

The Representation of Gender: A Post-Colonial Feminist Analysis of Bina Shah's Novel "Before She Sleeps"

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Abstract

This current study deals with analyzing orients/female-characters in Before She Sleeps by Bina Shah. This paper is worth reading from the perspective of post-colonial feminism as it delineates issues of gender and its exploitation. The current study qualitatively follows Spivak's model of study: gender representation as well as subaltern treatment of orients/women. Data collection method follows primary data collection and secondary data collection method. The former one mainly depends on the target text, and the latter one follows different research papers, books, and journals. The fundamental purpose of this paper is to manifest Shah's portrayal of women, the status of orients in patriarchal society, and how female gender is persecuted in male-dominated society. Besides, how women have been degraded and given inferior status according to Said's (1995) concept of Orientalism. The results show that still women are considered inferior; they usually get subaltern treatment from male members of society; they have been lemmatized up to the walls of their accommodations; and they have not been given equal rights as men. The limited access to education as well as other social activities affects their whole lives. Above all, such cruelty sows the seeds of rebelliousness, and finally women-characters like Sabine, Rupa, Serfate, and Diya, are compelled to leave their homes to find accommodation in the Panah, showing how post-colonial women suffer differently than Western women.

Keywords: *Post-colonial feminism, Gender representation, Subaltern, Spivak, Sabine, Bina Shah.*

INTRODUCTION

It is necessary to acknowledge the difference between other-isms of feminism and post-colonial feminism. In Western countries, feminism got birth long ago, in the last quarter of the 18th century, with Mary Wollstonecraft's "A Vindication of the Rights of Woman" in 1792. Whereas, the history of modern feminism began in the mid-20th century in the West. As feminism is a sort of reaction

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against patriarchy, unequal distribution of rights for women, suppression of women, ill-treatment of women, confining females to choral works, giving them subordinate status, and above all, limited access to education, economics, politics, and other fields that can appease gender cruelty. Therefore, in the West, women questioned their identity as second-class citizens. Furthermore, as time passes, in different communities, feminism takes on different shapes, such as "First world, second world, third world, and forth world" in Indian culture, specifically giant figures like Spivak and Mohanty (Ahmed, 2019).

Postcolonial feminism, as Schwarz and Ray (2005) describe it, is neither perceived as a subset of postcolonial studies nor an alternative variety of feminism: it is an investigation, introspection, and intersection of colonialism and neocolonialism with differences of race, class, gender, nation, and sexualities, if broadly speaking, in the lives of third world women (Spivak called it 'Sisterhood') and their rights (p. 53). Postcolonial feminism is also called 'third world feminism' or the voice of third-world women," as Spivak regards. Mishra (2013) concludes "Postcolonial feminism is a critique of the homogenizing tendencies of Western feminism". Thus, postcolonial feminism is completely different from earlier models of feminism, or, better to say, Western feminism. Because the problems colonized women faced were totally different, such as postcolonial women being doubly colonized, as Mohanty (2003) propagates.

Bina Shah's 'Before She Sleeps' has been taken for the study to analyze it from the postcolonial perspectives. It is because to see how this novel possesses a feminist voice how it questions the on-going stream of cruelty and gender disparity in the society in which the plot of the novel is set. Shah's protagonist Sabine has been through critical circumstances and remains at the center of conflict throughout the novel; instead, she stands up again and again and faces every uneven situation boldly, not caring about the normative rituals and high-tech world around her in which she lives. Therefore, this novel is very insightful from feministic perspectives. Henceforward, with the help of Spivak's model of 'Gender Representation' Shah's novel is going to be analyzed.

Furthermore, the current study depends on different studies, articles, research papers, and books. This paper mainly focuses on Spivak's concept of 'Gender Representation' and which remains the backbone of the current study. Besides this, other authors' concepts and terms have been used to support primary theory, such as Said's (1995) concept of 'Occident,' which generally represents colonizer; here it represents males who exploit the weaker gender as colonizers did so to the weaker ones; "Orient, according to Said (1995), represents the colonized, whereas here it represents the woman as the colonized one. Mohanty, Young and Fanon's concept also helps to draw an analysis of post-colonial feminist issues. Other concepts like subaltern and marginalization of women have been used, "describing it by teaching it, settling it, and ruling over it; in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (p. 3)." Apart from this, this study follows the qualitative method of study. For data analysis, the researcher has used both primary and secondary data collection sources.

LITERATURE REVIEW

The earlier studies have been conducted from different perspectives, whereas Shah's 'Before She Sleeps' has not been seen from postcolonial feministic perspectives. Thus, this study is conducted in this regard.

Afzal, Pakri, and Abdullah (2021) critically study Bina Shah's "Before She Sleeps" with the help of the "New Historicist approach to evaluate Feminist voices". In this regard, their study mainly relies on the backdrop of the "feminist narrative of The Aurat March," as it has been exclaimed in different slogans of the march. The setting of the novel is set in the backdrop of post-nuclear war somewhere in South West Asia, in which the Green City, a dystopian city, where the plight of women of the Green City and their victimization by patriarchal agencies has been shown vividly. Moreover, after the drastic attack of the virus, female members of society got a severe setback, which decreased the ratio of females. Therefore, the government declares an emergency, a so-called gender emergency. For the revival of woman-population, a woman has to have multiple husbands and bear as many children as possible. So, such discourse was compiled in the form of "The Official Green City Handbook for Female Citizens," which is a trap through which patriarchal agencies control women mentally and emotionally. However, researchers have critically described that a similar condition for women could be found in Pakistan. These women are suffering from the same problems as "forced marriages, no abortion right, early marriages, and domestic abuse extra. In addition, interestingly, their comparison between the women of Panah and the women in Pakistan who participated in or encouraged the Aurat March highlights a lot of similarity. Thus, according to Afzal, Pakri, and Abdullah (2021), Shah underpins the feminist voice and the contradictory slogans of the Aurat March, which she has concocted in the context of the Green City.

However, one of the finest contrasts researchers come across is between the two places: the Green City and the Panah, in the earlier place where the woman lives compulsively with ready-made rules of society, under the knot of forced marriages, and has no right to take an action by her own; if she revolts, society considers it a crime on the one hand, and the Panah, a place known for its freedom and happy-living life for women, where women can enjoy majestically and where they have the right to question if anything goes against their will. The researcher critically analyses that a very similar situation could be found in Pakistani society "in which liberal and conservative groups are fighting for the above two scenarios". The Hayya March represents the former group of women, while the women of the Aurat March underscore the latter ones.

Alvira, Widisanti, and Setyowati (2021) have conducted a critical study that merely centres on Sabine, the protagonist and major character of Shah. This study explores how gender disparities give birth to gender discrimination. Therefore, such discourse forcibly highlights those rotten parts of society that utterly need attention. However, researchers have concluded that the main character, Sabine, faces a lot of problems due to gender discrimination. The limitation that has been created around her is limited access to education, not allowing her to go outside the house, and restrictions on her not being befriended or in such a relation even among the same gender. Sabine belongs to a well-off family and has a good education, but she has not been permitted to work outside instead. The only choice that could be considered a fortune for Sabine is to become a good housewife as well as a wife of three to five husbands and a good mother of as many children as possible. This crooked scenario impels Sabine to act immediately against the prescribed system by running away from home. Furthermore, the Green City heavily possesses technology and has its own strict laws, but the uneven social scenario creates a social gap between the poor and the rich. Its activities are supervised by the government, even marriages and sexual affairs. In this regard, after the attack of the virus, the woman has to be in polyandry relations because the woman, due to the virus attack, is an engendered species; therefore, it is called a gender emergency. Apart from this, the feminine gender has to bear as many children as possible, and this never-ending pregnancy causes some women to stand against such policies of state. And finally, Panah, a place, witnesses the rebelliousness of

women and has provided them with that much freedom to fight for individual rights. Thus, Afzal, Pakri, and Abdullah (2021) conclude "Before She Sleeps" comparatively with the Aurat March and the Haya March, as they have shown the bigger picture and the plight of women in Pakistan, which seemingly describes the woman in the Green City and the woman in Pakistan. On the other hand, Alvira, Widisanti, and Setyowati (2021) analyzed only the protagonist, Sabine, through whom they have highlighted the plight of women and class distinction, which according to them creates class disparity. Apart from this, researchers have underscored the congested backdrop of society, where even highly educated people like the parents of Sabine do not allow women to be free.

Asif, Qaisar, and Iftikhar (2021) have explored 'post-modern urban dystopia and spatial resistance' while conducting a study on Bina Shah's "Before She Sleeps" by applying theoretical concepts of Lefebvre, Hicks, and Foucault. According to researchers, Shah has portrayed a completely chaotic and unorganized world that has its own absolute rules, where everything is controlled by Agencies and Bureaus, where such strict strategies create dichotomy among people and class segregation. Furthermore, researchers notice that inhabitants of the Green City are harshly divided into the privileged and the underprivileged classes. Above all, the elite and privileged class run the whole population of the city by using advanced technology. Agencies that control the quotidian activities of Green City, alongside its vigilance, restrict friendship among girls, free play of mind, and education. They also control the marriage system, particularly choosing the bride and bridegroom, and above all, how many husbands does a woman have? Whereas agencies let not a single moment go unnoticed, these record every piece of information about the person, patient, parenting, birth, and death of the person, and even doctors cannot prescribe without the permission of authorities. Government officials decide the present and future of civilians. It is nothing else but the exploitation of inhabitants. Such a severe strictness, which researchers call 'spatial resistance,' causes some women characters to find their own place, and those characters revolt against such cruel laws and make their own space called "Panah," where everything is available for women that higher authorities have banned in the city.

METHODOLOGY

For a better understanding of Shah's 'Before She Sleeps,' a critical analytical method is used. For contextual analysis using a qualitative approach with the help of a grounded theoretical framework, it is expected to discover significant facts associated with post-colonial feminism. However, Spivak's concept of 'Gender Representation' will be used here as theory. And close-reading of the target text will be used here as a technique by which relevant data will be collected.

The data analysis is divided into primary and secondary: Primary data collection mainly depends on target text; on the other hand, different sources have been used, such as research articles, books, sites, and journals, for the collection of secondary data.

THEORETICAL FRAMEWORK

The researcher has chosen Spivak's concept of 'Gender Representation' for this current study under which Shah's 'Before She Sleeps' is going to be analyzed.

Postcolonial feminism is also called 'third world feminism' or the voice of third-world women," as Spivak regards it. Feminism has a long history. It emerged, specifically post-colonial feminism,

in the 1960s and 1970s of the 20th century, but properly, it began around the 1980s as a reaction against inhumane activities and unequal treatment of the third world women of which western feminists are reluctant to talk (Ahmed, 2019). Mishra (2013) explains that the voice of third-world women emerges in response to "Western mainstream feminism". As first-world women remain unheeded to the problems and differences concerning class, race, feelings, and the condition of women in those colonized territories, Therefore, third-world women simply reject the ground of eurocentricism and ethnocentrism in western individualistic representation. Kerner (2017) critically discusses postcolonial studies, assessing the ways of colonial legacies as well as neocolonialism and imperialism (p. 54). Schwarz and Ray (2005) describe postcolonial feminism as neither a subset of postcolonial studies nor an alternative variety of feminism: it is an investigation and intersection of colonialism and neocolonialism with differences of race, class, gender, nation, and sexualities, if broadly speaking, in the lives of world women (Spivak called it "sisterhood") and their rights (p. 53). Generally speaking, the emphasis of postcolonial feminists is to create a convenient environment for all third-world women without regard to caste, creed, color, gender, or nationality where they may not feel subaltern and work for cultural, economic, social, and religious freedom for women (Mishra, 2013). Furthermore, Riyal (2019) describes "anti-colonial nationalism in the third world also has serious gender discrimination, while post-colonial theory shows serious theoretical blindness in this regard".

However, Kerner (2017) suggests three major concerns of postcolonial feminism, of which, according to him, the first is that postcolonial feminists comprehend the global, and the postcolonial world as we see it is the result of 'historical processes'. It suggests that they not only acknowledge well eurocentricism as well as European hegemony of social, cultural, political, and economic structures, but also postcolonial feminists take it seriously and study "contemporary re-actualizations of colonialism and imperialism (p. 854). The second major concern he suggests is European modern theories and their knowledge, which "locate the motor of world history exclusively in Europe (p. 854). In the third one, he shows power relations between North and South and asymmetries. Postcolonial studies critically look at discursive material, particularly economic and global power relations. Therefore, the major concern still remains the gender aspects of these issues; hence "postcolonial feminist theories are more globally and historically oriented (p. 855)".

There are some important theorists who challenge western mainstream feminism with their narratives, as Mishra (2013) says: "Postcolonial feminism is a critique of the homogenising tendencies of Western feminism". Spivak, a postcolonial critic and Marxist feminist scholar of deconstruction (Asher, 2017), whose core discussion remains on representation of voice/gender as Asher notices, 'the heart of post-colonial feminist critiques is representation,' is so with Spivak. Mishra (2013), while analyzing post-colonial discourses specifically of Spivak, describes "the question of voice, that is, who speaks for whom and whose voices are being heard in discussions on postcolonial women's issues". In this concern, Spivak questions regarding voice in her popular essay "Can the Subaltern Speak?" in which she puts forth the question and emphasizes "the long silenced voices of the subaltern women". According to her, "If you are poor, black, and female, you get it in three ways (Spivak, 1988, p. 90). Her eminent essay not only provides new ways of looking at the Western world but also markedly gives the lost voice of marginalized women. The very concept of Subaltern that she discusses throughout her essay is taken from Antonio Gramsci, a French theorist who, in his political theories, used to associate subaltern with an inferior-ranking military officer. So, Spivak here uses this technical term, which could have many meanings, but here, in this essay, it could mean to represent gender (female) of any class of society, because the Green City possesses a convoluted

environment where even elite-class women have to suffer instead of having everything, but Sabine is denied of choosing anything of her own interest and making her own way. Therefore, Spivak's gross purpose is to show 'subordination in colonized states, often expressed in terms of gender and caste' (Ross, 2009–2010); therefore, it can also locate relationships between brown and white men. The imperial effects have always been felt after getting rid of colonizers.

Another major pillar of contemporary postcolonial feminist is Chandra Talpade Mohanty's discourse mainly in her world-famous essay "Under Western Eyes: Feminist Scholarship and Colonial Discourses" (1982), which demands solidarity for women on the basis of a common context of unending and continuous struggle "against the hierarchical powers of colonialism, capitalism, racism, and patriarchy (Barfi, Kohzadi, & Mohammadi, 2015)". Furthermore, she suggests the necessity of realization of the current position of "Third World women" to speak for themselves, raise their voice against cruelty, and rewrite their history, most importantly to produce an episteme about them. Western feminists, in their general and common discussions on the subject of women as well as while highlighting problems related to them, always ignore diversity among women, hence considering all the "native women as a homogeneous group. However, different geographical locations do not possess commonality; therefore, women as a gender must have different "identity, history, struggles, and everyday lives". Indeed, Emecheta (2011) rightly underscores that "women are not a singular monolithic subject. Even when they share the same culture, they are still different". In this regard, Kerner (2017) rightly describes, while analysing Mohanty, the third-world women who are seen from the myopic view of Eurocentrism as uneducated, poor, ignorant, and traditional extras. Therefore, what Mohanty says about women of the Third World is that they are 'Doubly colonized,' at first as women as colonized subjects and second as subjects of patriarchy. Similarly, Riyal (2019) has pointed out while reading Mohanty that women in the third world are generally given subhuman treatment as poor, ignorant, uneducated, tradition-bound, domesticated, family-oriented, and victimized; simultaneously, women in the first world consider themselves privileged, self-representative, educated, having control over almost everything, even their bodies as well as their sexualities, and above all, having the right to make their own decisions, or so-called freedom. In this regard, Riyal's stance covers both Young and Mohanty; the very assumption of this theory about women of the third world is that they are "the dual victims of both indigenous and alien ideologies of patriarchal imperialism". Besides, Riyal describes that gender disparities yield more issues for women, such as "unequal access to education and work, low incomes", and oppressive marriages (Mohanty, 2003; Riyal, 2019).

Apart from this, another significant contemporary postcolonial feminist is Robert C.J. Young. Undeniably, his contribution to the world regarding postcolonial feminism cannot be disregarded. Although Young does not theorize much yet, he has his own place. Sposato, Martin, Rumens, and Nick (2018) describe Young's discourse as postcolonial discourses that are the product of cultural construction colored by epistemological processes of "imperialism and colonization". Its central focus remains challenging the dominant stream of colonialism that started long ago and has continued to hold Eurocentric imperialism.

FINDINGS AND DISCUSSION

This part of current study majorly focuses on analysis, results and discussion that how Bina Shah has depicted woman's voice particularly in 21st century where still woman is marginalized and gets subaltern treatment. Apart from this, this analysis focuses on marginalization of women,

Subalternity, and gender representation.

Women Under Patriarchy (The Representation of Gender Oppression)

Shah's depiction of characters, specifically female ones, is deplorable. Because she has tried to represent the plight of orientals as she sees it. Nonetheless, in *The Green City*, Shah gives a description of this city, which is seemingly located in South-West Asia. The Green City is apparently more advanced and sophisticated than one of the European cities, with high technological gadgets and other materials installed, everything (inside and outside) under the control of agencies and the government, and with the help of technology, authorities record everything. Man and woman both have education but unparalleled opportunities. Asif, Qaisar, and Iftikhar (2021) have explored the city and described it as "the Green City, manoeuvred by the administrative and bureaucratic bodies". That is where Shah has concocted the big picture: her efforts to highlight the underprivileged woman/orient and her necessities, as well as raise the voice of women through such discourse. In this context, there are many women characters who suffer from deplorable conditions, but here the researcher discusses only two women along with the protagonist of the novel; those women are Sabine and Rupa. Apart from this, Ilona Serfati and Diya remained controversial and got subaltern treatment from patriarchal society.

Sabine, a sixteen-year-old girl, flees from her father's house to join the Panah, a place markedly known for freedom or a domicile for rebellious women. She absconds not because her father was poor, but because she is caged in her own home. Therefore, Sabine chooses her own path by rebelling and transgressing the laws of Green City. Nonetheless, Sabine, while gossiping with Lin, another girl of the Panah, mentions her own plight: in a conducive, comfortable, and convenient environment, girls never think of fleeing from the house that nurtures them, gives them bread and butter, and gives them the blessing of father and mother. On the contrary, it is very unfortunate that patriarchal mind set does not set them free, and finally, chauvinistic thought makes them rebellious. Sabine has a strong heirloom as well as an educated family. Her father works in the government sector as one of the agency's agents. He has given education to all his children with some exception; girls can get education until matriculation or intermediate, not more than that. This is where Bina Shah presses the button of subjugation and cruelty towards the feminine gender. Besides, girl students/the orientals have not allowed meeting one another, not even to have a little gossip; as she mentions, "I, may be ten or twelve, certainly not more than twenty—weren't encouraged to befriend one another (p. 25). Habitants of Green City are advanced to some extent, but still they are congested in terms of gender-based rights; thus, this metaphorically represents Pakistani society, or if broadly speaking, it also delineates South Asian society.

Furthermore, Shah's protagonist has been through critical situations, and such women go on living their own lives. They do not have another option. Sabine's parents, even being well-versed, do not permit women to go out of the house or to do any sort of job outside the home; not even the woman has right to decide for themselves. And this is what Mohanty interrogates for third-world women as they are recolonized. Women were already victims of male-dominant society; after colonization, they were victimized again. As Sabine discusses with Lin, "They didn't want us to talk, to question our roles in life, or dream of another life for ourselves (p. 25). These are certain conditions that Spivak, Mohanty, and Young interrogate to the mainstream feminist that they are only talking about a particular race and a specific region, not speaking universally. These conditions vividly show how women remained victims of male dominance, as women in their own homes were behind bars. With almost everything, they are in denial; however, they do not have any communication sources

despite living in a high-tech world. Communication devices are usually put away either by males or by elder parents from women of Green City. "We couldn't use our parent-connected devices at home, couldn't use the Network to find each other (p. 26). This is quite an offensive state of living. Afzal, Pakri, and Abdullah (2021) put forth the question, "In the case of resistance, how does it unveil and register the plight of Pakistani women as well as the actual debate of feminism in Pakistan?"

Shah has deliberately weaved such themes into her novel. Such discourses delineate gender oppression, resistance, and a male-dominant society where the woman always has a smaller number of opportunities, which bear the seed of rebelliousness. As male members of such a society, we have tasted the flavor of colonialism which is actually inherited from generation to generation, which members of such a society call the traditional norms, or family lineage, but in reality, it is their myopic perception of society. Shah actually ventures her perception as being a well-versed lady of society: "the representation of space as a tool to manipulate the lives of residents" (Asif, Qaisar, & Iftikhar, 2021)". For women, nothing goes well; even disparities have been noticed in education, as "The official Handbook for Female Citizen' remains part of education "The official Handbook for Female Citizens is part of the school curriculum".

The circumstances were quite undiscernable; while living on the same island, female members of society usually communicate by writing messages and putting them into bottles. This was the source of communication. Besides, women do not call one another names, but they have given implied names, such as "lowers, like Rose, Jasmine, and Honeysuckle; gems, like Ruby or Opal; birds (p. 26).

For women, cruelty does not stop here; they have to marry at least two, or more commonly, more than two husbands ("Nurya Salem had five husbands (p. 16)"), and all of these marriages were against their will. Besides, forced marriages ultimately end in suicide: "we would be forced into marriage at least twice but more likely three and four times (p. 28). Similarly, Asif, Qaisar, and Iftikhar (2021) have analysed that "they are coerced into marrying twice, thrice, or as many times as the Bureau deems fit for them".

Rupa, another teenage of Pana who has also been through critical conditions like Sabine, becomes a victim of patriarchy. However, she thought that after escaping from patriarchal society, she could have everything she wanted. Although other girls who joined Panah feel gratitude for Lin, who saves them from forced marriages better to say prison and provides them some freedom, Rupa is a different case in Panah, she thought while running from home that she would enjoy her life the way she wanted. She would find a guy whom she loved, and soon she would marry him. And then they will be happy forever. Yet Rupa finds another prison because the Panah has its own rules: orients are subject to providing comfort for elite-class people/occident like Joseph. Therefore, she does not find the right place, at least according to her wishes. Through this character, Shah warns normative girls that if they are looking forward to shattering the shackles of traditional values and society, they have to suffer and travel untrodden roads, the less-travelled roads where they have to create their own ways instead of complaining, but such girls should not expect the consequences the way that normative girls usually do. It is so with Rupa: "My choice was robbed from me. Once I set foot inside the Panah, I became a criminal. I could never go back. These are not my rules. I never made them, I never agreed to them. I never got to say what I wanted (p. 56). Here Shah describes how, by escaping from home, one cannot escape from the shackles of life. These shackles will be everywhere unless one dies. Therefore, for women, it is a good piece of advice and a message for them to think a little about whether they want to create their own world or whether they live under patriarchal powers.

Rupa is depicted as a jealous character. As she loves to have Joseph, a wealthy and rich man of Green City, as a husband, no other woman can sit by with Joseph; on the contrary, Joseph loves Sabine, and because of this, Rupa is invidious of Sabine, saying, "Ow, you're hurting me." In truth, I liked his touch: hard and firm (p. 71)".

Above all, the ultimate consequences of the laws of the Green City bring wrath on women/orients. They are supposed to suffer endlessly. The oppression and cruelty may end either by committing suicide or by fleeing away. In this regard, many women commit suicide in the well-furnished city: "a Wife has committed suicide in her home in Qanna neighborhood (p. 16)".

The Rebellious Woman

As far as rebelliousness is concerned, which is a result of a congested society where there is containment; surely there will be seeds of rebelliousness. It is so with the Green City. Its citizens are living under such cruel conditions. And that cruelty produces orients like Rupa, Diya, and Sabine. Basically, the cruelties under which women have to live sow the seeds of rebelliousness. And it is necessary for women to raise their voices against such cruelties. Therefore, what Ahmed (2019) describes as "the feminists in these colonies felt that they should represent themselves as well as they experienced colonization and were affected by it", so does Bina Shah in her novel 'Before She Sleeps'. Shah's great rebellious character is her protagonist, Sabine, who lives under patriarchy and tolerates everything that her parents and society throw at her. There are five dissenting women who revolt against society. Nonetheless, the very first traces of rebelliousness were found in Sabine when she had a conversation with one of her friends; usually girls were strictly prohibited from becoming or making friends, as earlier mentioned. The very first revolutionary step for Sabine is breaking this law, and then she never looks back. Somewhere, Shah has shown the mutiny of Sabine by these words: "my femininity is no longer my weakness (p. 19). It is what postcolonial writers used to propagate, particularly Fanon, Said, and Spivak. Basically, the emergence of postcolonialism is a sort of 'gendered history of colonialism' (Ahmed, 2019).

Nevertheless, Said (1995) emphasizes "Orientalism," through which he represented the Eastern world from the perspective of the Western. The concept of Occident, which represents the West, whereas Orient represents the East, thus interweaves the Western dominancy, or better to say, western patriarchy, over the Orients from all walks of life. Therefore, what Fanon used to say in this regard around the 1960s, (a French psychiatrist) who posed a question regarding cultural resistance, and the following year his "The Wretch of the Earth" published in 1961, in which 'cultural resistance' resonates like lightening, became a voice of repressed class, to which Barry calls it while analyzing Fanon: "The first step for colonized people in finding a voice and an identity is to reclaim their own past (Barry, 2009, p.186)". Further, Barry (2009) describes how, for centuries, European colonizing enterprises and their malnourishment of nations have degraded the past of many nations. So does the Bina Shah, being a feminist, through Sabine recapitulate what Fanon calls "cultural resistance", Spivak calls it "gender violence", and Ahmed noted it as "gendered history of colonialism." So does Sabine, who realizes gendered violence as well as cultural resistance, and after having realized she revolted: "And it wasn't unintentional: a girl couldn't leave her father's home and disappear in Green City without a great amount of forethought, manipulation, and deceit".

The revolution came into Sabine's life not because of anything else, but because she started realizing all the resistance and violence, particularly towards the feminine gender, after having a little gossip with her friend. It is what Fanon has drawn attention to: the realization of the past.

Apart from Sabine, there could be some more rebellious characters in the novel, like Lin, Rupa, Diya, and Serfati. These are all eccentric and unconventional characters from all walks of life. However, once these female characters, or what Said (1995) calls the "Orient," those who are being used or colonized (here colonized means living under patriarchal rule), find their way, they do not stop transgressing societal norms.

CONCLUSION

The researcher has finalized his analysis of Shah's 'Before She Sleeps' under the light of Spivak's lens. This study has given a new perspective to Shah's novel through a postcolonial feminist approach. Nevertheless, the study mainly focuses on gender disparity, oppression of women, limited resources for women, polyandry marriage systems, subaltern treatment of women, forcibly living in convoluted circumstances, not allowing her to practice her free will, binding her to domestic life and choral works, using the feminine gender only as an incubator for children, and giving her the status of a child-bearing machine. In this regard, Bina Shah's portrayal directly represents Pakistani society, and if speaking broadly, it could represent whole South Asian nations. More importantly, Shah's masterful work becomes the mouthpiece of Pakistani downtrodden women as well as of elite-class women. Although the representation of gender oppression with the help of Spivak's model of study shows how feminine gender has been discarded from gross necessities as well as from the basic right to make their own decision, Furthermore, the current study illustrates that cruelty and resistance cannot bound the woman; not even limited access to education and other sources can confine her with walls. The woman has enormous power to unfetter every shackle. Binding them in a particular scenario is to lemmatize oneself, not a woman. Above all, Shah has depicted rebellious women like Sabine, who represents all women. At first, she was under the control of her parents and became a victim of society as well as of her parents' cruelty. Though Shah has shown the consequences of making fragile people like Sabine and Rupa, such handcuffs cannot constrain women. Such iron bars only give birth to revolution, a new way of living, and a way towards freedom. And finally, Shah's protagonist, Sabine, has torn away all the values and customs of society.

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