

	<p>Annals of Social Sciences and Perspective</p> <p>ISSN (Print): 2707-7063, ISSN (Online): 2788-8797 Volume 5, Number 1, January-July 2024, Pages 1-8 Journal homepage: http://assap.wum.edu.pk/index.php/ojs</p>
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Racism and Alienation in Postcolonial Context: A Study of Tariq Rehman's Short Story "BINGO"

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ARTICLE DETAILS	ABSTRACT
<p>History: Received: December 28, 2023 Accepted: March 29, 2024</p> <p>Keywords: Alienation Racism Postcolonial Nostalgia Imperial Nostalgia Colonial Hegemony</p> <p>DOI: 10.52700/assap.v5i1.347</p>	<p>Referring to the phenomenon of racism and alienation in Pakistani literature, it is first advantageous to examine Pakistan's Postcolonial democracy. Pakistan was colonized under British rule for 90 years and got its independent recognition in 1947. In 1971, the political and social conflicts fueled the armed forces to start a third war between India and Pakistan. Consequently, East Pakistan (i.e., present Bangladesh) formally separated from West Pakistan. This paper focuses on two major dimensions of postcolonialism i.e., Racism and Alienation, in Tariq Rehman's short fiction Bingo. Postcolonialism is used as a theoretical framework to postulate the formation and fragmentation of East and West Pakistani nations in 1971. The conventional treatment of colonial hegemony by West Pakistan to East Pakistan is analyzed through the characters of Tajassur and Safer. The outcome of the hegemonic scenario gives birth to some toxic substances of civil war such as brutality, mass destruction, deprivation, hatred, and family loss, which are couched through the diction and style opted by Tariq Rehman. This study is exclusive in a way that it elucidates the social and emotional estrangement of the Pakistan Military Academy (PMA) towards a minority (i.e., Bengalis) before the independence of Bangladesh. This work further examines the text to mediate all the scenarios of West Pakistan's power shift from being under British raj to rule over Bengalis. To interpret the orientation and worthiness of data; thematic analysis is used as a more flexible yet influential tool; to discuss the hegemonic foundation after partition in Pakistan.</p> <p style="text-align: right;">© 2024 The Authors, Published by WUM. This is an Open Access Article under the Creative Common Attribution Non Commercial 4.0</p>

1. Introduction

Bingo (Rahman, 1990, pp. 110-114) is a short fiction extracted from "The Legacy and Other Short Stories" by Tariq Rehman's collection. His stories portray the formation and fragmentation of identities in an Asian country, Pakistan. The entire story revolves around two cadets Tajassur and Safer who started their careers at Pakistan Military Academy (PMA) in the late 1960s. In 1971, Pakistan underwent a huge transformation that primarily distinguishes the length and breadth of

human life. On the account of insurgence among political parties of Mukti Bahini¹ and Mujib Ur Rehman², squads under the stern training of the PMA ridiculed Bengalis as Bingo. Therefore, diverse political thoughts in the state shattered the tolerance of West and East Pakistanis; which sparked nationalism and civil combat known as Bangladesh Liberation War took place. From a postcolonial perspective, the conflict of racism (oppressor) and alienation (oppressed) brought ethnic cleansing in East Pakistan on 25th March 1971 after a military crackdown by *Searchlight Operation*³ on East Pakistan.

Postcolonial literature deals with the question of knowing one's existence, with a deep focus on issues of alienation, and racism. Colonization uprooted people from their diverse backgrounds and threw them into a world that lacked a shared culture, language, or common religion. This separation from their roots and lack of integration in or acceptance from the new world results in their alienation (Chukwumezie, 2014). This is the context under which Tajassur (Bengali), is made to feel alienated by his fellow comrades in the short story *Bingo* by Tariq Rehman.

The postcolonial society inherits that overdeveloped apparatus of the state and its institutionalized practices through which the operations of the indigenous social classes are regulated and controlled. At the moment of independence, weak indigenous bourgeoisies find themselves enmeshed in bureaucratic controls by which those at the top of the hierarchy of the bureaucratic military apparatus of the state are able to maintain. Consequently, their dominant power is extended in society, being freed from direct metropolitan control. The neocolonial bourgeois after independence is in direct influence of its previous colonial masters. Thus, the military and neocolonial bourgeois join hands together and actively carry out the same policies of the latter colonial state in the postcolonial society (Alavi, 1972).

In postcolonial societies, the issues of identity and race in examined from different aspects. However, in this research paper, the focus is going to be on two extremely important postcolonial themes, racism, and alienation, faced by nations that were previously together, joint in their tribulations against British colonialism, but later were divided in their quest of individual and cultural identity, language imperialism, and racial differences. The neocolonial wave that surged among the East and West Pakistan, and the bourgeois revolution in the colony that existed as a leftover of colonialism, resulted in the divide between two nations. This postcolonial state, which suffers from an imperialist nostalgia (Rosaldo, 1989) exists in a complex state. In *Bingo*, we observe the East Pakistan, being alienated, racially victimized and ridiculed and becoming a victim of imperialist nostalgia at the hands of the military bourgeois, West Pakistan.

Moreover, story's depiction of racism and alienation offers insight power dynamics prevailed in the society. The research provides a ground for reader to investigate postcolonial themes that contribute to shape colonial legacies.

2. Literature Review

Postcolonial studies cannot be bound by the limitations of time and space (geography). Their concerns vary from the legacies left behind by the former colonial masters, the case-by-case different conditions of each nation and its journey towards its independence from colonial powers, and also the remnant colonial hangover that persists after independence. In this effort, postcolonial literature tends to discover issues of cultural imperialism, race and alienation (Sherifa, 2019). The state of being alienated is when one feels that the world is indifferent to his existence. The Alienated people

¹ The Mukti Bahini also known as the Bangladesh Forces, was the guerrilla resistance movement consisting of the Bangladeshi military, paramilitary and civilians during the Bangladesh Liberation War that transformed East Pakistan into Bangladesh in 1971"-www.wikipedia.org (17-03-2023).

² Sheikh Mujib or Mujib and widely known as Bangabandhu , was a Bengali politician, parliamentarian, diarist, and the founding leader of the People's Republic of Bangladesh" - from www.wikipedia.org (17-03- 2023).

³ Searchlight Operation was the code name for a planned military operation carried out by the Pakistan Army in an effort to curb the Bengali nationalist movement in former East Pakistan in March 1971"- from www.wikipedia.org (17-03-2023).

might never feel 'at home' wherever they are. A subservient is passing through life rather than living it (Sherifa, 2019). In *Alienation, Identity Crisis and Racial Memory: The Realities of Blacks in Diaspora* in Andrea Levy's *Fruit of the Lemon*, (Chukwumezie, 2014) analyses the link between alienation and its resultant manifestation of an identity crisis, chaos, and confusion, as well as a socioeconomic exclusion in the targeted minorities of that state. He postulates in his study that for the survival of diasporic black individuals, adoption of western ideology and social values has become inevitable.

Colonial powers disrupt the native land, culture, language and religion to render it inferior to that of the colonizers. This, in turn, provokes the one who is subjugated to prove his legitimacy through creation of a positive self-image. This quest often, leads the individual towards alienation from his society. The alienated subjects no longer feel themselves as a part of native land, physically and psychologically. Their alienation is fueled either by Eurocentric system of the imperials or by the neocolonial or native cultures that have rejected them due to the difference in their language, race, and the education of the empire (Mambrol, 2019).

The theme of localized alienation (Ashcroft, Griffiths, & Tiffin, 2013) and racism can be experienced not only from the white colonizer but also from the dominant culture of their own land. Alienation has been a concern for many researchers and it has been approached from different aspects by different writers in their respective research. Desai in "Fire on the Mountain" (Desai, 1977) analyzed alienation with respect to the treatment of women in Indian society and culture and the search for their purpose as a woman.

Lamming's "In the Castle of My Skin" (Lamming, 1991) also discussed the theme of alienation that the protagonist experiences at the hands of the colonizers. His alienation is parallel to the rising nationalism that unfolds in the Caribbean. Due to colonization, the protagonist has to leave his native land and experience the destruction of not only his native land but also his culture and thus the notion of the home fails to make any understanding for him. For the protagonist in such a state, the only way he can narrate about these events is by spiritually and physically alienating himself from the destruction of his native home.

Postcolonial Literature deals with the subject of hybridity, alienation, racial subjugation and racial inferiority and the experience of colonized with these issues (Bharathi, 2017). According to (Fanon, 1952), the construction of hybrid identities or even new identities is a direct result of racist attitudes, and it also promotes feelings of contempt and hatred. (Nisar, Khan, & Choudhry, 2021) addressed the issue of hybrid identities of minorities and its development due to the cultures' racist attitudes and stereotypical treatment towards these minorities.

Colonialism forces relocation of the natives and brings about physical and cultural displacement. This displacement results in nostalgia. Nostalgia, being an important postcolonial theme, may refer to the search for one's home. However, postcolonial nostalgia does not necessarily refer only to the longing for the recreation of a past that has now become irretrievable. Rather, what is ongoing is an imperial nostalgia and a fantasy on the part of the ex-colonial subject. The oppressed or the colonized fails to reconstruct fragments of its history (Mohapatra, 2013). (Rosaldo, 1989) states that there is a certain show of nostalgia for the colonized culture in its original or precolonial state that is displayed by the proponents of colonization. This longing is the yearning for all the things and forms of life that they (colonizers) had transformed and destroyed on purpose. The concept of imperialist nostalgia thus is centered in a contradiction. It is a contradiction where the destroyer of different forms of life, later on, mourns the destruction that they themselves cause and then later on yearns for that originality, and displays regret the transformation and alteration.

This notion in itself is a tool used by dominating forces to establish their power and protect their brutal dominions under the pose of "innocent yearning" (Rahman, 1990, in Bingo Text). This is carried out by the agents of colonialism to establish complication in people's imaginations and to maintain a Eurocentric ideology where the burden of alteration of native's culture, among other things, falls on the shoulders of the white man (Rosaldo, 1989). The same concept of imperialist nostalgia is seen rampant in the short story where West Pakistan feels that East Pakistan owes its

loyalty to them, thus any talk of partition among them is futile and unnecessary. They feel nostalgic for the land that had already been altered by the white colonizers, and display regret for the vivid division of ideals and loyalties that could be seen in the interactions between both cultures in the form of Tajassur and Safer.

3. Data collection and research methodology

This study is hypothetical and the researcher intends to interpret socio/linguistic prejudice of West Pakistan towards East Pakistan before partition through the text of *Bingo* extracted from the masterpiece of Tariq Rehman's collection of short stories (Rahman, 1990). Thematic analysis is used as a tool to analyze unified pattern in the selected data. It is widely used to construct rigorous and thoughtful epistemological frameworks.

3.1. Research Questions

- How the title of the short story *Bingo* highlighted the conventional treatment and imperial prejudice of PMA for Bengalis in 1971 through the narrator's lens?
- Do the discursive structural elements (i.e., plot, settings, theme, characters, narrator, and climax) in the story highlight the postcolonial mindset of West Pakistanis and how it disrupted the social and psychological fabrication of society?

3.2. Research Objectives

The basic aim of this research paper is to highlight the racist approach of military oppression and its tragic consequences on minorities in the form of alienation. The literary composition is analyzed through the narrative structure and language. We will investigate the fragmentation and formation of nations (i.e., East and West Pakistan) from a postcolonial perspective through plot construction, characters, theme, style, and diction of short fiction (i.e., *Bingo*).

4. Analysis and Discussion

The literal meaning of title *Bingo* is very fascinating. It is referred as an exciting turn taking game that can be played by two or more players on card or paper. Every participant is forced to act according to number selected by turn wise instructions of other participants to advance and win. Similarly, Tariq Rehman's short story *Bingo* represents the character of Tajassur who belongs to East Pakistan (Present day Bangladesh) and is forced to act according to PMA rules for his survival. In 1971, every Bengali was called *Bingo* by PMA officers. Therefore, the title of the story depicts how the Bengalis are mocked and humiliated. Tajassur was also called *Bingo* meaning traitor. Tajassur used to feel alienated due to hostility of West Pakistanis for Bengalis. Tajassur tried to avoid racial prejudice even after feeling alienated but eventually he had to exile. *Bingo* is ironically used for Tajassur. He was charged for being disloyal to country whereas patriotism for him was to shield country and not to slay acquitted people out of racism. In postcolonial context, Racism belongs to Safer and PMA officers for being colonizers and alienation to Tajassur as Bengali being colonized.

4.1. Narrative structure and language

Rehman has jotted down the concept of partition (i.e., between East and West Pakistan) in 1971 in short fiction *Bingo* through the narrators' lens. An uncomplicated sentence structure is followed by the writer however every line establishes the in-depth ideology of colonizers and colonized. Rehman in this story, identifies how racism, through language is perpetuated to demean the individuality of Bengalis. Tajassur and other Bengalis were humiliated by calling different names such as Fool, Sissy, Subhuman creature, Goof, Heroine, Idiot, Witty, Bastards (fellow), Lousy, Grinning morons, *Bingo*, Poor specimen of an officer, Stooze, Traitors, Ragged ill clothed man, Bloody and dammed Bangladesh, Treacherous race and Clown out of prejudice. He used language in such a way that manifests biasness towards Bengalis.

4.2. Friendship and deception

Safer was a coward platoon and used to mock his own friend Tajassur When he was under Pakistan army control as an employee. However, Tajassur was very faithful to his acquaintances. He had no

abhorrence for Pakistan army whereas Safeer had great prejudice for Bangladesh army. Tajassur felt alienated due to prejudice of Pakistan army as he didn't accept the immoderate control of settlers in the state. But he did not let Safeer feel alienated rather he had shown him the true meaning of friendship and crushed his misapprehensions about Bengalis. Tajassur helped Safeer to escape when he was thrown in prison which stamps his loyalties for West Pakistan, though he was under the influence of Bangladesh army. Alienation is a key concern of postcolonialism where self-estrangement doesn't make a colonized feel like home in colonist's state or work place. He experiences numerous hitches in positioning himself and aligning himself with others. An alienated person is passive, feels his role as a dormant and senses no control over his surroundings. Rehman in his short fiction *Bingo* has constructed the hegemonic dimensions of West Pakistan towards East Pakistan. In postcolonial perspective, the antagonism of PMA contributes to exhaustion of Tajassur at his workplace and he started feeling alienated and isolated.

The negative connotation "*Sadist*"⁴ is used for battalions Sargent that shows dejected and agonized state of cadets due to cultural racism and imperialist attitude of Pakistani Army. The mental slavery of West Pakistan shifted from being colonized by the British to being a colonist for the East Pakistan. In the above stated lines, the institutional racism of Pakistani Army for cadets is also uprising through discrimination, superstitious and unequal treatment by commanding them to stand half naked in cold night and take high jumps. The colonized mindset of Pakistani army with their tyrannical acts, feels pride to let their cadets go through the same extreme physical and mental anxiety as they had suffered as cadet in past. Military discipline based on linguistic, cultural and racial biasness is one such concern that threatens cadets very often. The textual evidence in the story^{5,6} explicitly pointed that it is inevitable to ignore stern Army protocol so, Tajassur is best at adjusting to the environment for his successful survival under the web of rules.

⁷All the repeated words thrown at someone hold massive impact that unveil certain behavior and attitudes. One such character is of Tajassur in the story that is depicted as a child who is innocent, non-threatening, non-calculated and pointless. His masculinity is disregarded by calling him 'a soft skinned baby' and 'Sissy' by the seniors. Through the portrayal of his physical appearance being deemed as feminine, it is implicitly described that no other then Tajassur is possessing such feminine manners whereas all other cadets in PMA are attributed with masculinity, self-dignity, valor, bravery and strength⁸ Rehman in this fiction mirrors the hegemonic influence of self-indulgence and self-appraisal of the PMA when Safeer points Tajassur's incompetence at workplace, classifying him as a periphery, an Other. For Safeer, a *Bingo* cannot own any distinct quality that makes him part of an in-group, and outshines⁹. Rehman, through these lines discovers the demonizing condition of East Pakistan. It is explicitly highlighted in the text that how from being the victims of a brutal colonial regime, West Pakistan has now become the enablers of colonization in terms of adopting the role of the white colonizer. The "*Bingo*" figure, Tajassur, is only liked by other cadets for his accent while speaking English. This portrays the colonial hangover that West Pakistan suffers at the hands of colonizers, which invariably now has become the standard by which they deem other individuals as educated or worthy.

The Eurocentric ideology that English is the primary apparatus to establish and elevate social

⁴ "It was miserable in the first term at the Pakistan Military Academy. It was. They made us stand in the snow in underwears at night and I was given a cold shower and frong-jumps too. The battalion-sergeant major was a sadist. He made me hop around catching my ankles till I fell down and my legs ached like hell" (Rahman, 1990)

⁵ "I made them fall-in ten minutes before time. It's idiotic to be late I made them double around as the seniors told me" (Rahman, 1990).

⁶ "I shouted as he liked us to do" (Rahman, 1990).

⁷ "Yet Tajassur had soft baby-looks and large black eyes. If one talked to him he smiled and spoke nicely. The seniors called him a sissy and said he was fit to be a heroine in a Filipino movie" (Rahman, 1990).

⁸ "I was good in drill and P.T. and Tajassur was lousy at both" (Rahman, 1990).

⁹ "He passed out twentieth in the course. And, I bet, it was all because of his wonderful oral expression in English and wit"(Rahman, 1990).

relations and bear universal value is clearly projected in this sort story¹⁰. At times, Tajassur was called Bingo and Marshaland minion by the cadets with audacity. Minion is a fictional cartoon like character that is supposed to be the inhabitant of a fenland. The racist discrimination and exclusion of Bengalis deepen widespread disparities in the thinking pattern of colonists and their ideologies of who is part of an out-group. It is embarrassing for a man to be compared by an animated character and to separate him from other humans that look normal and non-minion-like. Comparing Tajassur to a minion also encounters his ability and intelligence to comprehend delicate matters of politics and government. As Safeer is the narrator of this story so, “We” is actually the voice of West Pakistan for East Pakistan.

In the short fiction “Bingo”¹¹, Rehman explicitly highlighted the character of Tajassur; who is often called innocent and incompetent to calculate the scenario and severity of combat and tense relationship between West and East Pakistan. The lexicon grammatical choices are inclined to debase the presence of Bengali cadet in PMA. While at certain point, it is noticeable that Tajassur is not a quitter rather he is bold to confront the Pakistani Army. When he says “*I have my own principles*” and told Safeer that gifts must be accepted whole heartedly irrespective of someone’s cadre and rank. The line “*And what damned lousy Bingo principles may those be sweetie*” by Safeer is the representation of the kind of aversive racism for Bengalis that is deep rooted in the minds of West Pakistanis and his fellow cadets. The patronizing anti-thesis tone in which Safeer refers to him and his cultural principles as ‘lousy’ and refers to him as ‘sweetie’ in the same sentence, depicts his diplomatic attitude and relationship with the East Pakistan. Rehman indirectly critiqued the dehumanization and brutality of Pakistan Military to demonize and animalize Bengalis through language^{12 13}. He highlighted racist narrative through verbal irony. Rehman, by calling Bengalis as “dogs” and their community as “race of slaves” has actually registered pity for Bengalis in the mind of audience. This can be deemed as imperialist nostalgia (Rosaldo, 1989), with the West Pakistan picking up and playing its role as a colonizer in this story.

This nostalgia refers to an ideologically constructed world where colonizers deliberately alter and shift the colonizers’ form of life and then regret the change and transformation. In the orientation session, when C.O started speaking¹⁴ about the role of Bengalis with audacity and described them as short-statured people and non-martial race, hints towards the ambiguous relationship between West and East Pakistan. It calls for a thought to ponder over the ideological fabrication of West Pakistan about their prejudice towards East Pakistan. At this moment in particular,^{15 16} Tajassur sensed emotional and psychological pain and spoke abruptly about the misconception of war that left his seniors speechless and Safeer was alerted to Tajassur’s courageousness who he once referred as “Sissy”. His understanding about the nuances and complexities surrounding war stuns his superior official(s). It is clear to him, that wars are not to be glamorized and that exploitation from biased governments and high officials is what pushes the subaltern to express their voices in ways that seem accessible to them. Tajassur forms coherent ties between oppressed people and their need for bravery to curb injustice.

Usually, the civil war breaks out in a state because one political party is impotent to understand the narrative of opposition and of unnecessarily delay and interruption in constitution construction course¹⁷. Similarly, in 1971 political leaders of East and West Pakistan couldn’t align with each other’s proceedings. The six point agenda of Mujeeb Ur Rehman (foundation leader of Bangladesh) was for the autonomy of Bangladesh. Safeer explicitly declares Mujeeb Ur Rehman as ‘loony’ for his

¹⁰ “We called him a ‘Bingo’ and a ‘traitor’ and Sheikh Mujibur Rehman’s ADC. I went a step further and called him the ‘Marshaland minion’. I told him, he would be the minion of old Mujib and since all his land was marshaland so—the title!” (Rahman, 1990).

¹¹ “He was quite a kid and kids can’t get serious about politics and such like grown-up things” (Rahman, 1990).

¹² “The bastards cried for pity and whimpered like dogs. I think this is a race of slaves” (Rahman, 1990).

¹³ “They looked like animals. I had never seen men like that. Their animal faces scared me” (Rahman, 1990).

¹⁴ “Though they are short-statured people. They don’t seem to be a martial race” (Rahman, 1990).

¹⁵ “I think there are no martial races,”—Tajassur’s voice startled me” (Rahman, 1990).

¹⁶ “People are forced to fight when they are exploited and transgressed against.: and bravery is good only if its is used in a just cause. If it is used to oppress it is evil” (Rahman, 1990).

¹⁷ “I never knew what the damned six points were but anything coming from a loony like Mujeeb must have been crap” (Rahman, 1990).

political ideology and condemns his narrative without knowing the cause. The central point of racism is othering that splits identities into opposites. There is a clear distinction of who is alienated and who is part of the in-group. Rehman's fiction exhibits the human dimensions of Self and Other. In the above-mentioned lines, Bengalis are epitomized as demonic Other through language. The West Pakistan deemed Bengalis as the enemies of the land,¹⁸ having allegiances with their sworn enemy, India. This put them strongly in the category of being anti-Pakistani.

The slang "Bastards" for Bengalis is reflection of linguistic racism at its best. Moreover, the expression of reoccurring obnoxious phrase¹⁹ by Safer also perpetuate strong loathing for Bengalis and the ideological construct that West Pakistan will forever hold for the East Pakistan.

Rehman unpinned the misconceptions about the Bengalis²⁰ through narrator's lens. Safer was treated tenderly at Tajassur's home that jam-packed his sentiment with concord. The massive land of East Pakistan couldn't accommodate Bengalis but the warmth and comfy environment of Tajassur's home made Safer gloomy while parting. Tajassur fulfilled his physical needs such as provided him food and rest and psychological needs such as through soft words, smiles and friendly home like environment. The lines mentioned above, reveal alterity of Safer's heart, however momentarily, towards Tajassur's family because of their generous attitude. Although, the story focuses on the disparities that exist between West and East Pakistan, however, Rehman also sheds lights on the harmony that existed between Safer and Tajassur, irrespective of their cultural and racial background.

A thunderous burst of machine gun²¹ changed the environment of home from warmth of love to the ire of Pakistani commandoes and the agony of death. It was violence all around. The irony of situation occurs when Tajassur's mother puts a Talisman around the neck of Safer as a token of love and honor, whereas Amina was dishonored and killed in front of him. Hence, the erroneous supremacy exhibit incongruity of appearance and reality that remained obvious throughout. Safer remained alienated in the space of Tajassur and couldn't follow the family norms by protecting Tajassur's family. Whereas, Tajassur spent many years in PMA and never plotted against Pakistan defense forces, however, he himself remained alienated and couldn't follow defense force discipline.

5. Conclusion

Rehman in *Bingo* documented political bifurcation in Pakistan before partition of West and East Pakistan with tragic consequences. The decreolization of Bangladesh coincided after the vicious suppression of Pakistani army but at the expense of Tajassur's family, like many others. He sounds critical while introducing the main characters. In the former part, the tale focuses on the oppression laid by Pakistan Military to their subordinates. The demonic ideology of West Pakistan for Bengalis is accounted through verbal irony by calling them "Bingo" multiple times that shows imperial supremacy. The estrangement of Bengalis in the West Pakistan can be seen through structural elements of the short story. Certainly, the short story is a tireless effort to legitimize the unheeded voice of Bengalis as a minority in Pakistan. The title of the short fiction represents the peripheral stage of Bengalis and their struggle for independence in West Pakistan. In this story, manner of expression (i.e., choice of lexical items, phrases, style, and tone) and mechanical elements symbolizes the racial discrimination and unjustified patriotism of PMA at the expense of Bengalis. Consequently, it is fairly vibrant through the epistemological framework of postcolonial literature that civil war broke out in Pakistan due to Political warfare, Cultural hegemony, Racial and linguistic imperialism of the military, where imperial nostalgia and ambivalence are its byproducts.

¹⁸ "Because they are Pakistan's enemies. Because they want to divide our country. Because they are Indian agents and anti-Pakistan" (Rahman, 1990).

¹⁹ All the dirty words of Urdu, Punjabi and English were coming to my lips. I hated these Bengali Bastards. I hated them all. I hated the army. I hated. . . " (Rahman, 1990).

²⁰ "There was a warmth in their house which made me melt. It was lovely." (Rahman, 1990).

²¹ "We went in. the world broke into mad patterns, Amina was naked, raped—dead? Stabbed!" (Rahman, 1990).

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