

A Study Of Colonial Issues In The Miraculous True History Of Nomi Ali

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Abstract

Postcolonialism explores the oppressions and exploitations of those who were ruled under colonization. It has changed the life, culture, behavior and politics of the colonizers. Reading the sub-continent literature, one finds out the frequent use of the elements of colonialism and post-colonialism. This study examines the manner in which the colonizers misused their power and exploited the people, resources and the region in their colonial regime for their own vested interests with reference to Uzma Aslam Khan's (2019) *The Miraculous True History of Nomi Ali*. This study is essentially qualitative and inductive in nature. The primary data for exploring the issues of colonialism is the novel itself, and other materials have been used as secondary data for this study. The researchers have used David Greenham's (2019) close reading technique along with Edward Said's *Orientalism* as postcolonial theory. This study has not only explored the issues of brutalities, discrimination, Othering, racism and marginalization, but it has also highlighted the feminist issues caused by the colonial powers to the colonized.

Keywords: Colonialism; Marginalization; Othering; Post-colonialism; Racism.

Background of the Study

Colonialism left behind a number of complexities and issues in the colonies. Different theorists, philosophers and scholars have discussed it from different angles and perspectives. The physical dominance of the West is the outcome of earlier colonialism, and it ruled over its colonies in different localities of the world, such as the Caribbean and South Asia. Right now, it is the same powers' cultural and imperialist hegemony over the same territories. The colonizers' main concern is that the colonized people cannot speak for them because they are inferior, uncivilized, barbarous

and illiterate. Through colonization, they made the colonized to think and behave like them and made them feel inferior. Moreover, the colonizers controlled and influenced the colonized. They took entire control in their hands, i.e., their thought process, social issues, education, finance and political conditions through atrocities and violence.

The researchers have not only focused on the issues of brutalities, violence, discrimination, Othering, racism, rape, marginalization, deprivation of basic human rights, violation of laws, but also highlighted the feminist issues raised by the colonial powers to the colonized women from the perspective of postcolonialism in the said novel.

In the novel, *The Miraculous True History of Nomi Ali* (2019), mother of Nomi and Zee sailed with their convicted father that the British had sent to the Andaman Islands. The novel depicts story of the sufferings and hardships faced by the prisoners during 1936-1942 when the British rule was about to end. It tells the story of a forgotten place in the narratives dictated by the main land. It has brilliantly excavated a forgotten past of several societies and honors its human complexity with a narrative of delicate precision. The protagonist of the novel is Nomi Ali, daughter of Haider Ali who was an Indian felony imprisoned for prescribing strong emetic to a couple at his family dispensary. Followed by their expiry, he was imprisoned in Andaman Islands. He was not allowed to work, thus his wife Fahmeeda earned the bread for family. There, they had two children: Nomi Ali and Zee. There is another character Aye, having a bond and later a romantic interest in Nomi Ali. All the three were local inhabitants. There was another character and political prisoner, having an ID, i.e. Prisoner 218 D. She fights her guards behind the prison walls using nothing more than her body and memory. It is through these individuals that the author shows the blatant and unnecessary trauma that is the by-product of war. Another character by the name of Shakuntala was there, the wife of the Deputy Commissioner of Andaman Islands. This poor Shakuntala is stuck in between the hierarchies of the mainland, moves to the Andamans as a means of escape, but ends up dealing with a new set of complications. She is an Indian by origin and confused whether to be loyal to her family or care for her people. This character reflects the lives of many Indian women married to the British officials. It also digs deep the distorted colonial history and limelight the inhuman hardships faced by the colonized people, specifically by women and children.

Research Question

How are colonial issues reflected in Khan's *The Miraculous True History of Nomi Ali* (2019) from a postcolonial perspective?

Colonial Issues in Postcolonial Novels

Different scholars have investigated colonial issues in various postcolonial novels. In this regard, Dizayi (2015) studies the crisis of identity in the works of various postcolonial novelists, such as V.S. Naipaul, Sam Selvon and Tayeb Salih. The scholar investigates that the individuals, who were once colonized, are making it difficult to find their own identities. These individuals feel that they are free from the past, but they do not recognize themselves in the context of decolonization.

Based on the investigation of Indian English novels written by R.K. Narayan, Mulkraj Anand, and Raja Rao, Kanak (2013) illustrates that in the postcolonial era, newer identities are basically fragmented and hyphenated in nature, and hence they require new description within the field of creative literature and literary criticism. Sharmin (2010) is also of the opinion that colonizers, who try to identify themselves with the Empire, have made fragments in their minds because they cannot associate themselves with the colonizers subject to colonial dominance in the shape of globalized colonial education.

Al-Saidi (2014) studies the concept of self and other in postcolonial novel *Waiting for the Barbarians* by J. M. Coetzee, and concludes that literature of the colonizers perverts the experience and realities of the colonized people, but on the other hand, literature of the colonizers attempts to establish their own identity and reclaim their past in the face of inevitable otherness. He adds that the idea of self and other leads to binary dichotomy between the civilized and savage, and the legitimized Western structure which favors civilized white men.

Koul (2016) studied racial complexity in Coetzee's *Disgrace* and found that racial oppression began in South Africa with the advent of colonialism during the mid-seventeenth century, and as a result of it, the blacks were denied of all rights and privileges and which led to white supremacy. Mushtaq (2010) studies the problems of other, stereotype and hybridity in the Conrad's *Heart of Darkness* and Coetzee's *Waiting for the Barbarians*. He concludes that the colonist power distorts the natives of various geographical areas in the world to satisfy their lust for money, authority and power. He also concludes that self and other are binary concepts of the postcolonial era. Jajja's (2013) study of *A Passage to India* is an imperial discourse that privileges the Europe and their European codes and ideologies while the Indians and their cultures were presented as lesser and inferior stereotypes.

Colonial Issues in Non-novelistic Genres

Colonial issues are not only narrated in novels, but are also depicted in other genres. Ijaz (2021) is of the opinion that gender discrimination and stereotype exist in the contemporary documentary films. An ethnographic documentary film in 1925, *A Punjab Village*, produced by British Instructional Films Limited, visualizes women through images of cooking, washing, clothing and preparing food for the males who are engaged in laborious tasks, such as harvesting crops, operating wells and driving oxen carts. Through such images, women are depicted as creatures that are dependent on males. Another documentary film in 2012, co-directed by Pakistani filmmaker, Sharmeen Obaid Chinoy and American documentary filmmaker, *Saving Face*, depicts that Pakistani women fight for the justice against perpetrators and struggle for healthcare issues. This documentary film reveals the story of two local women, Rukhsana and Zakia, whose faces had been burnt with acid. Imran (2012) states that the creative activists of the new generation in Pakistan are using documentary films as their medium of resistance, communication and conscious rising since Islamization period and the dictatorship of General Zia-ul-Haq (1977-88). For instance, Sabiha Sumar's (1988) *Who Will Cast the First Stone*, Sabiha Sumar's (1999) *Don't Ask Why*, and *A Sun*

Sets in National Commission of Peace and Justice (2000) highlight the issue of Islamization injustices on films. Samar Minallah's (2003) *Swara: a Bridge over Troubled Waters* and Simorgh's (1993) *Stove Burning: Neither Coal nor Ashes* highlight the issues of violence of women. Imran (2016) adds that the activist filmmaking practices in Pakistan today are a great source of addressing various issues, such as oppressive effects of the era of Islamization, human rights violence, threats of Talibanization, discriminatory laws, and oppressive tribal traditions. These filmmaking practices help in promoting social change and awareness in Pakistan, regarding basic human rights and related laws.

Colonial newspapers were also considered as source of propagating colonial issues. They mostly described murders, rapes, executions and other events that were printed with such details. These newspapers were different from today's newspapers that are centered mostly on politics and foreign issues (Copeland, 2000).

Postcolonial Issues in other Discourses

The typical and exemplary tussle between the colonized and colonizers defected by Ashcroft, Griffith and Tiffin (2003) are present in the postcolonial writings. Any post-colonial writing can be recognized by the genuine and actual observations, experiments and backgrounds that every colony has.

In *Petals of Blood*, an appreciated and well-known African work of literature written by Ngugi O Thiong, Dutta and Hossain have looked for appropriation and abrogation. The research starts with a significant division of cases of abrogation and appropriation, then moves with an examination of how Ngugi utilizes something very similar to create a counter talk, and takes on a vibrant and strong stance on the politics of power in his novel. So, in this way, he challenged the structure and foundation of power forced by the colonial system in the polyglot background of Kenya.

Likewise, Awan and Ali (2012) examined techniques of the appropriation of language in Khaled Hosseini's *A Thousand Splendid Suns*. They researched that the code of exchanging is the most well-known method for language appropriation. Besides this, they clarify that Hosseini's very large and deep utilization of appropriating the language in his novel categorized himself as a writer of the postcolonial category, who has come up with the native cultural assuredness through a fitted usage of language.

Alwadhaf and Omar (2011) studied in Ghassan Kanfani's *Men in the Sun* as a work of literature at making a Nation of Words and building a Country in books. By pointing to Edward Said's theory on the literature of resistance, the writers debated that Kanafani's novel shows the Palestinian dream of giving form to the native longings for a literary form of resistance.

Imran Ahmad (2013) has stated that in the present day English literature, there is a huge bulk from the Indian subcontinent. It has been growing from the feminist fiction - from the point of view that it has not only been created by women, but it also gives a source of expression to the issues, desires and statements of women in the locally built androcentric system. Bapsi Sidhwa's novel *The Pakistani Bride*, consisting of the themes of honor, partition, marriage and the role, status of the women in the South Asian region, is worth mentioning. Nonetheless, oppressive and proportional

behavior of men becomes the focal point of consideration and centre of the gravity. Irrespective of the fact whether a reader is too much insensitive to women's question in the novel *The Pakistani Bride*, still he/she cannot ignore the pictures/occasions of torture and give no ear to the cries of difficulties/problems that Sidhwa has strongly and creatively showed through the life of an orphan vagrant heroine, namely Zaitoon (Ahmad, 2013).

Krishna Daiya (2013) points out that the situation, position and placement of the Parsee community in an Indian society is structured mainly through its economic activities and interests. Not with standing their very small numbers, the Parsees have contributed to the economic advancements of Indian subcontinent. According to Narendra Kuma, Parsee is a group who are aggrieved in their own country, i.e. in Persia. For the sake of saving their religion, they took shelter in India. They have not only kept up their own specific and unique identity, but also have participated in the uplift of economy, policy making, country and civil society. They have specialized skills for utilizing human resources in the best possible way. This has empowered them to gain headway in trade, banking, business and industries.

Research Method for Data Analysis

In the current study, the researchers have used Greenham's (2019) close reading technique. Various themes, related to colonial issues, have been collected for the study through the sifting technique. Through sifting, one comes to know about the important issues. It is the technique that allows one to draw the important and ulterior meanings from the given text. This method refers to critical and careful examination of a text. The researchers have used this method on the data for the purpose of interpretation of the study.

Greenham (2019) discusses six basic contexts/levels of close reading (technique) in his book:

- I. The Semantic: This context focuses on how the individual words convey their meanings.
- II. The Syntactic: This context focuses on meanings of words when they are brought together or put together in a special context.
- III. The Thematic: This context focuses on how themes emerge and affect meanings when one reads the text.
- IV. The Iterative: It refers to the ways that repetition and patterning affect textual meanings.
- V. The Generic: It refers to how the kind of work we are reading changes our approach to its meanings.
- VI. The Adversarial: It is related to how historical, political and theoretical concerns and contexts reshape meanings.

Theoretical Framework

Post-colonialism has been discussed and interpreted in many ways. To Ashcroft et al. (1998), "post-colonial" had in fact a clearly chronological meaning, designating the post-independence period.

Post-colonialism as a concept deals with the effects and influences of cultures, societies and lifestyles of colonizers over the colonized (Ashcroft, 1998). The researchers have used postcolonialism, especially Said's (1978) Orientalism as theoretical framework. The concept of the "Other" is the unique way in which the Occident represents and treats the Orient. The process of Othering is, most of the times, a way of treatment, a process of dehumanizing the races other than the Western. It is also an attempt to dominate and reconstruct the races other than the European. However, by considering this clash, Orientalism is a scholarly attitude of the West for dominating the Orient. Keeping this motive at the center, West has defined them as the opposite of East in a contrasting way. West has defined itself through the definition of the 'Other.' Said (1978) adds that the Orient is not only the image of an opposition they have created, but it is also the recurring form of them because without an opposite pole, they cannot define themselves as supreme race of the world. Primarily, they created that image and thereafter practically introduced the doctrine in form of colonization, both epistemologically and territorially. Therefore, Orientalism has taken the form of colonization where it is geographic through imperial expansion, but it is also economic and ideological. In case of the present novel, it is geographical, territorial and economic. Besides Orientalism, postcolonial feminism has also been applied on the text under study as a part of theoretical framework.

Postcolonial Feminism

Postcolonialism serves as a crucial framework for analyzing the region's representational problems. Rajan and Park (2000) argue that postcolonial feminism is one of the studies in postcolonialism that touches both postcolonial and feminist perspectives. This field of study explores neocolonialism and colonialism with respect to class, nation, gender, race and sexualities in different contexts of women's lives, their roles and rights. Raj (2013) states that postcolonial feminism is also regarded as third world feminism which emerged in response to Western feminism as it has never been able to eradicate the differences related to race, class and feelings of women of once colonized territories. Postcolonial feminism seeks to bring the social, cultural, economic and religious freedom for the affected women. Al-Wazedi (2020) concludes that postcolonial feminist approach emerged as colonial and dominant Euro-American discourses have long avoided the intersectionality of gender, class, religion and sexuality while defining non-Western women. Chambers and Watkins (2012) argue that postcolonial feminism rejects the Western feminist discourse and political practices as they are not unified in their goals, interests or analyses. McEwan (2001) also adds that postcolonial feminism is centered on the concept of development for women who should be given rights of social, cultural and economic participation. Mirza (2009) believes that this approach enables the readers to locate the power of colonial times which results in the production of marginalized, generalized and gendered others in contemporary times. It also brings into focus the intricacy of black female by focusing on race, color and ethnic divisions. Ali (2009) adds that black feminism is taken as one of the approaches in the postcolonial feminism to seek solutions for the black women who are being targeted for race, ethnic and gender violence. According to Anderson (2004), postcolonial feminist perspective is a paradigm shift that has brought an inclusive system of

thinking about the social relations of domination and oppression related to women and its applicability in different contexts. Racine (2003) states that this perspective not only touches social, cultural, domestic and economic issues for women, but it also addresses health inequity, emanating from social discriminative practices, such as it has been observed that pursuing nursing as a career remains challenging for women in some countries.

Analysis of Data

The researchers have analyzed Khan's *The Miraculous True History of Nomi Ali* (2019) under the following thematic concerns.

In the following excerpt, Khan (2019) hints start of the Japanese rule rightly after when the British soldiers left: "They are Asian, like us. The British have left. We are free. We are not free. We are now under the Japanese" (Khan, 2019, p. 03). Applying the thematic context of Greenham's (2019) close reading technique on the above text highlights the theme of colonization irrespective of the fact that the colonizers are either Europeans or the Asians. They have almost the same purposes and targets for colonization of a nation. In the above excerpt, there is a conversation between Nomi, Zee and their father where they are arguing about the status of the Japanese entering the arena of colonial oppressions in the region. Haider Ali, father of Nomi is trying to give a sigh of relief to his children that we are no more the slaves of Britishers because they have left, and the Japanese are not harmful to us. Zee objects to and replies that we are in worse conditions than we were, because Japanese will turn into more brutal dealers in their operation, and nobody cares about our well-being in this land. These words indicate that their conditions are like 'Others,' being marginalized by the colonizers in the treatment. Referring to Said's concept, in case of Zee and Nomi, it is the first stage of colonial dominancy where they are psychologically under the anxiety of their future and social status.

"When the Japanese bombed it, the cry of elephants could be . . . a finger of the free hand firmly to his lips?" (Khan, 2019, pp. 06-08). Analysis of this piece of the text at the thematic context of Greenham's (2019) close reading technique elaborates collective meaning of the words and narrates the issue of brutality from the colonizers. Applying the adversarial context of close reading technique on the above fragment of the text, we can conclude that it reshapes the historical meaning of the events. The writer has represented atrocities of the colonial masters where they were not sparing even the animals. They blow everything apart and demolish everything that comes to their way. They are blowing elephants with bombs, and their cries could be heard from a long distance even over sirens. They were also bombing and firing the sea according to reports, thus disturbing the very balance of the nature.

Prisoner 218 D

Here, themes of the colonial and women issues emerge from the text. It is the storyline of the female Prisoner 218 D (D for danger) that is, perhaps, one of the darkest treatments of all the imprisoned people on the island during that timescale. Her story provides a graphic description of gender discrimination, inhuman treatment of the prisoners, who are subjected to physical and

psychological torture, rape and humiliation on the island during the British and Japanese colonial regimes.

As far as feminist issues are concerned, this character of the novel, named Prisoner 218 D, as the text informs, is a prominent one and is placed in the category of political prisoner, which means she had “done something terrible to the British” (Khan, 2019, p. 27). The semantic level of Greenham’s (2019) close reading technique shows that offense is of a very high nature and level when one focuses on the word “terrible.” It shows the extreme level of crime that one has offended. This terrible crime, according to Khan (2019), is her refusal to accept the imperial control on her country and participation in the resistance movement. In another instance, she says: “Let us die with honor till . . . and fed the prisoner through the rectum” (Ibid, p. 118). Here, the thematic context of Greenham’s (2019) close reading technique elaborates the themes of cruelties on the prisoners as colonial issue, i.e. cruel treatment and worse treatment of the prisoners. As a part of her punishment to claim her right on her own country, she is locked into a cell of 13/12 x7 along with mice and cockroaches. She is given a very less amount of food to eat. That food is also blended in with mice, worms and stones. Along with this, she is also ruthlessly raped by the jailer Cillian as well as the sweeper of the cell. Besides the other prisoners, she is awfully force-fed and tied to the grinding stone to crush the mustard seeds before she is lashed. From depiction of such treatment, we can view the Prisoner 218 D as a symbol for the exploited, looted and marginalized ‘Others’ of Andaman Islands.

Cillian has used Prisoner 218 D’s feeble body as a witness to unfathomable monstrosity. After being tortured consistently throughout the night, “Her body hung from all sides, as though it belonged to someone else. And she burned, inside” (Khan, 2019, p. 130). The thematic level of Greenham’s (2019) close reading technique elaborates torture from the colonizers on the prisoners inside the jail. Female prisoners were tortured, beaten and raped. She joins the other prisoners’ hunger strike in the morning, doing the only thing she can do with her shattered body. Howard, the jailor, is incensed by this behavior and tries to force-feed her by forcing her jaws open with an iron device. Such description of the characters makes Khan (2019) the champion of narrating the brutal nature of the colonizers where a woman is fiercely fed by opening her jaws through contraption just because she was disagreeing with the policies for prisoners.

The Character of Nomi

In case of the protagonist of the novel, i.e. Nomi Ali, this novel provides a diverse range of such abuses, Othering and silencing of women as Khan (2019) writes: “Nomi’s brother is executed by the Japanese and since then . . . she had carried the weight to Zee’s torture” (Khan, 2019, p. 183). Here, the semantic level of Greenham’s (2019) close reading technique explains the extreme level of brutality during the execution of Zee by using the words “sockets of his elbow.” The psychological effects of Zee’s death on the life of Nomi are also connected with the thematic context of close reading technique of Greenham (2019). After the death of Zee, Nomi becomes more prone to suppression and thereafter subjugated to colonial silencing and pain as described in the above excerpt. Furthermore, since the Orient is, in Said’s view, constituted by the Occident in their own

words or terms, they have portrayed it in historical texts as someone who is inferior, underrated, underprivileged, and sometimes even as subhuman to publicize this inferiority in the social sphere. Nomi's story depicts agony, brutality, misery and intense sufferings of her parents within the community who are executed, embarrassed, tormented, humiliated and pushed into the role of the fodder of the mines and bombing.

The Character of Zee

The demise of Zee becomes a pivotal catalyst to the arena of the colonial control on the island. The island is described as “turned red—not only because of the blood of comfort women and mad men and prisoners . . . that were killed whilst bathing in the river” (Khan, 2019, p. 268). Here, the semantic context of Greenham's (2019) close reading technique explains the very extreme and brutal level of killing by focusing on the meaning of the words, like “the island turned red.” In this case, she portrays cruelties of the invaders and wild killing from the attackers due to which the entire island is turned red. This is not because of the blood of the suffering men and women, but because of the nature, shedding red tears of destruction. Moreover, they were bombing everything present on the island, including animals and birds. Thus, it creates an imbalance on the island.

In Khan's (2019) portrayal, tyranny of the oppressors, the ingloriousness and dishonor of the empires and the suffering of the victims are not shown something as abstract, but ideas, rather as something lively and practical. She reveals the hidden, hazy and blurred pages of the history. She connects with these ideas through special stories with a clear history and a specific geography, i.e., a history and a geography which keeps repeating in the Global South as she writes: “The most painful thing in life is to wake up from a dream . . . see a way out for these dreamers, it is important not to wake them” (Khan, 2019, p. 214). Application of thematic level of Greenham's (2019) close reading technique on the above lines reveals that this extract presents an extraordinary story of human cruelties, sufferings and environmental degradation, exploring the deep-rooted and multi-layered connections between colonialism and neo-colonialism.

Moreover, dozens of people were forcibly pushed into water and served as food for giant fish, crocodiles and vultures as she writes: “Hundreds of prisoners and their families . . . water during bombing to become fodder for the fish, crocodiles, vultures and dogs” (Ibid, pp. 322-324). Application of thematic context of Greenham's (2019) close reading technique on these lines indicates theme of apathetic impassiveness from the invaders. The islanders were drowned into the sea and made them food of the sea creatures.

In addition, Khan (2019) gives a detailed account of human rights violations when the Axis Forces were in lethal war with the Aligned forces during the Second World War. Meanwhile, the Japanese, having a cold heart, violated many human rights laws by dehumanizing the local farmers as she adds: “For three weeks, the men worked eighteen-hour shifts, covered in mud . . . cooking what they could and foraging for roots and fruit, or stoning a bird” (Khan, 2019, p. 290). This scene can be explained through the application of the adversarial context of Greenham's (2019) close reading technique on these lines. It has raked the true image of the history by pointing to the cruel treatment of the islanders by the invaders. As a result, they were marginalized. Here, the thematic context

explains that the invaders were treating the local inhabitants as inhuman and mechanized. In this episode, she writes that, for many weeks, the workers worked eighteen hours a day. They are all around covered with mud and leaches on their body. They were shivering with cold and malaria, but there was no medicine, no medical relief or treatment offered by the colonial masters. The only medicine available to them was the opium, used for temporary relief, destroyed their lives in the long term. Primarily, Japanese mobilized the people to work as their slaves; however, when they needed soldiers to support war, they forced them to fight for them. They developed hatred, and their rulers got frustrated by knowing that these people do not act and behave like them, thus considering them as 'Others.' In the same fashion, they brought disorder, corruption and torture with them. The purpose was to benefit the invaders, rather the locals that consequently contributed handsomely to anti-Japanese sentiments.

In a nutshell, we can say that Khan's (2019) portrayal unveils the silenced and buried voices of both human and non-human subjects by giving an ample explanation to the scenes and episodes of co-existence. She highlights those historic accounts that were ignored in the meta-narrative of colonization and decolonization.

Conclusively, by developing an idea from the above discussion of various lines, we may say that Nomi Ali along with her family goes through heart-wrenching tortures where her brother and father are brutally killed. After their death, she endures more pain, and is treated like an 'Other' or a subaltern throughout her life and that too unnoticed like other thousands of people.

Findings and Conclusion

People of that time have been politically victimized and tortured under the British regime. In this novel, there is also talk about violence, racism, discrimination, cruelties and oppression of colonial subjects by the British, the distinctions and divisions that fragment a small island on narrow lines of indigenous roots, nation, race, color and gender. Voices from the past have been amplified and successfully recorded in this wonderful story, despite being weak, distant and transitory, much like the ghostly, dying utterances of the drowned. It has also unfolded something that has not being brought out to the public domain; the plight of the women prisoners at the infamous cellular jail.

The ignominies of empires, the tyrannies of the oppressors, and the agonies of the victims are not merely theoretical concepts in Khan's (2019) politics. She interacts with these concepts through distinctive narratives that have a distant geography and history that are recurrent across the global south. This book does not tell a soulless, shortened, or neutered story of injustice; instead, neither the villains' nor the victims' roles were downplayed, softened, or covered up. At the same time, none of that stops her from successfully examining the phenomenon's universality. The novel's greatest achievement lies in this.

The novelist has mainly focused on the convicted and transported females and their related feminist issues. For this purpose, she has depicted the picture of a nameless character, known by her jail register number Prisoner 218 D. She has been tortured, flogged, raped, forced fed, locked in a small cell, and confronted with medical experimentation. The colonizers considered them as 'Others;' that is why they are dehumanized and discriminated to the utmost level. Exposing Cillian, i.e., jailer,

he is the one who has exploited women physically, morally and psychologically. He cashed every chance and moment of raping and torturing them. In today's modern world, the West does not have a sustainable social and family life. Women are used as tissue papers in the name of freedom. Woman is neither safe nor secure in the Western society where most of the people are ready to get undue and harmful benefit and interest from her.

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