



Reconciliation as a Postcolonial Gambit against the Epidemiology of Imperialism in Malala Yousafzai's *We Are Displaced*

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Abstract— *We are Displaced* is an anthropological and cosmological literary magnum opus where Malala Yousafzai perlustrates the ineffable quiddity of her past in the Swat Valley and the substitution into a state of devastation due to the socio-cultural and eco-political ramifications of the Taliban movement as a captivating and disenchanting threat. She investigates her text for lampooning all the fundamentalist groups that impose a set of restrictive and supremacist beliefs against the willingness of the Pakistani woman in terms of rights and psychological growth. All of these fluctuations get more intense with devastating and unprecedented events of nature as they get reified and interpreted as a mode of divine punishment due to the refusal to adhere to the extremist rulings. In fact, it's a call for de-homogenizing the Islamic doctrine by castrating and befuddling the economy of equal societal existence between men and women. This point investigates a bilateral trauma that can be addressed from a postcolonial and feminist theoretical approximation as we realize the onslaught of both imperialism and patriarchy in their material and immaterial dynamicity. The fundamentalism which is provoked by the Taliban movement is a real condemnation and disorientation for the regular equanimity of three inter-reflexive sectors that stand as a constructionist quilt behind whatever nation's proliferation, and which are: education, media and environment. The cursus through which the author embarks is one of revision and replacement of discursiveness as it is a causal-effect of a long historical fight which gets obfuscated by the nullity of different anarchist, subjectivist, individualist and hierarchist beliefs. Then, this Pakistani author attempts to create a counter-narrative that intentionally embodies a metaleptic self-reflexivity in the name of equalizing ethical exchange and dialogic extension with the reader. In other terms, the author exposes an epistemological quest that scrutinizes the shift from safety to threat by considering reconciliation as a kaleidoscopic medium through which peace will progress from the inside spirit to the outside land.



Keywords— *Displacement, Homeland, Nationalism, Ambivalence, Reconciliation.*

I. INTRODUCTION

This paper essentializes the normativity of the postcolonial writer's quest for reconciliation as an attitude more than a reaction in the name of Malala Yousafzai and the Pakistani land. In its analytical approximation, it mediates the close verbal reading of Malala's text through the contestatory nature of 'representation' and 'resistance' as broad and irrevocable notions of the postcolonial discourse and its practical engagement with the intricacies of universal

imperialism. In fact, it's an assimilation and deconstruction of the different modes of consumption and production that galvanize the colonialist representation into circulating and persisting as a deliberate canon and habitual performance. This point seems highly critical for diagnosing how Malala fuses the concepts of 'Universality', 'Hybridity', 'Education', 'Consumption' and 'Production' as systemic manipulations which take the form of metaphorical approximations to the epistemic violence of the global imperialist regime. It's

indeed a postcolonial textual resistance which started in the 19th century as a parody by an unknown Bengali writer through *Macaulay's 1835 Minute*, till becoming a widespread practice from which Malala takes part as a revolutionist for canonical counter-discursive formations in the postcolonial theoretical significance. The thematization of reconciliation is meant to offer a transparent window through which the author-protagonist dynamizes her subtle and eternal quest for an objective reality of herself and the agency of the Pakistani land in the universal neo-imperial structure. It's indeed a postcolonial debate through which Malala radicalizes her refusal of too many colonialist issues like: the three worlds theory, the white man's burden, the antagonistic paradigm of 'Us' and 'Them' in the name of Manichaeism and so on of such proactive and provocative colonial dilemmas which strengthen their imperium from make-belief, condensation and propagation. On the other hand, this analytical paper interrogates the consistency of the native intellectual's resistance as a mode of necessity rather than luxury in terms of forging a post-identity that reconciles and aligns with the pre-colonial past in its anthropological fixity and epistemological overture.

II. THE MULTI-LAYERED DISCOURSE OF RECONCILIATION

2.1 The Contextualization of Reconciliation within the Familial Background of The Protagonist and The Historico-Political Circumstances of The Pakistani Society

The author approaches an undeniable nostalgic attachment to her childhood, regarding the faded dream from which all joys and calamities emerged. It's an identitarian quest where history forms the practical backbone as it conducts all the latent and approved feelings of the author in terms of fear, serenity, vulnerability, freedom, confinement, ad infinitum. Then, it's the exposure of a Janus-faced psyche that quests for self-reconciliation from a nostalgic orientation to reify the loss into imaginative possession. Within this temporal turn back, the author-protagonist refers to the obtrusive attack on girls' schools in Swat Valley at the age of 11, causing loss of electricity and a set of banning games. However, Malala recognizes the advocacy of her father in claiming, with full assertiveness, her irrevocable right to education to bypass all the genderist taxonomies: "Many girls stopped attending classes or left the area to be educated elsewhere when the ban was announced – my class of twenty- seven had dwindled to ten. But my friends and I continued going until the last day. My father postponed what would have been winter break so we could get in as much school as we could" (Malala, 11). This fact highlights the potentiality of awareness more than education for a

family, especially that patriarchy is traditionally dynamized from a father's perception till extending towards the ideological construction of a whole society. The threat of the Taliban movement is a metonymic approach to a whole imperialist enterprise that aspires to emasculate and enslave Pakistani people by cutting liaison with civilization, enlightenment and intellectual revolution within the practical manifestations of schools 'destruction. The perspective which is promoted here appeals to many postcolonial writers, either Africans or non-Africans who advocate the supremacy of education as a cognitive weapon through which the colonized psyche reinitializes self-reconciliation and individual functionality for collective growth. At another dimension, Malala mentions how children imitate the set of battles and threats that take part in the real life. This is what the colonizer calls mimicry when trying to annihilate and de-essentialize the colonized figure by applying to them the normativity of iteration rather than alteration. In 2009, the decree to close all schools formed a climactic point by which Malala incarnates the alternative of starting a blog for BBC Urdu to mediate and mediatize the issue of girls' struggle for education. She's a figure of revolution who looks for reconciling with her dreams and future aspirations through embarking on an expedition of self-realization rather than being arrested and rejected like an inefficient social pariah with no identity or etiquette. All of these elements gradually perustrate the engendered incoherencies brought by the lack of reconciliation with culture. This culture is mystified within a subjectivist and contingent conventionality, which de-homogenizes the socio-political equilibrium of societies by the principle of division without accepting any alternative of revision or reformulation. It's not a belief but a make-belief which deepens the obfuscations of the heterosexual matrix into a real hiatus between gender identity and education for provoking the presence of human rights as a matter of biased extremism rather than a priori consistency: "We are shown woman solicited by two kinds of alienations; it is very clear that to play at being a man will be a recipe for failure; but to play at being a woman is also a trap: being a woman would mean being an object, the Other; and at the heart of its abdication, the Other remains a subject" (Simone De Beauvoir, 84). At another dimension, the internal displacement of Malala's family brings into question the conceptual and structural appresentation of geographical reconciliation by relating to Homi Bhabha's modelization of 'Homeliness', 'Unhomeliness' and 'Homelessness'. The situation of the Pakistani native gets more intense when submitting to 'Unhomeliness' within their geographical belonging. This fact not mainly causes fear or displacement for them, but also severely causes the deregulation of nationalism as an identity and psychological

quiddity from which they stimulate their self-defense. Here, the geographical reconciliation seems extremely onerous or, to some extent, inchoate as it appeals to an internal chaos vis-à-vis the neutrality of the land as an identity within the historical, geographical and political codes. The ultimate aim for whatever postcolonial writer is de-politicizing the land, but it's a pre-given where freedom is innate and wilderness is absolute rather than being regarded as a construction through which we ingrain the criteria of force, division and sophistication. The government evacuation order is the explicit chaos from which uncertainty extends as people start looking for refuge in its superficial mode rather than a home in its authentic specificity. Malala starts epiphanizing the sublimity of geographical reconciliation when residing between her mother's and father's relatives' houses, and thus gets the suggestion from her cousin, Sumbul, to reintegrate in school with a sense of normalcy and perseverance. This point mediates the birth of a liminal space where Malala negotiates the past happenings for adapting to the ongoing living conditions: "resistance is an act, or a set of acts, that is designed to rid a people of its oppressors, and it so thoroughly infuses the experience of living under oppression that it becomes an almost autonomous aesthetic principle" (Ashcroft, Griffiths, Tiffin, 107). Within the class, she constantly remarks the impact of genderist dynamics on the number of present girl students. It's a matter of resistance where education takes more priority and privilege than family and environment, as she regards it as the ultimate weapon for reuniting families and preserving the peace of different environments. Then, Shangla is delineated as a space of introspection where the author-protagonist fathoms the unpredictable and certain requirements of revolution against the effacement of Pakistani identity. This is the claim of too many postcolonial thinkers like Frantz Fanon, Isabella Hummadaa, and John. Maxwell. Coetzee and so on who consider that intellectualism is the panacea for self-reconciliation with the postcolonial urges and drives to expand and verbalize the tone of revolution with severe arguments rather than make it vicarious and artificial: "the telling of the individual story and the individual experience cannot but ultimately involve the whole laborious telling of the experience of collectivity itself" (Aijaz Ahmad, 109). The displacement of the family from Shangla to Peshawar creates an inner confrontation between peace and anxiety; the fact that brings the author-protagonist to refuge to silence as a simulacrum of spatial self-referentiality more than an attitudinal decisiveness. It's a matter of familiarizing with fragmentation in its socio-political incoherence for dynamizing a routinized equipoise by which the protagonist can vaccinate and filter the controversies of her past and ongoing life. This specific point draws an intense analogy

with the case of David Lurie in *Disgrace* within a set of postcolonial regulations that lead to interrogate one's fixity in stability more than fixation in past discursive sublimity. It's the point where the protagonist quests for her ipseity by reframing what Sigmund Freud appeals to as the topographical and structural models of human consciousness in the name of the Id, the ego, the superego and the external world.

In this text, the protagonist challenges the ongoing sophistication by de-politicizing internally and not externally to position herself beyond the scope of societal, hierarchical and patriarchal classifications. This point aligns with how Judith Butler considers that one's identity is a matter of continuous performance rather than a fixed or stagnant entity. The celebration of Malala's birthday is a metaphorical representation of how she vicariously documents the Pakistani land, taking into consideration that unhomeliness can be accepted when one's reconciliation designs and extends rather than designates and restricts: "the rediscovery and repatriation of what had been suppressed in the natives' past by the processes of imperialism" (Edward Said, 210). The exposed trauma is fully bilateral in its liaison to how gender and education are affected by the Taliban movement. This movement is not meant to essentialize Malala's individual experience, but to universalize it within the broader gamut of geo-political conflicts of globalization and Arab world's marginalization within a neo-colonial viciousness of systemic conservatism, juridical judgmentalness and subjective de-historicization. In other terms, the discourse of displacement is universal and ancient, starting from the revolutionary exigencies of the South African region till extending to other parts of the world by provoking their non-conformity and non-adaptability to what is acceptable in terms of modernity and enlightenment as engagement and practical agency. The protagonist's return to her hometown is a symbolic panacea which de-traumatizes her psychological hygiene from ambivalence to a quasi equanimity. It's a modeling of a post-identity that incorporates the performativity of sedulity more than revenge. In fact, the protagonist constantly appeals to the historically known comprador intelligentsia that ultimately epitomize an intellectual mediation of the colonialist issues and their ramifications on the postcolonial constitution in its theoretical and empirical dynamics as a deliberate process more than a subtle and univocal decision. This point is proved by how the protagonist takes of patience a processual nature through which she emblemizes her attachment to education as a non-contingent weapon against all discursive, taxonomic and de-regulatory attacks against her homeland. This means that reconciliation is an emblem of adaptability to whatever socio-political and historico-cultural fluctuations in their

subjective means for illustrating a positivist and reductionist alternative through which the suffering figure traces the trajectory of their post-identity in its psychological purity, moralist profundity and behavioral flexibility. What seems really challenging and engaging in this text is the perspective of migration within one's homeland. It's the point where the protagonist starts negotiating rather than negating the aftermath of what happened as war, conflict and deterioration: "Scary things became normal. We'd hear the big, booming sounds of bombs and feel the ground tremble. The stronger the tremor, the closer the bomb. If we didn't hear a bomb blast for an entire day, we'd say, Today was a good day. If we didn't hear arms being shot at night, like crackers, then we might even get a good night's sleep" (Malala, 11). In other political means, it's an interregnum between the past and the present in terms of familiarizing with a new societal, territorial and cultural fragmentation that forms the critical point of her urgent quest for reconciliation. This quest mediates the stream of consciousness through which the reader is constantly engaged with the protagonist's thoughts. In fact, the author-protagonist implicates a free indirect discourse that effaces the distance between narrator and focalizer for emblemizing an ambiguity at the level of the thematic approximations of the work, and thus deviating from the commonly accepted realist tone of traditional oeuvres into what is critical and challenging within the reader's psychological and conceptual perceptions.

2.2 Reconciliation as a Psycho-Spiritual Drive for Postcolonial Re-Contextualization

George Lamming argues that over three-quarters of the world has been deeply and unconditionally affected by the ruins of imperialism and its colonialist praxis. That's why we notice the emergence of too many artistic and literary creations that put decolonization as the ultimate purpose by dismantling and subverting the imperialist codes and thus appropriating their dominant discourses: "its long-term strategy is to effect a radical restructuring of European thought and, particularly, historiography" (J. C. Young, 158). This perspective is explicitly mechanized in this literary work, where Malala demands a post-identity with a new recovered reality that is free of all colonial taint and demarcation. Her demand is highly desirable and inevitable as soon as she contextualizes the pandemic brutalities, the epistemic violence and the cultural denigration in terms of the relationship between colonizer and colonized. In fact, the majority of postcolonial thinkers fully declare that the reach of purity in their postcolonial culture, like the pre-colonial one, can never be utterly recovered and re-established. Malala practicalizes the hybridity which is commonly exposed in postcolonial works, regarding the necessity of dismantling and decoding the dialectical

relationship between the ontology and epistemology of imperialism and the impulse for recreating an independent local identity. The author-protagonist is highly convinced that decolonization is a process, not an immediate arrival to self-reconciliation. It contingently involves an ongoing dialectic between hegemonic centrist systems and the subversion of them into a peripheral position. It's indeed a postcolonial dismantling through textual and contextual configuration of the colonial resources and their modes of implementation within the colonized's mind, psyche and life. In other terms, Malala provokes the epiphany of the reader for mediating an in-between position rather than the formerly privileged one of imperialism for interrogating the conventional discursive strategies that subordinate the colonized regions into a rest of the world. She intentionally assumes the non-possibility of reformulating a wholly independent nation or region due to the historical implications, which turn out to be like fictional records and onerous tasks for the postcolonial writer. Malala's text is perceived as a re-reading and re-writing compendium of history by integrating three inter-reflexive elements: assimilation, subversion and essentialization. Then, the author implicates a set of counter-discursive instead of homologous practices that develop canonical strategies against the dominant imperialist discourse. Wilson Harris considers this practice as a dynamic operation that brings the text to primarily consume its own biases and simultaneously erode those of the dominant centrist and hegemonic discourse. Effectually speaking, it's a revolutionary challenge of literary universality by epiphanizing how much the postcolonial literature in the name of its writers, struggles for individuality in its theory and practice. On the other hand, we can't abnegate that Malala exposes a textual model of Commonwealth literature by rejecting the neo-assimilative bases of the imperialist discursive discourse and opting for a national or pan-national configuration of independence rather than neo-colonial independence: "What is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences" (Bhabha, 1). Then, this text mediates its postcolonial examination by conceptualizing two important notions which are representation and resistance that constantly interrogate the dramatic effect of colonial relations in terms of entangling the alterity of the postcolonial subject into terror and lack: "they are the victims of projected fears, anxieties and dominations that do not originate within the oppressed and will not fix them in the circle of pain. The stirring of emancipation comes with the knowledge that the racially supremacist belief that under every dark skin there was a jungle was a belief that grew,

spread, touched every perpetrator of the racist myth, turned them mad from their own untruths" (Bhabha, 16). This point is intensely evidenced by the practical and immaterial fluctuations of the relationship between Malala and the Taliban movement. In fact, her presence is a metonymic simulacrum of the Pakistani society along with the political, anthropological and historical ramifications which are projected by the resistance of the imperialist movement for reaching an existential status of absoluteness. Then, the ongoing conquest provokes the certitude of a quest within Malala's psyche for textualizing her experience and concretizing its added value within the postcolonial realm. She radically rejects the acceptance of a social pariah model by submitting to the authoritative picture of imperialism, as she considers the formalization of her education a weapon through which she situates the Pakistani land as a postcolonial cultural representation rather than a colonialist archive: "sought to undercut thematically and formally the discourses which supported colonization-the myths of power, the race classifications, the imagery of subordination" (Elleke Boehmer, 3). Moreover, she takes her textual endeavor not as a projection of decolonial fear or a colonial desire, but an undeniable epitome of postcolonial objective knowledge of herself, the Pakistani land and the reader. It's quite conspicuous that Malala extends a metaleptic interchange with the reader and the other characters for bringing them to assimilate and peruse the intensity of her self-reflexivity on reconciliation as an attitude more than a reaction. It's an extensive and progressive appeal to Said's *Orientalism*, where he interrogates the historical records that mediated and simplified the emergence of imperialism as a global discursive formation. This literary attitudinal construction propels us to realize how Malala and other postcolonial writers dissolve all the previously offered authorities by substituting them into substance and silence. It's not a matter of silencing oneself, but delving into the global heimlich silence that turns out to be like acceptance and adaptability and to some extent an application of Bourdieu's habitus.

2.3 The National Consciousness as an Emotive and Cognitive Paradigm for Reconciliation with One's Identity

The author-protagonist exploits an extreme alacrity for emblemizing her proper national identity and cultural authenticity without neglecting how the colonial and neo-colonial agendas dismantle and disarm the nationalist demands by putting forward a set of inflexible eco-political doctrines. These nationalist demands engage with an assimilationist pre-requisite for recontextualizing oneself in the vicarious and practical consistency of one's homeland. However, these demands get obfuscated by an ostentatious

humility that constantly accuses the colonized country of an eternal serious underdevelopment in its societal stability and economic rigidity. It's a passionate quest for a national consciousness by evidencing its factuality before the emergence and propagation of the colonialist regime and thus finding a legitimate reason for the shared anxiety of the native intellectuals who struggle endlessly to deflect from the imperialist enterprise in which they are swamped. Malala is a symbolic and metonymic representation of those native intellectuals who are hot-headed as they relentlessly articulate an emotive and cognitive renewal of contact with the oldest dynamicity of the local pre-colonial life. It's a non-contingent hope for rehabilitation in a splendid era that is directed beyond the misery of self-contempt, abjuration, subjectification and resignation. This rehabilitation is a matter of evidencing one's existence by forging a post-identity that reconciles with pre-colonial, colonial and postcolonial periods. Malala highly asserts that the pre-colonial past holds nothing to be ashamed of as it's the beginning and continuum of dignity, solemnity and gratification. She firmly believes that the national consciousness is not an aspiration but a constant inspiration from her identitarian authenticity without sophistication, justification and transmogrification. Moreover, she considers that national consciousness in all its spatio-temporal means is crucial for vitalizing her psycho-affective equilibrium and thus mediating the change that the native aspires for. The national consciousness can be only resistant when transgressing the biased and perverted logic of colonialism in terms of distorting, disfiguring and destroying the native's identity by rendering them constantly oppressed in their psyche and attitude for illustrating how colonialism is an implicit neo-conservative tone that keeps the continuity of its existence like an intruding ghost in the native's life. In fact, the aim of Malala in this work is to put into dialectical interrogation the pre-colonial history without devaluing its anthropological and epistemological significance. It's the ultimate backbone from which the native's post-identity can be forged with a reconciling instead of an alienating spirit with the pre-colonial past. These claims and assumptions are necessary rather than luxurious for bringing into coherence the native intellectual's program. For Malala, fighting for national liberation is realizing its culture as a material keystone for its rebuilding and regeneration. The fight for one's culture cannot be achieved without a popular struggle that fights for preserving the same rhythm, content and form of the pre-colonial homeland and thus mediating the ground for a vigorous postcolonial future. It's a belief in one's nature by emblemizing the national culture as an ongoing practical quest instead of an abstract populism that progressively turns out to be like a barbarian, random and hegemonic

folklore. The actions of the native intellectual or the native in general are not gratuitous, but they are systemic and enduring in their praise of an ever-present reality which is the authentic cultural identity of the national self. This national culture is a large compendium of efforts that eradicate the ethnic and subjectivist means that de-mystify the typical themes of the nationalist combat. In fact, this latter point appeals to Fanon's evolutionary schemata of the aesthetics of national liberation. This schemata is the one that is exposed by Malala's epiphany, attitudes and transforming nature.

Malala addresses a postcolonial theoretical approximation that is inter-reflexive with feminist critique. For her, the fight for nationalism needs to be addressed from a female discourse that transgresses all the practical modalities of patriarchal thinking. This perspective aligns with the one embodied by Boehmer and Helgesson in terms of defending the cause of nationalism and de-genderizing it for better illustrating the objectivity of postcolonial thinking in all its assimilative and interpretive paradigms. Moreover, the protagonist extends her delineation of nationalism into what is latent, unknown and commonly unacceptable to her, regarding the ideological perceptions of both Worthington and Cattin in terms of how exile, migration and homelessness affect our understanding of national identity via the Other's one. Then, the author-protagonist tries to mediate a re-fashioning space with a set of intellectual possibilities and an active moral hybridity. It's an explicit interrogation of the myths of power in their racist, patriarchist, ethnicist and materialist categorizations for better dismantling the imagery of subordination with a theoretical agenda of deconstruction and political subversion. What Malala really resists is her mapping as a colonized subject and body. This point appeals to how Harley implicates the three specific strategies of silences, positional enhancements and representational hierarchies that illustrate how the process of mapping is a metaphorical drive that can never be transparent or neutral, especially in its approximation of physical geography. This means that the protagonist moves towards a post-liminal space by transcending all the previously attributed significations to her body and land, and thus adhering to what Samuelson perceives as the forging and housing of a new culture in terms of her national identity and psychological equanimity. At another dimension, the aesthetics of national liberation in Malala's account appeal to Fanon's position in *The Wretched of The Earth* where we realize a cultural, literary, historical and political articulation of colonialism and its antithesis, regarding the materialist motive and the decisive determinant of the imperialist project and its impact on the postcolonial cultural question. He deliberately focuses on national consciousness by extending an evolutionary

paradigm which transcends the mechanical materialism and the racialist emphasis of colonialism. It's quite familiar among postcolonial thinkers and writers that there is an undeniable need to deconstruct and subvert the cultural emasculation that is generated by the imperialist entrenchment. In fact, Fanon advances a tertiary schemata where he adumbrates the main inter-reflexive phases that reify his national consciousness in all its practical means. This model is the one emblemized by Malala in this oeuvre. The first one is about the assimilationist phase, where Malala, as a native intellectual, realizes the intensity of occupying her land's power, and thus mythologizing its frailty. It's a matter of reacting to the literary tradition of colonialist discourses that simplify the taxonomic agendas between the colonized and the colonizing country in terms of knowledge, consumption, production and referentiality. Then, we have the cultural nationalist phase where Malala creates a cultural alienation from the ongoing epistemic violence to reaffirm her cultural authenticity without romanticizing the aesthetic and mechanistic conventions for that alternative. Finally, we confront the nationalist phase, which is considered the ultimate one for democratizing the fight for national identity with a non-traditional mode of literary expression. It's an introspective and retrospective auto-defense without fixation on the inflicted insults and psychological injuries of the uneasy structures of the colonialist past to legitimate the negotiation of a transitional phase where national liberation appears post-liminal more than transient.

III. CONCLUSION

To sum up, the author-protagonist addresses the impact of reconciliation in all its practical means by interrogating the consciousness of the subaltern in terms of revolutionizing or submitting to the manipulations of the imperialist regime within a colonialist and neo-colonialist tone. She exploits a process of literary and artistic decolonization which requires a radical dismantling and postcolonial subversion of the dominant imperialist discourses. It's an urgent demand for an entirely new reality that recovers the Pakistani land with absolute freedom from the whole colonial taint. The author exploits it as an urgent and inevitable demand that serves to entangle the extension and exclusiveness of colonialism's pandemic brutalities and epitomize a processual reconciliation with the Pakistani cultural status quo and its hybridized means for recreating an independent local identity. In fact, the author is fully conscious that one can never revitalize the same effervescence, alacrity and entity of the pre-colonial culture in its purity and authenticity. That's why there is always a dialectical relationship between the postcolonial desirability

and the ontological as well as epistemological drives of the hegemonic centrist systems. Structurally and practically speaking, the postcolonial project is a medium through which its activists struggle for peripheralizing and dismantling all modalities of hegemony, centrism, and to some extent conservatism for re-establishing monolithic regional and national formations that are independent of whatever historical implication and discursive strategy that continues to privilege the position of the imperialist regime. The main aim for the author is to show the intensity with which she can re-read and rewrite Pakistani history without metaphorizing it within the vicious circle of the three worlds theory or the rest of the world.

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