

Imagining Postcolonial Society in Nadeem Aslam's Season of the Rainbirds

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Abstract

This paper examines Nadeem Aslam's *Season of the Rainbirds* through the lens of conceptual metaphor theory and decolonial thought to explore how postcolonial Pakistani society is imagined as a diseased body, a decaying house, and a fractured vessel. Drawing on Lakoff and Johnson's Conceptual Metaphor Theory, alongside Walter Dignolo's reflections on power and coloniality, the study argues that Aslam's novel deploys embodied and architectural metaphors to critique political stagnation, moral decay, and epistemic violence in the aftermath of the Independence. Set during General Zia-ul-Haq's military dictatorship, the narrative foregrounds the suppression of memory and the manipulation of faith as instruments of state power. Images of infestation, structural fissures, flooding, and bodily illness metaphorically map the erosion of social institutions, the circulation of fear, and the reproduction of colonial binaries under authoritarian rule. The recurring motif of the "little green books" further symbolises the emptiness of ideology and its failure to repair the structural damage inflicted on society. By reading these metaphors as culturally and historically situated, the paper contends that Aslam's metaphoric practice functions as a form of cognitive and epistemic resistance, exposing how the colonial matrix of power continues to shape postcolonial governance and knowledge production. Ultimately, the study demonstrates that *Season of the Rainbirds* reimagines the postcolonial nation not as a coherent body politic, but as a fractured space where suppressed histories resurface and alternative possibilities of memory and meaning emerge.

Keywords: Conceptual Metaphor Theory, Colonial Modernity, Postcolonial condition, Western Modernity, Hybridity, Metaphors of Wound and Repair, binary logic

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Introduction

Pakistani Anglophone fiction has been interrogating postcolonial conditions from Zulfikar Ghose to Nadeem Aslam. Aslam finds a distinctive place due to his lyrical prose, metaphorical construction, and critical engagement with questions of marginalisation, ideology and power. Aslam's first novel, *Season of the Rainbirds* (1993), set during General Zia's regime, offers a penetrating criticism of postcolonial Pakistani society. It is the period marked by ideological rigidity, historical amnesia, and political repression. Aslam's debut novel, *Season of the Rainbirds*, is a seminal text to understand Aslam's later global narratives. The novel uses metaphorical language, building a symbolic landscape in which moral, political, and social crises are embodied in the images of decay, disease, and deterioration. Aslam imagines the town through architectural and corporeal terms. It suggests that colonialism is not memory but a living structure, shaping culture, politics, and social space in postcolonial nations. In the South Asian context, political independence has been accompanied by the legacies of colonialism. Pakistan, particularly, is facing epistemic violence, social fragmentation, and experiencing repeated cycles of political disruption, ideological regulations and institutional decay, conditions that demand critical literary engagement.

The fiction imagined postcolonial society as an infested, unstable, and decaying house that needs repair. Through the text, Aslam argues that the postcolonial state still employs colonial discourse as a tool to discipline bodies, regulate social roles, and silence alternative voices. *Season of the Rainbirds* also offers an alternative view and suggests epistemic revisioning. It not only exposes but also challenges the ideological structures that sustained those conditions. The text conceptualises political dysfunction, marginalization, and epistemic violence metaphorically through the images of decay, disease, and fracture. It portrays colonial legacies as infections, putrefaction, and wounds that continue to infest the postcolonial society. The imaginary city, Zamana, is shown as a flooded, pest-infected, and decaying house, suggesting institutional collapse and the failure of repair. Society has turned into a fractured vessel, where fear, injustice, and violence signal near collapse.

In South Asian and diasporic consciousness, direct critical engagement with *Season of the Rainbirds* remains limited compared to *Maps for Lost Lovers* and *The Blind Man's Garden*, but there are broader and general discussions and evaluations that can be found in the different works. For instance, Upstone (2010) situates this work within postcolonial British novels that resist reductive ethnic categorisations. She argues that Aslam negotiates a dual positionality. Shamsie (2011) evaluates Aslam as

a hybrid writer having different strands of influences such as Islam, South Asia and the West. Aslam's resistance highlights the narrative restraint that aligns with Aslam's work as 'nonlinguistic witnessing', where weather, landscape, and material objects bear historical memory.

Recently, domestic scholarship has largely centred on *Season of the Rainbirds* from a socio-political lens. Javed and Haq (2021) employed new historicism to read the novel as a critique of Pakistan's feudal political cultures, social fragmentation, and military intervention. Similarly, Shah and Khattak (2024) explore the aftermaths of postcolonialism and its enduring impacts on culture, religion, and language within Pakistani society. Nisar, Khan, and Choudhry (2021) examine issues of racism and identity in Aslam's debut work, along with *Maps for Lost Lovers*. This review shows that this fiction has not been explored through conceptual metaphor theory or hybrid linguistic cognition. This absence this paper seeks to address. Although these studies focused on identity, racism, and politics, they still lack a comprehensive understanding and Aslam's imagining of Pakistani postcolonial society. This gap shows necessity of this paper

These critical evaluations position Aslam's work as an early articulation of his signature concerns, his lyrical restraint, resistance, and liberal concerns. The brief review of the critical scholarship clearly shows that there is a lack of a critical study focusing on his conceptualisation of postcolonial Pakistani society conditions. It foregrounds how metaphors structure subjectivity, knowledge and power. The text's metaphors reveal Aslam's positions and imagining of Pakistani postcolonial society. Critics and scholars often, while writing on Aslam's fiction, center on the themes of identity crisis, violence, extremism and pay little attention to it through the lens of language. This paper addresses that gap by exploring the role of conceptual metaphors in imagining postcolonial society in Aslam's fiction.

The paper seeks to explore the metaphoric system through which Aslam's text frames postcolonial society. The text conceptualises postcolonial society as diseased and damaged vessels, imagining postcolonial Pakistani society through embodied and spatial metaphors. The study takes Aslam's debut novel, *Season of the Rainbirds*, due to its explicit engagement with Pakistani postcolonial society and its condition during General Zia's era of the 1980s. That historical period is marked by political disruption, Islamisation policies, censorship and systematic suppression of dissenting memories (Jala, 2014). This makes this text a fertile ground for postcolonial and metaphoric study.

Colonialism restructured systems of knowledge, perceptions and values (Said, 1978). Mignolo (2011) describes the enduring system of control that organizes knowledge, authority, subjectivity and economy. Postcolonial societies often reproduce colonial epistemologies and ideologies. Mignolo (2011) argues that epistemic resistance begins by exposing the naturalised ways in which coloniality represents itself. This paper contributes to the study of metaphor by showing how metaphor operates as a crucial and decolonial mode of representation and criticism.

Research on cognition, metaphor, and colonial discourses has expanded significantly across literary studies, decolonial studies, and cognitive linguistics, showing how metaphors shape culture, thinking, social, and ideological meanings. Building on these notions, several studies have explored the role of metaphors in different domains. For instance, Shaheen et al. (2018) explore the metaphors of war in print media and argue that metaphors are used to politicize discourses, to marginalize communities, and to legitimize ideological positions. Metaphors function as a discursive strategy to shape public perception and to reinforce power relations. Similarly, Batool et al. (2024) examine the conceptualisation of sadness in Khadija Mastoor's *Aangan* through conceptual metaphor theory (CMT). It shows how emotional metaphors are structured through cultural and bodily experiences. It explores the interplay of culture, cognition, and language in the constitution of emotional meaning in literature. And Jan et al. (2020) conduct a comparative study of the eye metaphor in Urdu and English idioms in order to identify the similarities and differences in their conceptual domains. They argue that while certain conceptual patterns appear universal, metaphorical meanings are often shaped by cultural context. In literary studies, recent scholarship has also explored the representation of colonial historical power relations in Pakistani Anglophone fiction. Altaf and Batool (2024) examine strategies of cognitive decolonality in Aslam's *The Golden Legend*. They argue that literary narratives are galaxies of meaning and metaphors, and Aslam's fiction resists the colonial matrix of power through pluriversive strategies. Similarly, Altaf et al. (2024) explore the text of *The Blind Man's Garden* from a decolonial lens, revealing how Aslam exposed the lingering legacies of colonialism.

These studies show the interdisciplinary significance of cognition, metaphor, and decolonial theory. While cognitive linguistics studies primarily centres around conceptual metaphors and embodied cognition, postcolonial studies explore particular themes of identity crisis, colonialism, and hybridity. Nevertheless, limited attention has been paid to exploring how metaphor itself functions as a cognitive

and discursive mechanism for representing coloniality in Pakistani anglophone writing. Therefore, the current study is significant as it continues to the existing body of knowledge by exploring and investigating the metaphorical constructions through which coloniality is articulated, resisted, and remains in Pakistani fictions.

Conceptual Metaphor Theory

Conceptual metaphor theory was introduced by Lakoff and Johnson in their seminal work, *Metaphor We Live By* (1980). They challenge the traditional rhetorical view of metaphor and argue that metaphor is foundational to human thinking, shaping how a person perceives, organizes and acts upon reality. Abstract notions such as morality, truth, power and history are routinely understood through more concrete experiential domains, such as architecture, illness and body. Lakoff and Johnson (1980) argue that CMT displays how human beings perceive one thing in terms of another, and they further explain that metaphor is at the heart of inference. They claim that metaphors are not solely rhetorical devices but central to human thought and reasoning. CMT showcases that individuals conceptualize abstract concepts using metaphors of more concrete ideas. "A metaphor is 'understanding and experiencing one kind of thing in terms of another'" (Lakoff & Johnson, 1980, 5). CMP maps between the source domain (embodied experiences, concrete) and a target domain (abstract concept). As Kovecses explains, "the target domain is the domain we try to understand through the use of the source domain" (2010, p. 4). "The aim of the mapping is, therefore, to represent the structural identity between two domains" (Kovecses, 2010, 7). For example, the conceptual metaphor, 'ARGUMENT IS WAR', 'is noticeable in several linguistic expressions, like 'your claims are indefensible, 'I attacked every weak point in his argument,' and 'we have won an argument. 'People not only describe arguments in terms of war; they also win or lose the argument and take the person who argues against them as an adversary. These mappings emerge from shared experiences and culturally sedimented practices. For example, the metaphor STATE IS BUILDING relies on shared common embodied experiences. Kovecses (2020) further illustrates that metaphorical systems are shaped by political powers, cultural and social history, and collective memory, resulting in variations of cultures and historical moments. Similarly, Charteris-Black (2004) emphasized metaphors, persuasive and ideological functions. These scholars argue that metaphor choices naturalise particular worldviews while marginalizing others. This makes conceptual metaphor theory well suited to a postcolonial study, where embodied and spatial metaphors often mediate experiences.

Metaphors pattern our thoughts, and then actions follow those patterns; they give insights into our cultural realities. Jensen (2006) applied the metaphors theory to epistemologies of academic inquiry. In the sociopolitical domain, Charteris-Black (2005) examined the general elections in Britain and the role of metaphors in forming right-wing political legitimacy. Zubair (2007) investigated Pakistani women's figurative language while discussing their literacies and selfhood. In Aslam's text, metaphors function not only as cognitive structures but also as sites of epistemological and ideological struggle. Metaphors are ideologically charged and play a significant role in contesting or legitimising power dynamics (Charteris-Black, 2004). Illness metaphors have historically been employed to stigmatise populations and justify violent interventions (Sontag, 1978). Similarly, architectural metaphors frame social systems as structures. Aslam's imagining of postcolonial Pakistani society as decaying, diseased, or fractured is not only a pessimistic view but also a diagnostic strategy to invite cure and repair. It exposes its ideological failure and unmasks its dysfunctions.

The study employs the CMT framework to identify and map the metaphors, and a decolonial lens is used to interpret and foreground the multidimensional nature of metaphor as cognitive, cultural and political. The fiction is read closely to identify recurrent metaphorical expressions related to the conceptualisation of postcolonial society. Each metaphor is mapped onto source and target domains to analyze and interpret them according to decolonial notions of Walter Dignolo and Anibal Quijano's (2000) concept of coloniality of power. It explores the encoded epistemic control, ideological regulations and historical violence in postcolonial society.

Metaphoric Landscapes in Season of the Rainbirds

Aslam's fictional world is distinguished by its engagement with legacies of colonial modernity and the invisible structure of coloniality, the Colonial Matrix of Power (CMP). His lyrical fiction is rich in metaphors. The study explores its metaphorical landscapes, its conceptualization of conditions and experiences of the characters, communities, and societies. The analysis reads and traces a metaphoric system in the novel, *Season of the Rainbirds*. Aslam's novel explores the neocolonial condition and the effects of coloniality on individuals, society, and the land. His literary discourse conceptualises these conditions in pathological terms and suggests a path towards healing.

Society Is A Diseased Body

Season of the Rainbirds is replete with metaphors and symbols. One dominant metaphorical pattern frame postcolonial society as a diseased body. The text conceptualises social, moral, and political dysfunctions as bodily illnesses. Through this metaphorisation, Aslam critiques the lingering legacies of colonialism in Pakistani postcolonial society. Aslam imagined society as a diseased body suffering from corruption, violence, and extremism.

The metaphoric image of **SOCIETY IS A DISEASED BODY**, portrays the town's condition in a new colonial era. Society is conceptualised as an organism. Maulana Dawood's theological discourse contrasts human bodies and robots. In his Friday sermon, Maulana Dawood had denounced all "misguided mortals who attempted to mimic the 'Almighty's adroitness'. 'Allah's curse on science and the scientists!'" (51). Due to the colonial experience, they associated knowledge of science with exploitation and colonialism, therefore rejecting it. The text describes relationships as bodily functions, see this line, "He'll suck her juice out..." (62). Maulana Hafeez and other clerics' religious rhetoric promotes the ideology of purity, which logically leads to extremist and ethnic cleansing and violence. His words, such as 'na-pak' (impure) (Aslam, 2013, 60), and his obsession with moral policing signal a bodily metaphor of contamination. Purification as an ideology masks coercions and legitimate exclusion. Similarly, Nabila's condemnation of Azhar's affair as "a disgrace... an outrage against public morals" (Aslam, 2013, 63–64) shows, on the one hand, the internalisation of patriarchal morals and logic and also signifies society's will to control over bodies and sexualities. Azhar and Elizabeth's relationship is framed as social contamination. Aslam's text imagined Pakistani postcolonial society as a diseased body and demands attention to the possibility of a cure.

The novel takes Pakistani postcolonial society as a diseased body and describes the town's political system as dysfunctional and morbid. Moral decay and communal paralysis are signs and symptoms of a diseased body. The novel states, "Wounds don't heal well in the rainy season... Risk of infection" (p.117) and "The smell of decay, of putrefaction was overwhelming..." (p.120) suggests rottenness of a physical body and the seeping of water into the school's foundations symbolise deep-down erosion and deep social malaise. The plan to install gates shows rising segregation in the society; "The town is to be fortified like a castle" (p.130), highlighting the erosion of safety and attempts to quarantine decay. Society is projected as a diseased body, suffering from dogma, violence, and disorder.

The key conceptual metaphor, **POSTCOLONIAL SOCIETY IS A DISEASED BODY**, suggests colonialism is an infection still infecting the postcolonial societies. Maulana Hafeez's sermon that 'we must still fight to keep ourselves pure' (175) implied that society is struggling against an imaginary demon, impurity. The text says that 'the whole town is in turmoil' (Aslam, 2013, p.191). Other metaphors which invoke the image of town as a confined place, such as **THE TOWN IS A PRISON**, where **FAITH IS WEAPONISED**, against marginalised groups, and the **DOGMA** is like an infection to the society and **DISTORTS THE PERCEPTION** and clear understanding of the people. In this debut work, Aslam engages with the maladies of colonialism infecting postcolonial communities. Through the metaphor, **POSTCOLONIAL SOCIETY IS A DISEASED BODY**, the text imagines colonialism not as a historical event in the past but as an infection that continues to inflict everyday life in Pakistani society. The text invokes imagery of decay, infection, wound and contamination to portray the town's social, cultural, moral, and political realities. Political turbulence is symbolised by the rainy season. It shows that these problems and illnesses are ideologically sustained due to the legacy of colonial logic and political disruption in the country. The "smell of decay, of putrefaction" (Aslam, 2013, 120). The text critiques not individuals but the social system and order, which is shaped by power, dogma, and colonial matrix.

The Town Is A Decaying House

The metaphor **THE TOWN IS A DECAYING HOUSE**, frames the political, institutional and moral collapse in postcolonial society, as it is a flooded, pest-infested house. The expressions such as "dancing water lizards" (p.155), "fissures along the base of the school's outside wall" (p.157), and infiltrating homes suggest the seeping erosion and decay in the house. The phrase, "block the holes with 'Little Green Books'" (p.160) implies the ineffectiveness of Gen Zia's political policies. The text visualises the image of the abject condition of the society, where there was poverty, exploitation, corruption, and rising extremism. But the elite class says, "It's just international propaganda to weaken our country" (157). The expression, "Their shadows go round in circles" (165) reflects the cyclical movement of Pakistani neocolonial society. Suggests that the country is trapped in a roundabout. The novel critiques the reproduction of colonial binary logic and the use of ideology as tools to suppress differences.

Aslam imagines society in terms of spatial and architectural expression. His text portrays institutions, governance, and social order as a decaying house. This metaphor, **TOWN IS A DECAYING HOUSE**, maps physical deterioration; leaks,

cracks, insistence on moral erosions, extremism, violence, and ideological failure. The imagery of “fissures along the base of the school’s outside wall” and water infiltrating buildings (Aslam, 2013, 157) showcases destruction, decay, and collapse of the institutions. Flooding in town symbolises the recurring disruption in the social and political order that destroys its foundations. The creeping corruption and rising extremism are conceptualized through the images of seeping rainwater into homes, schools, and streets. It portrays chaos and corruption as uncontrolled and suggests that the little green book is unable to provide stability and structure. The ‘little green book’, is unable to “block the holes” in walls (Aslam, 2013, 160). It symbolises Gen Zia’s failed policies to form a stable society. The decaying house metaphor portrays decay as both internal and structural, and a postcolonial town is decaying under the weight of colonial logic.

Postcolonial Society Is A Fractured Vessel

The third dominant metaphorical pattern, **SOCIETY IS A FRACTURED VESSEL**, portrays creeping chaos and eroding values. *Season of the Rainbirds* employs the image of a fractured vessel to frame Pakistani postcolonial society. A vessel presupposes boundaries, coherence, and the ability to hold. Fracture signifies the impending collapse. This metaphor suggests the use of colonial methods, which lead the society to extremism, violence and social breakdown. The relentless spells of rain suggest continuous political disruption that weakened the social and political systems. “The town resounded beneath the downpour” (Aslam, 2013, 183). Violence, disorder, and marginalization show political failure. Yusuf Rao’s furious outburst—“A girl’s clothes are torn off in the street, so what? ... That’s this whole harami country’s policy” (Aslam, 2013, 189). The text frames the postcolonial town as a vessel that has fractured and lost its balance, and it can be “soon... underwater” (Aslam, 2013, 191). The novel argues that Pakistani postcolonial society is struggling against external pressures and internal divisions. The text further portrays that this fracture is not only political but epistemic, rumours replaced truth, ideology replaced reasoning, and dogma controls historical realities. Elite power wants to control the circulation of letters, which shows their desire to control memory and history.

The angry rant of characters signifies the moral ‘fracture’ in the society where responsibility and compassion are lost. Kasmi’s narration about his being attacked by the mob reflects the rising sectarian violence. The novel describes, “The narrow lanes... would soon be underwater” (Aslam, 2013, 191), which symbolises chaos and impending collapse in the town. The rising extremism and brute violence portray the decay in the fractured society, where oppression, anxiety, and fear suggest

escalating political turmoil. Murders, arrests, violence, and disorder portray a society as a fractured vessel. The text says that “The whole town is in turmoil” (Aslam, 2013, 191), reflecting the society grappling with its postcolonial condition. However, the last scene shows that Maulana Hafeez and his wife visit Elizabeth and her family, showing a ray of hope and the need for repair. Text suggests that empathy is needed more than purity, connections are more important than containment. The text implies that the first stage of repair is the realisation of fractures.

Metaphorical Systems and Epistemic Resistance

Together, these metaphors form an interconnected system that diagnoses the postcolonial cognition of Pakistani postcolonial and neocolonial society. Aslam imagines moral, political and epistemic crises in spatial and architectural domains. The diseased body metaphor suggests internal corruption and unresolved traumas. It frames colonialism not as an event of the past but as a lingering infection. It conceptualizes colonial conditions as a pathological condition that continuously shapes social relations. Mignolo (2011) argues that colonialism exists in the form of a colonial matrix of power that continually operates and functions to control world affairs.

The conceptual metaphor of a decaying house extends Aslam’s critique from the corporeal to the architectural, shifting focus to institutional collapse. The house is a symbol of stability, shelter and protection and its decay suggests the creeping erosion of social structures and political systems. Walls have cracks, foundations are flooded, and pest infestation metaphorically showcases the decaying conditions. The little green book symbolizes the makeshift strategies, its inability to address the serious damage that ends at failure of the Gen Zia politics to repair the house. Aslam’s text conceptualizes the Zia regime’s policies as masks to hide their dirty work for imperialism. *Season of the Rainbirds* depicts mob violence, unchecked rain, and epistemic confusion to frame postcolonial societies overwhelmed by pressures they can no longer bear.

The novel portrays the elite’s consent to suppress memory and history through violence and consent. The sudden discovery of the lost letters nineteen years ago shows the return of the repressed. Postcolonial states often use the strategy of historical amnesia to maintain their control. *Season of the Rainbirds* imagined a Pakistani postcolonial nation as a wounded body, a decaying house, and a fractured vessel.

Aslam's fictional world is usually replete with metaphors related to the past, history, and memory. Aslam's fiction exposes how coloniality operates and controls. The colonial matrix of power not only controls and continuously exploits the resources of the Global South but also marginalises indigenous people epistemically and ontologically. Aslam text, conceptualised DOGMA as BLINDNESS and REASON as LIGHT. Ideology functions to blind the people, to hide reality. This novel, frames the conflict between tradition and modernity as dogma vs reason. It argues that clerics are blind to the suffering of humanity. Maaulana Hafeez cannot see the reality of postcolonial society, as her perception is filtered through religious ideology. It shows how colonial binary thinking works behind dogmatic understanding. In the neocolonial societies, histories and truths are conceptualised as objects suppressed and forgotten. THE PAST is framed as a BURIED OBJECT, whose sudden resurgence disrupts the hegemonic discourses. It exposes the identity crisis of Pakistani society and its temporary solution in erasing memory.

Aslam's narratives explore the mechanics of power, exposing the use of violence to maintain control in the postcolonial societies. The study documented metaphors related to power, war, and violence in Aslam's narrative. Power is framed as a relentless system, a machine. The conceptual metaphor of COLONIALITY IS A MACHINE. It takes human beings and human cultures as raw material to be processed, controlled, and consumed. The Justice system becomes a ploy in the hands of imperial powers (LAW IS AN INSTRUMENT OF POWER) in a neocolonial state. The production of hierarchies and binaries are core sicknesses of colonial discourse infecting postcolonial society. Ideology of purity shows colonial logic is internalised, and it leads to violence against minorities.

Aslam's fictions portray a world where power seeks to control the land as well as human bodies. The fiction employs metaphors of land and space to project the conflict of imperial powers. Metaphor creates a landscape of alienation and psychological displacement; coloniality fractures and infests the postcolonial societies within. Through the metaphors of fracture and entrapment, the sociopolitical condition is portrayed. The society to become a FRACTURED VESSEL or it is conceived as A DISEASED BODY. The novels suggest it is dysfunctional because it is based on the lines drawn by colonial cartography and colonial discourses. Aslam exposes the internal problems of postcolonial society. His fiction maps concepts like power, knowledge and identity onto domains like the prison, machine, body, or wound to reveal the annals of the postcolonial condition.

Conclusion: Metaphor, Coloniality, and the Postcolonial Condition

Aslam, in this novel, imagined Pakistani postcolonial society through interrelated conceptual metaphors of **A DISEASED BODY**, **A DECAYING HOUSE**, and **A FRACTURE VESSEL** and diagnoses the legacies of colonialism but also suggested a need for repair. The moral fabric of the society, the political system and cultural structure are shattered due to extremism, moral failure, political disruption and epistemological backwardness. By underscoring illness, decay and fracture, Aslam did not expose the role of the colonial matrix of power and the failure of postcolonial society to establish a social order, political independent system and independent knowledge production on their internal inability to incorporate modern knowledge, sciences and philosophies. It argues that the postcolonial Pakistani state's internal authority weaponises ideology, regulates historical memory and replicates colonial logic in its binaries and ideology of purity. The text recurrently portrays the imagery of fissures, rain, floods, and infections, which highlights the impact of the pervasive influence of the matrix of power in shaping, knowledge, subjectivity and politics of the Global South. Aslam imagines the postcolonial Pakistani nation as a body, a house and a vessel, society is wounded, the house is decayed and the vessel is fractured.

Aslam, in this text, argues that had this not been the case, former colonial nations would have fully embraced the philosophies of humanism, modernity and enlightenment incorporating them into their core fabric. This would have fostered independent thought, knowledge creation and a contribution to global traditions in natural, social and critical sciences. Instead, these nations remain largely consumers of knowledge. Central to this skepticism and resistance is the perception that these philosophies and sciences are Western or European. For many, simply labelling a philosophy as 'Western' is enough to reject it. The epistemological and existential questions these fields raise are rarely examined, and when someone attempts to do so, they are often dismissed by branding these inquiries as inherently Western, effectively stifling intellectual discourse. That skeptical mind has proliferated in former colonial nations largely because modernity and enlightenment were introduced under colonial conditions. Modernity was presented as a European phenomenon, with an indelible European stamp placed on its humanistic values. The widespread political resentment against Europe or the West in the colonised countries inevitably extended to those philosophies and sciences. Former colonial nations, ensnared in the misconception that modern philosophies and sciences are inherently European or Western, became alienated from them. As a result, the

nations fell into intellectual paralysis, economic weakness, psychological frailty, and cultural backwardness.

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