



## RESEARCH PAPER

### Imagining Contemporary Pakistan: A Paracolonial Perspective on Omar Shahid Hamid's *The Spinner's Tale*

<sup>1</sup>Yousaf Munir\*, <sup>2</sup>Bilal Asmat Cheema and <sup>3</sup>Zohaib Bashir

1. Undergraduate Student, Department of English Language and Literature, University of Education Lahore, Punjab, Pakistan
2. Lecturer, Department of English Language and Literature, University of Education Lahore, Punjab, Pakistan
3. Undergraduate Student, Department of English Language and Literature, University of Education Lahore, Punjab, Pakistan

\*Corresponding Author

yousafmunir55@gmail.com

## ABSTRACT

The objective of this research is to explore how Omar Shahid Hamid's *The Spinner's Tale* reflects the socio-political issues of contemporary Pakistan, particularly focusing on the psychological and cultural legacies of colonialism. Colonialism influences contemporary Pakistan in terms of psycho-social and socio-political sense. The novel hints at the enduring effects of colonial influence. However, Hamid views indigenous history as root cause of contemporary issues. Using Ali Usman Saleem's paracolonial theory as the primary analytical framework to explore how Hamid's novel detaches from the colonial past without undermining its influences on contemporary Pakistan. The study will also utilize Gayatri Spivak's concept of subaltern identity to understand marginalized voices within the novel. The findings reveal contemporary Pakistan's obsession with foreign cultural values, linguistic superiority of English, identity crisis amidst globalization, and bureaucracy. The novel critiques the influence of colonial mindsets in governance, offering insights into the larger implications for Pakistan's socio-political identity.

## KEYWORDS

Decolonization, Hybridity, Orientalism, Paracolonial, Radicalization, Socio-Political

## Introduction

Pakistan is a nation that, despite gaining independence in 1947, still grapples with lingering colonial influences, and Omar Shahid Hamid's *The Spinner's Tale* (2015) presents an in-depth look at the post-colonial psyche, donned with radical impressions. In contemporary Pakistan, socioeconomic disparities and issues of law and order starkly define everyday life, particularly in urban centers like Karachi, which is the major focus of Hamid as the heart of corruption, in his novels which include *The Betrayal*, *The Prisoner* and *The Party Worker*. Hamid, a crime-noir fiction maestro and police officer, vividly captures the intersection of power, crime, and justice/injustice in Pakistan's most turbulent city. *The Spinner's Tale* exemplifies Hamid's unique approach, using fiction to reflect the psychological and social struggles within Karachi's volatile environment. The novel follows the complex journey of Sheikh Ahmed Uzair Sufi, aka Ausi, a young man from a well-educated, middle-class background, who transforms from an idealistic youth into an extremist Jihadi. The story interlaces the lives of three friends, Ausi, Adnan Shah, and Sana Safdar, hailing from the most prestigious school in Karachi (referred to as 'The School' in the novel). Through the complex journey of these three friends, living in different parts of the world, following completely different lifestyles, Hamid highlights the vices of hierarchical structures, cross-cultural intricacies, religious animosity, and the excessive

burdening of adopting Western ideals. The character of bureaucrat Abbasi, who sort of acts as a foil character to Ausi throughout the novel, holds pivotal importance in deciphering the power-dynamics game in contemporary Pakistan. Through a juxtaposition of Ausi's descent into militancy, and the privileged, Westernized lifestyle of his friends, Hamid reflects Pakistan's social fragmentation, and the political dilemmas it faces today. Using paracolonial lens, this study investigates how colonial legacies manifest in characters' struggles, shaping their identities and actions. The notion of Bhabha's hybridity and mimicry through the relations between characters like Eddy, Ausi, and Abbasi will be instrumental alongside Frantz Fanon's decolonization theory, where he famously asserts that, "Decolonization is always a violent phenomenon" (Fanon, 1961, p. 35). Through a close reading of *The Spinner's Tale* alongside paracolonial theory, this research argues that the novel does not only depict an individual's radicalization but also slams the broader and darker structures—the mere mention of which is considered a taboo and moral degradation in contemporary Pakistan—that enable it. The study endorses the need for greater self-awareness and resistance against looming colonial mindset, particularly as it relates to moral, political, and cultural challenges in modern-day Pakistan.

### Literature Review

Over the years, Pakistan's Anglophone literature—moving beyond traditional, postcolonial narratives—has evolved and shaped into a mirror that reflects the injustices within the society through a complex interplay of class, language, radicalization, and urban conflict in the country's sociopolitical landscape. Hamid with his emotional and professional association with Pakistan's (especially Karachi's) law enforcement, emerges as a pivotal figure in this discourse. Central to this shift is the emerging concept of paracolonialism, a theoretical framework that examines the lingering colonial influences alongside the internal struggles of post-independence nations like Pakistan. This review touches key theoretical perspectives and literary analyses presented in the researches conducted on *The Spinner's Tale* to highlight its broader relevance. The novel has been interpreted in terms of the evolution of terrorism, and the formation of large terrorist organizations from small radical groups which underscores the influence of external pressure, social injustice and its psychological influences in turning youth to militancy rather than purely religious motivations. Nazeer et al. (2022) identifies the "patterns in the evolution of terrorism as represented...in Pakistan as shown in the novel, and to see how small groups are multiplied to make larger terrorist's groups" (p. 1287).

Another study views the novel by drawing on Louis Althusser's theories of ideology and interpellation, which is a process whereby individuals become the subjects of a society or an ideology by internalizing cultural values and ideological beliefs, analyzing how the protagonist is alienated from his peers, his aspirations, and even his moral rationale by dominant state apparatuses shaping ideologies to their own benefits to support the status quo. "Ausi's interpellation as subject to the ideology of jihadi groups, provide repressive state apparatuses an excuse to commit violence against the innocent citizens (Iqbal, et al., 2021, p. 870). It indicates that the novel showcases a tug of war between ideology and individual agency, questioning the concept of free will in the face of oppressive societal structures.

Farheen Shakir (2022) explores the evolution of the patterns that somehow justify the right of protagonist to rebel against corrupt biopolitical power structures using Jasbir K. Puar's concept of maiming, disability, debility, and capacity while portraying Ausi both as a hero and a villain, and critiques how the global "War on Terror" and neo-imperial powers nourish such figures to justify their extremity as an act of rebellion against a state. "The deliberate act of supporting homonationalism or creating space for his fellow

terrorists by spellbinding and maiming all those who oppose his stance is his revenge that presents him as psychologically debilitated and disabled, yet otherwise just" (Shakir, 2022, p. 34). On a similar pattern, Momina Hafeez (2019) shares her perspective on Ausi's transformation into a jihadi by applying anarchist theory of Mikhail Bakunin who advocates the use of violence as a necessary tool to defy oppressive state authority. It focuses on the social and economic inequality that drives individuals into fanaticism and militancy.

While acknowledging the findings of these researches in understanding individuals' radical descent into militancy and extremism, it is important to point out that somehow the writer, his narrative technique, and the narrative itself in its true essence has been ignored or not talked about explicitly. The focus is mainly on the characters and their thought processes, particularly Ausi, in analyzing how various factors and state apparatuses intervene and make way for such militants to justify their actions. However, a question arises that why Hamid has employed such a narrative in a postcolonial country still suffering from colonial impacts psychologically? Why are the characters, mirroring Pakistani youth, suffering from an identity crisis? Why is there a need to claim our own identity without disregarding colonial impacts? To answer these questions, there is a need to introduce a new playfield where writers can talk about such influences plaguing our society by staying grounded in the socio-political framework, and speak about colonial impacts implicitly rather than explicitly. Such playfield has been introduced by Ali Usman Saleem in the form of paracolonialism, and this research further elucidates how it operates. The current study situates *The Spinner's Tale* within the wider context of postcolonial and paracolonial literature, emphasizing its exploration of language, identity, and socio-political challenges. Referring to the postcolonial theories of Said, Bhabha, Fanon, and Spivak, the novel is rooted in Pakistan's socio-political realities and demonstrates how paracolonialism can serve as a lens for interpreting contemporary Anglophone literature. As Pakistani writers grapple with the complexities of postcolonial identity, *The Spinner's Tale* emerges as a powerful example of how literature continues to critique and reimagine societal structures.

### Material and Methods

In analyzing *The Spinner's Tale* through a paracolonial lens, we draw on Ali Usman Saleem's notion of "paracolonialism" in his thesis, "*Paracolonialism: A Case of Post-1988 Anglophone Pakistani Fiction*" (2015), which aptly frames Pakistani Anglophone writers' use of English as both an inherited legacy and a platform for renegotiating cultural narratives, highlighting the intersections of language, identity, and power in postcolonial societies like Pakistan. This practice allows these Pakistani Anglophone writers, including Hamid, to critique entrenched socio-political structures while still operating within the inherited colonial influences that persist in postcolonial Pakistan. In the thesis, he writes, "the term 'Paracolonialism' or 'Paracolonial fiction' defines this essentially antithetical shift which is an action and reaction to Independence and the postcolonial narrative," and, "even though these Pakistani writers are trying to detach their writings from colonialism and its aftermath for their country, the colonial baggage remains with them in one form or another" (Saleem, 2015, pp. 4-5), underscoring how Omar Shahid Hamid's work criticizes deep-rooted socio-political structures without entirely rejecting colonial influences.

Within this paracolonial framework, *The Spinner's Tale* reveals how language choices reflect complex colonial legacies and address both local and international audiences. As Saleem notes, "I argue that they have consciously targeted an English-speaking international readership by opting to write in English. English enjoys a global hegemony over other languages and is vastly read and understood throughout the world"

(Saleem, 2015, p. 5). This juxtaposition allows writers like Hamid to critically engage with the complexities of their national identity, effectively appropriating the language of the colonizer to articulate their own stories. For instance, we see phrases like *gori journalist* (Hamid, 2015, p. 5), *half-smoked beedi* (Hamid, 2015, p. 6), *ASP sahib* (Hamid, 2015, p. 6), *Ideology shydeology* (Hamid, 2015, p. 122), etc. deliberately used by Hamid in the novel.

Paracolonialism is a paradox. It does not talk about colonial influences explicitly, rather we observe a hidden portrayal of these colonial legacies. The term 'Paracolonialism' represents a shift from traditional postcolonial theory to a focus on the ongoing power struggle, extremism, unchecked authority, and certain humbugs of the society in the context of globalization and democratization. It examines the persistent and evolving forms of control and influence that exist in a globalized world. In his paracolonial study, Saleem emphasizes this notion as, "In such moments of geo-political crisis these Pakistani fiction writers have taken up the role of political commentators and have tried to deconstruct the dominant discourse, providing alternate interpretations and challenging various cultural and discursive preconceptions about Pakistan and the Pakistanis" (Saleem, 2015, p. 3). This idea will be extended to the novel under study to observe how Hamid has elucidated these paracolonial vices and influences plaguing our society.

When colonized people experience a paracolonial situation, they end up picking up things from the colonizers' culture, like their language, education system, and sports like cricket. It's not just about adopting these things; there's also resistance and adaptation going on. Over time, this creates a mix of the local culture with the colonial influences, which ends up shaping society after colonization. Therefore, this study underscores Saleem's paracolonial argument that Pakistani writers retain colonial linguistic elements not just out of necessity, but as a deliberate means to question postcolonial identity struggles and class hierarchies. Since postcolonial aspect is also prominent in the narrative, the study will also consult Said, Bhabha, Fanon, and Spivak's theoretical frameworks to understand how Hamid navigates Pakistan's colonial legacies and socio-political struggles.

## Results and Discussion

The concept of paracolonialism, as introduced by Ali Usman Saleem, highlights the prevalent influence of colonial power structures within the socio-political and economic frameworks of post-independence Pakistan. This perspective allows for a nuanced critique of *The Spinner's Tale* by Omar Shahid Hamid, a narrative deeply entrenched in the socio-political complexities of contemporary Pakistan. Hamid's work examines the enduring colonial legacies that shape language, identity, and power structures, while simultaneously highlighting the nation's struggle with internal crises such as terrorism, corruption, radicalization, and systemic inequality. By applying paracolonial theory, this analysis reveals how Hamid's novel navigates the dual pressures of colonial inheritance and postcolonial disillusionment, positioning it as a representative text of Pakistani Anglophone literature.

Language serves as a central motif in *The Spinner's Tale*, reflecting both an inherited colonial legacy and a medium for resistance. Within the novel, on many occasions, Hamid has juxtaposed the use of English language and other local languages to create a disparity and emphasize on the fact that how we, as a society, hail English language as a symbol of superiority and class consciousness. The exchange between Ausi and Bureaucrat Abbasi, "Omar was nervous about his spoken English. It was not as polished as the Sheikh's. He had a typically Sindhi pronunciation of certain words like 'government' and 'attitude', and this gave away his rural origins." (Hamid, 2015, pp. 38-39), speaks to Abbasi's sense of

linguistic and social inferiority as a Sindhi, and how he gauges his self-worth based on colonial standards. Saleem also highlights this notion in his thesis as, "Even though writing in English is narrative strategy and a conscious choice, it relegates these Pakistani writers the status of belonging to a once colonized nation" (Saleem, 2015, p. 5). Fanon (1952), also explains this colonial inferiority complex as, "If there is an inferiority complex, it is the outcome of a double process: – primarily, economic; – subsequently, the internalization – or, better, the epidermalization – of this inferiority" (Fanon, 1986 p. 13). This statement solidifies within Pakistan's context because the opportunities that are available in this country if one has a strong command over the English language are incomparable to other local/regional languages (Sindhi, Balochi, Pashto, etc.) or even the national language (Urdu) itself.

Apart from carrying the colonial baggage, the use of English language can also be seen through the perspective of globalization as a mean to bridge the gap between the East and the West. With reference to paracolonialism, it can be seen as an attempt to remain within the island of relevancy with the globalized world; to endorse one's cultural values without neglecting the continuously changing trends. Hence Saleem remarks, "Pakistani writers' choice of language enables them to involve the Western reader in a dialogue with the Muslim world of Pakistan" (Saleem, 2015, p. 5).

Among many vices plaguing postcolonial Pakistan include radicalization, terrorism, religious intolerance, and sectarianism. Ausi's transformation from a bright young man into a radicalized militant serves as a poignant critique of Pakistan's socio-political failures. Ram Lal's observation – "It wasn't the jihadis who changed him. It was something else. Something broke inside of him" (Hamid, 2015, p. 192) – illustrates how disenfranchisement, class disparities, and lack of opportunities push individuals toward extremism. It has been a trend among Pakistani Anglophone writers that they often explore the crises undermining Pakistan's political and social stability. Their works repeatedly highlight the misuse of religion, the manipulation of religious narratives, corruption among political and military elites, and the marginalization of minorities. From a paracolonial perspective, these themes reveal how colonial legacies and internal power struggles intertwine, creating a complex web of oppression and instability. However, by linking these frailties with a corrupt socio-political structure, these writers, especially Hamid, challenge the Western Islamophobic ideals. Saleem, in his paracolonial thesis, illustrates this point as, "By doing this, these writers are challenging the hegemonic Western discourse which portrays Pakistan as intolerant and blames the country for supporting and aiding the Taliban and other terrorist and extremist religious organizations" (Saleem, 2015, pp. 2-3). This disillusionment between religion and autonomous extremist motifs is also presented in a dialogue between Ausi and a British Journalist, whom Ausi slaughters, Rachel Boyd. Upon Boyd's enquiry whether it is religiously permitted to kidnap a pregnant woman, Ausi coldly replies, "You are right, Ms Boyd. The Qur'an doesn't give me permission to kidnap you. No religious text does...Osama crashed planes into the Twin Towers, so I had to respond by kidnapping a pregnant woman" (Hamid, 2015, p. 263). It emphasizes another perspective to terrorism and presents it as an institution, and as a commodity of few fanatics, rather than some religious ideology.

While Edward Said's *Orientalism* (1979) emphasizes how the West's portrayal of "the Orient" as exotic and backward reinforces power dynamics that shape global perceptions about third world countries such as Pakistan, Hamid complicates this portrayal by locating the roots of Ausi's radicalization within Pakistan's own systemic inequality. This aligns with the paracolonial emphasis on examining internal socio-political crises rather than solely attributing issues to colonial legacies. The novel elucidates

the secondary coloniality that persists in Pakistan, where modern power structures, shaped by colonial influence, fail to address the grievances of marginalized communities. Ausi's radicalization becomes a metaphor for the broader discontent brewing within a nation still grappling with its postcolonial identity.

Class structure remains a recurring theme in *The Spinner's Tale*, highlighting how entrenched hierarchies perpetuate inequality and limit upward mobility. The major characters, Ausi and Bureaucrat Abbasi, grapple with the effects of their lower position within a superficial hierarchy, constantly under the impression of being the 'other' or 'irrelevant.' Hamid comments on Abbasi's social position – who has been a scholarship-boy all his life – as, "They may have shared a bench with him in school, but for them he would always be the village schoolmaster's son which, in the rather rigid class structure of rural Sindh, was no better than being a peasant" (Hamid, 2015, p. 7). Gayatri Spivak's idea of the "subaltern" sheds light on the deeper themes in *The Spinner's Tale*. The subaltern, as she describes, includes those pushed to the margins of society by both colonial and postcolonial systems of power. Spivak (1988) highlights how Western academic systems often overlook or fail to fully capture the experiences of marginalized groups. She argues that these voices are frequently ignored or misrepresented, which raises important questions about how society includes—or excludes—perspectives from the edges of power. This idea encourages us to think critically about whose stories are being told and who gets left out of the conversation. Hamid efficiently uses Abbasi's character as a representation of Pakistan's lower-middle class youth who want to escape the hierarchy by climbing the ladder of bureaucracy. The idea of bureaucracy is very important within the context of the novel and this study to understand power dynamics within Pakistan. Bureaucracy, with its historical connections to aristocracy and colonial rule, has often served not only as a means of efficient governance, but also as a system of exclusion and control. Its hierarchical structure and roots in elite-driven systems frequently align with the interests of dominant groups, reinforcing inequality and centralizing power, a notion highlighted by Hamid in the novel as well through a repeated mentioning of the civil services examination; "After all, the chances of their refusing a successful civil service candidate were bound to be negligible (Hamid, 2015, p. 48). 'The School' stands as a symbol of prestige and aristocracy throughout the novel, and Hamid masterfully places a middle-class Ausi within this elitist environment along with his privileged friends, Sana Safdar and Eddy Shah. Ausi's acquired classism from 'The School' shapes his militant personality to some extent. Another study adds to this perspective that, "Ironically, Ausi's acquired elitism and class-consciousness are what implicitly drive him to become a bona-fide member of the crème de la crème of terrorists!" (Mujahid, 2015).

Furthermore, Hamid's depiction of class disparities resonates with Saleem's assertion that paracolonial fiction reviews the socio-political crises of post-independence Pakistan which argues that the focus of contemporary Pakistani Anglophone fiction writers is "the post-independence era as they explore various political and military regimes in Pakistan and expose the failure of both the political and military rulers in handling the affairs of the country" (Saleem, 2015, p. 4). The rigid social stratification depicted in the novel illustrates how colonial-era hierarchies have been reconfigured rather than dismantled, perpetuating cycles of inequality and disempowerment, indicating wheels within wheels.

Hamid's narrative is all about the intermixing of language, culture, and identity in a globalized world. Most of the characters in the novel suffer from identity crisis, whether its Ausi struggling to adjust in London as compared to the slums of Karachi; Eddy questioning his Pakistani elitism among high-profile Wall Street brokers in New York City; Abbasi questioning his position around fluent English speakers and the highly eloquent

candidates of the civil services academy; Sana proving her Westernization through her clothing, appearance, and short-lived flings. The question still remains there: Why should identity be negotiated even if it is for globalization?

Ausi's life in abroad and his subsequent return to Pakistan reflect the tension between global aspirations and local realities. His eventual disillusionment with both Western and Pakistani systems mirrors the paracolonial struggle to reconcile inherited colonial values with indigenous cultural narratives. Hamid foreshadows this disillusionment early in the novel in Ausi's letter to Eddy which he writes from Hyderabad jail. He goes, "But I was a utilitarian, you were the original romantic" (Hamid, 2015, p. 32). Utilitarian refers to something designed to be practical and useful rather than attractive or luxurious. However, Hamid's use of English in this context becomes a double-edged sword: a tool for engaging with global audiences and criticizing the very systems that facilitate such engagement. This duality aligns with Homi K. Bhabha's concept of hybridity in his book *The Location of Culture* (1994), where identity formation occurs in the liminal spaces between cultures. Bhabha writes that "it is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated" (Bhabha, 1994, p. 2). This aligns directly with the challenges of identity negotiation in the context of globalization. Saleem addresses globalization through a paracolonial lens as, "The term paracolonialism opens up new perspectives and angles to explore and revisit a large body of fiction all across the world" (Saleem, 2015, p. 252). By revisiting literature through this lens, we see how authors, like Hamid, articulate the complexities of identity formation in spaces shaped by colonial legacies and global influences, echoing Bhabha's emphasis on hybridity and cultural liminality. This connects the theoretical insight of paracolonialism to the thematic focus of language/culture/identity negotiation in globalized settings.

In *The Spinner's Tale*, cricket serves as a strong metaphor throughout the narrative. It would be arguably justified to say that the whole narrative is structured around it. This gentleman's game reflects how colonial influences have been adopted and transformed within Pakistani society. Originally brought by the British to the Subcontinent, the sport has since become deeply rooted in South Asian culture, evolving into a significant part of the region's identity. This process reflects paracolonialism, where elements of colonial culture are not only adopted but also reshaped to fit the identity of the colonized.

The role of cricket in the novel goes beyond a simple cultural reference – it acts as a window into personal and political struggles. Ausi's journey from a cricket-loving boy to a militant, mirrors the larger tension between clinging to colonial legacies and forging an independent postcolonial identity (a paracolonial perspective). Hamid emphasizes it as, "How could this boy in the picture, wearing the uniform of the most prestigious and anglicized educational institution in the country, who looked as if his only concern was to look cool in front of girls and play cricket, have become the bearded, turbaned decapitator of a pregnant woman" (Hamid, 2015, p. 14). Cricket itself becomes a poignant metaphor, symbolizing both a connection to history and a declaration of self-determination. The title of the novel, *The Spinner's Tale*, is also metaphorical because on a cricket field, the spinner's craft is the hardest to learn. A spinner weaves a web around a batter, and finally bamboozles him with an unpredictable turn. Ausi's role as a militant, mirrors the precision of a skilled spinner in cricket. Just as a spinner controls the game with subtlety and strategy, Ausi manipulates the people around him, pulling strings to achieve his goals.

Through its use of cricket, the novel examines the challenges of postcolonial identity. It captures how countries like Pakistan grapple with their colonial past while trying to define a future on their own terms, transforming colonial legacies into symbols

of pride and resistance. This internal struggle is paracolonial in nature as we witness a clash of coloniality and identities to claim autonomy as far as cultural significance is concerned.

### **Conclusion**

Viewed through the lens of paracolonialism, *The Spinner's Tale* stands as a profound commentary on the socio-political and economic turmoil that has defined Pakistan in the decades following its independence. Omar Shahid Hamid skillfully weaves together themes of language, identity, and power to expose how colonial legacies continue to shape the nation's societal and institutional frameworks. The novel not only critiques the inherited structures of inequality and disenfranchisement but also examines the complex interplay of internal failings and external pressures that define contemporary Pakistan. Primarily using Ali Usman Saleem's paracolonial theory, while addressing the works of Edward Said, Homi K. Bhabha, Frantz Fanon, and Gayatri Spivak, this analysis highlights the novel's unique place within Pakistani Anglophone literature. Hamid's ability to interrogate the intersections of colonial history and postcolonial reality provides a lens through which readers can understand the unresolved tensions of a society striving to reconcile its past with the challenges of the present. Ultimately, *The Spinner's Tale* emerges as a compelling narrative that not only reflects Pakistan's struggles but also broadens the discourse on how postcolonial nations navigate their place in a globalized world.



**References**

- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Fanon, F. (1986). *Black skin, white masks* (C. Lam Markmann, Trans.). Pluto Press. (Original work published 1952)
- Fanon, F. (1963). *The wretched of the earth* (C. Farrington, Trans.). Grove Press. (Original work published 1961)
- Hafeez, M. (2019). *Strategizing violence: An anarchist perspective on Omar Shahid Hamid's The Prisoner and The Spinner's Tale* (Master's thesis). National University of Modern Languages, Islamabad.
- Hamid, O. S. (2015). *The spinner's tale*. Pan Macmillan India
- Iqbal, H., Asif, M., & Saeed, A. (2021). Subjectivity and ideological interpellation: An investigation of Omar Shahid Hamid's *The Spinner's Tale*. *Journal of Development and Social Sciences*, 2(4). [http://doi.org/10.47205/jdss.2021\(2-IV\)68](http://doi.org/10.47205/jdss.2021(2-IV)68)
- Mujahid, N. C. (2015, July 5). COVER: The Spinner's Tale by Omar Shahid Hamid. *Dawn*. <https://www.dawn.com/news/1192314>
- Nazeer, S., Sharif, M. M., Yousaf, M., Rana, G. E., & Qamar, K. (2022). Violence, extremism, and terrorism: A critique on Omer Shahid Hamid's *The Spinner's Tale*. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 19(2), 1286–1293.
- Said, E. W. (1979). *Orientalism*. Vintage Books. (Original work published 1978)
- Saleem, A. U. (2015). *Paracolonialism: A case of post-1988 Anglophone Pakistani fiction* (Doctoral dissertation). University of Bedfordshire.
- Shakir, F. (2022). I fall upon the thorns of life! I bleed! Tracing Ausi's right to maim in Omar Shahid Hamid's *The Spinner's Tale* (2015). *Linguistics and Literature Review*, 8(1), 19–46. <https://doi.org/10.32350/llr.81/02>
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.