

Abstract

The narrativization of Pakistani women in Anglophone literature can be problematized for its socio-cultural representations. These representations in seminal works of Pakistani Anglophone fiction produced by female authors, address issues faced by Pakistani women in a language of realist fiction which makes these works credible to be viewed in a representational paradigm in the academia. These issues range from problems of hybrid identity to resisting patriarchal, oppressive norms and struggling to exercise agency as a woman. However, these representations can be questioned for their disengagement with the Third Worldliness of Pakistan and how it diversely impacts women of different classes and cultures within Pakistan. The literary praxis of Pakistani female authorship focuses on undercurrents of history in the conception of modernity in Pakistan without addressing certain key questions such as how history and modernity have affected women of different strata in Pakistan? How the economic and cultural hierarchies create different problems for different women in the same society? What are the issues in representing women who do not have the language and means to speak for themselves? Without addressing these questions, seminal Anglophone fiction written by Kamila Shamsie, Sara Suleri and Bapsi Sidhwa make Pakistani women the subject of their fiction. Subsequently their representations lack nuance and perpetuate generalizations providing grounds to critique their work from the standpoint of intersectional feminism at the backdrop of Global Capitalism. By analyzing *Salt and Saffron*, *Meatless Days* and *The Bride*, we can attempt to understand the current limitations of Pakistani Female authorship and explicate the possibilities which can alter its monolithic perspectives. For this purpose, Global Capitalism provides a context in which the issues of representation from the Third World can be understood better. By understanding its mechanisms

which determine who can represent whom and with what authority and authenticity, we can identify the problematics of representation in seminal Anglophone fiction written by female Pakistani authors, and then move towards an exegesis.