



Exploring Colonial Legacies: Resistance and Decoloniality in Nadeem Aslam's The Blind Man's Garden

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ABSTRACT

Imperialism is an appropriate background for exploring resistance and power relations in Nadeem Aslam's postcolonial world. Neoliberalism carries the legacies of colonial modernity though in a new guise. The present research delves into a critical study of Nadeem Aslam's Novel, *The Blind Man's Garden* (2013), through the lens of decolonial theory. The study takes the framework from the works of Anibal Quijano and Walter D. Mignolo to examine how the text engages with coloniality and exposes the legacies of Western modernity. It is a qualitative textual analysis of the novel. Through evaluation of the events and characters, the study exposes the invisible legacies of colonialism that shape reality and identity. The current study highlights the epistemological imprints on structures of the postcolonial world. The study explores the text's resistance against Imperialism and the rhetoric of modernity. The text narrative aligns with decolonial discourse of inclusivity and pluriversality by challenging grand narrative of western modernity. The study exposes the text's inherent critique of Western modernity's dark side and its exploitation of the global South. The text promotes diversity and multiplicity of cultures and epistemologies. It is significant research; it contributes to the broader decolonial discourse.



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INTRODUCTION

After the Cold War, America appears as the leader of modernity, capitalism, and science. However, 9/11 jolted American soil, and the global narrative surrounding war, peace, and terrorism has been shaped by Western logic and coloniality. It has overshadowed the diversity, alternative voices, and experiences of those living in the conflict zones. Nadeem Aslam's *The Blind Man's Garden* (2013) explores the debates of salvation through the American version of

modernity and new emerging ideas of pluriversity. The compelling narrative of *The Blind Man's Garden* (2013) navigates the personal and political turmoil in a world marred by the loss, violence, and shadows of neocolonialism. The fiction engages with the discourses of modernity and perversity. It weaves its characters' more arduous lives to reveal the deep-rooted impact of foreign intervention and the resilience of the human spirit in the face of adversity.

The present study provides critical insights into the impacts of neocolonial narratives and American modernity in Pakistan and Afghanistan's post-9/11 geopolitical landscape. The researchers employ the decolonial lens Anibal Quijano and Walter D. Mignolo provided to dissect the complex interplay between colonial legacies and the quest for the universal worldview. The current research offers a critical view of Western modernity and its dark side.

There is a research gap in the critical scholarship produced on the Novel *The Blind Man's Garden* (2013). Critical scholars overlooked this novel's potential to contribute to the decolonial discourse, especially in showcasing pluriversity as an antidote to Western modernity and distinguishing modernity from Western modernity, especially its dark side. The current research paper seeks to fill this gap by employing the decolonial lens proposed by Anibal Quijano and Walter D. Mignolo in the text of *The Blind Man's Garden* (2013).

Objectives of the Study

To explore the invisible legacies of colonialism depicted in *The Blind Man's Garden* that shape the colonial landscape.

To evaluate the epistemological imprints on structures of the postcolonial world and the text's resistance against Imperialism and the rhetoric of modernity.

Research Questions

How does *The Blind Man's Garden* (2013) depict the enduring influence of colonialism/neocolonialism on contemporary societies, particularly in Pakistan and Afghanistan?

What are the epistemological imprints evident in the structures of the postcolonial world, and how does the text resist Imperialism and the rhetoric of modernity?

Significance of the Study

The study is critical as it not only offers a decolonial perspective on *The Blind Man's Garden* (2013) but also contributes to the broader discourse on decolonization within literature and cultural studies. The study enriches our knowledge and understanding of how literature can potentially challenge prevailing narratives and foster a more inclusive and diverse worldview by discovering the fiction's engagement with coloniality and pluriversity.

LITERATURE REVIEW

Decolonial Theory and Literature

Quijano's concept of the 'coloniality of power' shaped the decolonial discourse, which addresses the

the persistence of colonial structures in the present world. Torres (2007) argues that coloniality survives in narratives and shapes our identity, culture, and perception of history. Mignolo wrote *The Darker Side of Western Modernity* (2011), providing a critical lens for examining how literature reflects and can contest the epistemic violence of colonialism and the colonial matrix of power (CMP). The decolonial concept of Pluriversity challenges the dominance of Western modernity. It promotes inclusivity, equity, and justice.

Neocolonial Narratives in Literature

Loomba (2005), a prominent postcolonial thinker, studies postcolonial literature and showcases how contemporary works grapple with colonialism's remnants. Works such as Dabashi's *Brown Skin, White Masks* (2011) concentrate on the post-9/11 context and criticize the perpetuation of Orientalist stereotypes. He also critiques the narrative of the Clash of Civilizations in Western literature. However, there is a gap in analyzing how these narratives are subverted or challenged in South Asian literature, particularly in the fiction produced by the marginalized.

Nadeem Aslam and The Blind Man's Garden

Morey (2014) analyses Nadeem's slam fiction and focuses on themes of displacement trauma and the geopolitical implications of his narrative. However, there is a lack of critical scholarship that employs a decolonial lens to Aslam's (2013) representation of terror and war and its impact on civilian lives in Pakistan and Afghanistan. Nadeem Aslam's text provides fertile ground to explore the fiction's engagement with the resistance discourse and critiques of American Imperialism.

Dystopian Narratives and Decolonial Resistance

Traditionally, writers use dystopian settings to criticize contemporary political and social issues. Moylan and Baccolini (2003) argue that dystopian literature gives space to imagine resistance against oppressive systems. The current study also explores a dystopian narrative to discover the dark side of Western modernity. The dystopian setting is not used in the text as only a decorative background but as a critical tool to investigate the ramifications of Imperialism and the potential for decolonial resistance.

The researchers explore the text from a decolonial perspective. Quijano (2024) and Walter D. Mignolo (2018) founded the theoretical foundations of decolonial study to understand coloniality and to critique Western modernity. The review provides evidence that no work has been done from a decolonial perspective on *The Blind Man's Garden* (2013). The current research is an effort to fill the gap, and it also contributes to the braider discourse of decolonial thinking

Critical Scholarship

The present research critically examines Nadeem Aslam's Novel, *The Blind Man's Garden* (2013), from the perspective of Decoloniality. It studies the complex relationship between contemporary geopolitics and colonial legacies. Scholars like Loomba (2005) and Dabashi (2011) have done prior scholarship that laid the groundwork for the current research work. They emphasized the persistent influence of colonial structures and narratives on postcolonial

societies. They have contributed significantly to postcolonial literary studies. The current research steps further into decolonial studies by shedding light on how literature engages with the remnant of colonialism.

Riaz et al. (2021) studied Nadeem Aslam's *The Blind Man's Garden* (2013) in post-9/11 Pakistan. They apply Lakey's Theory of nonviolence and Hall's concept of reception to examine themes of terrorism, war, peace, and violence depicted in the novel. They explore the conflict in Pakistan, Afghanistan, and the US. However, Rahman (2020) discussed Aslam's Novel, *The Blind Man's Garden* (2013), in the context of post-9/11 conflicts and their impact on Pakistan. This article explores the toxic influence of war on individuals. This study analyzes Mikal's characters and interactions, especially his decision to rescue a US soldier. Itakuru 2020 also studied Nadeem Aslam's *The Blind Man's Garden* (2013) in the context of the post-9/11 incident. This study expels how the text navigates between familiar and unfamiliar feelings to connect with readers emotionally. The text employs melodramatic culture to evoke emotional responses. This study opines that the novel transcends melodrama by channelling collective anger into personal shame, anger, and marginalized feelings of the natives. Khan et al. (2023) studied *The Blind Man's Garden* (2013) to examine the vital strategies for counter-terrorism. Characters navigate violence with nonviolent responses. The study explains the themes of war, terror, and peace.

Khan (2018) explores spatial politics in *The Wasted Vigil* (2008) and *The Blind Man's Garden* (2013). He focused on how Pakistan and Afghanistan represented and reconfigured as postcolonial spaces. He portrayed that Aslam's novels subvert post 9/11 stereotypes and invite critical reflection on representations of the native's territory. Raiz et al. (2021) conducted a thematic analysis of *The Blind Man's Garden* (2013). They employed George Lakey's theory of nonviolence. They focused on the contemporary issues in Pakistan. They uncover the harsh realities and truths about war and showcase the importance of nonviolence as a strategy for counter-terrorism.

Similarly, Khan, Nazeer, Firdous, Sharif, and Ayesha (2023) delve into the text of *The Blind Man's Garden* (2013) to explore nonviolent strategies for counter-terrorism. They explored the characters' navigation through extremism and violence and their using nonviolence as a strategy to tackle terrorism. They also used George Lakey's theory on nonviolence.

Many scholars studied *The Blind Man's Garden* (2013) from different perspectives. However, the existing scholarship overlooks the potential of Aslam's narrative to contribute to the discourse on decolonization. This gap underscores the importance of applying decolonial theory to *The Blind Man's Garden* (2013) in the context of Western modernity and the emergence of the rhetoric of progress and civilization.

RESEARCH METHODOLOGY

The study is a qualitative examination of the text from a decolonial perspective. The present research is anchored in the decolonial lens proposed by Anibal Quijano and Walter, D. Mignolo, mainly focusing on the colonality of power, knowledge, and pluriversity. The decolonial theory provides the framework through which the text is examined. It allows an in-depth study of how

the narrative of *The Blind Man's Garden* (2013) engages with and subverts colonial and neo-colonial stories.

Textual Analysis as Method

The study employs the textual analysis method Belsey (2005) proposed in her work, *Textual Analysis as Research Method and Critical Practice*. In this method, the analyst reads the text to identify the language, structures, and recurrent patterns that show the narrative's engagement with modernity, postcolonial modernity, and coloniality. The study exposes the inherent decolonial approach of the text. The study closely observes the narrative strategies employed to critique the colonial legacies and Imperialism and how the characters in the novel interact with neocolonial realities. And the setting and landscape as spaces of resistance and conflict. The analysis aims to discover the themes of coloniality and pluriversity.

Theoretical Framework

The current study is embedded in the decolonial theory of Anibal Quijano and Walter D. Mignolo. The present conceptual framework is derived from their decolonial notions, which are present in their books, such as *The Darker Side of Western Modernity* (2011), *On Decoloniality* (2018), *Local Histories/Global Designs* (2000), and *Aníbal Quijano: Foundational Essays on the Coloniality of Power*(2024).

Quijano (2024) argues the notion of coloniality of power, describing how colonial structures have perpetuated and influenced race, law, culture, and global power structure. The study employs this notion to criticize the enduring invisible legacies. Similar to the coloniality of power, there is another decolonial notion, the coloniality of knowledge. Quijano (2024) refers to controlling knowledge production and providing Western epistemologies to the rest of the world. All non-Western ways of seeing, knowing, and thinking are marginalized.

Mignolo (2018) critiques Western modernity and its deceptive notions of progress, reason, and salvation. He showcases its darker side, foregrounding its violence, slavery exploitation, dehumanization, and perpetuation of these traits by the colonial matrix of power.

Mignolo (2018) offers a decolonial option to liberate the global South from the clutches of the global North. He argues that postcolonial countries must delink from the colonial power matrix. They can generate their epistemologies and ontologies to build a new world of equity, justice, and pluriversity. He called this a decolonial project. The current study explores the decolonial threads in Nadeem Aslam's work.

DATA ANALYSIS

This paper section applies the decolonial theoretical framework Quijano (2024) and Mignolo (2018) established. It elaborates on how the text engages with coloniality and pluriversity and critiques neocolonial narratives and the legacies of Western modernity.

Engagement with Coloniality

We begin the analysis by examining the representation of coloniality in *The Blind Man's Garden*

(2013). The 9/11 scenario and American neo-colonialism serve as a background to the present research work. The characters of *The Blind Man's Garden* (2013) move in a world shaped by colonialism's legacies. The study foregrounds the persistent colonial structures and epistemologies in the contemporary world. The text critiques these power dynamics primarily by depicting imperial interventions in the affairs of the natives and local communities.

The text has been viewed from the lens of the decolonial framework, which is drawn from Mignilo's writings, especially from *The Darker Side of the Western Modernity* (2011), *On Decoloniality* (2018), and *The Politics of Decolonial Investigation* (2021). The study investigates America's Imperialistic representation in the text and text engagement with the rhetoric of Western modernity. The study takes insights from decolonial thinking, and Mignolo writes, "Decoloniality undoes, disobeys, and delinks from this matrix; constructing paths and praxis toward an otherwise of thinking, sensing, believing, doing, and living" (Mignolo & Walsh, 2018, p. 04). The text highlights the enduring influence of colonialism, and it echoes when we read the very first line of the novel, "history is the third parent" (Aslam, 2013, p. 05). This metaphorical construction underscores how colonialism and coloniality continue to haunt and shape the present-day realities. Wounds are memories that emit light; Aslam writes, "Wounds are said to emit light under certain conditions – touch them and the brightness will stay on the hands – and as the candles burn, Rohan thinks of each flame as an injury somewhere in his house" (Aslam, 2013, p.05). Each flame in the house reflects the personal and collective trauma inflicted by colonialism.

Natives still suffer from colonial wounds. The local population had been cut from their environment and cultural roots through the power of colonial discourse. The rhetoric of modernity works, and the natives have internalized specific identities and histories. As a result, they still suffer from those injuries. After British colonialism, the region fell under the influence of American Imperialism. American invasion into the Afghans resisted the natives. "The day after the West invaded Afghanistan, a 'piety discount' was introduced for those who wished to buy the weapon to go to the jihad" (Aslam, 2013, p. 17). This concept resonates with coloniality and resistance with the help of religion to challenge dominance.

The natives of Pakistan and Afghanistan developed a hatred of Western Imperialism. The symbolic act of stirring an American flag for the protest highlights resistance against imperialistic designs. A native asks Tara, "Would you stitch an American flag for me?" "An American flag?" "Yes, we have to burn it at a protest rally in the bazaar" (Aslam, 2013, p. 124). This act challenges the dominant power structure, foregrounds liberation narratives, and exposes the contradictions of postcolonial power dynamics. It is decolonial resistance. "The goal of Decoloniality in my conception is delinking, delinking what for? To engage in epistemic reconstitution (Quijano), in re-existing (not only resisting, Adolfo Albán Achinte), engaging in forms of life that we like to preserve" (p. 120).

Imperialistic America produced the Taliban to defeat the Red Giant and dismantle the USSR. After the defeat and dissolution of the USSR, the same Taliban, when showing interest in the Empire, were presented as villains in the media. The text showcases the colonial matrix of power that presents the West as liberators and Western modernity as a solution for indigenous

problems. When it is time for the news, Tara, a character in the novel, turns up the radio volume, and the news informs her that Kabul fell. Taliban have fled after ravishing and looting everything in sight, including six million dollars from the national bank. Media images show that “Afghanistan is liberated, and the free citizens of Kabul are handing American troops sweets and plastic flowers; music shops are being reopened, but men are shaving off their beards” (Aslam, 2013, pp. 127-128).

The text highlights Afghan women who suffered violence and discrimination at the hands of the Taliban. Was the Empire behind the engineering of this fascist mindset? The text foregrounds the rhetoric of modernity, and Aslam, in the novel, painted a picture of the colonial experience of the natives. The text showcases the number of casualties Afghans are facing. They are fighting with the Americans, who are better in science and technology and have better weapons.

Moreover, they are killing without any description of whether a native is innocent or not because, in the guilty nation, there is no one innocent. Others have no individual distinctions. The novel shows US casualties were only twelve in the previous two months of the war, but Afghans have lost countless lives. It is a complicated truth not easy to express. “Rohan does not know who will speak the complicated truth, and he pays attention to it as though, at some point in the future, he will be asked to tell what he has seen” (Aslam, 2013, p. 142).

The Blind Man's Garden (2013) engages with the legacies of colonialism and Western modernity through a complex depiction of resistance, power, and hegemonic construction. Reading the novel from a decolonial perspective highlights the text's depiction of American Imperialism. The text narrates the violence and highlights the constructed realities and the painted need to challenge the inviable structure of the colonial matrix of power. The text also expresses the colonial impact and imperialist interventions. “It is the task of decoloniality to unveil this logic and these processes” (Mignolo & Walsh, 2018, p. 140).

Neocolonial Narratives & Pluriversity

The study explores the novel's multiple perspectives, which portray a pluralistic approach to storytelling. This method amplifies marginalized voices to counter the hegemony of Western discourse and embraces religious, cultural, and ideological diversity. It also tracks the story of globalism and neocolonialism in the veiled form of universalism. The researchers read the text through a decolonial lens. Mignolo's decolonial theory advances the world, where multiple ways of being and knowing can coexist.

There is a nexus between power and knowledge. The neoliberal Empire builds knowledge about Pakistan and Afghanistan. Like Oedipus, they use their knowledge power to solve the Sphinx's riddle. Oedipus has the power to rule Thebes through the power of knowledge. Taliban were produced by neocolonialism to defeat the Red Army. The liberal humanists were fighting against the social humanists. The Empire used the emotions of innocent people and turned their devotion and piety into war and violence. The western Frankenstein, after the defeat of Russia, left here unchecked and uncontrolled and wreaked havoc in this region. Now, Americans appear as saviours and offer their modernity as the salvation for the natives of Afghanistan and Pakistan. The novel aptly depicted the coloniality of Western modernity and exposed their deceptions and

dajal. Taliban's supporters are recruiting innocent people into the war and violence by spreading disinformation. "Hundreds of thousands of American soldiers have been killed by the brave Muslim fighters. No one tells you about those, either. The Americans are on the verge of defeat, so we need just a few more volunteers" (Aslam, 2013, pp. 113-114).

American Imperialism advances the discourse of liberation. It hides its crimes under the rhetoric of progress and salvation. The novel informs the readers about the arrival of American soldiers as saviours and liberators. Moreover, the media news informs Tara, a character in the novel, that Kabul has fallen today and that the Taliban have fled after plundering the city. They have looted the six million dollars from the Bank of Kabul. The text states, "Afghanistan is liberated, and the free citizens of Kabul are handing American troops sweets and plastic flowers; music shops are being reopened, but men are shaving off their beards" (Aslam, 2013, p. 127).

The excerpt depicts individuals' complex realities impacted by geopolitical conflicts and foreign interventions. The narrative sheds light on the experiences of Afghan civilians and American soldiers, underscoring the importance of demystifying neocolonial narratives. The mention of the Ardent Spirits flag and the encouragement to join the jihad through loudspeakers emphasize ideological programming and the effects and consequences of the neocolonialist narrative. It challenges the simplistic and monolithic representations of cultural and political identities.

The text depicts liberation narratives of modernity and their influences on the common masses. While Kabul is described as 'liberated,' with American troops receiving tokens of gratitude, people's awareness of ongoing violence underscores the need to recognize the deceptive imperialistic narrative within postcolonial contexts. The novel portrays narratives of modernity and progress and their deceptive strategies. The study examines the novel's engagement with neocolonial narratives and explores its depiction, deceptive power, and American narrative on the war on terror. The study unpacks the text to analyze the binary of us vs. them and the portrayal of the East. The current research deconstructs the neocolonial discourse that seeks to justify interventions under the deceptive guise of bringing civilization and democracy. *The Blind Man's Garden* (2013) critiques the neocolonial narrative by exposing the American discourse about the war on terror. The decolonial lens reveals the Western portrayal of the East as another. It exposes their rotten civilizational core when the text says that, according to media news, a brick from the home of Mullah Omar was taken to the United States as a war trophy for the White House.

Moreover, according to another media news, on 19 September, a CIA paramilitary officer was told by his chief, "I want bin Laden's head shipped in a box filled with dry ice. I want to show it to the President. I promised him I would do that" (Aslam, 2013, p. 27). It paints and showcases the violence and dehumanization perpetuated by the Imperialist discourse. It exemplifies the commodification of the violence and the objectification of the culture. The presentation of Osama Bin Laden's head in a box to the president showed the grotesque instrumentalization of human suffering for power and political purposes. It echoes Walter Mignilo's critique of Western Modernity's darker side.

The novel showcases the violent and darker side, the inhuman side of their civilization, to deconstruct their rhetoric of superior civilization, particularly after 9/11, when they turned into a beast. The term Crusade echoes in the text, which evokes the historical connotation of religious warfare. It emphasizes the underlying colonial logic to divide people based on faith and race. “The US President used the word “crusade” in the first speech he gave after the terrorist attacks,’ he says. ‘And they said if Pakistan did not help them in fighting al-Qaeda and the Taliban, they would bomb us back to the Stone Age” (Aslam, 2013, pp. 223-224). How, after 9/11, America used threats to bomb countries, and their coercive tactics reinforced power dynamics inherent in Western-centric discourse. “The rhetoric of modernity builds fields of representation to legitimize the instituted and justify the global designs that bulldoze (by diplomacy, debt, or war) whatever impedes their march, which is the march of coloniality” (Mignolo, 2018, p. 151).

The conversation between Mikal and the older man reveals the epistemic violence embedded within neocolonial rhetoric. The man says, “The Westerners are unknowable to us. The divide is too great, too final. It is like asking what the dead or the unborn know” (Aslam, 2013, p. 441). It highlights the epistemological divide perpetuated by colonial legacies, which position Western modernity as superior and inaccessible to non-Western subjects. What the Westerners want nobody to know, the older man says. The metaphorical comparison of the knowledge of the unborn and dead highlights the nature of the epistemic hierarchy, and it reinforces the narrative of irreconcilable differences propagated by Western modernity because their survival depends on the divide.

The study offers a searing critique of neocolonial narratives of modernity by exposing their violent underpinnings. It portrays Western modernity, its agendas, and propaganda to exploit the global South. The present study's decolonial approach advocates plurality, border thinking, the voice of marginality and inclusivity, and recognition of the different perspectives.

Resistance and Decoloniality

The study also delves into capturing the theme of resistance from the lens of Decoloniality within the Novel. It studies how characters resist the imposition of colonial narratives to assert autonomy and agency. It shows that literature can create resistance and space for imagining decolonial futures. The novel's text depicts the situation after 9/11 and the American narrative of the war on terror. The text portrays their self-assured superior position and othering of the natives. They justify their intervention as a rhetoric of progress and salvation. The natives' suppressed anger turned into hatred. When some ordinary citizen grabbed a Taliban soldier in the street, they forced him to the earth. “every rape, every disappearance, every public execution, every hand amputated during the past seven years of the Taliban regime, every twelve-year-old boy pressed into battle by them, every ten-year-old girl forcibly married to a mullah eight times her age, every man lashed, every woman beaten, every limb broken” (Aslam, 2013, pp. 52-53) was poured into the two men by fist, club, stick, foot and stone. When they stopped to what remained there, there was nothing left.

The Blind Man's Garden (2013) exposes the violence, dehumanization, and deception of the rhetoric of modernity. The study exposes and highlights their commodification of the suffering

and objectification of the culture. The research explores the text's depiction of their grotesquely instrumentalized human suffering, pains, and wounds. The novel painted the dark side of Western modernity. The dark side of war and violence. "Rohan dreams of an American soldier and a jihadi warrior digging the same grave" (Aslam, 2013, p. 92). The novel criticizes the US Imperialist narrative of post 9/11 and their coercive tactics, which are mirrors by the Taliban's regime when violations of human values were everywhere. The novel exposes the inaccessibility of the natives to understand Western modernity. The study reveals the Western narrative about native's mental inability to reason. They justify their epic violence and their perpetuation of the epistemological hierarchies. However, Mikal's human acts challenge the Western media's presentation of the natives as violent and savage. Mikal appears as a human who believes in justice and love. Who saves the life of an enemy? "Mikal stands beside the American with his back pressed against the wall, and the cub cheeping its distress in the crook of his elbow. He is thinking of Naheed, near whom what mattered was whether he was good or bad – not strong or weak, not favoured by God or cursed" (Aslam, 2013, p. 451). Mikal embodies modernity and humanity, which differ significantly from Western concepts of modernity and progress.

Mikal's devotion and actions depict and challenge the Western rhetoric of modernity and their conception of humanity, justice, and salvation. It offers a decolonial approach that embraces complexity, inclusivity, plurality, and acceptance of differences. And diversity. The novel urges the critical reevaluation of the colonial and neocolonial rhetoric. It highlights the imperative of dismantling simplistic binaries to embrace a diversity of voices and pursue genuine global equity and understanding. This metaphorical comparison underscores the entrenched nature of this epistemic divide, reinforcing narratives of irreconcilable differences cultivated by neocolonial discourses.

The data analysis critically evaluates the novel's complex engagement with coloniality and modernity and offers a new way of existence, thinking, and seeing. *The Blind Man's Garden* (2013) challenges the colonial legacies and neocolonialism rhetoric of progress and civilization and their underpinning agendas. The study continues to the broader vision of decolonization. This study underscores the role of the novel in fostering a deeper understanding of the complexities of contemporary global dynamics and the ongoing struggle for decolonial futures.

CONCLUSION

The study is grounded in the decolonial discourse advocated by Anibal Quijano and Walter D. Mignolo. This research comprehensively analyses Aslam's text by highlighting its engagement with pluriversity, resistance, and coloniality concepts. The study discovered the depths of Nadeem Aslam's text critique of American Imperialism and its neocolonial impact not only on the lives of innocent people but also on the region's development, progress, and civilization. Pakistan and Afghanistan's setting provides a significant precedent for understanding the complexities of post-9/11 South Asian literature. The study exposes and highlights the more inclusive and pluriversal thinking and challenges the hegemony of the colonial matrix of power (CMP).

The research has contributed to the broader understanding of Western modernity and coloniality. It shows the link between decolonial theory and postcolonial literature, especially by showing how literature can serve as a space for contesting ideologies. This study highlights the value of decolonial concepts as a valuable tool to explore literature and its relations with political agendas. The study highlights the darker side of Western modernity and offers a different idea of modernity. It provides a more inclusive narrative to build a more equitable world of peace and coexistence. The study provides a practical application of decolonial theory and its validity in the study of postcolonial literature. It shows how literature can foster critical awareness and showcase broader possibilities. It suggests incorporating decolonial perspectives in educational settings, literary criticism, and literary studies.

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