

**POLITICAL MOBILIZATION,
CONSCIOUSNESS OF
SUBALTERNITY: A POSTCOLONIAL
PERSPECTIVE IN CONTEMPORARY
PAKISTANI FICTION**

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Abstract

This paper examines the incredible portrayal of underestimated organizations and the way they lease their awareness to destroy treacheries by breaking down the four books from the Pakistani female essayists Shamsie and Javeri. The subaltern warfare in the society inside the quest in their self-sufficient self and it is performed with the assist of continuous resistance on their element. Colonized and subalterns display their resistance to counter not only the British Raj but the upper strata of the society. Inside the like way, transgender, women resist the conventional norms of the mainstream by way of growing anti-normative frame and by adopting new roles within the society. Shamsie uses an imaginary climate to enlighten potential strategies for overcoming any issues among advantaged and inferior networks. Inferior Examinations target finding lost spirits of the overall population dwelling in smothered circumstances, communicating their quietness to check their existence known and giving them their due credit and spot in the historiography. The point of convergence of the research was to convey the ignored experiences of subalterns to lime light while similarly highlighting the elective stories which emerged during the time spent giving them a nice ear and keep their deterrent regardless of force structures. Subalterns are the discouraged and the browbeaten masses enslaved and minimized based on standing, religion, culture, orientation and so on. They are deserted and ignored during the history composing too. The discoveries of the review showed that all the texts re-established and got the failed to remember narratives, resistance and opposition of the subalterns with aptitude and at incredible length. They additionally projected the different accounts fighting, testing and destroying the prevailing renditions of history coming from the power structures.

Keywords: Post-colonialism, Pakistani Fiction, Subalternity, Consciousness, Text Analysis, Contemporary Fiction

1. INTRODUCTION

Post-colonial hypothesis as a new field of study has as of late become quite possibly of the most interesting discipline - in the event that it tends to be called discipline - that never fails to make heaps of books composed by scholars, social reformers, political researchers, critics, and political financial experts. The constant development of post-expansionism in its most recent form has made fields of interest and work areas lined up with different fields of worldwide examinations like African American writing, writing and analysis, human sciences and social examinations. One of the latest bits of post-pioneer hypothesis is the Inferior Examinations Gathering or Inferior Examinations Aggregate established during the 1980s by a gathering of driving Indian researchers.

In the 21st century, world power levels are changing. Now the practice of showing strength and sovereign to make the lower ones violent and abusive is being conquered in the world. The one who presented himself above others and who has the power to force and entice to use others will be able to proclaim his regional sovereignty and will be the center of global power if he can spread its influence around the world. This research is going to ascertain strategic war between powerful and powerless through the lenses of Gayatri Chakravorty Spivak (1942) and Robert J. C. Young. The four different texts are selected for this purpose. *Burnt Shadows* is a historical novel that takes place in four generations and in various wonderful places of the 20th century. At the beginning of the book, an introduction to a single page, a man sits naked in a prison cell and wonders how his life has taken him to that point. The first of four major events, entitled *The Yet Unknowing World*, took place in Nagasaki, Japan, on the day the United States dropped an atomic bomb on a city. A German man named Konrad Weiss nominates Hiroko Tanaka, a young woman he met as a translator, and she agrees. However, Weiss was almost killed by the explosion, as he did not go to the shelter quickly enough. The second section of this book took place in Delhi, India, in 1947. Hiroko visits the town knowing that Konrad's sister, Ilse, was living there with her British husband, Jacob Burton, when Britain annexed India. While Jacob is uncomfortable with the guest of the house, Ilse lovingly wants to take Hiroko in. Within a few months Hiroko lives there, falls in love with Jacob's legal assistant, Sajjad Ashraf, and they eventually get married. When they tried to return from their honeymoon, however, Hiroko and Sajjad were barred from re-entering India, and they decided to rebuild their lives in the newly created neighboring country of Pakistan.

The third section covers the 35-year marriage of Hiroko and Sajjad in Karachi, Pakistan, in 1982. While Sajjad was forced to give up his legal career, instead helping to run a soap factory, sixteen years of marriage the eldest son, Raza, is a good student who seems ready to enter the profession. However, Raza repeatedly fails an important national test due to strange bouts of anxiety, and is

forced to wait for another test as his friends continue school. At the time, Raza befriended an Afghan man named Abdullah, whom he met at a fish market event. Abdullah made mistakes in Raza and his unique combination of Afghani ethnicity. Abdullah begins talking about the extra zeal to go to a military training camp to prepare for war in Afghanistan and the Soviet Union. Raza tells himself that he will help Abdullah get to the camp, and then leave him there. However, when Raza actually arrived at the camp, he was shocked to see that it was in a rough, rural area that was impossible to escape. As he becomes more and more concerned, the camp leaders suspect Raza's involvement with American Harry Burton (son of Jacob and Ilse), who was visiting Raza's family. As Raza is sent home from the camp, Sajjad tries to find her by regularly looking for her at the fish market. However, the man then accused Sajjad of having an affair with an American, and then shot and killed Sajjad just before Raza returned home.

The fourth and final episode of the book took place in New York City, shortly after the terrorist attacks on September 11, 2001. Elderly Hiroko lives in town with Ilse, and she is regularly visited by Kim, Harry's daughter. Harry and Raza have become co-workers as military contractors, and Afghans do military service. Raza is also trying to reunite with Abdullah, hoping to reconcile with him, so many years after their strange split in the camp. Raza finds out that Abdullah works as a taxi driver in New York City, and plans to have Hiroko smuggle Abdullah across the Canadian border, so that Abdullah can return to his family in Afghanistan. At the time, Harry was shot dead by Afghan soldiers while playing cricket, and Raza had to flee Afghanistan, as some of Harry's colleagues strongly suspect Raza. In NYC, Kim insists that she, not Hiroko, be the one to take Abdullah to the border. Raza is paying for a terrific multi-legged trip from Afghanistan to Montreal, where he meets Abdullah at a restaurant as he is left by Kim. Suddenly, however, Kim feels deeply suspicious of Abdullah's Islamic faith, and calls the police to her. However, when police entered the restaurant, they arrested Raza by mistake, not Abdullah. When Kim returned to Hiroko's apartment in New York City, Hiroko was furious that her son had been imprisoned for no reason. The novel is an apt example of injustice and voicelessness of subordinate people.

The second intelligent, innovative, and participating novel faces the challenges of harmonizing the values of one culture and the loyalty of another to the family and culture. Aliya, a recent American college graduate, is returning home this summer with her family in Pakistan for another type of education, this one focused on class strength and love and is guided by her stubborn but intolerant relatives. While the lively, beloved characters have a shared desire to convey stories from a colorful family, Aliya's relative annoys her with their contempt for those who do not share their outstanding genealogy. The family revile put not-truly twins, direct relations old enough who share grandiose contact

and shame family name, turns into a more prominent danger than a legend when an auntie calls Aliya and her darling cousin, Mariam Apa, For sure, Aliya she has been harshly isolated from a significant number of her family members, particularly her grandma, since they had insubordinately denied Mariam, who was a quiet who discussed family cooking. When Aliya finds herself drawn to a Western Pakistani by her parents from the Karachi slums, her frustration over her family's burglary and her unfortunate identification of Mariam intensifies. However, as Aliya relies heavily on the history of her busy family, especially on the life of her grandmother and the three men in the center who are separated separately from India and Pakistan learns that she too, has been quick to judge. Her family is just more loving and sophisticated than Aliya thinks, just as this winning novel sounds so much deeper than its bright voice might suggest. This enthusiastic story appropriately focuses the sense of responsibility measured by Spivak.

In the second work of Javeri the young kleptomaniac adds joy to his torture life by using his abaya to steal lips and enlighten men. The office worker feels sexually powerful, avoiding her obstacles but not her hijab ... until she realizes that the real veil is drawn on all her desires and not her body. A British-Asian Muslim girl finds herself drawn to jihad in Syria only to see that the real war is within her. A young Pakistani bride in the West reaffirms her identity with the hijab in her new and unusual setting, leading to unintended consequences. The hijab shrinks as it loosens. Not just a piece of clothing, a worldview, a symbol of assertion that you are a Muslim woman, and equally a symbol of oppression. Organized in Pakistan and the UK, these unusual and inspiring stories explore the lives of women crushed under the weight of a veil that covers everything and those who feel safe with it. With this Javeri and Shamsie tried to explore unspoken, un-lived ironic and unfettered worlds of subaltern unspoken nuances in a global world. All these stories of women are fabricated to express the involvement of western strategies to overpower the Asian subjects even after the end of colonial period. Despite the fact that these novels are having share reexamination they have followed distinctive trajectories. However in Asian politics the colonizer become a ubiquitous agent because of this regressive and caricaturist pictures of subaltern people around the globe. All the construction and formation of subaltern are present in the four novels but Javeri is much more concerned with patriarchal formation than others.

1.1 Thesis Statement

Pakistani current researchers dismissed provincial heritages in Pakistani society through re-keeping in touch with the Eurocentric approaches. Shamsie and Javeri are Pakistani authors who have highlighted colonial honours and their downsides on Pakistani society in their works. In this study, the analyst endeavors to ponder over the texts with a postcolonial subaltern imminent where by reevaluating,

repelling and reshaping colonial discourse with the suffering of subaltern people and their consciousness is examined through the lens of Spivak and Young.

Spivak is considered a driving postcolonial scholar but her main work is troublesome to characterize since Spivak continually changes her contentions to deny distinguishing proof by any single category or name such as ‘postcolonial’, ‘feminist’ or ‘Marxist’. She is committed to re-thinking and changing hypothetical concepts and approaches in reaction to social, financial and political changes within the modern world order. She epitomizes what it implies to be a logician, since there’s continuously modern translations and unused modes of reviving/revising schools of thought. The study is to investigate how Spivak follows the hushing of the subaltern woman. In the 1970s, inferior studies began by a few Eastern and Western history specialists as a basic methodology against some first class based historiographical schools (Chowdhury, 2016) Marthur (2009) brings up that, as per Guha, the subaltern Review started to move the ongoing ability to commend the records of the majority, ranchers, the mistreated, the smothered and the impeded ever. In such manner, the training arose as a weapon to oust the specialists and to recuperate lost IDs (Ludden, 2002)

Researchers have zeroed in on modifying the historical backdrop of the underground world including ladies, laborers, ranchers, and some other subordinate individual (Mandal and Karan, 2014) Their primary interest has been to reevaluate the issue of subalternity in crowded social orders. Being a lawmaker and a naturalist, their undertaking looked for subalternity ideal models joined with post colonialism and fortitude among oppressors and educated people. Here, in an attempt to articulate the voiceless Latin American people (Roderiguez, 2001), Encouraging this way of recording the history of the Subaltern Study, the writers began to write about low-level people. As the people of South Asia and North Africa faced monetary colonialism, so the authors of these books turned their writings into heat. They also wrote fictional history with a subaltern perspective. The Indian Liturgy Association presented some relevant subjects known as Subaltern Literature and evidence of respect for their subordinates.

The authors of Pakistani literature in English also reproduce foreign words. Shamsie's (1973-) *Burnt Shadows* (2009) is another account that contradicts the famous American bombing event in Nagasaki (1945) in which Hiroko, a hibakusha, hopes against hope to reach his destination (Azad, 2014). Durrani's (1953) novel in (2008) is a challenging story in feudalism (Qureshi, 2013) in which Durrani violates his sexual homosexuality by taking a divorce from his feudal lord, Mustafa Khar, a Pakistani politician. Javeri tries to attempt the similar notion by presenting the story of Rani Shah in *Nobody Kill her* and different stories of oppressed veiled women in *Hijabistan*. Javerie's world is more appropriate and extensive according to the theoretical frame work of Spivak where she states women suppression by the patriarchal society and the hegemon

as well named as double oppression. Young (2003) confirms that subordinates can defend their rights under favorable social and financial situations. Rani Shah and Nazo take you out of the Spivakian sub-category where they have no voice (Spivak, 1988) or the one which can never be privileged by the superior one. (Mogio). Benazir, Pakistan's first female leader, fought for social rights of females and the upliftment of the lower classes of Pakistan. In particular, she did her best to develop rural women. She has embarked on a number of development programs for rural development. Javeri's Rani Shah is also associated with the previous prime minister of Pakistan who had an unnatural death. The protagonists in Hijabistan are promoting the same voice that is depicted by young.

For Spivak (1942-) inferior is one who has separation or inaccessibility to the domineering control. They are not in a manner of speaking oppressed, they are too unfit to possibly be successful (Spivak,...1990). Spivak presents the term inferior in her philosophical paper *Can the Inferior at any point Talk* (1988). Here, she guarantees that subalterns stay subalterns generally through their lives. Their pros don't allow them to be voiced. Inside a similar composition Spivak particularizes the term for country ladies and pronounces that inferior as a lady turns into the setback from twofold maltreatment. Agreeing to Panday (2006), the express *twofold abuse* or *twofold colonized* insinuates the man centric and political mistreatment upon woman (p. 4740). Spivak (1988) acknowledges that subalterns experience most outrageous abuse because of which they can't talk (p.104) for example they can't be tuned in by elites (Mogio, 2007). However, another scholar shows it as It is in cognizance, let us recollect, that individuals figure out the world in which they live; it is in awareness again that they make their decisions on the most proficient method to transform it. Shamsie, most popular in his local Pakistan for his honor winning first novel, In *The City by the Sea*, composes of the conflict of Old English Indian societies with nuance and resourcefulness suggestive of Rushdie.). However Shamsie's second selected work according to Allison (2009) comprises of this notion: "The novel argues that all histories are multi-faceted, and that one must always admit one's own complicity within any historical narrative; these ideas are easily linked to Gayatri Spivak's theoretical notions of positionality and responsibility".(81) The author repeats the similar notion by stating that "She is (Aliya the protagonist) responding, in other words, to what Gayatri Spivak calls the "ungraspable call" to responsibility enunciated by the (silenced, and thus unknowable) subaltern" and then "unlearn her privilege as her loss" (Spivak, *The Postcolonial Critic* 9) (82) . What this journey requires of Aliya, however, is that she first understand and acknowledge her straight and firm stance, and up to that point. Significantly, salt and saffron also contain the frank argument that the acceptance of individual ideas can lead to minor resistance and change.

How can we touch the conscience of the people, even as we investigate their politics? With what voice-consciousness can the subaltern speak? (Spivak, 2010, p.62). Subalterns are the subordinate (Dharmaraj, 2014), enslaved (Varghese, 2009), second rate (Mandal, 2014) and lower rank individuals. These underestimated and seized masses experience different types of persecution at political, social, financial, social, mental or strict grounds. Consequently, these neglected subjects and lost spirits have no set of experiences and no personality (Azad, 2014). All the selected narratives deal with the socioeconomic oppressions of the hegemon, elite classes, and patriarchy.

Dabir (2008) investigates the works of South Asian female novelists such as Shamsie, Neelum, Gour, Sidhwa, Das and Ali and exploring their target issues focused on ancestry, societal and cultural structures, foreign pressures in society and women's psyche and issues. Pakistani novelists not only present a patriarchal system but also appear to oppose the beliefs and sovereignty of the colonial society. The issues presented by Shamsi provide a variety of conditions for assessing colonial power from a postcolonial perspective. Kamila describes these historical events in the world, not on the plains. The idea of owning it also goes hand in hand with comment ownership. Pilano (2014) investigates Pakistani writers exposing wars as a threat to national identity and examining Pakistani identities. Spivak points out that, "culture alive is always on the run, always changeful" (355)

Deborah (2009) looks out that Shamsie's *Burnt Shadows* associated nuclear bombarding in Japan and 9/11 assaults and revealed political and social results on two families. Hiroko must take off her claim nation and family as it were for sparing her claim life from colonial persecution. Uprooting of body beneath risk of colonialism is additionally shaped a condition in which a migrant has got to alter one's possess ethnicity and devout. This sort of constrained movement has been a key apparatus of colonizers all through the history. The critic and historian considered Japan as the light for leading Asian subaltern people from the colonial supremacy of West. The Spirit of West according to him is the main hindered against the progress and reason for suffering of Indian people.

Gramsci figures out that inferior societies are generally dependent upon the movement of administering societies, in any event, when they renegade and ascend. He states that hegemon have even after the revolt different tactics and tool in his hand to control the subversive people. This stratagem can be easily understood through Shamsi's delineation of Hiroko and Aliya. But Javeri explores a unique perspective following the patterns of Yong as her character wherever find the opportunity took an action for them and for their people. About *Nobody killed her* she herself points out that there are two primary topics at the core of this novel power and orientation, and orientation and class. This is how dominant

discourses have assumed the subversion of solidarity of all the others of the world.

Muslim journalists investigate colonial persecution and pinpoint its dangers for Muslim personality. Islamophobia is as of now unused thought to mutilate Muslim character in 21st century and European knowledge are making unused oriental pictures through this concept. Ahmed (2012) analyzes that Shamsie clarifies representation and counter-representation of Islam with imbrication of sex, devout, female and secularism liberating. This outline of Islam helps to realize Muslim character and colonial part to misrepresent Muslim character with Islamophobia. Javeri's works are also categorizing the similar thought about gender and fanatic concepts of Islam. Fatima. M (2019) explains javeri's women world who are double suppressed in the name of religion and family heritage and social strata according to Spivakian thought. *The lovers* investigate the distress of Pakistani outsiders in the UK, particularly their fixation on purdah, unobtrusiveness and profound quality. The hijab is major areas of strength for an in the story, a way to check a lady's longing for the sake of saving a family's standing. She again extends the conversation by outlining that *The Good wife* portrays how Islam is related with psychological oppression and how Islamophobia is so profoundly settled in the West. In portraying the entire book of Javeri Fatima uncovered the secret truth among every one of the tales and that is a mistreated image of Pakistani ladies in seeing West She states: While uncovering Pakistani society's well established man centric society, the narratives likewise investigate the West's solitary thought that hijab-wearing Muslims are persecuted creatures. Here the very applicable strategy presented by Spivak as white man who is supposed to save the Asian women from the violence of Patriarchal structures of Asia. However Sharbonti bagchi (2019) notices that "The sixteen short stories in this collection dwell on similar contradictions: between desire and tradition, freedom and submission".

Therefore we come to know that Shamsie's and Javeri's books proceed the convention of quietly re-describing reality. All four of the major anecdotal writings are found, either certainly or unequivocally, within the turbulent city of Karachi. Their stories portray the upper course Karachi first class, an recognized little rate of the populace, and each takes put against a scenery of national strife and postcolonial defenselessness. Combined with steady intersexual references, the social situating of their characters serve to assist broaden the always-already present questions of globalization and neocolonialism.

1.2 Research Questions

The study is going to encompass these particular areas by pursuing subaltern study and its relevance with Pakistani fiction:

1. How do the selected Pakistani texts imbibe the idea of Subaltern in the context of hegemonic socioeconomic-cultural and political structures of oppression?
2. How far has populism and subaltern consciousness been incorporated in Sabyn Javeri's selected text of *Nobody killed her* and *Hijabistan*?
3. To what extent pernicious hegemonies and sense of othering in *Burnt Shadows* and *Salt and Saffron* chews, spits out, and marginalize the individuals?

1.3 Rationale of the Study

Subaltern thinks about has been at the middle of basic scholarly talk on South Asia as well as the postcolonial world, ever since its development few decades back. The plan of Subaltern Ponders to challenge the conventional metanarratives in historiography by prevailing communities goes hand in hand with the postcolonial venture of the realm composing back to the colonial control centers. The try is to follow the birth of the 'New Subaltern', one who rebels and stands up to. The study is significant in a sense that it is going to develop a stance that will add up in this regard. Pakistani female writers are expatriate to shun the light in this way. The study will also be able to cover the area that is not heedful before. The study will be able to shed light how the female authors apparently presenting feministic perspective surpass the reader to probe into the text to understand the hidden meanings of the author. It will also reveal the ideological concerns of the authors they have made to give the reader postcolonial outlook. British Realm ruled within the Indian sub-continent and abused colonized individuals amid the colonial time. Indeed after segment, colonial legacies raised in Pakistani society. Colonial legacies eradicate the authentic, social, devout, and political ethnicities of Pakistanis. The only way to eradicate those tactics and strategies of hegemon is to give the response back to them. This resistance literature and its critical analysis made the people come to know about the vision of subaltern and mongrel self of the east according to the view point of Rashdi. It seems that both the writers are not only bridging the gap between subaltern and privileged but seek to reimagine the connection of Asia and Europe in 21th century as well.

1.4 Delimitations of the Study

This research is covering the Pakistani fiction of two female writers Kamila Shamsie *Burnt Shadows* and *Salt and Saffron* with Sabyn Javeri *Nobody killed her* and *Hijabistan*. Therefore it is restricted to these specific texts. This specification is made to create an ease for calculating the authentic knowledge and information to the readers. The study only comprises of one aspect of postcolonial world that is of consciousness of subaltern and political mobility with the expression of third wave of feminism as well. However it is encompassing the Pakistani scenario with the specificity of women fiction. It does not focus on structural analysis and

linguistic featuring and even do not mention about the narrative techniques or any other perspective. The only purpose is to cover the resistance stance of the authors in the narratives. This research is only focusing on the two of the critics of subaltern theory in India and restricted to some of the aspects of their theories.

2. METHODOLOGY

The researcher to get his perspective here, focused on an intimate learning approach. Turn off reading, according to Cuddon (1999) is an effective method for obtaining textual interpretation. In the illumination of this strategy, perusers can figure out the importance of the text by zeroing in on its unambiguous words, images, tone, characters and the creator's perspective. Here, then, are the many theories or details of the Subaltern. Academic critics especially Young, and Spivak has been used for this purpose.

Gayatri Spivak was born on February 24, 1942 in Calcutta. She received a B.A. from the University of Calcutta and Ph.D. in books at Cornell University. She wrote his essay on William Butler Yeats. She currently works as a University Professor at Columbia University. One of his first major works was the launch / translation of Jacques Derrida's *Of Grammatology* in 1977. Derrida, Foucault and Lacan gave Spivak the instrument of thought that enabled her to question the cultural foundations and philosophies of western imperialism.

We need to clarify our use of words to avoid equality and re-introduce ideas. Law enforcement as a form of "epidemic violence" (control). Composition of a translators section between colonial and colonized. "Interpreters" are hired to inculcate and teach those who believe in Western ideas. They act as "subordinate oppressors", silencing the colonists with oppressed educational system. In Foucault and Deleuze subordinates can speak for themselves, and the southern province has a voice and access to the words of great power. Spivak does not agree with this. Spivak denies that this is possible and gives the example of a voiceless subaltern. She does not suggest that we should avoid representing the subaltern. She wants to show us that there can be a complete loss of voice. The example she gives explores the practice of "Sati" (in which a woman sacrifices herself after the death of her husband by throwing herself at his funeral). She has written more than 200 essays, but is best known for his article *Can the Subaltern Speak* which became part of his 1999 book *Critique of Postcolonial Reason*. Marked by continuous speculative questions, she often reviews her own work.

Gayatri Spivak inserts the post-colonial term "subaltern" to indicate people who do not include the structure of hegemonic colonial power. Spivak adopted the term in Antonio Gramsci's work on cultural art in which the term often denoted people who could not be included among political representatives and these people were considered voiceless or silenced in their social order (Parker, 2008, p. 256). It means that the colonies exploit people who have been

colonized in such a way that they cannot speak out against the oppression and oppression of the colonies. After all, the term applies to testing low-income women who could not speak or had no voice to speak out against colonialism. The whole concept of 'voice' is decided by the 'subject' and the category of the 'other' does not have a voice of his/her possess. After the colonial run the show, the subalterns were once more subordinated to the first class upper course. The subaltern women continue to endure and there's small scope for advance advancement.

Yousef (2016) states that "Subaltern" is used as a Eurocentric study method to assess Asian and African peoples in postcolonial studies. Silencing the voices of suppressed one's means that colonial oppression reduces the colonial people in their cultures, languages and history which creates a tragic situation as people who have been elected in other countries are able to express anti-colonial and colonialism and are not ready to listen to colonial discourse. And for this reason united efforts have been made by various hegemonies and obscurantism to purify, rewrite or misrepresent history. *Populism* which can also be applied in the study of political mobilisation which in any political party seeks to mobilize individuals rather than members of a particular social and economic group, to fight against a regime that is perceived to be in control or in power itself. Heterogeneity of the subaltern by Spivak is also analyzed in the study specifically gendered subalternity to highlight the different phases of voiceless suppressed women as well in global world. "White men are saving brown women from brown men" (2112).

The "masculine-imperialist ideological formation" constructs "the monolithic 'third-world woman'" (2122). Spivak then states that "It is, rather, that, both as object of colonial historiography and as subject of insurgency, the ideological construction of gender keep the male dominant. If, in the contest of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow". (274) With this we come to know that she also pinpointed the concept of *New Subaltern*. In the case of responsibility According to Stephen Morton "What she is arguing is that Derrida's reading of spirit in Heidegger provides a reading strategy that can help Western intellectuals address the limitations of dominant structures of responsibility and representation, which silence subaltern voices" (60) By extending the view point Spivak maintains the stance by saying that "By drawing attention to the complicity between hegemonic (here US) and orthodox (here Indian) readings, I have been attempting to attend to the continuing *subalternization* of Third World material" (350). She reiterates his view that historians and teachers of literature should "critically interrupt", inflict trouble on one another, and serve their regions (332). And flexibility exists in any situation, despite the strength of the institution. In fact, this demolition process marks all of Spivak's work.

Benita Perry's concerns about Spivak are also not addressable here as that's , the contention isn't that *alternative* writings don't exist at all; rather, success in this occurrence, at slightest for Spivak, depends on whether or not the writings are read or *listened* inside the overwhelming structures, not whether or not they were ever articulated. Moreover Spivak also manifests the idea in economic side. Spivak emphasizes that the "consumer buying concept" manifests itself as the foundation of a seamless society; however, when consumer spending remains unattainable, there is still a deep division of categories. So the subaltern will always be available as a *cheap labor*, ensuring the continuity of *global finance*. Moreover, under such circumstances, countries as large as the United States could claim to be *bringing democracy* to "developing countries". The subject is split in half. Submission arises as a result of separation. Any attempt to make the point of opposing the deletion of a word harmonizes with the title. There are two types of representation. Representation (Vertretung) - a political representation that emerges from within the hegemonic power. Representation (Darstellung) - re-launch - something presented will be re-introduced. Changing the status of representation, Young (2003) goes against Spivak's view that the inferior can't talk. He accentuates the voice of the subalterns and proposes the equation that subalterns can talk under great air. Their voices can be heard, assuming that they are permitted to live in the right friendly and financial circles.

3. TEXT ANALYSIS AND DISCUSSION

A good reader contends that all narratives are complex, and that one should continuously concede one's own complicity inside any authentic story; these thoughts are effortlessly connected to Gayatri Spivak's hypothetical ideas of positionality and obligation. Remarkably, *Salt and Saffron* likewise contains a certain contention that the hug of every idea can prompt limited scope opposition and change. Talking about her cousin who is more like an aunt the protagonist finds herself unspeakable. "She taught me the textures of silence, the timbres of it, and sometimes even the taste."(p.48) Heading towards Aliya, the focal person of *Salt and Saffron*, and her convictions towards her cousin Mariam we got to know that that how women are put into the corners or edges of the print . Mariam lives in self-imposed quietness with Aliya's family, until one day she steals away with the cook and is immediately extracted from her rich family, yet in addition from their account. Aliya should fundamentally survey her family's folklore also as her own spot in the unbelievable stories she has both told and been told for a lot of her life. I contend that to start to advise Mariam Apa's story-to try and start to approach telling it-Aliya must, as Spivak states, "unlearn her privilege as her loss" (The Postcolonial Critic 9).

Forgetting one's honor as one's misfortune is an essential for endeavoring to answer what Spivak alludes to as "the ungraspable call" to obligation by the inferior. This can be observed through the different characters of shams i's novel.

Spivak contends that one must continuously know about one's own positionality, as well as one's complicity with one's set of experiences, which one must completely research. To start to tell Mariam Apa's story and, without a doubt, her own, Aliya should initially recognize her positionality and forget her honor as her misfortune. Really at that time is she ready to answer Mariam Apa's "ungraspable call" to obligation. Samia had conversation with Aliya she delineates the point clearly "The poor live in Liaquatabad. The poor, the lower classes, the not-us". (p.31). The general feeling is that it is just a real problem, excessively risky, to endeavor to talk across class lines, that there are key, unbridgeable contrasts between "those who are well off" and the "have not's," the "us" and the "not-us." Throughout the text Aliya had been in fear that she will be never listened and adopted by her family if she will tell them about Khalil. In any case, on the off chance that there is an imbalance in those narratives, assuming Mariam Apa has been neatly altered out for the simplicity of the Dard-e-dil heritage, how might Aliya completely associate with her home and her loved ones? What is generally startling for her about her likely relationship with Khaleel is that, assuming she picks him, she could likewise lose her place in those narratives.

Kamila Shamsie's *Burnt Shadows* justifiably, most of (9/11) accounts have zeroed in on white Americans' battle to recuperate from the injury incurred by the occasions. This redundancy impulse is many times portrayed by the 'dispossessed capacity to grieve in worldwide dimensions'(Judith Steward), the visual impairment to the aggravation of the others, or the people who are excluded from the abstract scene of such composition. Shamsie's text disrupts this example and empowers different voices to arise and counter the visual impairment. Sajjad and Abdullah both are the characters who are marginalized and lost their true identities against the privileged communities. Raza though got an opportunity to reach the privileged class but all his struggle gone wrong while he get caught at the end even though he was innocent he was not listened by the CIA. Accordingly the youthful American Kim, conveying with her the heaviness of frontier impact, turns into an associate in the absence of humankind shown by western countries.

Hiroko is a changing and relocating subject who feels confined in her nation and leaves it for an obscure country. She picks India and allows her life to take whatever number exciting bends in the road as could be expected under the circumstances. Just she keeps up with her boldness and goes through all stages and places with a respect of an inferior. She opposes the power structure by choosing to wed Sajjad, an inferior like her. Elizabeth and James give a valiant effort in convincing her and charming her away from Sajjad who can't offer her much. Regardless she pursues her own decisions and doesn't let any domineering design to influence her life for her.

"In the big picture of the Second World War,....Afghan?(pg.362).The reality of the Nagasaki bomb is that *The bomb saved American lives!* For Hiroko,

Kim's wrongdoing is to leave widespread human empathy for an American protectionism. Kim, as a result, will disregard the Afghan's basic freedoms all together, incredibly, to safeguard those of Americans. Indians Subalterns dispose of their unfamiliar English bosses just to get die in public contentions after division. The people who endure like Sajjad are made to head towards their separate nations at absolutely no point ever to return in the future to the spot of their introduction to the world and connection. Anyway they rise up out of all emergency and misfortunes to begin from the scratch. Shamsie outlines the state of subalterity, of horror and embarrassment. Her depiction brings up the agonies of subalterns who come from various universes actually have same encounters of minimization, avoidance, dislodging and feebleness. Sajjad is offended and excused from the Burton's home. Elizabeth has "hollered such awful things" at him when she tracks down him in vicinity of Hiroko. However both Elizabeth and James understand their mix-up yet they don't apologize and Sajjad realizes it is on the grounds that "of class" (P-111) Sajjad being inferior and James coming from the favored gathering are at the two furthest edge of social stepping stool where no hesitation can happen in the last option of committing a slip-up and afterward re-trying the harm brought about by it.

Shamsie depicts the subalterns from the different locales like Hiroko from Japan, Sajjad from India, Raza from Pakistan and Abdullah from Afghanistan. They all have ordinary experiences of withdrawal, minimization, removing, misuse, weakness and limitation. They attempt to go against by managing their lives in isolation and declining to be constrained by the power structure be it Britain, America or close by elites. Shamsie brings substitute variations of history where numerous people in explorer India feel terrible at the discussion of package, finding it hard to pass on the spot of first experience with the world and association however there are others who look for the second restlessly. She annihilates the image of Afghan mental assailant and war-darling by portraying Abdullah and his kin. Both feel nostalgic for the Afghanistan-before-war and need to live in it serenely and straightforwardly, going against war which gives over repugnancies, passing, destruction and destruction as its legacy for the countless ages.

Sabyn Javeri, an astonishing English fiction author, in her presentation novel endeavors to validate women experiencing that cut across ages and crosses the walls of rank and class. The ebb and flow research investigates her novel as a delegate voice of the inferior ladies and it strikingly explains its emphasis on the proof from the text to follow that there is no space for this underestimated segment to be heard regardless of whether she/they attempt(s) to talk. The two women 'Nazo' and 'Rani Shah' represent the subaltern as they are smothered, underestimated, and dehumanized dueto their fringe positions. They experience various types of abuse on social, economic, social, mental, political or religious

grounds. However they make an work to talk, oppose or retaliate to make their voice(s) heard yet they are strongly quieted. The male characters in the novel incorporate Rani Shah's better half Balgodhi who is associated with drinking and betting past the constraints of sensible way of behaving.

The actual title of the text *Nobody Killed Her* shows the uselessness of a subaltern in the general public that is by all accounts absolutely detached towards her crucial and happy times. It depicts that an inferior is as of now 'no one important', a non-existent item, so it's not possible for anyone to kill her when she doesn't exist by any means. "They said girls were a waste of a degree as they just got married after college,.....perhaps it's true, women are better off married." (p.282) The personality of Nazneen Khan addresses the genuine inferior way of life as she is minimized by the two guys and females around her. Toward the beginning of the novel, her family has been killed by a decision military general and she effectively figures out how to get away. Later on, she goes to New York and there she turns into a worker, servant, sitter, and individual secretary to Rani Shah. The war of economy and money as an asset for power is also the main issue in the text so we find Rani Shah always in search of money and powerful economic status as without money she is nothing the texts portrays "A powerless woman is a useless woman" (p. 320). Nazo needs to act with a specific goal in mind, dress with a particular goal in mind or even snicker in a manner. She was into a social subjection to primitive masters, a sort of colonialism that Pakistan faces. Indeed, even after freedom, certain segments of society are still in the grasp of social structure. She was in high distress when she proclaims that nothing can change her fate not even the money "You were determined more than ever to ignore me. My advice was overlooked, my presence was deemed unnecessary. You made me feel like nobody". (p.293) Moreover, Rani's husband hatred towards his daughter is more evident when he explains, "She is just a girl. In fact, it may even be a good thing – a woman who does not answer back." (p. 390)

Sabyn Javeri in her novel portrays the battle of two driving ladies as inferior and subaltern. The review shows that Javeri, as a creator, has concentrated on the mistreatment of inferior ladies from political, verifiable and social aspects particularly in country, or half metropolitan settings of the general public. The nearby perusing of the novel demonstrates that an inferior, regardless, attempts to speak more loudly yet she is stifled because of the different overwhelming bosses and designs of the general public. In the novel, both Nazneen and Rani attempts to retaliate the strain that means to persecute them yet Nazneen is killed and Rani is taken advantage of to a super level.

Hijabistan one of the innovative and astonishing creations of Javeri focuses on the similar issues of women and other marginalized communities of the society. The book is vigorously populated with women whose woman's rights stays bound and weak, and who, while they perceive the iron clenched hand that

controls them, can do essentially nothing to break free. In 'The Full Stop' a little kid grows up a lot to her father's shock and shame; and in 'Under the fly over' several tries for a couple of seconds of privacy before they head home which is highly crowded. In *'The Urge'* a lady is headed to franticness by her obstructing piece of clothing; one more little kid in *'The Lovers'* has a Briony Tallis second; while the semi-diverting sexual arousing of a more seasoned couple in 'Fifty Shades at Fifty' closes in a let-down. In *'The Adulteress'* and *Malady of the Heart*, two stories where ladies step over the line, the outcomes are agonizing and their despondency discernible. It is in uncommon stories like *The Date* that the fairly trying hero figures out how to make the best of a terrible circumstance.

The hijabi ladies who populate Hijabistan - from the other-worldly to the evil - show potential to vanquish the universe, at the same time, as Zara, can't disregard male centric directives or battle cultural generalizing. On the uncommon event, when they in all actuality do lay down the law, they go the entire hoard. The hijab chokes. In addition, it's not just a piece of clothing; it is a perspective, a seal of the statement of a Muslim lady's character, and similarly an image of mistreatment. Set in Pakistan and the UK, this surprising and provocative assortment of brief tales investigates the existences of ladies squashed under the heaviness of the comprehensive cover and the people who feel shielded by it. The unnamed protagonist feels subjugated and oppressed because of the limitations and obligations she had by the male members in the family. "It all began the day they put the all-encompassing dark garment on me." (Javeri, 2019, p.14)

"I felt hidden." (p.14) This again delineates the silenced and disempowered position of women in the society. Here not only because of dress they are hidden and suppressed but their whole identity is dismantled and belittled by the society by imposing such norms and obligations. Javeri try to convey this ideology by pointing out different dialogues of characters in the story as "It was a woman's fate, I was told....., I was ordered" (p. 18). The stories reveals women' befuddled character in hijab and they moreover uncover the concealment of ladies in the male centric culture. The heroes in the stories has been the survivor of male centric tension where a thirteen-year-old young lady has been under the shroud since her family male holder has compressed her to cover herself and her womanhood transfer on veiling. In the story *The Urge* a spouse has been beaten by her significant other when she is simply hanging out with her better half's niece. Subsequently, the review investigates the different viciousness and concealment of ladies with the heroic characters who experienced befuddled personality in hijab and has been the casualty of savagery and man centric tension. Javeri though presented the women and the other communities of the different societies who are demean, disparage, deprecate and vilified by the privileged one even if they are imperialistic or the natives of their countries.

4. CONCLUSION

Javeri and Shamsie recuperate the narratives and chronicles of up until this point dismissed and neglected fragments of the general public having a place with various regions of the planet imaginatively finishing the image with their masters and innovative strokes. Shamsie considers the untouchables like Abdullah and doubly subalternised like Mariam to underline their encounters of enslavement and the manner in which they run contrary to current trend to check their opposition and individual selves. Their obstacle causes grows in case not flood in the old waters of the colonized society. Shamsie destroys the meta-accounts of explorer periods by overriding them with the elective records of the close by, limited subalterns who get through seriously under the oppression of the nearby and new rule. She safeguards various sub-par subjects whether on the land or on the load up in the characters of lascars and homeless people supported in the arrangement by improving their tranquil and giving them the voice to examine their mediocre at different times. Wilderness rule is moreover uncovered with all of its stunts and controls. Shamsie fills the openings in the historiography by making missing records of the subalterns into presence under the traveler power structure.

Ladies' subjection alludes to the inferior place of women, their shortfall of permission to resources, and heading. In male centric society, ladies are exempted to most social orders. The satisfying stories and some of the time astonishing starts and end up with a subordinate female characters from assortment of Hijabistan (2019) and Nobody Killed Her (2014). Javeri portrays the subalterns from the various domains like Nazo from Pakistan, anonymous hero from Britain, from Italy, Afghanistan and different pieces of world. They all have normal encounters of confinement, underestimation, dislodging, abuse, frailty and restraint. They endeavor to oppose by taking care of their lives all alone and declining to be limited by the power structure be it England, America or nearby elites. Javeri brings substitute renditions of history where many individuals in after frontier India feel awful at the difference in aces, finding it hard to leave the spot of their introduction to the world and connection though there are other people who search for the second anxiously. She destroys the picture of Afghan fear based oppressors and war-darling by putting out a Christian young lady Lucy who need to live in it calmly and unreservedly, contradicting war which gives detestations, demise, obliteration and decimation as its heritage for the a large number of ages. Likewise, different other arising Pakistani English books depict larger aspects of inferior women where the peruser may likewise track down a beam of hope regarding the voice of the mistreated segments like youngsters, ladies, minority and lesbians/gays. These scholarly works should be explored well and featured to create mindfulness in the general public as well as to bring mindfulness for the subalterns.

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