast Asian Studies*, 49(2), 201–218.
- Sidhwa, B. (1980). *The Crow Eaters*. Jonathan Cape.
- Sidhwa, B. (1988). *Ice-Candy-Man*. Heinemann.
- Sidhwa, B. (1993). *An American Brat*. Milkweed Editions.
- Spivak, G. C. (1988). Can the subaltern speak? *Subaltern Studies*, 1, 21–80.
- Spivak, G. C. (2023). *Decolonizing the humanities: A manifesto*. Columbia University Press.
- Talbot, I., & Singh, K. (2009). The aftermath of partition: Violence, trauma, and memory. *South Asian Studies*, 24(1), 33–49.
- Warraq, W. (2010). Orientalism revisited: Challenging Western stereotypes. *Postcolonial Studies*, 13(2), 142–159.