

Research Article

Deconstructing Power: Ideologies, Webs of Hyper-reality and Metanarratives in Hamid's *The Spinner's Tale*

Qasim Ali Kharal^{1,*} , Shanza Dilawar² 

¹Department of English, Lahore Garrison University, Lahore, Pakistan

²Sialkot Grammar School, Sialkot, Pakistan

Abstract

This research explores the ideologies that help individuals gain power and control over people through the analysis of Omer Shahid Hamid's *The Spinner's Tale*. Main characters in the novel, like Ausi and Omer, have used religious ideology to empower and attain their personal objectives. Political, religious, and social ideologies are narratives simulated through media and feigns to extend political power. This qualitative study tries to bridge the social and religious ideologies through a theoretical framework of hyper-reality and concept of metanarrative. The intertwined postmodern theorists included Jean-Francois Lyotard, Jean Baudrillard, and Fredric Jameson to help reveal the construction of dominant/totalizing metanarratives. This study tries to fill the gap through exploring post-9/11 socio-political anxieties bridging contemporary Pakistani literary criticism. The idea mirrors local narratives, broadening global discourses of terrorism intervened through hyper-real constructs of media and state power. The article develops strong argument to mark digital saturation, surveillance, and ideological fragmentation in present era disclosing Pakistan struggling with identity, belonging, and resistance through narrative of *The Spinner's Tale*. The findings indicate towards an intentional vagueness of the novel's inference to highlight the necessity to inquire the narratives that are popular in postcolonial societies through the lens of a postmodern theoretical framework.

Keywords

Postmodernism, Hyper-reality, Grand Metanarratives, Terrorism, Media, Constructed Truth and Identity

1. Introduction

The Postmodern era has widened its scope in various aspects of literature, particularly dismantling media's role behind simulated truth and simulated realities based on a biased approach. Literary perspectives help us to reshape the world affairs to inspect prominent narratives of grand ideologies. Hamid's *The Spinner's Tale* has developed a thought-provoking intellectual case study to disrupt nationalistic, religious, and state-sanctioned metanarratives. The idea intends to reveal catastrophic scenarios about terrorism, moral-

ity, identity, and justice in post-9/11 Pakistan. The actions took against the narrative of the war on terror have evidently discussed about US defiant policies to invade in Afghanistan with consent and help of Pakistan. The novel has constructed historical and existing perceptions regarding Pakistan pushed to terrific circumstances from Afghan border after US stance of battle against terrorism. The layered thoughts of the novel develop in-depth philosophies disclosing the vast difference between reality and portrayed reality through history and

*Corresponding author: qasimalikharal1@gmail.com (Qasim Ali Kharal)

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memory. Hamid has crafted textual space to monitor the elements of hyperreality while discussing the nonfactual incident of Twin Tower. USA claimed it as propaganda of Islamic Terrorism claiming vulnerable assault of Taliban in Afghanistan through permission of open operation against terrorists with Pakistan's army. Prominent postmodern theorists' notions have proposed the idea of "feign" bridging novels perspectives with philosophical ideas to mirror conspicuous manipulative strategies of contemporary media towards shaping incidents according to the personal and political narratives.

The novel has emphasized postmodern features of hyperreality, fragmentation, and narrative multiplicity mirroring existing issues in Pakistani context. Theoretical perspective of hyper reality has been discussed in Baudrillard's works to illustrate simulations of realism showing difference between authenticity and presented reality. The study discusses vague idea of fact and fiction through first-person narrative contradicting historical narratives from factual perceptions of protagonist. Baudrillard proposed notion of simulacra in his work *Simulacra and Simulation* discussing difference between fact from supposed reality creating its own space in world. The protagonist echoed various layers of trauma, ideology, and selective memory creating constructed truth entirely different from reality. The coverage of circumstances portrayed through media, state discourses, and individual mythology into single textual location, creating difficulty to distinguish from "feigned" reality. Hamid reconstructed actual historical incidents under radicalizing youth and terrifying politics unveiling construction of events according to the desired perspective aligning with Baudrillard's [1] in *The Gulf War Did Not Take Place* covering up authenticity. Novel challenges consideration of unpleasant possibility ceding facts as simulation designed to maintain power relations. The narration has converted postmodern labyrinth of signing devoid of connotation accessing pictures and ideologies to replace truth reshaping perception of readers. Baudrillard's critical work has highlighted contradicting representation of fluidity of truth compelling audience to recognize immersing network of simulations.

The narrative of the novel reflects on the straddling boundaries between manipulation and memory, confession and construction in Pakistani context. The setting of the novel has portrayed Karachi's terrorist and bureaucratic conflict through two friends Omer and Uzair. The crust of the novel has mentioned straightforward political idea morphing the concepts into meta-fictional meditation, identity, truth, and betrayal in characters' friendship. Musharraf's work *The Line of Fire* [2] discloses the stance on terrorism rising in the country as result of War on Terror portraying militant organizations such as Al-Qaeda and Taliban as anti-peace and anti-state components. The characters in *The Spinner's Tale* [3] unfurls reality that Ausi isn't introducing unfortunate Muslims and working for them all things being equal, he needs to be known all over the place and needs to expand his ill-

conceived power for the sake of "Islamic Jihadism". The exchange of letters between Ausi and Omer represents nostalgic feelings towards their childhood while providing opposite perspective of their lives. Further, the choice of characters to transform their personalities supporting their constructed ideologies towards life and fields portray the concept crime being knowledge rather than an inherited feature or impression. The novel dismantles the stability of authorial truth reshaping narration myth as genuine act of penance highlighting prominent figures of Hafiz Saeed, and Osama Bin Laden [4]. The perceptual disparity between crime and terrorism provides difference between ideological beliefs as major support to their acts implementing personal aggrandizement to earn money and fame contrasting from divine concepts of Jihadist ideology in militant group. Baudrillard's theory of hyper reality seems applicable to the character of Uzair as his self-fashioning and media's portrayal creates vague stance about real and its simulacrum providing human's psychological imagery of terrorist eclipse.

The fragmented account of *The Spinners' Tale* [5] analyzed under the skeptical lens of Lyotard epitomizes the grand narratives of state, religion, and media portraying resistance against constructed ideologies. The characters have been illustrated confined into their own 'language games' interpreting transformation of personalities such as Uzair into feared militant from privileged schoolboy. The fractured representation of Uzair provides different scenarios of his personality state constructing as terrorist, media amplifying as myth, and socially abandoned recasting himself as misunderstood seeker of divine. Realist fictions construct thoughts regarding traditional moral boundaries with destabilized discourses preventing alignment with or against one specific perspective aligning with Lyotard's concept intensifies the illustrated truth as performativity rather than vulnerable factual incidents occurred in particular time and space. Media has evident role to develop thoughts in audience regarding incidents based on their fear and emotions instilling demanded stances among readers' minds. This skepticism in *The Spinner's Tale* mirrors Pervez Musharraf's autobiographical musings in *In the Line of Fire*, most notably his polemic about the post-9/11 geopolitics posing Pakistan as a coerced player in the U.S.-led War on Terror, presenting his choice to side with the West as strategic imperative rather than ideological convergence. His honest report builds its metanarrative attempting to legitimize political accommodation, military redeployment, and internal repression in the name of national survival as Hamid's novel poignantly interrogates justificatory narratives by situating figures like Uzair at the nexus of state ideology and militant resistance. To be presented once a student of a select Westernized elite institution came to symbolize defining post-9/11 metanarratives, be they regarding terror, identity, or loyalty, shatters singular subjectivity. While Musharraf is the rational actor negotiating superpower politics, Uzair represents the human price of such strategic accounts: alienation, radicalization, and eras-

ure through Lyotard's insistence on the disintegration of universal truth as relevant to both texts, disclosing about historical events such as 9/11 instantly consumed by rivaling political narratives, each insisting on authenticity. It is in this context that *The Spinner's Tale* comes to be not only a novel of individual culpability or national deterioration, but a postmodern rejoinder to state-imposed truths, revealing ideological narration, whether from the state or its enemies, attempts to own meaning bridged with contemporary scenarios for instance Khuzdar school bus attack.

2. Literature Review

Various scholarly studies have analyzed the postmodern narratives applied on numerous texts to highlight the political and religious ideologies shaping human psychology. Thematic axis involves hyper reality and metanarratives to consider research works as a prism to categorize the ideological stances of society through literature. Muhammad Yassin Gadda's research article titled *Beyond Violence: The Formation of a Contemporary Western Debate on Jihad* (2017) considered pertinent to present investigation as it covers Western narrative on existing ideas of Jihad criticizing many Muslim countries. The perspective encourages in-depth analysis of despicable actions through jihadi operation perceived as Divine Ideology concerned with the life of hereafter. Postmodern theory contains foundational skepticism analyzed in Jean Francois Lyotard's concept of "incredulity toward metanarrative" in his work *The Postmodern Condition: A Report on Knowledge* (1979) to challenge overarching ideologies such as nationalism, religion, historical progress. Argument intensifies unreliable ideas of fragmented, pluralistic society, referring towards the stances of portrayed reality beyond the concept of authenticity. Western political figures acting towards the ethnic cleansing of Gaza providing suggestions to rebuild and redevelop long-term ownership on Middle East. Rubio (2025) developed the stances of reconsidering the laws of permanently resettled immigrants in Western States to plan against generating recipe for chaos and tension in the region. Away from his main observations as a conflict or physical battle, Yassin Gadda attempts to examine and highlight thorough envelopes in this piece to demonstrate the broad ideological scope of jihad.. Gada takes the reader back to the period of Prophet Muhammad (SWA) and defends the true meaning of jihad by elucidating the misconstrued notion of jihad that has only been molded by the media and authoritarians for their own political goals.

The contextual discourse highlights historiographical meta-fiction, to answer factual contemporary questions through fictional texts blending historical and real authentic narrative invention. Linda Hutcheon introduced web of illusions in work *A Poetics of Postmodernism* [6] to discuss about vast differences in authentic reality and constructed reality. Fredric Jameson represented elements of trauma and political violence through fragmented narrative structures to illustrate

hyped circumstances of society. The original stance of society perceived through mentality regarding Islam encapsulates the wide circumstances for foreign forces and powers to attack and slander tagged as anti-Islamic groups, fundamentalist's zealots, and partial non-Muslims. The general public misunderstands the concept of jihad, and they use slight but significant allusions to the horrible crimes committed by particular Muslim groups to justify it. Jean Baudrillard's *Simulacra and Simulation* [7] provides the theory of hyper reality, to appellate the media-saturated universe of *The Spinner's Tale*, creating simulacra that erode the difference between reality and representation. Yuval Noah Harari, in *Sapiens: A Brief History of Humankind* [8] reiterates the position that human societies operate on collective myths and constructed realities. The literary text has provided a counterpoint to fictional constructs of ideological purity and martyrdom, and conditioning the consciousness of the protagonist. Thus, the novel reflects postmodern citizens ensnared in manufactured faith systems in divine concepts rather than personal aggrandizement. Collaborated notions of theorists and their foundational works highlight the novel's profound engagement with postmodern issues, especially its critical position against metanarratives and its representation of a simulated and myth-mediated world.

Foreign narratives have contextualized the propaganda of Modi media and Trump media creating conflict within nations and states against Muslim nations for their personal benefits. Additionally, according to Gada, the meaning of Jihad was de-contextualized after 9/11, which resulted in Westerners' negative perceptions about Muslims and Islam. He claims that the west isolated verses from the context in which they were revealed in order to comprehend them. Gada has drawn a conclusion from this conversation by saying that jihad has a far broader meaning in Islam and that its goal is to eradicate oppression, aggression, and corruption. He asserts that "spiritual battle" is not always what jihad entails, rather than a physical fight against one's self and its effects, which is called "maximum jihad." [9]. Jihad aims to use force to expand the Muslim realm into non-Muslim territory and forcefully convert everyone to Islam. As the Qur'an specifically asserts that "there will be no coercion in religion," it at this point emphatically rejects the criteria of religious prospect. Nevertheless, Islam, under specific circumstances, permits its adherents to engage in combat in order to defend the region from foreign invasion, in contrast to the beliefs of many Muslim and non-Muslim rationalists. By Al-Qaradawi: "Islam wants tranquilly. It detests war, yet it cannot put an end to it resulting in preparation unless their enforcements upon it, it will not pay for it." Trump media directed several cabinet members to submit list of suspended countries deficient of vetting and screening information from partially or fully travelling in western countries.

Dino Felluga describes the fundamental thoughts of Baudrillard on postmodern culture in his piece *Modules on Baudrillard: On Simulation, Introductory Guide to Critical*

Theory [12]. In a single piece that is pertinent to the issue at hand, Dino Fellugo virtually explains the entirety of Baudrillard's philosophy. According to Baudrillard, the result of postmodern culture completely lost touch with the real world before maps as society has grown so reliant on them. As Baudrillard says, "This area is no longer before the map, nor is it" [10]. Yet the map is beyond the area, Smiley Karra, which makes the region lovely." The model, which is currently ahead of the real world and determines it, has just recently started to be imitated by reality itself. According to Baudrillard, the argument of concepts connects the theoretical perspectives with a thematic lens, "it is no longer an issue of imitation, nor imitation, nor mere imitation" [11] in the post-imitation and postmodern era. It is a matter of converting the actual from its symbol to give the idea of imitation, despite everything, demands some sense of reality against which this art has to be felt. Baudrillard is not arguing that postmodern culture is artificial in fact the idea practically covers the political perspectives in literary context. The factual stance no longer supports the ability of portrayal to construct social psychology in the audience through literary works. The experiences constructed through analysts in minds propagate fear in society to successfully instill their ideas in people under empowered political figures. Prominent forces persons play a pivotal role in reshaping citizens' perspective to extend religious extremist objectives, referring to the novel's characters.

Momina Hafeez claims that Omar Shahid Hamid's novels *The Prisoner* and *The Spinner's Tale* depict a "meteoric surge" in fear-based oppressor brutality in Pakistani society following the tragic event of 9/11 in *Stargazing Violence: An Anarchist Perspective* on Omar Shahid Hamid's *The Prisoner* and *The Spinner's Tale*. Hamid depicts the potential link between centralized political authority and violence by non-state actors in the background of scenes of brutality and incitement to fear. The selected works represent the ongoing conflict between various forms of power, prominently the state, ideologies, and capitalism, and Pakistani citizens' personal and political ambitions. Supporting Hamid's portrayal of the utilization of subjective brutality by terrorists in the public arena as possible intends to attain political, ideological, and industrialist interests in the particular area of Karachi. The "anarchist" doctrine of Mikhail Bakunin, to promote the use of violence as a key tool to challenge repressive state power, is applied in this inquiry. It evokes his point of view to dissect the function of the state and its subordinate institutions regarding the occurrence of violence and political unrest to scrutinize from one perspective, cruelty by anti-state elements undermines society and endangers regular state subjects, and how, on the other hand, it is used as a potent tool by dissenting voices on the fringe to undermine the centralized state authority. This inquiry makes use of Louis Althusser's idea of the "state as a repressive state apparatus" to comprehend the role of state institutions in a progressively complex manner. To examine whether the state uses violence

to ensure social, economic, and political stability, and to avoid the protester groups' erroneous interpretation of brutality as only a manifestation of disruption. It also investigates the use of violence by governmental institutions to eliminate the existential danger posed by terrorist groups to Pakistani territory. In this approach, the analysis is exploratory and interpretive to analyze contemporary terrorist incidents occurred worldwide regardless of their significant identity or group but concerned with their ideological perspectives within or outside of a state capricious of their good or bad dispositions as Afghan or anti-state militant groups.

Furthermore, Yual Noah Harrari stated in his work *21 Lessons for the 21st Century* about terrorist destructive standpoints in existing world. The idea constructed vision regarding terrorist unable to compete with the state by itself as terrorists cannot collapse a state or nation but can collapse a government [12]. The narrative clarifies fractured and fragile structure of terrorists that they can only distort the machinery of government in order to create perception in people's mind that they could face perilous situations under particular regime. Terrorism has been depicted as an instilled fear by militant groups blinded for the significant opportunities of divine in afterlife. Harrari encapsulated idea of hyper reality by stating that terrorism does not has such immense impact on the government but it's the media persistently churning the threat news of terrorist attacks to instill fear in citizens. Media plays pivotal role propagating fear in society for making terrorist motive strong and successful to create ghastly environment among people. Media is empowered to construct mentality of society and audience towards terrorist incidents by supporting the political perspectives behind barbarity. For instance, there are numerous deaths caused due to accidents and diseases than deaths occurred in terrorist attacks or suicide but media creates an illusion among minds of audience to feel threatened by terrorism. In addition, Musharraf's narration *The Line of the Fire* has reflected critical perceptions of Lyotard and Francis Bacon to scrutinize the notions within practical and philosophical context to explore their use in social and political narratives. Musharraf exposed Islamic Jamiat Tulbah (IJT) indulged in terrorist activities linked as powerful wing of terrorism supported by Islamic Student Political Parties where doctors, engineers, IT hackers work under Al-Qaida spell bounded by their religious and Jihadist ideologies.

3. Research Methodology and Theoretical Framework

The present study has analyzed primarily Omer Shahid Hamid's *The Spinner's Tale* adopting qualitative research design. The close reading method and thematic analysis of the text descriptively scrutinize narrative techniques, character development, and thematic concerns. Hamid's [13] prominent work relates the text with postmodern theoretical lens

of hyper reality and metanarratives as foundation of this research. A comprehensive theory narrates the prominent theorists of 20th century including Jean-Francois Lyotard, Baudrillard, and Jameson [14] to examine novel under postmodern context. The primary text involves qualitative technique to examine. *The Spinner's Tale* along with supplementary sources of articles, journals, critical essays, and reviews on postmodernism. The study has examined the novel through different patterns deconstruct nationalist and religious ideologies as grand narratives, portrays media saturation, and simulacra blurring reality and fiction, and reflect postmodern anxieties in Pakistan's socio-political landscape. Findings are placed in international postmodern discourse and Pakistan's internalized cultural and political context. In accordance with the objectives of the study, derived from subsequent to the development of the problem statement, data for the study was collected from the analysis of imagery, plot, story, narrative, and use of symbolism and how these create the development of the protagonist's internal world. The data has been analyzed based on Jean-Francois Lyotard's postmodernism theory. In an attempt to bridge this gap, the researcher has added a range of Omer Shahid Hamid's work along with some efforts towards postmodern philosophy extension by western writers. The researcher has tried to analyze the selected main text, and in an attempt to describe the postmodern text study further, utilizing other works as referential texts.

This research is positioned within Postmodernist Theory, utilizing pivotal thinkers such as Lyotard, Baudrillard, and Jameson. Jean-François Lyotard has depicted "The Crisis of Metanarratives" through his philosophical views in his narrations. Lyotard contended that postmodernism involves skepticism towards metanarratives, grand narratives that attempt to speak universally, e.g., nationalism, religious ideology, or progress. *The Spinner's Tale* is being probed for its questioning of such narratives, especially when it comes to terrorism, justice, and identity in Pakistan. Baudrillard [15] presents the theory of hyper reality through the notion that representations or simulations become substitutes for reality and more "real" than reality itself. This theory aids in observing the novel's representation of media-fueled narratives, ideological manipulations, and the obscuring of truth and fiction within a post-9/11 scenario. In *Postmodernism and the Cultural Logic of Late Capitalism*, Fredric Jameson examines contextual aspects of society that are eroding with facts and perceived reality. Jameson [16] places postmodernism as the cultural manifestation of late capitalism, to cite important textual considerations, depth, pastiche, and commodification. This approach helps in recognizing the novel's representation of globalization, consumerism, and commodification of individual trauma in the changing socio-political landscape of Pakistan. Contextualizing Postmodernism in Pakistan serves to frame current and historical events that took place to represent atrocious events, generating an atmosphere of threat in society. Although postmodern theory is Western-oriented,

the research recognizes the context specificity of Pakistan where religious extremism, state discourses, and media discourse converge in intricate ways. The theoretical approach is therefore tailored towards the postcolonial and postmodern hybridity that exists in *The Spinner's Tale*.

Therefore, the current study has highlighted *The Spinner's Tale* by Omer Shahid Hamid's relevance with postmodern ideas like the breakdown of metanarratives, hyper reality, and the fragmentation of truth. Lyotard's [17] critical view of grand narratives, Baudrillard's simulacrum theory, and Jameson's observations on the cultural logic of late capitalism, the text finds that the novel dismantles prevalent discourses of nationalism, terrorism, and justice in a Pakistani context. The narrative enacts a somber difference between fact and fiction, building a hyper real terrain through characters negotiating identity, morality, and belonging. The research has also brought forth the point that postmodernism, being mostly a Western theoretical framework, finds resonance in the sociopolitical textures of postcolonial states, providing a window to analyze localized trauma and ideological manipulations. Through distorted conceptions of narration, untrustworthy narrators, and meta-fictional devices, the novel makes the very idea of objective truth more intense in a media-saturated, ideologically saturated world. Finally, the book is an effective critique of the human condition in postmodern, globalized times in which violence, memory, and identity are perpetually mediated. This study confirms the worth of postmodern theory in literary studies, particularly in circumstances in which power regimes are challenged and histories are recuperated. By highlighting metanarratives and hyper reality, the work provides new possibilities for investigating Pakistani literature in terms of global postmodernism. Future studies would be able to expand on this analysis by looking into how Pakistani writers negotiate postmodern issues related to gender, class, and diaspora identity. Lastly, the research emphasizes the importance of questioning literature as a place where truth is not just represented but constantly negotiated and rewritten.

4. Data Analysis and Discussion

The road to ruin, state "oppression" as a cause of anarchy, Ausi as "Hoem Sacer," finding the real path, the proletariat brotherhood, and state violence versus individual violence are some of *The Spinner's Tale's* key themes. The tale begins with Uzair, who has been surreptitiously moved to a secluded location in the desert while under the custody of the Karachi Police. The unfortunate Omar Abassi has been charged with overseeing Uzair's security. Omer Shahid's most recent publication in 2015 addresses the troubling problems of violence and extremism. Ausi, Sana, and Eddy, the three best friends in the novel have played crucial role to enhance and deepen the narrative of Hamid's narration. These three characters, who are wholly unlike one another, have received a lot of attention throughout the book. However, their relation-

ship is very complicated, particularly that between Eddy and Ausi, who used to correspond and keep in touch with each other through letters in the old-fashioned way. The fact that Sana and Eddy started their journey toward further education in the USA while Ausi lingered behind them further highlights how drastically these individuals differ from one another. The story followed Ausi, an abandoned companion of Eddy and Sana, as she followed the wrong path toward destruction and ended up imprisoned by terrorists. Due to their wealth and status, Ausi does not belong to the top class like his friends Eddy and Sana, who were kind-hearted Karachi residents and constantly worked to foster an inclusive social atmosphere for Ausi when they first met in school. Ausi changed into a terrifying man who is now known as Sheikh Ahmed Uzair Sufi because to the changes in these people's life.

The author Omer Shahid has depicted the sudden change in characters from the bound of Ausi and Eddy being the typical boys of Pakistan who share their love for the game of cricket. *The Spinner's Tale* is full with hyper realistic webs bridging the ideological connections and perceptions of minds inclining towards the actions regardless of their intellectual acknowledgements. According to Baudrillard, media and popular myths serve as the frames for unreal narratives that construct modern society exemplifying with casting doubt on Osama Bin Laden's legitimacy as a jihadist and a spokesperson of Muslims in his interview. As a result, he thinks the Twin Tower attack was planned in order to start a war for political gain the novel has portrayed Uzair making various revelations about Osama Bin Laden's reality, tangled up in the webs of hyper reality. He describes Osama Bin Laden to his friend Muawiya as a wealthy man who merely seeks fame and thrills and who "isn't a jihadi". He just lavishly spends money on trainers in order to further his nefarious plans to get notoriety and invade other countries under the great banner of jihad. Such hyper reality, according to Baudrillard, is a symptom that threatens societal harmony and identity while distracting us from reality through language and staged story. The character of Uzair, who in a fit of vengeance and boundless power performs such scenarios that are not inspired by his nonviolent jihad, also exhibits elements of hyper reality. In chapter fourteen of the book, he claims that in order to capture people's attention, one need to "give a 2000 watt jolt to their system." He seeks refuge behind the jihad in order to increase his own authority, and while knowing the truth about Osama Bin Laden, he continues to follow him because he believes it will help him.

Simulacrum, a component of hyper reality, is illusory truth that hides the fact that there is none. Dissimulation, on the other hand, is the act of pretending one does not own something. Dissimulation is presenting or showcasing exactly what one is not, whereas simulation involves demonstrating the lack of something in order to conceal what one is. The postmodern element of simulation is present in the text *The Spinner's Tale*. Uzair reveals who he is not on multiple occasions

in the book, and on occasion he even acts evilly in the face of his own innocence. In order to demonstrate his affiliation with this metanarrative of jihadism, he walks over innocent lives, grows his beard to his bellybutton, and dons a Silwar Kameez while concealing his terrible intentions under the term of jihad. The novel's chapter twenty-one explains in detail how staging and the use of pretend can be used to conceal interior reasons and dissimulate tales. A British journalist is abducted by Uzair after she begs for her and her son's lives in the name of the Holy Quran and reminds him that Islam forbids abducting women. She is shocked when Uzair tells her that she is correct and that the Quran does not authorize him to abduct her, saying, "You are right, Ms. Boyd. No religious text does" but he murders her to demonstrate his superiority as a jihadist to Osama Bin Laden and others. These statements unequivocally demonstrate that jihadism is a fabrication used by an individual to justify their own internalized violence. Dissimulation and simulation were crucial in the construction of narratives, clouding the vision of ordinary people, and advancing the objectives of characters was goal-oriented.

The analysis brings out dominant metanarratives to mention foremost standpoints on nature of truth, history, and identity mirroring postmodern notions through text. Lyotard skeptic notions point out towards grand narratives constructing nature of truth to develop opinions of portrayed truth of events. Hamid has dismantled dominant metanarratives with subjective implications of truth, history, and identity; "*Omar Abassi's silver bullet, his way out of the morass of his life. If he could just manage to figure out these letters, he could transfer out to CID, become one of the elite jihadi hunters, like Shahab.*" The line has mentioned the role of anti-terrorist mentality supporting the prominent element of Jihad against threats and horrors of brutality. Individuals became ensnared within dominant metanarratives of heroism, state power, and redemption in the post 9/11 Pakistani context through literary work. Omer Abassi has perceived opportunity to escape and transform his character encapsulating Abassi's internal conflicts. The concept develops 'state-driven metanarratives' of counter-terrorism to critically develop personal redemption and social mobility. The metaphorical expression of 'silver bullet' refers towards the belief in a particular mythical elucidation as problem solver element for character. The aspiring idea of 'jihadi killer' highlights order, purpose, and status as promising grand narratives aligned with Lyotard's concept of metanarratives to underscore individuals conflicted positions as agents and victims entangled in webs of hyper reality.

Hamid has referred towards the interconnected individual anxieties illustrating cultural, religious, and institutional metanarratives. The impact of social factors over individual's beliefs causes prominent effects on their actions invoking multiple perceptions towards hyper real performance of faith:

He constantly worried about the woefully inadequate security at the branch, which consisted of an octogenarian

guard who had trouble seeing two feet in front of him, armed with a World War II reject rifle. Five other banks in the locality had been robbed and the manager came to work every day muttering Surah Yasin under his breath, praying to the God of every possible faith to protect his branch from a similar fate. Hence, he wore an ageeq on his finger, even though he was not a Shia, and he kept a medal of St Christopher in his wallet. He even had a Thai calendar with pictures of Buddhist statues on his desk. After all, as he frequently told his staff, with the kind of security they had, they needed the help of the Almighty in all his denominations. [18].

The manager's distress in the passage has been highlighted through various religious symbols such as an ageeq ring, St. Christopher medal, a Thai Buddhist calendar supposed to keep him protected from social evils and threats. The idea clarifies the original use of religious objects as protective talismans rather than spiritual strength reflecting collapse of religious beliefs in postmodernism blurring religions into syncretic, spiritual commodity. Hamid's narration reflects Baudrillard's concept of hyper reality about role of symbolic religious elements losing their originality because of being considered consumed interchangeable tokens of hope in insecure erratic circumstances. Society stuck in insecurity and existential dread highlights post 9/11 Pakistan's socio-political situation through illustration of robberies and normalized backdrop of life in text. Furthermore, story has mentioned Karachi's sufferings due to ineffectual security to mirror systematic failure of the state apparatus masked under metanarrative of faith as a universal panacea. The manager uttered a satirical statement of having help of every religion's god highlights absurd connection with spiritual facing structural collapse. Hamid has revealed juxtapositions of metanarratives struggling with chaotic blend of faith, fear, and institutional dysfunction under hyper reality. Individuals navigate a dominant world struggling to maintain order and protection but face fractured unstable metanarratives dissolved into obscurity and fear.

The investigative stances of novel points out towards the religious narratives functioning as mechanism of replicating suppressed emotional complexity to reflect social acceptance and culture. Community plays a pivotal role in maintaining humanity and meaning of individuals through religious rituals and social practices as Lyotard has narrated overarching scenarios to claim divine's totalizing explanation for death, guilt, and grief aligned with Hamid's text. Additionally, Foucault's perspective towards rituals has been perceived as bio-power to portray society regulating emotional state of people in frights of society:

They are nice enough to arrange a Ghaibana namaz-i-janaza for his mother, a funeral prayer to lessen the pain. In their own way, they attempt to assuage his guilt, shrugging and saying it was Allah's will to take her from this earth. He gives us life, and he takes it away.

Funeral prayer and deterministic choruses are discursive

resources that transform the process of grief, limiting emotional and psychological freedom of characters being stuck in the path of good and bad. For Baudrillard [19], religious signs and rites are in danger of becoming simulacra to sign rather than referring back to a concrete, authentic experience referring towards authentic grief instead of circulating as hyper-real constructs that mimic care and meaning. The performance of grief, seemed genuine, is contained in a hyper-reality that masks the distinction between natural and culturally required feeling as the terrorists acquire against state practices and working for state benefits under officials. Postmodern theory's refusal of master narratives have been perceived in the broken, temporary, and fabricated character of meaning in an era of fragmented adoption of former sources of surety religion, state, or ideology. Essentially, this scene demonstrated deconstructed constraints of metanarratives of religion and destiny as they provide reassurance; they also reduce the depth of sorrow to formulaic, ritualistic scripts, such that the more profound emotional fissures remain unmentioned. Thus, Hamid's story unmasks the conflict between the individual's lived reality and the dominant discourses that would frame and account for that reality.

The novel has revealed different ways of companionship along with their terrific circumstances according to their religious and social metanarratives with blurred boundaries between authentic empathy and socially prescribed roles. Characters have offered empathetic concerns towards each other showing their religious concerns and human characteristics offered with one another:

The Sheikh starts visiting Ausi every day, bringing him food and encouraging him to eat. He does not ask questions about Ausi's family, or his past. Sometimes, he talks about the camp, sometimes he recites from memory from the Qur'an, and other times he sits quietly, eating his own food [20].

Character of Sheikh daily visits illustrates his emotional concerns towards Ausi along with religious elements through acts of kindness referring towards cultural, religious, and institutional scripts governed in post 9/11 Pakistani context. Lyotard's notion describes religion as prepackaged framework to address trauma and alienation to represent spiritual healing and moral authority. The story has represented acceptance of characters towards one another regardless of their identity and reality as prominent element of passive acceptance. The reflection of faith's metanarratives promise solace idea of higher, universal order risking reduced complex human experiences into generalized, moralistic categories. Sheikh's behavior has aligned with Foucault's (1977) concept of pastoral power, about authority figures guiding and shaping the lives of others through a combination of surveillance, care and silence. Sheikh's empathetic gestures while being unconcerned from Ausi's past has shown disciplinary care, framing healing as a process that unfolds within the boundaries of religious and social norms.

The narration has shifted the interests of complex inter-

twined concepts of communication, identity, and technological mediation mirroring postmodern world. The exchange of signals through digital gadgets has represented modes of communication reflecting the comprehensive elements of hyper-reality. The story delves into the concepts and impacts of digital communication through technologies blur the boundaries between presence and absence, connection and detachment; *"Start emailing me. I'm sending you my email with this letter, but if you continue to insist on writing, my new address is on the envelope"*. [21]. Baudrillard gave concept of simulacrum from symbol of email as a sign of replacing authenticity and emotions introducing distance and impersonality. The reference adds reinforced the sense of fragmentation in postmodern identities constantly putting self in flux, transient, and contingent on mediated forms of presence. Characters shift modes of communication to mirror elements of postmodern dislocation of the self to shape identities and relationships by fluid, unstable networks rather than fixed enduring ties. This text has also criticized Lyotard's discourse of incredulity towards metanarratives to add that Traditional, linear modes of communication such as letters connote a metanarrative of continuity, patience, and intentionality. Email, on the other hand, is a disruption of such a metanarrative, providing an instant, fragmented, and decontextualized means of interaction. Hamid's text subtly satirizes technological hyper-connectivity, paradoxically promoting proximity and alienation, addressing the dissonance of modern human relationships in a hyper-real world.

The Spinner's Tale has provided a road to deconstruct metanarratives by exposing different ways to shape and construct truth under empowerment. The characters of the novel have reflected the challenges to apply postmodern notions under ideological spectrum. Lyotard has highlighted towards grand narratives criticizing abstract elements of fractured society through Hamid's perspective. The reference from the text supports the idea of vague patterns of life hidden under layers of constructed truth rather than authentic reality; *"In the end, what is truth but a story we tell ourselves to make sense of the world?"* [22]. Hamid has revealed about myths as central part of society shaping ideologies of people regarding actions according to the desired circumstances of good or bad through individual perspectives. The confrontation of myths reveals heroism, martyrdom, and ideological purity to manufacture and weaponries under empower services. Moreover, the lines from the story support the layered narrative to unravel the myths constructed by society to expose fragile, constructed nature of history, memory, and identity; *"The problem with men like you is, jail isn't enough for you. The people have to see you for what you really are, to break the myths that you propagate about yourself. I'm going to break your goddamn myth, Ausi."* [23]. By interlinking the self-serving advantages and self-prioritizing with the political positions to aid the nation against terror attacks and street violence, Hamid highlights the perilous temptation of reduced messages and the necessity of critically examin-

ing the embedded stories represented by the locale of Karachi. In the end, *The Spinner's Tale* forces readers to face the uncanny prospect that embracing truth might just be an elected narrative to believe, informed by individual desires, anxieties, and social amnesia. It is this haunting awareness that drives home the imperative to question prevailing narratives and find more multifaceted, ethical means of relating to the world.

5. Conclusion

In *The Spinner's Tale*, Omer Shahid Hamid weaves a rich tapestry of intersecting metanarratives to represent the shattered postmodern reality of present-day Pakistan because of historic acts of absurd and ghastly events. The novel's representation of spine-chilling elements causing trauma, such as terrorism in society, identity, and trauma, is set in contending grand narratives to justify violence and ideological extremism. These metanarratives have been based in state authority, religious dogma, and socio-political histories, usually thought of as the causes of collapse due to their contradictions, revealing the instability of absolute truths in the hyper-real world. Hamid's presentation of several effective sources, including media, politics, and individual histories as narrative tools, outlines reality mediated and reconstructed via selective narrative, consistent with Jean Baudrillard's concept of hyper-reality, in which simulacra substitute for the real reality. The characters in *The Spinner's Tale* move through a world impacting social lives defined by constructed meaning, leaving them lost in a terrain without objective truth. Hamid does this to criticize the metanarrative of nationalism as defending state violence while revealing that the metanarrative of jihad is another such manufactured phenomenon. The complex layers in the novel mirror the postmodern reality, greatly reflecting how language, history, and power are intertwined with each other, and how individual agency is lost in the complexity of the great ideological discourses. Hamid's description of the subject's trajectory, captured in loss, betrayal, and ideological enticement, highlights the effect of these opposing metanarratives on the individual mind referring towards existing terrorist situation of Pakistan. The stances justifies, *The Spinner's Tale* is a postmodern critique of the role that narratives play in creating collective memory and national identity, interrogating the possibility of objective historical truth itself bridging Afghan-Pakistan conflicts with recent Khuzdar school bus attack to narrate the anti-state incidents. With this, Hamid's novel becomes an example of a strong statement about the disintegration of meaning within contemporary Pakistani society, one reflective of the wider postmodern concerns of the 21st century.

Conflicts of Interest

The authors declare no conflicts of interest.

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