

Extension and Continuation of the Colonized Misrepresentation of the Pakhtun Society: An Analysis of the selected Narrative

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Abstract: *There has always been a huge debate about the misrepresentation of Pakhtuns. Pakhtuns have always been depicted as barbaric, exotic and uncivilised. Such kind of depiction disenfranchised their actual image throughout the world. Such misrepresentation basically paralysed the identity and image of the said community. The present study explores Saidian' Co-Optation" (self-orientalism) as a concept, following the footsteps of colonisers and contributing to the cultural misrepresentation of Pakhtuns. The primary text for the research is The Wandering Falcon (2011) by Jamil Ahmad. Such sort of misrepresentation carries different meanings and serves multiple purposes for the colonisers. The unipolar, stereotypical and generalised misrepresentation unquestionably clouded the image of Pakhtuns. The research method used for the analysis of the selected text is textual analysis. It argues that how the said work is keeping the promises of the colonizers to misrepresent their own people. The present study also highlights that how Pakhtuns are still under colonial suppression and are misrepresented by their own people.*

Key Words: Co-Optation, Pakhtuns, The Wandering Falcon, Misrepresentation, Jamil Ahmad

Introduction

The colonial discussions are not new to academia, nor are the intellectual debates new to the study of east and west. The western writers took the lead in this concern and gave a stereotypical reflection of the east. Representation is basically the portrayal of someone or something in a particular way, while misrepresentation is the portrayal of

someone or something in an erroneous way. There has always been a huge debate about the misrepresentation of *Pakhtuns* and, in general, about the representation of the east, what is known as colonialism. Colonialism is the practice with the help of which a group acquires control of other groups politically or economically. Colonization was done by the English people to colonized different nations and countries of the world, firstly,

misrepresenting them. Thus they pave the way to rule the others.

The misrepresentation did not depart with the departure of the masters. When these English masters left the colonized sub-continent, they developed some of the natives who co-opted them and looked at their own people with the same lens. The present study is associated with the idea of misrepresentation of *Pakhtuns* and their culture. It aims to analyze the narrator's perspective in Jamil Ahmad's *The Wandering Falcon* to see co-optation as a tool to misrepresent the *Pakhtuns*. A thorough analysis of the selected text shows that the writer has depicted *Pakhtun* culture as barbaric and uncivil. Furthermore, there is a close resemblance between the representation given by the colonial masters earlier and the representation given in the selected text at the present which shows the misrepresentation as an extension and continuation of the earlier practice. To explore features that reflect "co-optation" (self-orientalism) in Jamil Ahmad's *The Wandering Falcon* through the narrator's perspective. The study explores features that reflect "co-optation" (self-orientalism) in Jamil Ahmad's *The Wandering Falcon* through the narrator's perspective. The theoretical framework which has been used to find out the misrepresentation of *Pakhtuns* is, "Co-Optation" (self-orientalism) as termed by Said (1994) in his work *Culture and Imperialism*. The study has used textual analysis as the research method. The article concludes that such a misrepresentation leads to the decimation of factual *Pakhtuns* identity.

Literature Review

The review of the available literature tries to find out some common grounds for misrepresentation of *Pakhtuns* and their culture since the focus of this research is trying to retrieve the picture of *Pakhtuns*. The exploration viable is considering Jamil

Ahmad's *The Wandering Falcon*. It deals with the misrepresentation of *Pakhtuns*, so the literature review has tried to retrieve some research scholarships from the said area to contextualize the misrepresentation of the *Pakhtuns*. In this context, the misrepresentations of the *Pakhtuns* can be taken into consideration which has led to a variety of issues due to the heterogeneous society and, particularly, the marginalization and misrepresentation of the said society.

It is not only the case that the postcolonial studies have emerged as a multidimensional discipline now rather, but previous studies also declare Postcolonialism as a vast discipline in the fields of Literature, Linguistics, Sociology and Anthropology. Much work has been piled up in the field since the emergence of Chinua Achebe, Frantz Fanon and the publication of Said's *Orientalism* (1978).

By the term colonialism, we mean British colonialism. It is characterised as controlling labourers' domain by a stronger country or state for political mastery, financial abuse and cultivating mission (Said, 1978). Though colonialism has ended, it is invisibly continued in one way or the other, particularly, the ideological subjugation of one specific ethnic group (preferably here, *Pakhtuns*) is subjugated and victimized by the rest of the ethnic groups. Fanon (1952) is of the opinion that individuals from urban areas fill the previous colonies' administrations through jobs. They appreciate the products of Western-style debasement, indirectly twice subjugating the citizens of remote areas in the colonised world.

The debates in the postcolonial studies till the present day talk about the effects of colonialism on the minds of colonised subjects. It is Fanon (1965) who affirms that the issue of colonisation combines not just the interrelations of target textual conditions in the shape of history; in addition, in its extended premises, it has effects on human

minds. According to [Nandy \(1983\)](#), imperialism is a matter of consciousness and along these lines, it should be exemplified in individuals' minds. So the debate, in one way or the other, is bringing this vast study from the generalized level to the level of an individual to identify the macro and the micro effects of this discourse. The era of colonialism and its later effects cannot be ignored because it keeps itself continuing with respect to the continuation of its ideologies. It is the failure of these ideologies which led to the arrival of the postcolonial studies as [Ashcroft et al. \(1989\)](#) contend that the postcolonial hypothesis rises from the failure of European theory to manage the difficulties and the social attribution of colonised nations.

The colonial literature has depicted the locals as the marginalized and treated with disdain in order to show the demarcation line and justify their ruling. The same thing continued to the same day. Kachru refers even to the eating habit of the locals in a very disdainful way. Through colonial literature, nonnative settlers have glorified themselves as opposed to their mocking ways of denoting the colonised nations. Even food, a cultural commodity, is portrayed in a mocking way in colonial literature ([Cook, 2010, p. 7](#)). The idea of misrepresentation on the basis of food is illustrated by ([Kachru, 1986, p. 9](#)) as well. This misrepresentation, though rooted in the colonial days, the same symbolic misrepresentation is continued, in particular, the *Pakhtun* tribe, which targets it and it becomes the source of their marginalization.

The very seed of the dissection of the society into many sections was sown by the masters and it is continued till this date. The masters realised if the identity of an individual is decimated, different parameters of its life, including legislative issues and cultural traits, will likewise be devastated (McGowan, 1993, p.25). Similarly, if an individual is made an estranged from their

own language, it will be incredibly hard for the individual to construct the feeling of his/her own way of life. Now, if the same debate is extended, one can rightly see that it is not only the cultural traits of the said community which is marginalized. Rather, it is their language too, which is taken as disgusting and poor. Achebe (1995) clarified colonisers waded into controversy with language and in doing so, disguised the truth from themselves and from those who were sufficiently stupid to place their trust in them (p.116)

Though representation or misrepresentation is an important issue that came into existence today, rather the roots of this issue again lie in the days of colonialism. Frantz Fanon is considered to be the key supporter in this context who questioned the ideological authority of the masters, who have developed the idea of "represented" in his writing to be of a key concern in postcolonial studies. To him, the native one is "not me". He is of the opinion that the masters construct a situation where the natives shape/re-shape, mold and accept themselves as subordinates. Now it is evident that subordination is not something inherent rather, it is a constructed concept. We can extend the same notion to the inferiority and misrepresentation of the said community in our society. Furthermore, it is not a national issue rather, and we can now see this issue at the international and global levels.

[McLeod \(2010\)](#) is of the opinion; it is evident throughout the history of colonisation and its consequences that there is a lot of work yet to be done so as to record, characterize, and examine to the issues relating to how colonised people are represented by the English masters. It is obvious that colonised nations are methodically spoken to in a manner intended to defame, degrade and suppress them ([Said, 1978, p.36](#)). Representation has been utilized by the dominant social elites (English settlers) to keep up their superiority and

ultimately adore their ruling and, of course, their presence in the colonies. [Hashmi \(1998\)](#) argues that this quality is both a designed and praised annihilation of the memory and social practices of the sub-continental people.

Representation is the tool of giving reflection or portraying someone. It is basically used by one group to marginalize other groups socially or linguistically via writing or speaking. It becomes misrepresentation. [Nyaga and Torres \(2015\)](#) explore that "Indigenous people have represented as backward, irrational and consequently non-human." (p.745). In the same study, it is explored by the same researchers that "Representation has been used by the dominant social elites to maintain their hegemony." (p.745)

Since all the representations had their importance and significance that would benefit the colonizers, many researchers have investigated that the colonizers, through their literature, glorified themselves and their culture and looked down upon the culture of colonized nations. They produced such literature that paved the way for them to rule over the inferior nations (colonized people).

Misrepresentation is the portrayal of someone or something in an erroneous way. However, misrepresentation always leads to the decimation of the real image and actual identity of misrepresented one. Similarly, the *Pakhtun* community has always been represented as barbaric and inhuman in media, literary works and daily life. It has led to their consistent marginalization and deprivation of *Pakhtuns*.

Khan (2018), in an article, raises certain basic questions about the representation of *Pashtuns*. In his study, he argues that,

"His discourses are multi-voiced, and the central point of the present study is to question why and how the Pashtun characters have been assigned certain roles,

and how the politics have been played in the choice and misrepresentation of and through their voices" (p.1). Yousaf (2019), in his article, gives a statement in the abstract of his paper which says, "The tribal Pashtuns of Pakistan, based in the Afghanistan–Pakistan border region, have archeologically been depicted as "forceful" and "warrior-like, "both in the colonial and present-day literature" (p.1).

The writer further elaborates his statement and by stating, "Literature proposes that oriental depiction of tribal Pashtuns is grounded on various generalizations that were formed and broadcasted during the British military expeditions against the tribal Pashtuns" (2019, p.1). However, this kind of generalization is the continuation of the same colonial discourse which later on adopted by our own people.

Waheed Ahmed Khan and Ayaz Afsar explore in their study that "anti-modern Pashtuns are portrayed as bad and terrorists" (Khan, Afsar, n.d, p.1). They define the characteristics of *Pashtun* like "they are viciousness, dishonest and self-centeredness. *Pashtunwali* is the code of conduct of brutes. However, these traits do not meet their model image and misrepresent them". ([Khan, Afsar, n.d, p.1](#))

Swidler discusses some of the distinct characteristics which are associated with *Pakhtuns*. He explains that one of the difficult issues in dealing with the said community is, they do not come into the state's authority easily. The reason he highlights is that they cannot switch from the mindset of tribesmen to being the citizens of the state. He further elaborates his point of view and discusses that the *Pakhtuns* are contented with the old and conservative way of life and cannot say adieu to them. Since they are regimented in their way of life and strictly follow their own way of life, that is why they are most of the time on the verge of war and in confrontation with the state. (Swidler, 1977)

It is a fact that *Pakhtuns* had their own traditions and cultural code. There was an established system according to their own tradition and culture. Johnson and Mason (2009) state that "Pashtuns identify themselves in terms of their familial ties and commitments and have a fundamentally different way of looking at the world" (p.180).

Methodology and Theoretical Framework

Textual Analysis

The research method which has used is textual analysis. The textual analysis is utilized to analyse the presence of specific words, concepts, themes, phrases and sentences within the text of the novel. Such type of analysis focuses on the meaning within the text to come up with the background meanings and unpacked messages within the excerpts. Textual analysis intends to portray the substance, structure and messages carried by text. The investigation mulls over the life as portrayed in the chosen text as Evens says, "interpret the life (as presented in the text in hand), quite as much as to document it" (Evens, 2005, p.32). As textual analysis does not avoid the chronicled contemplations, thusly the present study analyses the context in the content across time as portrayed in the 20th century and in the present occasions.

Belsey is of the view that textual analysis sets the strategy. The textual analysis provides guidance direction for the rendition of the text. That is the reason the examination likewise thinks about the investigations of the significant episodes and their outcomes underway. The episodes and circumstances in the chosen text have been investigated in the light of the depiction given by the writer of fiction. The textual analysis gives a lot of occasion to the readers to think of the implications they find in the content, so one's function as a scientist is bricoleur in this context. Norman Denzin

and Yvonna Lincoln are of the conclusion that a bricoleur is one who considers an assorted assignment that goes from deciphering individual and authentic archives to extraordinary self-reflection (Schwandt, 1997, p.10). Accordingly, the undertaking is a lot of diversity in nature and it considers the scope of discussion for the examination and adopts into thought different strategies to make a firm ground to make the inference.

Theoretical Framework

Colonialism is a notion via which these white masters occupied other nations to rule them. They were of the view that these nations needed to be ruled. Culturally, representation is a hegemonic act to lower the native culture in contrast to the culture of the colonisers. The colonisers adopt different ways of representing the natives. After leaving the colonies, they left such people behind them who co-opted them and represented their own people as they were represented by the masters. These native people (self-orientalists) were indirectly practicing the ideologies of colonisers and were pawing the ways for them to misrepresent their own people. Thereof, the present study aims to discuss the misrepresentation of own country fellows and people by co-opting the English White masters. The study highlights how natives became the tools to co-opt colonisers.

The standpoint for the present study is "Co-Optation" (self-orientalism), as discussed by Said in his book *Culture and Imperialism* (1994). Said (1994) defines "Co-Optation" as a way for natives resonating colonial masters intentionally for cultural and material hegemony. Such natives consider themselves as the sole representatives of colonialists and carry their legacy, further colonizing their own natives. Literature, in general, is globally applicable. Then again, the fact is upside down. We, as the reader of the third world countries, must

attempt to look at the reading between the lines so that to identify the internal politics which works for the superiority of a particular nation (state).

This is a confrontation of ideology as Said (1994) says, "that struggle is complex and interesting because it is not only about soldiers and cannons but also ideas, about forms, about images and imagining" (p.6). The extended discussion shows that after world war II, the same extortions and western ideological expansions continued.

Said enlightens the awkward position of the natives in the same book, like the way natives became the victims and certainly the tools for the expansion of colonial ideology. Said (1994) says, "But there is more than that to imperialism and colonialism. There was a commitment to them over and above profit, a commitment to constant circulation and recirculation, which, on the one hand, allowed decent men and women to accept the notion that distant territories and their natives peoples should be subjugated, and, on the other, replenished metropolitan energies so that these decent people could think of the imperium as a protracted, almost metaphysical obligations to rule subordinate, inferior, or less advance peoples" (1994, p.10). Thus, this commitment continued after the decolonisation and it is primarily the continuation of the same imperial thoughts as propagated by the people amongus' co-optation" (self-orientalism).

It was not a matter of number rather the ideological invasion earlier. The colonised accepted this divine superiority. Said (1994) refers to the number of soldiers who occupied the sub-continent and it is the least in comparison to the population of this part of the world. It was primarily because we received the notions which were conveyed to us in the form of literature (propagating the western ideology) and the colonised people had to abide that they were criminals. As Said (1994) refers to Frantz Fanon, "we should flatly refuse the situation to which the

western countries wish to condemn us" (1994, p.12). On the other hand, the situation here in this part of the world is upside down. The writers from this part of the world reinforce the same ideas and notions about ourselves as earlier developed by the western colonial masters.

One cannot declaredly consider the master for the misfortune of colonised states. Said (1994) says, "This is the consequence of self-inflicted wounds" (p.21). The masters called the natives "others," and the natives readily accepted the notion and expanded to the current days.

The theoretical framework which has been defined to carry out this research is "co-optation" (self-orientalism). In the light of the above discussion, it can be safely concluded that the imperial discourse is continued since the colonised people were true to their promises and commitment, as mentioned by Said. They are reinforcing the same ideas and notions as earlier developed by the masters about us. The present study explores these elements of "Co-Optations" implied in the fiction.

Normally works of the colonisers were considered as examples of misrepresentation of the colonised nations but Edward Said scrutinised different works of the natives who misrepresented their own people. According to Said, there are some of our own people who co-opted the foreigners (colonisers) and misrepresented their own people. There are many scholars who have been using Co-Optation in different contexts but the present study explores it from the postcolonial perspective. That's how Co-Optation has been used for political purposes to support different objectives. However, the present study is concerned with the representation of the colonised with the help of Co-Optation. In the same study, Frantz and Taylor discuss the institutional Co-Optation that, Institutional Co-Optation, therefore, enables dictators to highlight those people who alarm as the major threats

to their rule and reduce their use of more indiscriminate subjugation via social limitations on speech and assembly rights, which have the potential to fuel popular displeasure. (p.333)

Analysis

The Wandering Falcon (2011), written by Jamil Ahmad, is a collection of short stories. In his work, he depicts different offshoots of the tribal areas. In the selected text, Tor Baz, the young boy who becomes the wandering falcon, moves between the tribes of Pakistan and Afghanistan and their uncertain worlds full of brutality, poverty, and different issues as depicted in the text. The region he travels to, the Federally Administered Tribal Areas (FATA), has become a political dilemma known for violence and unreachability. Yet, in the selected text, octogenarian debut writer Jamil Ahmad expressively and insightfully reveals the people who populate those lands, their culture, and timeless ways in the face of sometimes ruthless newness. This story is an important glimpse into a concealed world, one that has huge geopolitical significance. He has depicted the areas mostly populated by *Pakhtuns* as uncivilized and barbaric. Tor Baaz (black eagle) is a character that is found almost in all of the stories.

Representation has significant importance in colonialism. Basically, it was a tool or an instrument used by the colonisers to show the colonized nations below the belt. The purpose of such portrayal is to prove that the masters are better and more civilized as compared to the colonized nation. They instigate titles like un-civic, uncivil and barbaric to misrepresent them. The standpoint for the present chapter is "Co-Optation" (self-orientalism), as discussed by Said in his book *Culture and Imperialism* (1994). Said (1994) defines "co-optation" as a way for natives to resonate with colonial masters intentionally for cultural and material hegemony.

The writer of *The Wandering Falcon* has depicted *Pakhtun* culture and society as barbaric and uncivil. He writes about Gul Bano and his lover, who elopes from their home and later were caught by the tribe's head and who was the father of Gul Bano as well. Because of the fear lover and husband of Gul Bano treats her wife as his property and he kills his wife as he kills his camel. "I shall follow you. I shall follow you soon." Then Gul Bano walked away from a few steps and stood there with her back toward the man. Suddenly, she spoke out again: "Do not kill the boy. They might spare him. I am ready." The man shot her in the back while she was still speaking" (Ahmad 2011, p.13). Here a husband is shown killing his beloved wife and at the moment when she was speaking to him. As a reader, if anyone reads such lines, that reader will definitely considers such an action a barbaric and cruel action. It delivers a picture that is completely biased and unreal as Said (1994) argues that this is the war of ideology, images and imagining. *Pakhtun* community is shown in such a barbaric manner.

Moving ahead, the lover reloaded the gun while his son was looking at him when his father was killing his mother with unblinking eyes. The lover shot his kneeling camel with the gun and then stood with his son, waiting for pursuers (Ahmad 2011, p.13). Cultural representation helps in strengthening the impression of *Pakhtun* "primitivism" (Said 1978, p.31). Killing own wife and a mother to the son is an act of barbarism. In the said novel, the writer has depicted *Pakhtun* culture as uncivilized where a husband is killing his wife in front of his younger son, the way he kills his animal (camel). There is no difference between them. Such kind of misrepresentations of the *Pakhtuns* is taken into consideration which has led to a variety of issues due to the heterogeneous society and, particularly, the marginalization and misrepresentation of the *Pakhtuns*.

Such co-opted writers promote the ideology of colonisers to show them inferior to them. [Fanon \(1952\)](#) witnessed a very different hole between individuals in the rural world and cities and regarded it as the product of colonialism. *The Wandering Falcon* further elaborates that *Pakhtun* culture is barbaric and uncivilized with such narration. The old man said nothing but picked up a stone. His companions did likewise. The lover stood still like the first shower of stones hit him. He started bleeding from the wounds on his face and temples. There was another shower of stones and yet another before he fell (Ahmad 2011, p.15). Such lines from the text are witnessed about *Pakhtun* misrepresentation, the way once done by the colonisers. [Nyaga and Torres \(2015\)](#) explore that "Indigenous peoples have represented as backward, irrational and consequently non-human" (p.745). Thus the natives (those who co-opt) depicted people of their own country as backward, irrational and non-human to promote and expand the ideology of colonisers once implanted to maintain their hegemony as [Nyaga and Torres \(2015\)](#) argue that "Representation has always been utilized by the governing social elites to sustain their hegemony" (p.745). Portraying being barbaric and uncivilized, *The Wandering Falcon* furthers further suggests that this brutality continued even after the terrible death of the lover. The agony ended only with death, the bones broken and the head crushed beyond recognition (Ahmad 2011, p.15). Such type of misrepresentation justifies that this barbaric representation is imposed on a culture that is full of respect for humanity. Since all the representations had its importance and significance that would benefit the colonizers.

After killing the love couple it is shown that their punishment did not stop and they were buried in such a way that it was testimony for the livings. Hence such depiction presents *Pakhtuns* depiction as

cruel and barbaric, a culture that never forgives dead people. Such type of depictions shows that people living in this part of the world are inhuman in accordance to their acts of barbarism and there are drastic differences between the civilized west and uncivilized east. [Said \(1979\)](#) claims about four dogmas in his study where one dogma is, the first belief was created on the idea that there must be an utter, crucial, organized and drastic difference between the progressed, decent, rational and highly developed West and the barbaric, exotic, primitive and uncivilized East. Thus the same line from the writer promotes the same ideology that *Pakhtun* are uncivilized as claimed by the west that they are barbaric, primitive, and uncivilized. The above references are portraying that how the Europeans established organized ways and notions that misrepresented the colonized similarly. They are in need of a well-established civilization (European civilization), and the writer who basically co-opts them is doing the same. Khan (2018) claims, "the discourses are multi-voiced, and the central point of the present study is to question why and how the Pashtun characters have been assigned certain roles, and how the politics have been played in the choice and misrepresentation of and through their voices" (p.1). Furthermore, in the novel, where one character (son of Roza Khan) is asked to take oath on "*Al-Quran*," there he says, "They swear by a book, while we swear by our chief, the Sardar of our tribe" (Ahmad 2011, p.30). Here it has shown the rigidity of the tribe that they prefer their tribe and Sardar even upon religion. But the fact is the opposite. For *Pakhtuns* religion is the most important as compared to any or everything. The said society does not even compare it. Hence the novel is playing an important role in the misrepresentation of *Pakhtuns* because the voice or words of any famous figure or dominant person plays an explicit role in the presentation of any culture. Khan (2018) claims that, ""The role of

voice in most of the discourses are used for politically reasons" (p.1). Thus such words carry many reasons and are playing a vital role in misrepresentation. And the references shows that the voices or words of any writer cannot be defenestrated simply. [Gagiano \(2004\)](#) is of the opinion, "extreme importance given to any single voice, whether it be the political leaders or the famous writer's, creates a type of dictatorship" (p. 824). Gul Jana calls the young soldier, "You there, who has been staring at me for a long time. Do you know that you are smaller than my husband's organ" (Ahmad 2011, p.48). In *Pakhtun* community use of such uncivilized and unsocial language is not in practice.

Pakhtunwali which is code of conduct for *Pakhtuns* were considered as code of brutes after colonialism. Pakhtunwali is the code of conduct of brutes. However, these traits do not meet their model image and misrepresent them" (Khan and Afsar n.d, p.1). They are gathering from far and wide to share in German money and loot to take part in what they are calling a religious war (Ahmad, 2011, p.79). Looting of money is considered a religious war, which is basically a wrong depiction of *Pakhtuns*.

Colonial narratives are "one dimensional," and they strive for European glorification" (Said 1978, p.71). Colonisers, on their own or through various tools, glorify their culture. When the colonizers left the place occupied by them, they left different people behind them who would propagate the same ideology for them. Said (1994) defines "Co-Optation" as a way for natives to resonate with colonial masters intentionally for cultural and material hegemony. Hence *The Wandering Falcon* (2011) by Jamil Ahmad plays the same purpose of expanding and propagating the same ideology and misrepresents *Pakhtuns* and their culture.

Earning sin to earn a reward is portrayed as the root concept of *Pakhtun* society. To start a new and honest life, stealing is shown

as a source. Said (1994) calls such commitments to misrepresent *Pakhtuns* as criminal-minded. These were the commitments that repeat themselves with a constant circulation and recirculation. *The Wandering Falcon* is doing the same misrepresentation as once done by the colonisers. Hence the masters construct a situation where the natives shape/re-shape, mould and accept themselves as subordinates. [McLeod \(2010\)](#) is of the opinion;

"It is evident throughout the history of colonisation and its consequences that there is a lot of work yet to be done so as to record, characterize, and examine the issues relating to how colonized people are represented by the English masters."

It is obvious that colonised nations are methodically spoken to in a manner intended to defame, degrade and suppress them (Said, 1978, p.36). The same notion can be seen between the lines of *The Wandering Falcon* (2011), where the depiction of Tor Baz's main character in all the short stories is depicted in such words.

"There he sat on a wooden bench outside the office, a stocky-looking young man with a beard, his eyes darkened with kohl, wearing a red second-hand ladies' overcoat with a fur collar. This garment, which may at one time have been the pride of the wardrobe of a suburban American housewife" (Ahmad, 2011, p.89). Such depiction of the *Pakhtuns* definitely defames and misrepresents them. It is obvious that colonized nations are methodically spoken to in a manner intended to defame, degrade and suppress them (Said, 1978, p.36). Representation has been utilized by the dominant social elites (English settlers) to keep up their superiority and ultimately glorify their ruling and, of course, their presence in the colonies. They imposed their sobriety and modernism on colonized to defame them. The under discussion novel is doing the same misrepresentation of *Pakhtun* society as colonial practice. [Hashmi](#)

(1998) argues that this quality is both a designed and praised annihilation of the memory and social practices of the sub-continental people. Likewise, [Nyaga and Torres \(2015\)](#) explore that "Indigenous people have represented as backward, irrational and consequently non-human" (p.745). In addition to misrepresentation of *Pakhtun* culture by narrating the story of an eloped couple where they were surrounded by a few boys and raped. "These rascals, men of no honour surrounded the couple and threatened them with the death, dishonoured the girl. Not finding enough satisfaction in it, they asked the young man to strip and had their sport with him" (Ahmad, 2011, p.100). Such kind of representation surely presents a dishonoured image of *Pakhtun* culture. Said (1979) argues that the colonists created such ways that they have decently highlighted and justified the image of occident as uncivilized, primitive, exotic and barbaric. "The young man, after his fear had died, became furious with the girl. He accused her of possessing no sense of shame or modesty as she had let so many men violate her body" (Ahmad, 2011, p.100). However, the statement presents such a sense that leads the said *Pakhtun* culture as the culture of barbaric and uncivilized people. Such lines are evident that *The Wandering Falcon* plays a vital role in the continuation of the colonised representation of *Pakhtun* society.

Conclusion

The selected narrative highlights the misrepresentation of *Pashtun* society. The misrepresentation has been there in the past years, particularly in the era of colonialism. The misrepresentation is based on the

difference between the representatives. In the past, the said community was misrepresented by the colonial masters, while in the current times, it is misrepresented by their own people (people from the east). The selected work for this research brings such misrepresentation and inhuman depiction of the same community to the surface level. The research is significant since it gives a unique turn to the study of the said community in the twenty-first century. The critical analysis of the work under consideration highlights how these passive steps, as taken in the form of literary works, lead to the marginalization of *Pakhtun* society. One can say confidently that the said community is treated by their own people as the colonial masters treated the natives during the era of the colonial empire. The theoretical framework which has been employed to conduct this research is Co-Optation. The research has raised the major question of how the selected work is the continuation and extension of the colonial representation and how the writer has practiced the same exercise even after the departure of the masters. The first question addresses that how is Jamil Ahmad's *The Wandering Falcon* a continuation of the colonised representation of *Pakhtun* society? The question takes into surface level the discussion about the selected work as a continuation of the colonized representation. It is a kind of representation that leads to the marginalization and inhuman depiction of the said community. The misrepresentation is based on general assumptions, presenting them as uncivil, unethical and vulgar and questioning Pukhtoonwali. This research has identified the extension and continuation of the colonial ideology even after the departure of the masters with the help of Co-Optation.

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