

Mimicry, Mockery, and Identity Crisis: The Postcolonial Subject in Little America

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ABSTRACT

This research explores the internal and external conflict of the postcolonial subject with reference to mimicry, mockery, and identity crisis in Zain Saeed's novel Little America. Through Homi K. Bhabha's concept of mimicry, this study examines how the hero Sharif Barkati's mimicry of Western ideologies (freedom, love, and modernity) calls into question and at the same time reinscribes the colonial power relations that guide the conduct of his life. Sharif's aspiration to transplant an American ideal into Pakistan creates a crack identity, torn between two cultural specifications of good. Little America, an utopian enclave that also subverts conservative Pakistani customs, serves as a zone of resistance and domination a reflection of the complicated terms of neocolonial influence. When Sharif dons Western idioms of expression and ways of life, his copying turns to spoofery, unmasking the thinness of veneers on copies and the copier. But far from setting him free, this act of simulation only draws him deeper into a chaos of social constraints, class differences and self-estrangement. This study will also explore the ways in which Rawles' vision is crushed underneath cultural backlash and uncompleted selfhood. In this way, using the critical cultural and postcolonial perspective, the study will reveal a dual character of mimicry enhancing as well as disintegrating tool for postcolonial subjects. For today's readers, the article encourages a sober rethinking of the form of identity construction at issue, the province of a cultural consumer, and the psychic expense of dwelling between pre-inheritances and borrowed modernity.

Keywords Postcolonial identity, mimicry, mockery, cultural alienation, neocolonialism, hybridity

INTRODUCTION

Zain Saeed is a modern Pakistani fiction novelist and short story writer, he is widely appreciated for addressing the subjects of cultural pros and cons, postcolonial identity crisis, class mobility, and existential alienation. Little America (2021) is a notable addition to the heritage of postcolonial fiction in South Asia, delving deep into the complex psychology of imitation, identity-trouble and socio-cultural metamorphosis faced by the protagonist, Sharif Barkati. In a unique narrative structure one extended letter composed from a cell in a corrupt political prison, Saeed reveals the internal conflict of a character divided between inherited local traditions and the glamour of Western modernity. Fundamentally, the story is not only about a disillusionment, but an intricately wrought exploration on how postcolonial subjects get by on the crosscurrents of blended cultural identities in a world still affected by the colonial aftermath.

To break down the different dimensions involved, postcolonial theory, especially Homi K. Bhabha's notion of mimicry, will be employed in an attempt to comprehend mimicry of colonial values as both challenging and ironically upholding *imperial authority structures*. This mimicry, often serving as an ideological cover of empowerment and liberation, throws the protagonist into a zone of psyche dominated by dis-orientation, self-alienation and cultural alienation. With the socio-political environment

of Pakistan as its background, Saeed uncovers how the colonial leftovers continue to influence aspirations for a modern future, particularly when seen through the perspective of global capitalism and the social-class dynamics.

Sharif Barkati reps up from the shadowy periphery of Karachi's slums to build his own utopia based on American ideals of freedom, love and individualism in Little America. The rise of this bear who won't stand down and won't leave is remarkable, but his journey from a lower-class dreamer to guy in charge of a beachside paradise is driven by that insistence that he is better than his circumstances; that he deserves the Western ways of life. Sharif tries to liberate himself from the straitjacket of Pakistani culture through the blueprints of the architectural and social vision of Little America. He visualizes place where romance can be open; where bodies can be unshackled; where the social divisions vanish into the mist of American-styled nightlife. But rebellion against native limitations ultimately becomes desi Watching, desi Control, desi Exclusion, indistinguishable from colonial forms of governance. The utopia is funded by a rich Pakistani American, TJ, whose surveillance command hub reflects how neocolonial power is concealed behind the discourse of development and investment.

This article argues that Sharif's initiative of imitation, though launched as a critique of ossified societal norms, entangles itself in reinforcing the power structures wishes to contest. The architectural code of Little America is a mimetic structure both literal and symbolic majestic, imported, in a state of displacement. In Sharif's longing to plant a fantasy America on to Pakistani soil, the cracks in his own identity are laid bare. He is neither of here, nor is he of the West, he is the epitome of what Bhabha speaks of as the "almost same but not quite" subjectivity of the colonial mimesis. His very performative Westernization the nightclubs he organizes, the affairs he facilitates is evidence of a profound desire to cleave to a modernity that is intrinsically foreign to his birth. Mimicry, consequently, is conflicted: it is the longing for a improved, identifiable, Other, as a subject of a divergence that is almost the same, but not quite.

In addition, Little America engages with the concepts of spectacle and visibility as strategies for resistance and regulation. Sharif's infatuation with films such as Hollywood's *The Mask* in his childhood, illustrates how visual culture forms desire and identity. The first character that he plays, being providing car of his father for the lover to use it as the safe place, is symbolic act of resistance against cultural embargo of intimacy. But as the project begins to expand into fully teched-out urban fantasy, the intimacy is commodified and codified, replicating all that Western gaze that sucks down exotica and erotica alike. Sharif's dreamland is converted into a surveillance society, in which visual monitors and corporate eyes are the protectors of liberty, recalling the disciplinary gaze. This is a demonstration of the fact that postcolonial mimicry doesn't merely simulate forms; it reproduces them, along with the disciplinary techniques, which means oppression becomes internal.

Hiwar as Little America continues, the illusion of control dissolves. The hero is torn apart by conflicting emotions when his lost love, Laila, returns to the scene. Her appearance, laden with background and suppressed desire disrupts the uncertain identity Sharif has built. His utopia, which had once represented his escape from oppression, now confines him with its contradictions. Like the female voice in Maniza Naqvi's *On Air*, Laila's persona here represents the dilemmas of agency, cultural demand, and relational labor in a patriarchal context. But while Naqvi's Naz resists with her voice, with stories, Sharif's resistance is material-centered in bricks and lights and parties. Yet they are each watched, appraised and in the end punished for straying out of their assigned roles.

Sharif's imprisonment then serves as the metaphor for the inescapability of the postcolonial condition. The authors also note, "He aspires to this very freedom through an imitation of the colonizer's culture, but this ultimately condemns him to a structure more insidious in its oppression than the one he wished to dismantle. His epistle from the jailhouse, then, is not merely a disclosure but a contemplation on the consequences of wanting the Other. His estrangement is not just from society but also personal a crisis of authenticity, loyalty and identity. He becomes a simulacrum of western modernity, divorced from western modernity's power. His project is comprised of layers of contradictions, and exposes how the neocolonial subject is troubled with a desire that without erasure can never be satisfied.

This article, therefore, attempts to figure out the way in which imitation, the kind featured in *Little America*, serves as both a rebellion and a snare. It is a reflection on the psychosocial, cultural, and political cost of desiring an alienated identity and in its mimicry reinforcing the very power relations that it attempts to resist. In Sharif, Zain Saeed expresses the intense wounds of imperial legacy, the peril of cultural fetishization and the cost of trying to inhabit a world designed to marginalize.

Ultimately, *Little America* is a heartfelt tale of yearning and loss, of utopian dreams troubled by echoes of colonialism. It makes the reader contemplate the ethics of mimicry, the transience of the self and the unseen bars of the postcolonial prison. By making mimicry the focus of its evaluation, the novel extrapolates this enduring struggle between modern ambition and ancestral longing, provoking us to consider what freedom really means in a world still structured by its past.

LITERATURE REVIEW

Mimicry, mockery, and the question of identity are central issues in postcolonial culture, where people try to negotiate their identity in the face of the colonizer's gaze and language while asserting their own distinctiveness. Theories of mimicry, such as Homi K. Bhabha's, explain how imitation turns to be a complex strategy of resistance and submission a "reformed, recognizable Other" that challenges colonial authority just because it mimetically resembles it. In Zain Saeed's *Little America* (2021), this theoretical framework is exemplified in the efforts of the central protagonist, Sharif, in the act of achieving the American dream in Pakistan, wherein the protagonist adopts western ideals, behaviours and pronunciations as a means of freedom from the remaining subaltern. But his idolatry is also a symptom of his crisis of self and of identity; not quite an American but not quite a Pakistani anymore either.

Competition between Conflict and Harmony in most forms of Pakistani literature we find psychological tension of those who are committed to the ideals derived from the West while still rooted in the traditional social institutions. Expansion and commemoration of festive occasions may not always lead to pleasure or solace, as in Mohsin Hamid's *The Reluctant Fundamentalist* (2007), and it is the ... protagonist increasingly feels estranged leading to a convoluted disintegration in the sense of self. Like Sharif, Changez grapples with the dichotomy of his cultural heritage. So too does Bina Shah's *Slum Child* (2010) recount the tale of a girl caught between her homegrown poverty-entrenched Pakistan identity and the Hollywood-Western construction she drools over due to societal and media expectations. The feeling of oneself as split is moulded over by the ambivalence of one who mimics and imitates, by a division of the self that disrupts the authority of the colonial presence but also possesses a pervasive loss.

This manner of imitation in postcolonial Pakistani fiction is often conjoined with scorn not only for the colonizer, but for the colonized self. In *Little America*, this self-deprecating satire takes the form of Sharif's disgust for the paradoxes of his own cultural identity which he finds oppressed or limiting. As Sharif struggles to get away from where he came, he gets stuck in a layer-cake performance, becoming

the stereotype he's supposed to have always been fighting against. This replicates the experience of Uzma Aslam Khan's protagonist in *The Geometry of God* (2008), without which Amal the female protagonist could not have struggled with Western scientific rationalism and Islamic cultural norms and so challenged both. The crisis also highlights Amal, that inner war is not only psychological, but epistemological struggle of identities, similar like the oscillation of Sharif between modernity and tradition.

Ali Sethi's *The Wish Maker* (2009) also registers the inner turmoil of characters who are as much formed by American media as they are by Pakistani mores. The protagonist's yearning to be free and to be accepted under Western norms juxtaposes with the traditional confines of Pakistani family. This tension results in a fractured identity that never feels complete, and feels like it doesn't belong either in the Turkish or the German space. This internal split coincides with Bhabha's belief that mimicry is "simultaneously similarity and menace". Both colonizing and colonized, Sharif's passage in *Little America* showcases this doubleness his mimicry of American culture is both criticism of colonial inheritances as well as postcolonial dependency. It's a mockery of the ideal he pursues and a chance to mock the self he forsakes.

The interweaving of mimicry and alienation also characterizes Daniyal Mueenuddin's *In Other Rooms, Other Wonders* (2009), featuring rural Pakistanis sucked into relationships with Westernized elites and confronting class-based and cultural forms of exclusion. The mental trauma sustained from these encounters often leaves individual characters at a loss for who they are and empties their emotions. The globalized subject in Pakistani literature is thus often represented as a fragmented self unable to come to terms with the traditions being handed down to it and the modernity it cosmetically borrowed. These fiction representations are not criticising the Western imperialism only, but the internalized colonialism still rife in the post independence. *Little America* is a powerful story that speaks back to Western imperialism, but also to the willingness of the colonized subject to naturalize and reproduce the colonial hierarchy. Sharif's desire to assimilate in United States life is haunted by the continuing impossibility of complete assimilation. His is an identity of the lack of a homeland, without rootedness, without peace. This echoes Gayatri Spivak's "Can the Subaltern Speak?". (1988), in which the postcolonial subject is nonetheless rejected even when speaking the language of the colonizer. The alienation that Sharif feels is not only external: it is internal, too, born out of a vacuum created by the destruction of genuine forms of creativity in order to imitate a westernized veneer.

Conceptual Framework

Mimicry as a postcolonial strategy, defined as the colonized's ambivalent imitation of the colonizer, is never exact but always almost the same, but not quite" (Homi k Bhabha, "The Location of Culture", 1994). As a result of this dilemma the colonized individual sets out "to be accepted by his colonisers by achieving products that would prove his mastery over his colonisers but at the same time his increasing subservience to the colonizer" in other terms the colonized try to imitate the colonizer and their culture but this only enforces the colonizers control. If in Zain Saeed's *Little America* showmanship begins with imitation, it quickly becomes a psychic, social and cultural negotiation that undercuts as much as it consolidates colonial hierarchies, the postcolonial subject caught between belonging and rejection.

The ghosts of colonialism still haunt ideas of modernity, success and identity. *The Look of an Eagle* is an excellent example of the type of identity conflict an aspiring westernized mentee from a once colonial subject might face; it is the reverse theme to the one successfully embraced in *Little America*. Mimicry grants temporary access but is never fully sanctioned within Western spaces. Instead, the subject is

spectacled as difference to be admired for their “exoticism,” but never completely included. This Western or white performance makes for a split self, who is alienated from both the borrowed and the homeland cultures.

The internalization of colonial mentality, under the guise of globalization or liberalism, is at the heart of the protagonist’s distress. The postcolonial subject is a split one always a mimic, and never an original. (Edward Said’s theory of “Orientalism” (1978) emphasizes how the West constructs the East as inferior, irrational and mysterious.) And when a character attempts to mimic his way out of this framing, their “otherness” is blazoned upon (tattooed) them ad infinitum. This serves to re-inscribe colonizer versus colonized hierarchy in such a way that resonates with a profound personal sense of inferiority and loss, evident in the protagonist’s inability to come to terms with Western women as well as with Western norms in agencies and culture.

This catastrophe has frequently been presented through the journey of the diaspora. Works like Mohsin Hamid’s “How to Get Filthy Rich in Rising Asia” and Kamila Shamsie’s “Home Fire” feature characters who navigate Western systems, only to collide with the idea of assimilation. But in *Little America*, Saeed takes that further than the character’s mimicry not only not endowing him with belonging but in fact dispossessing him of his agency. His actions are empty re-enactments, his speech an imitation of speech and his feelings more and more cut off from him. The more that he mimics, the more he feels the lack of genuineness in his own life.

Mimicry is also mockery, not only of the colonizer but also of the self. The postcolonial subject, in attempting the rituals and aesthetics of the West, also reveals the tenuousness of colonial rule. This subversive possibility, though, is not without a cost. The subject becomes detached from cultural points of orientation, alienated from his home values and disintegrated in his identity. The duality of mimicry is therefore the conceptual key to this study: it undermines the power hierarchies by demonstrating their performativity but simultaneously enforces these very hierarchies through subjecting the subject towards a cycle of dependence, shame, and self-annihilation.

In *Little America*, the hero’s alienation is not merely geographical or cultural, it is existential. He resides in the liminal gray area of not quite Western enough to fit in or assimilate, but not Asian enough to be completely one of them again. He incarnates the postcolonial condition of mimicry that has not been able to elevate itself, to engender only mockery and implosion. His dilemma reflects the paradox of postcolonial subjects who seek to forge their way in the ruins of empire by mimicking the signs of empire, only to find themselves more thoroughly caught in the entanglement of its designs.

Drawing from postcolonial theory, this study provides an optic through which to unpack how the very act of mimicry, instead of liberating the colonized individual, in fact ensnares him within a process of further estrangement. In a case study of *Little America*, mimicry is analyzed as a process not just for survival but for cultural DOS and identity forfeiture. The Referential Trap: Mimicry Explained The potential for mimicry to destabilize hinges on the manner in which it exposes the constructed nature of colonial power, while its reinforcing capabilities are also on display in the continued psychological colonisation of the mimic.

ANALYSIS

In *Little America*, Zain Saeed’s debut feature, is a sensitive examination of the postcolonial subject out of its depth in a hyphenated Western world, a postcolonial society and Western dreamer at cross-purposes.

The protagonist of the novel, Sharif Barkati, is a child of the Karachi slums who is captivated by “American” ideas about love and freedom and builds a utopian enclave called “Little America” in Pakistan. But this impulse toward creation descends into disorder, leading to Sharif’s imprisonment, from which he narrates his tale to a make-believe novelist living in the red light district of Lahore, Laal Ghazali, in his letters. Through Homi K. Bhabha’s theories of mimicry and hybridity, this article maintains that Sharif’s aspirations toward a Western ideal in Little America amount to mimicry a mimicry itself as involved and stupefied recognition of the depredations of culture and themselves as mimicry upon mimicry, a heavy handed and backward imitation of the colonizer’s rational supposedly superior culture as well as mockery the ironized practice of colonial fantasies that the mock then fails to throw into relief and which in turn triggers a crisis of individuality that the postcolonial subject should embody. Sharif’s vacillation between embracing and questioning western values reflects the fractured subjectivity of the colonized man torn between local roots and global ambitions, which leads to his sense of alienation and destruction.

Bhabha who reads Baudelaire’s poem as an allegory for the condition of colonial subjectivity defines “mimicry” as the colonized subject’s engagement in the habits and values of the colonizer, a process that, as Bhabha writes, produces neither an “identity nor a resemblance. Mimicry is intrinsically double, as it is the affirmation and the denial of colonial power while siring a subject that is “almost the same, but not quite” (Bhabha, *The Location of Culture*, 1994). In *Little America* Sharif Barkati is obsessed with “American” constructs of love/freedom, and he tries to build a Westernized utopia in Karachi, a city governed by social limitations.

“There are thirty-three men like him buried in the foundations of our America”(Little America, p. 150,).

Crossing says this chilling phrase in an effort to develop his version of “Little America” as an imitation of Western freedom, but it also foretells the high price it will take to be successful at this venture. The “thirty-three men” thus stand as an emblem for the human cost of Sharif’s dream; a reminder that his imitation of Western values is predicated on the annihilation of local lives and identities. Sharif’s dream grows out of his childhood obsession with American pop culture, a fact reflected in his response to a scene from *The Mask*:

“... On screen: lips touched. The crowds gasped. Mouths opened. Snickers. Laughter. Shouts of anger... I kept asking Baba what that was... [and he] told me it was just a thing Americans did... like a climber infatuated with the top of a mountain, I was smitten, enthralled by the power those images held over a cinema full of grown-ups” (Little America, p. 50,).

This is what incenses Sharif into wanting to re-create a world where such freedoms romance, self-expression, and abandon are feasible in Pakistan. The imitation you may say is a transformation rather than a copy, or a poetical revealing to him of America, as a free symbolism, apprehended by him with the poetic insight, and not in the light of a fact.

Sharif’s ventriloquism is further evident in his partnership with the well-off TJ who bankrolls Little America. TJ is the cash and culture capital of the west, and Sharif has turned his fantasies into a place. But such imitation is inappropriate for one of two reasons: either Little America doesn’t actually reproduce America in Karachi, where Sharif explores its socio-political realities in any necessary fashion. Bhabha insists that mimicry generates a “partial presence” which degrades colonial authority. The spectacle of the two men and Sharif in particular, given his decidedly unfunky mustache trying to play factory-certified hippies points to the limits of mimicry in conservative societies: they try to have their independence and eat it, too, but local norms and power structures simply clash too violently. In this

context the quotation about the “thirty-three men” emphasizes the failure of the construction project, the violence and death involved in trying to reach an unattainable ideal. Sharif’s mimicry is thus both an act of aspiration and of ruination, revealing the postcolonial subject’s ambivalent wish to imitate the colonizer while somehow retaining a connection to their original location.

It also becomes apparent in Sharif’s own behaviour, when he mimics westernised gestures and dreams in an attempt to escape his slum birth. His letter writing to Laal Ghazali, an author who is symbolic of literary power in the text, is a masquerade of western literary discourse, used by Sharif to be affirmed through a mode of writing that was associated with colonial learning and prestige. But this act of writing also is an exposure of the ambivalence of mimicry, for Sharif’s letters are a cry for acknowledgment as well as a confession of impotence, confessing his inability to fully embody the Western model at which he is aiming.

Mimesis is never innocent imitation but is linked to mockery, because the postcolonial subject’s appropriation of colonial characteristics may simulate (unconsciously or intentionally) the colonizer’s culture. According to Bhabha, the “double vision” of mimicry dislocates colonial “power” not only by illustrating its absurdity, but more importantly by transforming imitation into something subversive. In *Little America*, Sharif lusting for his ghetto: Sharif’s construction of his ghetto in *Little America* is a parody of the American Dream, revealing its desperate face and as incongruous in Pakistan as Marseilles is in Dunkirk.

“I knew as I closed the book and put it on my lap that *Little America* would have to go” (*Little America*, p. 250,)

This represents a kind of crisis of disillusionment, when Sharif comes to terms with the uselessness of his project. *Little America* would have to go, his realization, and with it, the implosion of his utopian dream, so excessive that it had become a travesty of the American Dream. The enclave, initially conceived as a space of freedom where people could

“kiss under moonlight... drink and dance on a car seat... wear denim shorts and tank tops” (*Little America*, p. 100,)

For when it is perverted these Western freedoms are inflated and deranged to the extremes in a society where such freedom is out of the question. Sharif’s *Little America* is a grotesque, satirical representation that derides the romanticized American dream for its impossibility in some place like Karachi.

Sharif’s defiance is echoed at another level in the novel, in its description of TJ’s office, which is likened to a panoptic on:

“What I loved most about *Little America* was a paragraph that exposes TJ’s office, which, like a panopticon, allows him to watch everyone. The insanity of the saviour, his voyeurism, peeks at us through that paragraph” (*Little America*, p. 180,).

This imagery ridicules the colonial savior complex, and TJ’s watching eyes mimic the authoritative gaze of the colonized. Sharif’s partnership with TJ, which at first realizes his dream, ends up as a parody of postcolonial power relations, local elites abusing their own people through means derived from the West. The panopticon metaphor emphasises the manner in which Sharif’s masquerade of the Western

emancipated subjects becomes a very own version of colonial oppression, a dystopian grotesque imitation of his utopia.

And Sharif even has time to ridicule the “salespersons” who hawk the American freedom commodity,- And the salespersons, who sell you all kinds of freedom, when they call it freedom they can do whatever they want.

“Salespersons who sell this commodity aren’t here for your money; they’re here for your freedom, to save you from the so-called weight of the veil” (Little America, p. 200,).

This biting denunciation takes aim at the neocolonial story that Western intervention brings liberation to oppressed societies, showing it to be a delusional sham. This mockery is intensified by Sharif’s letters to Laal Ghazali, where he uses a confessional mode that mirrors the seriousness of Western writing while questioning its very authority by exposing the chaos of his love experiment. This double bind corresponds with Bhabha’s conceptualization of mimicry’s threat residing in its ability to parody, which destabilizes the authority of colonial discourse.

The combination of mimicry and mockery in Little America brings about Sharif’s identity crisis, a feature of postcolonial subject that negotiates the pull of the native and the colonial. The postcolonial subject, according to Bhabha’s theory of hybridity, is a product of cultural synthesis, and exists in a “third space” that is neither fully native nor fully colonial. His struggle to reconcile his Karachi ghetto childhood with his pipe dream of the U.S. creates a shattered identity that ultimately locks him out of an everyday life, and into a life of crime and jail.

“In school, the two of us began to spread the word among our peers... a little space, to do whatever we wanted. My dear Laal – please try and describe the explosions of light in their eyes!” (Little America, p. 80,).

This embodies Sharif’s initial eagerness in fashioning a zone of freedom: a dreamy hybrid Pakistani identity-cum-Western dreamer mindset. The “explosions of light” reflected in the “eyes of [his] fellows” epitomize the seductive appeal of the American Dream, which guarantees freedom from cultural bondage. Yet this quest distances Sharif from his own roots, his “Little America” vision undermined by the values of his community. The book’s epistolary structure, with Sharif addressing letters from prison, emphasizes his solitude, as he muses on his futile effort to form a whole self. His letters to Laal Ghazali are an endeavor to tell his own story, his self-alliance and a confession of its shattering disposing to his understanding that his ‘double’ self, half Pakistani and half American just cannot support its fantasies of utopias.

Sharif’s identity crisis is aggravated by the backlash in society to Little America. Taboos in the enclave against public displays of affection, drinking and Western dress are as shocking as they are mundane, reflecting the wider postcolonial struggle between tradition and modernity. As one reviewer writes, “The premise of this book is as weird & wild as it comes with...full freedom like this one in Pakistan is almost never imaginable”. Sharif’s striving to adopt a Western identity does not sit well in a Karachi where cultural/religious norms ostracize him. This reflects Bhabha’s identification as the “unhomely” state of the postcolonial subject whose hybridity distances him or her from both the original culture and the imperial model. Also, Sharif’s chemistry with women such as Laila, who

“came and went having less to no importance” (Little America, p. 27,).

emphasizes his incapacity to establish real connections, an effect of his alienated personality. Laila's fleeting visit highlights Sharif's separation from others as his longing fascination with Little America detaches him from personal connections and cultural roots. Through the trajectory of Sharif's tragedy resulting in imprisonment the postcolonial subject's predicament is the paradox of where the search for hybridity results in neither belonging nor freedom but in being condemned to a limbo-like constitution.

CONCLUSION

Applying postcolonial theory and the notion of mimicry and identity, this study examine Little America to bring out the complicated process of imitation and alienation in Pakistani postcolonial society. The protagonist longs to fit in, and may feel a sense of loss before he recognizes his alienation, but he aches to make his identity and find his way between cultures. Saeed presented this quandary to shine a light on how postcolonial people try to fit in while not losing themselves. One dominant view is the identity crisis: the Western prototype is imposed, while the indigenous self is rejected or derided. Little America focused on imitation and degradation in its many unnamed and bastardized figures in the novel. Little America Makes one thing clear. Zain Saeed raised questions about Postcolonial yearning for approval and the void it creates in self through aping of culture. With local setting and cultural nuance, Saeed problematized the crisis of authenticity in a globalized, postcolonial Pakistan.

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