

ABSTRACT

I argue in this research that the post 9/11 Pakistani Anglophone literature conforms to the literary canons of dominant Euro American literary spaces. Euro-American literary republics measure the literature of peripheries and former colonies for its modernity, novelty and literariness. The principles of modernity, novelty and literariness are set by the Euro-American literary centres. Pakistani Anglophone writers appear to dwell on the repetitive and clichéd themes of Jihad, war on terror, religious radicalization, Islam and Muslims identity in Europe and America after the 9/11 incident. The study employs Pascale Casanova's *The World Republic of Letters* as a theoretical framework in which she argues that the "international literary space" emerged in sixteenth-century Europe. This space facilitates the movement of literatures across borders, seeking recognition from dominant literary spaces. In addition, this study is also analysed under Aamir Mufti's work, *Forget English* in which he sees the concept of "world literature" as perpetuation of Said's Orientalism. He also contends that the rise of bourgeois modernity and colonial enterprise also happened to produce Anglicist and Orientalist literature especially in the former colonies and peripheries. This study selects three Anglophone texts written in the post 9/11 era, and focuses on war on terror, jihad and Muslim's identity. The texts are Nadeem Aslam's *The Golden Legend*, Kamila Shamsie's *Home Fire* and Ayad Akhtar's *Homeland Elegies*. So, the study analyses these texts in the post 9/11 and war on terror milieu and it focuses on the essentialist, exoticised and orientalist tropes in these texts about the local society.