A Postmodern Study of Zain Saeed's *Little America*

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Abstract

This research paper is an endeavour to delve into a Pakistani Anglophone novel *Little America* by Zain Saeed. The particular emphasis of the study is on the postmodern components explored in the novel. The novel portrays the circumstances of the postmodern humans specifically in the 21st century through a young man Sharif Barkati's aspiration for having a free and happy life who wants an escape from the confined life hindered by society and ultimately gets entangled into educational, emotional and professional sufferings. He reflects multiple postmodern characteristics e.g. fragmentation, intertextuality, metafiction, simulation, black humour through different circumstances narrated in the novel. It is analysed that postmodern aspects depicted in the work evidently shape the direction of the novel and impact the lives of the characters in a noticeable manner. All the components have been analysed through textual study of the novel under postmodern umbrella literary perspective.

Keywords: *Postmodernism, Little America, Black Humour, Pakistan.*

Introduction:

Postmodernism is considerably a broad intellectual well as literary phenomenon that emerged during the second half of 20th century. It expanded to a certain extent in reaction to the reliance of modernity in universal principles of reason and the established systems of knowledge. The significant aspect of postmodern thoughts is that they foreground diversity, uncertainty, fragmentation, disagreement, as well as the interim nature of meaning, instead of accepting these postulations as supreme. A key figure of postmodern field of study Jean-François Lyotard (1984) identifies this proviso with a loss of confidence in "meta-narratives," or comprehensive systems of thought that attempt to provide universal explanations of human history and experience. Fredric Jameson (1991), meanwhile, connects postmodernism with the cultural conditions of late capitalism, particularly the growing influence of consumerism, mass culture, media, and commodification. Linda Hutcheon (1988) emphasizes the

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self-conscious and critical character of postmodern cultural production, in which established forms and conventions are frequently questioned, revised, or parodied. Jean Baudrillard (1994), is a renowned in the field of postmodernism who has drawn attention towards the complexity of distinguishing between material reality and the images and signs through his concept of hyperreality and simulation in the course of which present-day reality is experienced.

The novel *Little America* by Zain Saeed is the story based on the dream of a young Pakistani man named Sharif Barkati creating such a space in his society that should be unobstructed freedom as per his aspirations. Being from a downtrodden of Karachi, the biggest city of Pakistan, he desires for a life that should be away from the routine hindrances of the culture and traditions of his country by getting infatuated from a Hollywood movie. His efforts of providing opportunities in school and through his to his friends for enjoying their life in love making lead him towards a utopian project named "Little America". Saeed's novel is a narrative of filtration of ambitions and social conflict. It is fundamentally structured on the letters of the protagonist Sharif, who is also the narrator, which he writes to his friend from jail after being arrested by the police on the charge of blowing the project of "Little America".

The novel brings to light how he is hired by an American businessman TJ (Taimoor Javed) and given the task of implementing the project for creating a world of joy and freedom on the beach of Karachi. It elaborates the contradictions of Sharif's future plans in clash with his background and surrounding implications. He strives for keeping the freedom and enjoyment of the people involved in Little America away from the common people of his city, but his efforts are countered by the administration of the project especially the people coming from America. It leads the circumstances towards an internal dispute and rebellion by Sharif who is already broken by the hand of fate in the form his father's death and personal life after being detached from her beloved Laila. His visualization of freedom is opposed by the economic goals of the authorities that resulting in his ironic behaviour in the matters of dealing the project. It ultimately leads him towards imprisonment intensifying the tragic repercussions of the narrative creating pathos and despair. Through irony, exaggeration, and emotional distance, *Little America* exposes the contradictions within ambition, power, and morality, allowing serious social realities to reveal their own inherent absurdity.

Significance of the Study

This research is an endeavour to contribute a remarkable work in both the postmodern and South Asian arena of studies. Mostly the researches on Pakistani and other South Asian Anglophone works are done with the perspective of postcolonialism, feminism, and Marxism

like things, but the current study will be vital for bridging the South Asian literature with postmodern trends particularly through the works of Pakistani Anglophone writers. Significantly, the postmodern study on the novel *Little America* is going align the traditional tendency with the contemporary ones through implications of the postmodern literary components.

Research Objective

- To explore the postmodern elements in the novel *Little America*.
- To investigate the impacts of postmodern aspects on the characters' lives as well as the narrative in Zain Saeed's *Little America*.

Research Question

- Which of the postmodern elements are evident in the novel *Little America*?
- How the characters' lives as well as the narrative are impacted through postmodern aspects in Zain Saeed's *Little America*?

Literature Review

In a research article "Secularity, Liberty and Resilience against Orthodoxy: A Utopian Vision in Zain's Novel *Little America*", Kharal et al. are of the view that Saeed's novel delivers a compelling critique of social injustices and unequal power relations embedded within American society, particularly highlighting economic disparity and the institutional frameworks that perpetuate inequality (Kharal et al., 2025). The narrative also illustrates the ways in which individuals and communities resist and contest these dominant power structures. In the view of the researchers, Saeed contextualizes these sorts of injustices surrounded by the broader chronological as well as socio-cultural paradigms in the course of deep relation with religious as well as academic traditions, together with references to The Holy Quran. They highlight the novel's emphasis on justice revolving around human values and legal systems reflecting the apprehensions of social order (p. 810).

The article further relates the social justice with personal rights and communal accountability through the novel *Little America* and draws attention to Saeed's endeavour to establish a liberal and secular societal spectrum through the exploration of the clashes between conventions and modernity, and between faith and logic. Ultimately, they refer towards novel's ending on a hopeful note, emphasizing the resilience of marginalized communities and their capacity to envision and strive toward a more equitable and just society despite the pressures of oppression and rigid orthodoxy (p. 812).

According to Jahan et al. in "Bridging Tongues, Bridging Worlds: Multilingualism as a Narrative Lens in Zain Saeed's *Little America*", Saeed skilfully explores the intertwined themes of cultural displacement and identity construction through the strategic use of multilingual expression (Jahan et. al., 2025). They point out the hybrid subjectivities of the character in the novel through fluctuation of languages in the multiple circumstances if social interaction. The researchers illustrate that Saeed's employment of code-switching and bilingual exchanges does more than depict cultural adjustment; it reveals the inner psychological struggles of individuals occupying liminal spaces shaped by diasporic experience (p. 86). According to them, the text of the novel illustrates frequent shifting of the language spoken by the individuals expressing their emotions and feelings. Little America underscores the shaping of identity through language that further leads to multiple functions of resisting the dominant culture and also towards assimilation process in the postcolonial context (Jahan et al., 2025).

In the words of Mooneer Yousaf and Dr. Ali Ammar in "Meta modernism: Meaning-Making by moving Beyond Postmodern Irony and Skepticism in Zain Saeed's *Little America*", Zain Saeed's debut novel, *Little America*, presents a compelling literary framework for reimagining how individuals relate to contemporary reality. (Yousaf et al., 2025). The researchers point out the foundation of the narrative built upon the sincerity of emotions through reflective approach towards shortcomings and sustaining the hope for being vulnerable on societal grounds. Drawing on the logic of metamodern oscillation, they expose the novel's negotiation of a middle ground that resists the detachment of postmodern irony without lapsing into uncritical optimism (p. 19). They further elucidate Saeed's vigorous quest for meaning with the help of communal transitions and cultural spaces. Yousaf et al. (2025) affirm conclusively the novel's direction towards trust on deep imaginative as well as transformative development in spite of the uncertainties prevailing through it (p. 19).

In the article "Virtue Ethics in Contemporary Literature: An Examination of Zain Saeed's *Little America*," Bourgeault employs Aristotle's notion of *eudaimonia*, commonly understood as human flourishing, to illuminate the ethical dimensions of the novel. He highlights the struggle of the characters against the structure of society through the ideal of realizing the height of goodness in the course of virtuous and logical actions. This engagement with virtue ethics in a culturally diverse and morally unstable setting invites a reassessment of ethical conduct at a time when established moral traditions are increasingly destabilized (Bourgeault, p.79).

Research Gap

The present study has filled the gap that the previous research articles on Saeed's *Little America* lack. They have been focusing on the novel through multiple linguistic and social lenses, but this research paper analyses it in specific perspective of postmodernism with deep investigation of the text in the context of particular elements of postmodern literary spectrum.

Theoretical Framework

This study employs postmodernism as its theoretical framework to examine the ways in which contemporary literary texts represent fragmented identities, unstable meanings, cultural contradictions, and the complexities of contemporary social experience. Postmodernism emerged as a critical response to the assumptions of modernity, particularly its confidence in rationality, universal truth, progress, coherence, and stable systems of knowledge. Rather than accepting reality as unified and objectively knowable, postmodern theory emphasizes plurality, uncertainty, fragmentation, contradiction, and the constructed nature of meaning. Different sorts of variables of postmodernism have been adopted in the current research discussed in the following:

Rejection of Meta-narratives

Meta-narratives are such narratives that are based on established norms and traditions. The notion of their rejection was proposed by Jean Francis Lyotard in *The Postmodern Condition: A Report on Knowledge* (1984). He used the term 'incredulity' for the approach adopted by the people towards the meta-narratives that result in their challenge posed to the systems of society. The literary perspective based upon such tendency provides the ground for analysis of the texts containing the circumstances where the characters go against fixed structures.

Cultural Logic of Late Capitalism

Fredric Jameson elaborated about the notion of culture's relation with the late capitalism of 20th century in his work *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991) in which he formulated the linkage between postmodern cultural aspects and the commodification of popular culture through mass media and consumerism. In the view of his concept, the ideas like cultural imitation, media-generated realities and consumer identities are analyzed in literary texts on postmodern era.

Irony and Self-Reflexivity

Postmodern umbrella of theories consists the significant elements like self-reflexivity and irony as emphasized by Linda

Hutcheon in *A Poetics of Postmodernism: History, Theory, Fiction* (1988). He focuses on the analysis of cultural forms through irony and paradoxical narratives in relation to conventional ideas.

Simulation and Hyperreality

Jean Baudrillard articulated the terms of 'simulation' and 'hyperreality' in his eminent work *Simulacra and Simulation* (1994) where he presents the images and cultural signs complex to be differentiated from reality in normal life. It is vital in the illumination of the means of comprehension of the characters in literary analysis. The 'self' is overlooked not as unified aspects, rather as a fluid and constructed with the help of historical, social as well as linguistic contexts.

Intertextuality and Pastiche

Within this theoretical framework, the study focuses on literary characteristics such as intertextuality, pastiche, fragmentation and the destabilization of conventional distinctions between reality and representation. These concepts provide analytical tools for investigating how literary texts challenge established assumptions and represent contradictory experiences.

Black Humour

The study on postmodernism also includes black humour. Patrick O'Neill identifies five principal modes through which entropic or black humour manifests itself: the satirical, the ironic, the grotesque, the absurd, and the parodic. Together, these modes provide a conceptual framework for analysing how black humour exposes disorder, undermines conventional meanings, and reflects the instability inherent in modern and postmodern narratives.

Research Methodology

The current study is based on the qualitative analysis of the novel *Little America* in postmodern perspective. Textual study of the novel has been done to explore the elements of postmodernism in it. It has been done in the light of Catherine Belsey's statement about the literary text where she declares it a place where meaning is produced and it enables the analyst to make this production noticeable (Belsey, 1980). The whole text of the novel *Little America* by Zain Saeed has been perused under postmodern perspective with reference to the relevant theoretical framework mentioned above and postmodern components have been investigated through various scenarios narrated in the novel.

Analysis

The novel *Little America* by Zain Saeed is a representative work of the postmodern components in 21st century. There are a number of instances reflect the postmodern tendency in the novel through the main characters. The most important and fundamental postmodern aspect of the novel is "Metafiction" that refers to its mentioning being a story in the journey of the narrative. As Patricia Waugh terms it as an imaginary writing which self-consciously and methodically draws the reader's attention to its standing as a work of art (Waugh, 1984). Metafiction is evident here through the novel's attention how the personal experiences are converted into stories. Sharif Barkati, the protagonist and the narrator, bring to light his life in the course of his letters addressed to his novelist friend Laal Ghazali to be shaped as a literary work. Thus, he is aware of the way his story is being produced as well as presented to the readers, instead of merely putting in the picture of his life. His endeavour to organize his experiences as an engaging narrative enables the reader to be cognisant of the course of action for storytelling itself. Sharif's creation of the project named "Little America" in Pakistan engrosses turning an imagined idea into something that appears real. In the course of this connection between experience, imagination, and storytelling, this novel echo a postmodern understanding of reality as something that can be interpreted as well as reconstructed through imagination, language, and cultural influences.

"Fragmentation" is the next remarkable postmodern attribute of the novel *Little America* that reflects the shifts between present and past, and is in the form of a non-linear narrative. It gradually reveals Sharif Barkati's experiences with the use letters, memories, and reflections from different periods of his life, instead of presenting his life in continuous sequence of events. Due to this factor, readers have to connect different pieces of Sharif's past to understand his experiences fully. His recollections do not pursue a lucid sequential order and give the narrative a sense of ambiguity. This fragmented structure also reflects Sharif's changing understanding of himself, his relationships, and the idea of America that he has developed over time. In spite of presenting as an absolute and indisputable description, his memory and personal reflection reconstruct his past. The narrative also moves between Sharif's personal experiences and the wider social world in which he lives, making his story part of a larger picture of Pakistani society and its fascination with America. In this way, fragmentation becomes meaningful rather than merely a narrative technique. It reflects the complexity of Sharif's experiences and suggests that reality cannot always be understood as a single, orderly, and complete story. Saeed's use of fragmented narration therefore contributes to the novel's postmodern character by questioning linear

storytelling and presenting reality as something that is gradually constructed through memory, experience, and interpretation.

Another vital element of postmodernism observed in Zain Saeed's *Little America* is the use of "intertextuality" that is a term coined by Julia Kristeva and suggests that no text exists in isolation and allows readers to draw on their previous literary experiences (Kristeva, 1980). The narrator Sharif Barkati writes to his novelist friend Laal Ghazali by giving reference to Kyle Boelte's book *The Beautiful Unseen* and requests him to lay emphasis on his actions of helping the male and female in his school meet surreptitiously to be read by the Americans. He requests him to ensure that they should not consider he derived any sort of carnal pleasure from doing such things. He tells him taking a peek inside, once, but was not nasty as the one taken by the immoral mother of the narrator of the novel *The Beautiful Unseen*" by Kyle Boelte (p. 15). Intertextuality is also there during the mention of the lecture given by Sharif's English literature teacher Mrs Kamal.

"Pastiche" is a significant postmodern constituent that is an imitation of distinctive styles and the appropriation of established expressive conventions as described Fredric Jamson (1991). It is observed in the novel *Little America* in case of Sharif's getting pleasure by seeing others making love. Samira, the protagonist and the narrator of the novel *Welcome to Americastan* by a famous writer Jabeen Akhtar obtains gratification by viewing a pair of wasps doing sexual intercourse on the windscreen of her car. In *Little America*, the narrator Sharif provides opportunity to his class mate Sikander to go into the store room with his girlfriend and utter on their being inside, "I was sure of it, the kissing thing that excited me so much on-screen, and somehow, somehow, I had been the cause of it. I had helped! I felt more accomplished than I'd ever felt with good grades (p. 14). This is a perfect example of postmodern pastiche where the situation of one novel has been imitated in another one.

The subsequent component of postmodernism that is detected in Zain Saeed's *Little America* is the use of "simulation" that is called the representation or imitation of reality through signs, models, and representations according to Jean Baudrillard (1994). This notion is found during Sharif's job at California Cafe in Karachi when he utters in front of his parents, "I wanted what's in the movies and I wanted a brighter place, wanted to say to them" (p. 56). Sharif desires to adopt such sort of lifestyle that he watched in the American movies. He expresses his tendency to simulate through electronic media. He starts a job at an American restaurant in his own country after being failed get the American visa. This type of inclination highlights the postmodern concept of simulation. This sort of postmodern simulation impacts the lives of the people of relevant society in a noticeable way as we observe in the case of Sharif in *Little America* that he simulates

the American life by getting the job in an American restaurant which further leads towards transformation in his family and social life.

'Simulation' is also there when Sharif mentions about the flow of wealth from TJ. He is surprised on acquiring of so much money by TJ in the business of construction. He expresses his astonishment by saying, "I was never really out off by the mystery—in fact, I found it exciting, a part of living the Hollywood life I had dreamed of since I was a child (p. 120). This sort of situation reminds him of the American Dream developed in him during his childhood based on the Hollywood movies. He is infatuated with the American life and develops the tendency of simulation that leads him towards the plan of "Little America" in his home city Karachi. The postmodern concept of 'simulation' has a deep impact on the individual and collectives lives of the people in the novel in the form a thorough transformation in their direction towards lifestyle.

A particular postmodern element in the novel is 'rejection of grand narratives' by the protagonist Sharif when he goes against the cultural and religious customs after being desperate from various conditions. He informs his friend Ghazali that he was going to bring change to this country to have a life with full potential and unhindered by religion as well as culture, even accentuated by it (p. 57). He determines to be defiant towards the cultural as well as religious customs because of desperations in life. Sharif actually aims to bring revolution in the emotions of the people and wishes that these should not be controlled by the religious order and cultural principles.

"Simulacra" is also a key element of postmodernism that is also proposed by Baudrillard and it is termed as the result of simulation where we come across a copy or representation of something that may or may not have an original equivalent. It is an integral part of *Little America* in which the narrator is found idealizing such a place that is brimmed with objects and ideas away from the reality of his society and culture. He writes to his novelist friend and informs him about what draws on a paper about his dream project of "Little America". He tells him that he drew fascinatingly twisted buildings as well as gardens. He drew to twirl his city into a place that had no sadness, no restriction, no blood, and that should be only full of happiness and love" (p. 57).He also mentions about his drawing the swimming pools, bars, musical objects, women in bikinis and tops, and finally writes 'Little America by Sharif Barkati' on that page. It is a lucid illustration of the postmodern concept of 'simulacra' where the protagonist brings his dreams and desires into a form of planned imitation.

Postmodernism has had an imperative characteristic of "defiance" since its inception and has been found as a part and parcel to the literature crafted during the whole span of time. It refers to the act of resisting and refusing to obey established conventions as well as dominant ideologies. The novel under discussion *Little America* is also

replete with the defiant nature of the main characters. This approach is observed through the character of TJ during his conversation with Sharif on the matter beach resort with their project of Little America. On Sharif's opposing the idea of the resort on beach because of its being against the culture, TJ asserts, "There is no other way, son. I've studied culture and change my entire adult life, and for things to change, there needs to be a grand big shock" (p. 176). There is a reflection of the ambition for bringing a huge change in society during exchange of viewpoints between Sharif and TJ by going against the set practices in culture. TJ settles on going against the prevailing circumstances by bringing a huge change in social set up and desires to make the people feel free about choosing their lifestyle. It makes him an apt representative of postmodernism. The postmodern defiance proves to be the source of remarkable on his individual as well as societal status as he gets associated with a project going against the cultural norms and values of the city where he lives.

The most significant postmodern aspect of the novel *Little America* is "Black Humour" in it that is a literary modus operandi in which a writer uses comedy and satire like aspects to represent tragic as well as serious facets of human subsistence. Five modes of black humour theory as per Patrick O'Neill's concept are found in the novel that are satiric, ironic, grotesque, absurd, and parodic or meta humour. All of these modes of black humour affect the narrative of *Little America* in way that embellishes it for literary pleasure of the readers. First mode of black humour is observed through multiple situations in the novel where satire is put on the social spectrum of Pakistan which makes the readers laugh in a black humorous way. The protagonist Sharif wonders over his parents' distrust of the hospitals after the death of his infant brother by uttering the words like, "their lack of education, their insistence on having a pregnant woman pray five times a day, their backward, *Pakistani* ways" (p. 8). This is a direct satire on Pakistan's health system on which the people do not trust and opt for delivering the baby at home that proves to be horrible. There is also satire on social system of the country where women are forced to offer prayers repeatedly during pregnancy when they should take maximum rest. It has been declared the backwardness of the society and satire is placed in a black humorous way.

The second mode of black humour that is the ironic one is there when Sharif washes the car on a daily basis at mid night and gets appreciation from his father. Actually, he washes it because of smelly and sticky condition of the car after its usage on rent by the couples, but he is appreciated by his father and mentions that he was proud of him for his being very much responsible in the matter of car (p. 25). This is an irony of situation that causes laughter among the readers in a gloomy manner. There is also an ironic touch of black humour in the relationship between Sharif and his class fellow Laila. In the novel, we

come across a point when she takes him to her home in the absence of her parents and spend time with him. But later on, when he asks her to be his life partner, she speaks quite ironically as it is narrated, "I really like you too. And I wish we could do something about it. But I come from a pretty conservative family" (p. 45). The word "conservative" used by Laila is representative of the ironic mode under black humour theory. She adopts a totally contrary approach as she had the liberty from her parents to take anyone with her to her home, but on the question of spending the whole life together she takes the shelter of his family's being conservative.

Grotesque mode of black humour under postmodern perspective is found in *Little America* when Sharif mentions about his applying for the American visa and the difficulties he faced as he mentions, "I remember applying for an American visa, citing refuge, relief, a dire need to visit. I scrambled from consulate to photocopy shops, from photographers to travel agents" (p. 54). It brings to consideration the ruthless reality in the course of grotesque mode of black humour that Sharif tries to flee from his country by using the words 'refuge' and 'relief'. He is not satisfied in his homeland and feels like migrating to other another country for accomplishing his desires in life. Later in the novel, Sharif narrates about the scene on the beach in which men and women are doing fun with each other. He writes about a bearded man in a kurta and calls him a cleric who is dancing with a woman in a bikini and presents him beamed up a great laughter (p. 168). A religious man is presented in as a source of humour that makes it a grotesque mode of black humour.

The next mode of black humour that is absurd one is an integral part of this novel of Zain Saeed as we observe that the protagonist behaves in totally absurd way while being in mosque for Friday prayer. After watching the Hollywood movie in cinema the same week, he goes to the mosque on Friday and keeps remembering the scenes of movie there. He narrates that the hallucination of kisses that he watched in the movie blurred his mind and the music of Hollywood got mixed with the Arabic words of the prayer spoken by the religious leader that is called 'Imam' of the mosque (p. 6). The absurdity of the situation is Sharif's involvement in American movie to such an extent that he keeps it in mind even during prayer and associates the music of that movie with the recitation of the Holy Quran in prayer by the Imam. Absurdity of black humour is there when Sharif the scene at Karachi airport after being deported from America with Laila. In spite of being husband and wife through papers for few days, Laila separates herself from him while coming out of the airport and Sharif shows desperation by telling his novelist friend calling it so strange that she walking away in such a way even his being devoted to her (p. 277).

The fifth and final mode of black humour is parodic and it is also called meta humour that is detected in *Little America* on various occasions. The narrator depicts TJ's address to the people to persuade them to live in newly built compound that the needs people to walk around by kissing and hugging each other and they should act like Americans. He calls them rebels and also special (p. 102). Here TJ has been observed tempting the people imitate the American style of making love at public places by feeling free that is termed as parodic aspect of black humour. His declaring the people as rebels highlights postmodern defiance by going against the grand narratives of a society according to personal desires and thoughts.

"Allusion" has been an essential component of literary masterpieces under postmodern umbrella of perspectives that is a literary tool in the course of which a writer indirectly invokes an established literary or cultural reference to enrich the meaning of a text. It has been identified in Zain Saeed's *Little America* through the meeting of Sharif with his lawyer in jail. The lawyer tells him the proceeding of Sharif's case in the high court will be televised and also be displayed on big screens outside the court. The allusion found here is the lawyer's word about the proceeding when he calls it "the Little America of all trials" (p. 239). The phrase "Little America" has been used in the text as an allusion for the court trail to highlight the intensity and significance of the proceeding that is a renowned aspect of postmodern literary field.

A principal aspect of postmodern umbrella of theories observed in the Zain Saeed's *Little America* is "magic realism "that is a literary mode formulated by Wendy B. Faris (20024) in which supernatural objects are integrated into an otherwise realistic narrative as well as presented as ordinary aspects. The description of the girl sent by TJ to the office of Sharif Barkati goes beyond the borders of reality as he narrates, "In the dark corridor stood the shadow of a woman, tall, her silhouette magnificent. Her face I could not see, but she was wearing a dress, yes, bright red. My mouth was so dry" (p. 112). The readers are mesmerized by Sharif's use of words while elaborating the scene that create an atmosphere of magical realism. The factors like shadow of the girl and the inability of Sharif to see her face mark out it as a sight of a supernatural creature. Moreover, the way he describes her physical features as well as her entrance into the office present her as a creature from some strange world.

All of the postmodern elements discussed above put considerable effects on the individuals in the novel *Little America* the main character Sharif Barkati falls a prey of the postmodern tendencies and tries to change his personal life as well as social spectrum in which he dwells. Furthermore, all the aspects of postmodern literary dimension mould the narrative in an impressive way for the readers

who feel it totally aligned with the contemporary social and global structures.

Conclusion

The current research has lucidly delineated the postmodern elements in the novel *Little America* by Zain Saeed. It provides the clear background of postmodernism as well as the overview of the novel that leads towards a comprehensive literature review based on the existing researches that have been done on Zain Saeed's work. A brief theoretical framework has been structured for the textual analysis of the novel and numerous postmodern elements have been found in it that are; Nonlinear Narrative Method / Fragmentation, Rejection of Meta-Narratives, Defiance, Simulation, Simulacra, Intertextuality, Pastiche, Metafiction, Magic Realism, Allusion, and Black Humour. Last but not the least, these postmodern cogs have greatly impacted the whole narrative and made it interesting and more literary for the readers as well as researchers. They have adorned it in multiple dimensions and also opened new horizon for researches in postmodern as well as South Asian Anglophone fiction.

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