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DEBATING AMBIVALENCE OF ANGLO-PAKISTANI AUTHORS : BETWEEN MINOR LITERATURE AND MARKETABLE COMMODITY

Abida Younas[1], *Mahwish Aslam*[2]

[1]Scholar, University of Glasgow 33 Oakfield Avenue G12 8LL

[2]Lecturer in English, Riphah International University, Lahore

Email : [1]abida.younas89@gmail.com , [2]mahwish.aslam@riphah.edu.pk

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ABSTRACT

This study is an attempt to examine Anglo-Pakistani author's stance in their writings. Caught between two cultures, two worlds and multiple languages, Anglo-Pakistani authors are often accused of orientalizing their cultures but at the same time, these writers speak to the western canon by presenting Pakistani customs and traditions in their writings. These authors choose to assert themselves, their social verity and portray the plight of minorities in the language of majority to contribute in the canon of minor literature. However, in so doing, they have fetishized themselves too because the global publishing industry requires these authors to adopt the voices of their ex-colonial empire and to translate their cultures for Western audiences in the Western metropolitan locales. By employing many marketing strategies like; anti-essentialism, essentialism, exoticism and dis-identification in their writings, these authors repudiate and accept the dominant mode of writings simultaneously and contribute in the minor literature too. Theorizing with Deleuze and Guattari's theory of Minor Literature, Lipsitz's anti-essentialism, Birkle's Cultural Brokerage, Lau's re-orientalism, Muñoz's disidentification process and beyond the work of these scholars, this study examines that how do Anglo-Pakistani authors position themselves in their writings with special reference to the corpus of the selected Anglo-Pakistani fiction. Finding themselves at a mediatory position, it is suggested that these authors perform the role of mediators between two worlds: West and Pakistan, in their writings while observing the market forces.

INTRODUCTION

The recent rise in narratives in English by Anglo-Pakistani immigrant authors has invited the attention of academics and critics because the global publishing industry requires these authors "to re-tune their voices to a key in harmony with Western poetics", involving a renegotiation of "their relationship to the world of Western letters" (Maleh, 2009, p.93). The condition of being an immigrant and living in the diaspora offers a unique position to these authors. Whilst it imposes some limits regarding what to say and how to say, it also gives them the space and opportunity to act as cultural ambassadors, or at least to speak of and for their cultures. The "intellectual formation" of Anglo-Pakistani authors is ingrained in "colonial schools" or "indigenous traditions that appropriated East/West distinctions as ontological and self-evident" (Hassan, 2012, p. 14); therefore, it is argued that instead of subverting, in the words of Edward W. Said, the project of orientalism – a hierarchical binarism that claims western superiority over east, - they are in danger of validating it to avoid being ignored by reviewers, readers and publishers in literary marketplace. Secondly, by living so long in diaspora, the relationship of these authors with their nation of origin alters and they are no longer tied to the singularity of 'home', consequently, they create a space for themselves in their writings in "which plurality of national belongings and becoming may co-exist", which in Krishnan's (2012) view complicates their "presentation of the nation" (p. 75). The diasporic space gives them the freedom to express themselves but at the same time they have to negotiate with the "multiplicity of their attachments" (Lau, 2011, p. 581). Therefore, despite the diversity of subject matter and style in their writings, a dialectic of subversion and co-option in relation to the project of orientalism has been observed. At this juncture, it should be highlighted that Pakistani authors do not consciously aim to orientalize their own people, instead their locality renders this process. Thus, the writings of these authors negotiate with Eurocentric narratives as a way to preserve and develop their own voices and to make a living from their literature by acquiring a number of skills to gain artistic competence. Artistic competence refers to the necessary strategies and knowledge required in the field of artistic production. Most Anglo-Pakistani authors assert themselves through the tropes of dis-identification, essentialism, anti-essentialism, exotic tokenism and authorial branding to adapt their writings according to the "ideology and poetics in use at a particular moment" (Al-sudeary, 2013, p. 2) in order to receive legitimation by the western publishers.

The works of Anglo-Pakistani immigrant authors represent a rich mixture of home and diasporic concerns. These writers continue to straddle different cultures and languages and keep on writing tales of survival and loss, present and past. Examples of such authors specifically include second generation Anglo-Pakistani immigrant writers, Azhar Abidi, Nadeem Aslam, and Tahira Naqvi, who were born in Pakistan but later moved to Australia, the UK and America respectively, and became diasporians. Caught between two cultures, two worlds and two languages, they seek to represent home and the experience of diaspora from different locales of the world through acts of imagination and re-creation. Remaining at a median position whilst writing, their narratives neither completely adopt the new settings nor abandon the

original homelands ; rather, they remain "beset with half-involvements and half-detachments, nostalgic and sentimental on one level, an adept mimic or a secret outcast on another" (Said,1994, p.49). This middle positioning neither divorces them fully from the status of orient nor confirms their position as an occident. By the virtue of their background, they are orient but by reason of immigration, they also occupy the position of occident and thus, as Hassan (2012) points out, they "represent a merger of the two classical stances of the native informants and the foreign expert" (p.29). Due to this dilemma, these authors ultimately merge two distinct cultural entities and become cultural brokers.

From Immigrant Authors to Cultural Brokers

Immigrant authors work as cultural brokers by exploring cultural divisions and linkages to conquer the impenetrable boundaries of languages, customary practices, politics to enhance mutual enrichment and understanding of both cultures for the ideal cultural brokerage (Birkle,). Carmen Birkle explains four features of successful cultural brokerage : first, immigrant writers should be "allowed to publish their work", second, the sale figures should "increase over the years," third, "the amount of prizes [to] their works" should increase, and the final feature is an "understanding of the meaning of differences and equality, of cultural otherness" (61). However, problems arise when these writers, in their quest for popularity and position in the global literary world, focus on the first three aspects of cultural brokerage while ignoring the fourth most important facet. Consequently, successful cultural brokerage is often tedious, gradual and most of the time unlikely to happen. Therefore, for successful cultural brokerage, Anglo-Pakistani fiction is especially attuned to cultural differences while observing market forces. For example, Abidi's The House of Bilqis (2008) presents a glimpse of both worlds: Pakistan, his birthplace and Australia, the adopted land. He represents a conflict between liberalism and traditionalism and two cultures. By shunning his own traditional values and by opting for Australian values, Samad, the protagonist of the novel, leads his mother Bilqis to believe that the traditional values of her country are gradually on the way to extinction. Bilqis remains tied to her own traditional values and unwilling to abandon her roots by moving to Australia. Similarly, Naqvi's Dying in a Strange Land (2001) explores the issue of a transitional Pakistani community in North America. It is the collection of linked stories in which every tale presents the traveler heading either east or west. Like Abidi, Naqvi reveals cultural and generational differences through multiple voices of immigrants – aging mothers and aunts of first generation, their children (second generation). Likewise, Aslam's Maps for Lost Lovers (2004) is a story of cultural clash and generational conflict in an English town, Dasht-e-Tanhaii, populated by Pakistani immigrants. In this setting live Shamas, his wife Kaukab and their children, part of a second generation, whose lives are torn between Pakistani values and British standards. Owing to her adherence to the traditional Pakistani values, Kaukab, the protagonist of the novel, is alienated by her own children and her husband despite being a caring mother and wife.

A noticeable aspect of the above selected writings is the way Anglo-Pakistani authors renegotiate their relationship with the Western publishing industry to accommodate the voices of their own people, "[their] own patois, [their] own third world, [their] own desert" (Deleuze and Guattari, 1986, p.19). Like romantic writers and poets (Wordsworth and Blake), who implant their revolutionary standpoint within narratives of their personal experiences, Anglo-Pakistani authors embed their personal narratives within an exoticist code of representation for the wide circulation of their work and western patronage and thus accused of re-orientalism (Lau, 2011). However, if analyzed closely by keeping in view their "complex and multiply rooted subjective position" (Krishnan, 2013, p. 75), their writings present something more than simply orientalizing east. In accordance with the demand of the global publishing industry, the selected Anglo-Pakistani authors enacted "strategic genius" (Hishmeh 98) which, at once, essentialized and anti-essentialized the western notion of east. In so doing, these authors strategically assert themselves as an authentic Eastern voice worthy of western attention and play the role of brokers/mediators as well as "brandish their skin colours, accents, clothes as weapons or as trophies" (Lau, 2011, p. 255). These writers deliberately highlight the cultural differences as marketable panache but at the same time their fictions attempt to emulate the geographical, cultural, and mental borders that exist between east and west and ultimately become cultural brokers. Thus, the aim of this research is to bring forth the insight gained after reading the selected and other Anglo Pakistani works because at some point the literary critics also serve as cultural brokers as Riemenschneider (2002) notes (p.385).

In Spivak's model of strategic-essentialism, marginalized figures are required to accept the essentialist concept about their identity provisionally for collective representation (Spivak 3), Lipsitz, instead, suggest a process of anti-essentialism by which marginalized group deliberately chooses to disguise cultural uniqueness by "identifying with a group to which [he] do[es] not belong" (204). Via a combination of essentialism and anti-essentialism, selected Anglo-Pakistani authors do not only strategically cater with western demands of exotic east but also give voice to their own people and incorporate their culture uniqueness in mainstream western culture.For example, at times, i, these authors present Pakistan with all its exotic flavors by adding the spice of "cinnamon sticks", "coriander and mint chutney" (Aslam, 2004, p. 296-97) and "the aroma of garam masala --- the fragrance of the saffron in biryani" (Naqvi,2001, p. 109). These authors are willingly indulged in creating an image of their own people as an exotic other. For example, the protagonists of the said writings are presented as – in an orientalized way– rigid, religiously mystic, traditional and even at times seductive. For instance, in Maps for Lost Lovers (2004), Kaukab's rigidity leads her to wear special "outdoor clothes" to minimize her contact with "a dirty country, an unsacred country full of people with disgusting habits and practices" (Aslam, p. 267). Whereas, Bilqis Ara Begum, in The House of Bilqis (2008), is buoyed by her traditional values and pride to the extent that she prefers to die alone than to move to Australia where she has to "explain to people what and who [she is]" (Abidi, p. 192). Likewise, in Dying in a Strange Country (2001), an American man, who

becomes Muslim for marrying a Muslim girl, is mattered less for an aged orthodox aunt of a bride because she is more concerned "about [his] circumcision" (Naqvi, p 113). In so doing, by using Said's phrase, it can be argued that these writers deliberately orientalizing or in Lau's terminology, re-orientalizing their own people, land and their traditions, whereas, on the other hand, it can also be said, as Spivak describes, they are highlighting their cultural uniqueness and present Pakistan and Pakistani people truthfully by not abandoning its heterogeneity and pluralism.

Anglo Pakistani authors, for the production circulation, reception and legitimate existence of their art work rely on the support bestowed by Euro-American publishers, universities and literary prizes as Kawame Anthony Appiah deems (1995, p.120). Therefore, they adopt the voices of western authors to appeal to publishing industry. In their writings, their tone is highly introspective infused with anger which sometimes yields passages that read like an assault on Muslims and their religion. For instance, Aslam (2004) disregards Islam and its followers by mocking Islamic rituals. Instead of showing Ramadan as a holy month of fasting for Muslims, Aslam states that during Ramadan, Muslims become cruel and "make [their] bab[ies] fast" by "not giving [them] anything – milk or water or [their] medicine – from dusk till dawn" (p.141). Whereas, Naqvi (2001) and Abidi (2008) praise the "great[ness]" (Abidi, p. 22) of western countries because there one can "find the best of the arts --- everything" (Naqvi, p. 127) in contrast to Pakistan, which is a disordered/lawless country because anyone can "confiscate the land" (Naqvi, p. 64) and one can easily "get killed in a bomb blast" or "get shot at crossing the roads" (Abidi, p. 188). In so doing, these authors are repackaging the indigenous reality of their country to make it a saleable feature of their works. Secondly, these writers write from the western metropolitan locale, accordingly to engage mainstream audience, they abandon their own native tongue and write instead in the dominant language, English. In actuall, this process of engaging dominant audience by using their voice is akin to the process of Munoz's (1999) 'disidentification' through which a marginalized group is neither against nor fully aligned with the mainstream society.

Dis-identification is a process that signifies a strategy "of survival for all minority subjects" because minority groups recycle and reconstruct the dominant group to empower themselves. This helps them to operate within the mainstream culture because they neither work with the dominant ideology nor attempt to "break free of its inescapable sphere" (Munoz, 1999, p.5,11). Instead, this strategy "tries to transform a cultural logic from within, --- while at the same time valuing the importance of local or everyday struggles of resistance" (Munoz, 1999, p. 12). For example, characters in Naqvi's Dying in a Strange Country (2001) accommodate themselves within the diaspora by adapting and creating a space in the heart of America where they can have halal meat by simply saying kalima while rinsing the meat. It is a place where they can "mix and match Urdu with English" (Naqvi, 2001, p. 123). From the outset of this example, it can be argued that by rethinking the mainstream culture, Naqvi (2001) is deliberately downplaying cultural differences

to maintain the centrality of the West. However, the close examination divulges the dilemma of those who live between two cultures and their inability to embrace any of these cultures. Although, the west remains at center in their writings, yet these writers strategically resist it from their marginal spheres. Living in the west, these marginalized subjects imprint the mainstream society with their own cultural values and language instead of abandoning it altogether as evident in the above example. Their struggle to exist between two cultures is akin to Du Bois' notion of "mestiza double consciousness" which is "two warring ideals in one dark body" (Martinez, 2002, p. 159). It is worth mentioning here that mestiza is not only the condition of existence for marginalized subjects, instead along with other features of Anglo-Pakistani literature, it is also one of the added aspects of their works too. It represents the form of opposition "within a matrix of domination" (Martinez, 2002, p.158). The quality of mestiza positions Anglo-Pakistani authors as translators of their culture, but when this "translational poetics is refracted through prism of orientalism", it makes their writings vulnerable to accusation of having "mercenary, western-approval-seeking motives" (Lau, 2011, p.19).

Anglo-Pakistani literature is increasingly being disparaged on grounds of inauthenticity, its authors are often regarded as a "Western trained group of writers and thinkers" and are labelled as "comprador intellectuals" who "authorize and authenticate the dominant accent" to support a neo-colonial project (Dabashi, 2011, p.36). However, looking on the other side of the story, the work of art is always subjected to social contexts which determine its place in the social hierarchy and writers are "only one of several agents of legitimation" and others include "booksellers, publishers, and reviewers" (Huggan, 2011, p.5). The global publishing industry is controlled by western countries so to gain acceptance in the publishing industry, these writers face the pressure of providing inside details that can make their writings "pleasantly exotic" because only those works are promoted that conform to Eurocentric agendas (Lau, 2011, p.28). Thus, it can be argued that the literary raw materials that come from Anglo-Pakistani immigrant authors are "turned into 'finished products' by the critical industries of Empire" (Huggan, 2011, p.4). A renowned Anglo-Pakistani author, Azhar Abidi, admitted in an interview that his first two novels got rejected by the publishing industry because "this sort of book d[id not] sell" (Sullivan, 2006, p. 1) according to the demands of literary agents and publishers.

Given this context, It is believed that because of the commercial success of these novels, the literary relevance of these books should not be dismissed. Whether accused of orientalism or re-orientalism, these writers use their pen to translate cultures, peoples and languages in their writings and set up a canon parallel to western canon of English letters in the west. Whilst appealing to the new readership, they never betray their cultural and traditional values, they rather accept it passionately and act as cultural mediators between east and west. Finding themselves at a conciliatory position, these authors try to establish genuine rapprochement by dismissing the misgivings about each culture and engender a contact zone between east and west for successful cultural brokerage. Reading their

novels, it becomes clear that their writings try to initiate intercultural communication by showing continuous mobility between East and West. For instance, Abidi's (2008) novel opens with "the wedding reception of Bilqis son's, Samad, who ha[s] recently married an Australian girl of European descent" and "the wedding itself had taken place in Melbourne, but the couple ha[s] flown to Karachi to give Samad's family in Pakistan a chance to meet the bride" (p.1). He presents the successful wedlock relationship between a Pakistani Samad and an English girl, Kate. It has been observed that in the beginning, Samad's mother was against this marriage because according to her, Westerners "are not like [them]. They don't understand [them] or [their] value" yet Samad convinces her by saying that "they are decent people" (Abidi, 2008, p.23) and "he love[s] Kate" (Abidi, 2008, p.15). Birkle (2009) states that a cultural broker has to be "curious" and "receptive" (p. 60) of both cultural structures and this capacity of brokerage is seen in the characters of Azhar Abidi. Kate looks "at everything with curiosity, like a child" because "everything [is] foreign" to her yet, she follows Pakistani traditions by "wear[ing] bangles and ha[s] plaited her hair in a braid" (Abidi, 2008, p.6,11). On the other side, Samad's extended "family converse in English for her sake" (Abidi, 2008, p.6). These examples manifest that in Abidi's (2008) novel, people of both sides are actively engaged in the mediation process and believe in the existence of cultural values and respect them as well. In so doing, he surpasses the mental boundaries existing between Pakistanis and Australians. Moreover, Bilqis refuses to uproot her roots by moving permanently to Australia along with her son and daughter in law but, it is seen that she keeps on visiting Australia occasionally and even her son and daughter in law also visit her in Pakistan. A continuous conversation is also seen through letter exchange and telephonic call between Kate and her mother-in-law. This continuous travelling and conversation across the borders help to enhance the cultural understanding at both sides.

Likewise, in Dying in a Strange Country, Naqvi (2001) also links people across time and space. Her narratives present Pakistan and America as distinctive cultural spaces through multiple voices of immigrants. The novel starts with a sense of movement where Sakina Bano is on plane, going to America and "dragging her fear along with her like a tenacious shadow" (Naqvi, 2001, p.2). Sakina Bano is seen as afraid of the new place but once she has reached America, she starts liking it as described: "yes, yes, I like it, what is there not to be like?" (Naqvi, 2001, p.10). Like Abidi, Naqvi too puts forward the idea of happy marriage between a Pakistani man, Amjad khan and an English woman, Helen. Moreover, she also shows the marriage between a Muslim girl, Maryam with an American boy, Jerry Noggles, who "agrees to be converted to Islam" (Naqvi, 2001, p.105) to marry a Muslim girl. Reading Naqvi's novel, it is argued that she neither distorts any of these cultures (American and Pakistani) nor she emphasizes one culture over the other. Instead, she shows the "mutual adoption of cultural practices" (Birkle, 2009, p.61). For example, in the wedding reception of Maryam and Jerry, Jerry contributes "four tiers high" cake whereas Zainab's family serves traditional Pakistani dish like "biryani", "korma", "spinach" and "beef dish" (Naqvi, 2001, p.107,109) with less spice so that Jerry's family and friends can easily eat. Like traditional Pakistani

marriages, Maryam on the first day of her marriage wears "a red gharara and the [Pakistani] jewelry" but on the second day of her marriage she wears white "wedding gown" that Americans wear on their wedding day (Naqvi, 2001, p.107). These examples show that Naqvi (2001) "emphasizes neither a need for a choice of one culture over the other nor the melting of both into one" (Birkle, 2009, p.59). The critical examination of the selected novels reveals that the author's writing is inextricably tied with the sight of literature, where the work of art is produced, and with the author's own personal situation as well. Reading all three authors, it is observed that since Abidi and Naqvi migrate to the Western metropolitan locales in the later period of their life, thereby, they live in between two cultures simultaneously. Contrary to Abidi and Naqvi, Aslam migrates to west in the very early age of his life, therefore, he seems to disparage his traditional values and even his religion, Islam. In his narratives, both sides (Pakistani and Westerners) remain shut in their cocoonic shells, yet his effort of bringing two poles on one table by showing a successful marriage between Charag and Stella is an undeniable fact.

By showing the contiuous movement of people of both sides of the world, these authors perform the role of cultural attaché in their writings Their dual allegiance and their marginalized status allow them to "to express another possible community to forge the means for another consciousness and another sensibility" and thus create a literature that "produce[s] an active solidarity" among all those who reside in marginal positions like them (Deleuze and Guattari, 1986, p17). In this way, they identify with the long existed marginal group (immigrant Pakistani) and their cultural heritage and create their own literature which can be categorized, in the words of Deleuze and Guattari (1986) as 'Minor Literature' in which they foreground their affairs and concerns in the global language, English. In so doing, Anglo-Pakistani authors found a way to speak authoritatively and respond to western canon of English Literature in their language (English). By reminiscing about their country of origin, celebrating their customs and landscape, these authors found a home and acceptance in mainstream society as Anglo-Pakistani authors.

Minor Literature: Towards Making a Canon

Literature produced by an immigrant writer in a major language is known as minor literature, as defined by Deleuze and Guattari (1986) in their book Kafka: Toward a Minor Literature. Through minor literature, immigrant authors find an outlet for their perspective, their plights and issues. Deleuze and Guattari (1986) outline three significant attributes of minor literature: "the deterritorialization of language, the connection of the individual to a political immediacy, and the collective assemblage of enunciation" (p.18). Taking these attributes into account, this theory is useful for understanding the work of Naqvi, Aslam and Abidi. The three attributes of minor literature are discernible in various degrees with different combinations in the works under consideration. However, considering the experiment with form and language of the novel, it becomes evident that these writers drift away from Deleuze and Guattari's (1986) original notion of Minor literature in which minor writers

must not use metaphor in their writings and should articulate themselves through metamorphosis.

Deleuze and Guattari's (1986) assertion that minor writers must reject metaphor and articulate metamorphosis because metaphor signifies the form and subjects to the readers' individual interpretation, whereas metamorphosis is characterized by structural experimentation and thus directs the readers while reading. Without ever approaching the metamorphosis, the metaphorical and poetic language of Aslam and Abidi's allegorical representation of Karachi demonstrate that the author of minor literature, who utilizes metaphor, does not compromise his writings' effectiveness at deterritorialization of a major language. Through close examination of Anglo-Pakistani literature, readers witness the ways through which Anglo-Pakistani authors challenge Deleuze and Guattari's theory, contribute in redefining the theory of minor literature and thus expand it. For example, in the very beginning of the novel, Aslam (2004) signals to the disappearance of Chanda and Jugnu metaphorically by saying that "the snow-storm has rinsed the air --- drawing attention to its own disappearance" (p.3), though at that time readers are unaware of the fact that it is the subject matter of the novel. Whereas, by presenting Karachi as "Tower of Babel", Abidi 2008) gives the allegorical representation of the conflict between "Mohajirs and Pathans, Punjabis and Sindhis" (p.90) who develop "grudges against one another, like the crowds in the tower of babel brawling in different languages" (p.91). These examples demonstrate that even the use of metaphor can also deterritorialize the major language and ensure the representation of underrepresented marginalized communities justly.

By living in a marginal position within a majority culture, immigrant or minor writers work to deterritorialize the major language through their writings. By 'minor' Deleuze and Guattari (1986) do not mean to devalue the stature of minor writers and their writings but to undermine the linguistic hierarchy that exists between majority and minority writers. In so doing, they bestow minor literature a greater authority because in such a way, Anglo-Pakistani authors, despite their minor status, choose to articulate their social reality and the reality of the marginalized communities that they represent, through a language of majority, English, rather than a minor language or in their native tongue. These writers purposefully use the language of majority because in this way, not only they deterritorialize the English language but also they integrate their 'Pakistaniness' within the sociopolitical sphere of western culture, Eleen Boehmer (2005) names this process of appropriation as 'cultural bomeranging'.. For example, these authors address the problems and issue of immigrant Pakistanis living in diaspora as Naqvi (2001) illuminates Muslim immigrants' concerns regarding halal food, that "the meat isn't always halal" (p.2) in diaspora. Abidi (2008) speaks on behalf of those young Pakistani immigrants who wish to settle abroad and do not want to return to their home country. Whereas, Aslam (2004) foregrounds the exclusion of immigrants in Britain as follows: "the cry in Britain [is] that immigrants should be sent back to the countries they had come from" (p.28). Due to their immigrant status, immigrant Pakistanis are simultaneously interpolated and denied within the

sociopolitical and cultural spaces of the west. Anglo-Pakistani authors' intention of writing the experiences of immigrant Pakistanis in English represents an effort of creating a space for 'Pakistanis' within the sphere of the west.By living and publishing in the western metropolitan areas, the decision of Anglo-Pakistani authors to write in English makes them accessible for majority. By addressing the diasporians concern in English, these writers make aware (probably in a sympathetic way) the western majority about Pakistani diasporians who are living in the western metropolitan locales. Since, minor literature, produced by Anglo-Pakistani authors, speaks to an English-speaking audience, so it acts as political catalyst because it leaves a greater impact on the western audience. In this way, it is argued that minor literature becomes an empowering experience for minor writers as they make themselves to be heard and understood by the majority. Although these writers are not political writers primarily, yet they articulate a political critique – second defining feature of minor literature - and represent every form of underrepresented class, not just the immigrants of diaspora. For instance, the selected novels take the readers back to Zia's regime and elucidate how it affects the lives of people, especially minorities. Abidi (2008) shows the repercussions of Zia's regime by highlighting the conflict between Pathan and Mohajir (minorities in Pakistan) in the 1970s and "sp[ea]k for the Mohajir cause" (p.174). He even discusses American and European foreign policy, by saying that they do not care about the human rights of Third world countries' inhabitants because "all they care is about our oil" (Abidi, 2008, p.77). Aslam (2004) brings to fore the immigrants ban policy of the 1970s which affect the lives of immigrants as described: "it was a time in England when the white attitude towards the dark-skinned foreigners was just beginning to go from I don't want to see them or work next to them to I don't mind working next to them if I'm forced to, as long as I don't have to speak to them" (p.11). Given this context, a minor literature, produced by these authors, can be termed as, as MacKenzie (2003) notes, a "political literature" because it "concentrates on the needs of the whole minority" (p.2) and this defines the third aspect of minor literature – "the execution of collective utterances" (Deleuze and Guattari, 1986, p.17).

The writings of immigrant authors can only come to represent the minor literature, if said writings speak on the behalf of the whole community in the language of majority as MacKenzie (2003) claims. . However, it is important to differentiate between political literature and collective utterance in relation to the formulation of Anglo-Pakistani authors' minor literature. Minor literature of Anglo-Pakistani authors can be categorized as political literature – not because they articulate particular political agenda, instead, they incorporate divergent experiences and collective utterances. For example, through the characters of Charag, Mah-Jabin and Ujala in Aslam's Maps for Lost Lovers (2004,) Samad in Abidi's The House of Bilqis (2008) and Zenab in Naqvi's Dying in a Strange Country (2001,) these writers voice the second generation's dilemma of not wishing to contribute in their original home country in the same way as their parents. Similarly, through the character of Mah-Jabin in Maps for Lost Lovers (2004) and Sakeena in Dying in a Strange Country (2001), Aslam and Naqvi give voice to those strong women who

want to break the cycle of oppression. Sakeena bears the beating of her husband but she does not give her earned money to her husband as "it's for [her] machine and [she is] not giving to anyone" (Naqvi, 2001, p.38). Similarly, Mah Jabin, who was sent to Pakistan for marriage, refused to live with her torturous husband, "divorced him" and came back to England to live her life according to her will (Aslam, 2008, p.115). Naqvi (2001) even goes step ahead and brings all displaced Muslims, not just Pakistanis, on one platform in her novel "by affiliating with a global ummah" (Kanwal, 2015, p.157). For example, Sakina Bano, while flying to America, was concerned that if she had a heart attack in a plane, she would prefer burial in Egypt because Egypt is at least a place "where she would be among fellow Muslims" (Naqvi, 2001, p.4). Thus, instead of commiting to a particular agenda, which might have excluded certain members of the whole minority that he/she intends to represent, Anglo-Pakistani authors accommodate collective utterances by highlighting an array of circumstances and issues that affect immigrant Pakistani in general, and thus formed a universal discourse.

Given this context, the minor literature produced by selected novelists help them to reposition their minor status and their marginalized experience that they represent "away from the peripheries of society and toward the hegemonic space of the major language through which [these] writer[s] chose to speak" (Martinez, 2002, p.5). Anglo-Pakistani immigrant authors surely use, in the words of Audre Lorde, "the master's tool" – English Language, but this time to dismantle the master hegemony (Lorde, 94). Thus, a minor literature, produced by these authors, can be regarded as a "revolutionary" literature within the "heart of what is called great or (established) literature" because their writings produce more than a mere catalogue of events and history (Deleuze and Guattari, 1986, p.18). For this reason, number of universities across world began to add Anglo-Pakistani authors in their curricula and engaged their students to study Anglo-Pakistani literature, a window to understand Muslim thoughts in general and Pakistani culture in particular.

CONCLUSION

Anglo-Pakistani fiction discussed here suggests that authors like Naqvi (2001), Abidi (2008) and Aslam (2004) have to walk on tightropes while writing in order to balance market demands against their authorial integrity. Anglo-Pakistani immigrant authors are accused of "inauthenticity in cultural representation --- and with pandering to Western readers, orientalist desires" (Lau, 2011, p. 197), yet at the same time these writers are shouldering the burden of representation by illuminating the minoritized's concerns and thus making the canon of minor literature. For the last few decades, Anglo-Pakistani authors have been carving a place in mainstream western writings. From different locales of the world, new writers, descendants of Pakistan, are registering their divergent experiences in their writings. The in-between position of Anglo-Pakistani immigrant authors and the continuous to-ing and fro-ing between their homeland and the adopted land enables these writers to have a distinct worldview. By virtue of their in-between position, these writers combined their cosmopolitan aesthetics with local colors, therefore, their literary compositions tend to be different in tone and texture from those

authors who write from home countries, and consequently their writings can hardly avoid some degree of exoticism. In their literary space, they do not see borders as an entity of separation, instead they transgress geographical, physical and mental borders and view them as pathways that connect peoples. These writers simultaneously affiliate themselves with the locality where they grew up (Pakistan) and express their experiences of being immigrants in diaspora. Instead of writing back to the empire, these writers try to bridge the distance that exists between the East and the West. However, some degree of orientalism is inevitable in their writings due to the influence of global publishing industry and the Western metropolitan audiences but at the same time, it is undeniable fact that their fictional narratives mediate between Pakistan and the West and seek mutual respect and recognition for both cultures. For this reason, their fiction presents those characters that are acceptable in the West without having to assimilate and without having to give up their Pakistani cultural heritage. While preserving their distinctive cultural heritage, these writers successfully perform brokerage in their writings.

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