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CHALLENGING MONOLITHIC REPRESENTATIVE: MOHANTY'S CRITIQUE OF "THIRDWORLD WOMEN" IN ANALYSIS OF SYRRINA HAQUE'S SAND IN THE CASTLE

Qurrat Ul Ain Abbasi¹, Faiza Aleem² & Hafsa Karamat³

¹BS English Literature, Department of English, University of Lahore, Punjab, Pakistan

²Lecturer, Department of English, The University of Lahore, Punjab, Pakistan

³Lecturer, Department of English, The University of Lahore, Punjab, Pakistan

KEYWORDS	ABSTRACT
Heterogeneous Experiences, Mohanty, Resistance, Syrrina Haque, Western Feminist Discourse	Western feminist scholarship tends to normalize & essentialize Thirdworld women experiences, disregarding their multiple and complicated realities. This study examines Haque (2010). Sand in the castle: A collection of short stories using the Chandra Mohanty's thirdworld women hood theory by focusing on the complexity context-based depiction of women lives. This paper shows how Haque selected stories question universalizing Western feminist paradigms by presenting female characters whose struggles are profoundly rooted in particular historical, cultural, and economic contexts by using Mohanty criticism of Western feminism construction of monolithic "Third world women". Analysis executed by quantitative method approach shows how Haque's depiction of Pakistani women's experience challenges Western feminist preconceptions by revealing forms of agency & resistance that negotiate overlapping power system. By applying Mohanty theoretical insights, thesis highlights how Haque's literary strategies subvert Western feminist assumptions & emphasize importance of localized, context-specific womanhood. This analysis contributes to broader scholarly conversation on the need for diverse and inclusive feminist theories that recognize the heterogeneity of women's experiences across different geographical and cultural landscapes.
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Corresponding Author	Qurrat Ul Ain Abbasi: abbasiqurrat968@gmail.com
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INTRODUCTION

The word postcolonial refers to colonial power and discourses that continue to impact cultures, even in cases when revolution has ended official links with colonial authorities. Postcolonial theory challenges colonizer's attempt to distort reality and impose inferiority on the colonized

people in order to maintain power. It is concerned with production of literature by colonized peoples that articulates their identity and reclaims their past in the face of that past's inevitable otherness. A postcolonial theorist's role is to bring 'absent' colonized subject into mainstream discourse and challenge the colonizer's power. The postcolonial feminist theory is particularly concerned with the depiction of women in former colonial nations and Western places. While postcolonial feminists face significant hurdles, postcolonial thinkers work to pawn prevailing colonial ideologies that aim to depict them as inferior. She suffers from "double colonization", a concept given by [Petersen and Rutherford, \(1986\)](#) explore how women have been oppressed by the colonialism and patriarchy. She must oppose colonial power both as colonized subject and as a woman.

In this tyranny, her colonized brother is no longer her accomplice, but then rather an oppressor ([Petersen & Rutherford, 1986](#)). Dr. Joy Jacob in his work *Twice colonized: Female orientalism and oriental Females*, quotes McLeod's *Beginning Post Colonialism* which explains that term 'a double colonization' refers to how women have simultaneously experienced the oppression of colonialism and patriarchy. Women are subject to representation in colonial discourses in ways that collude with patriarchal values, there were three distinct waves of the feminism. Thus, the phrase 'a double colonization' refers to the fact that women are twice colonized by colonialist realities and representations, and by the patriarchal ones too" ([Jacob, 2024](#)). In his fight against colonizer, he even misinterprets her in nationalist discourses to exploit her. Western feminists from colonizer nations misinterpret their colonized counterparts by ignoring ethnic, cultural, social and political differences. Postcolonial feminist theory challenges conformist postcolonial theory by highlighting gender glitches. The feminist opponents argue that postcolonial theory excludes and exploits women's concerns, leading towards a contentious relationship between the two.

Syrrina Haque is contemporary Pakistani author and academic, born in Lahore, whose writing explores layered and complex realities of South Asian womanhood. Haque has been actively working as a creative writer and writing in various national newspapers and magazines. She is currently working as an instructor of English literature and creative writing in Lahore. Haque's *Sand in the Castle* is a short story collection with a blend of female voices who are confronting the socio-cultural, emotional, and political boundaries that affect their everyday lives. [Haque's \(2010\)](#) *Sand in the Castle*: collection of eleven short stories, center on the concept that home is not only place you live but it impacts individual spiritually, emotionally and psychologically. The stories centers on the suffering of female tolerating abuse of every kind, be it domestic abuse, sexual abuse, forced marriages and even ideological control. The female characters of Haque's stories are themselves protagonist of their own lives they do not need any men to give them the feel autonomy. In their journey across physical borders and inner conflicts they build the life full hope yet they find themselves tangled between societal expectations as well as the personal loss.

Research Objectives

1. To examine how characters like Sabeen and Gulbano assert their autonomy even when entrapped within patriarchy, religion and traditions.

2. To explore that how Sand in the Castle aligns with the concepts of Chandra T. Mohanty.
3. To see how book pushes back or fit in the discussions of modern feminism that centers the voice of women from global south.

Research Questions

1. How does Sand in the Castle challenge or reinforce the homogenizing representations of South Asian women critiqued by Mohanty in *Under Western Eyes*?
2. To what extent does Haque's portrayal of women's relations to tradition, religion, and family in postcolonial Pakistan society complicate Western feminist binary constructions of oppression and resistance?
3. How does Sand in the Castle contribute to or challenge contemporary discourses on the decolonial feminism and Third World women's writing?

LITERATURE REVIEW

The chapter discusses feminism and how it evolved over the period of time, informing about the difficulties women had to face in order to secure their basic rights. Additionally, it observes that the women living in postcolonial world, is different from the women living in west. The idea of feminism given by west do not contain totality, rather it fails to count the experiences of their sisters belonging to different part of world. Feminism be defined as "belief that woman should be allowed same rights, power and opportunities as men and treated in the same way, or set of activities intended to reach this state" (Feminism, 2025c). Consequently, "[a] person who favors principle that women have equal right with men to opportunities and privileges" is what one is referring to when one uses the term feminism. Feminism is "[...] the faith in social, economic, and political equality of the sexes", not just between men and women, but between all people (Burkett & Brunell, 2025). Moreover, it is about parity and self-determination rather than society ruled by women since dominance is not desired. Every human being should have the same rights as well as freedoms, regardless of their gender, sex, or physical characteristics (Stokowski, 2016).

Feminism has so far had a favorable impact on a number of aspects of women's lives, including divorce laws, sexual freedom, voting rights, education, contraception, and more (Dixon, 2011). The difficulties experienced by the people living in the diaspora are studied within the book; it identifies the hardships women experiences in countries where they are seen as marginalized. Western feminism rose to popularity in the 19th and 20th centuries, in both Europe and North America. This movement, which is commonly characterized by its emphasis on gender equality, individual freedoms, and secularism, has several "waves" that each targeted different types of women's subordination. In the past, there were three distinct waves of feminism. In this connection, it is crucial to understand that "waves" in this sense do not refer to a fluid the movement that develops like a wave, but rather to a movement that begins with marches and conflicts that act as pivotal events signaling the start of a new feminist wave (Stokowski, 2016). Thus, the end of the 19th century and the beginning of the 20th century saw the first wave of the feminism in the West. The property rights and women's voting rights were at the heart of this campaign.

The US Constitution's 19th amendment, which granted women the right to vote in 1919, put an end to the first wave of American feminism (Drucker, 2018). The second wave surged in the 1960s and 1970s, having started in the 1940s. The women were fighting for equal social rights throughout this time. That movement's motto, "Personal is political," contested the widespread notion that woman may only have an identity as wife and mother through a man and children. Single gender roles are evident here once more. With her book *The Feminine Mystique*, Betty Friedan, American feminist & activist was influential in 1963 campaign for equality (Drucker, 2018). The third wave of feminism began in 1990s. A response and continuation of the second wave are incorporated in the third movement. African Americans and women from the global South led response, which carped Western feminism for focusing mainly on and emphasizing the experiences of white middle class women and ignoring the experiences of others (Drucker, 2018). Third wave feminists emphasize value of variation in the women experiences and reject idea that women experiences are universal due to cultural differences in beliefs and practices (Dixon, 2011).

Furthermore (Drucker, 2018) notes that African American women began to recognize status of race, ethnicity, class, religion, gender and nationality in the discourse of feminism. The western feminists in America and Europe started interacting with Asian, African, and Latin-American feminist movements, which had emerged with the third wave of feminism, as globalization progressed in 1990s. Intellectual women from "developed" western countries were surprised by the traditions and treatment of women in the global south, such as forced marriages, female genital mutilation, and public veiling (Burkett & Brunell, 2025). After that, feminists from the West began to see themselves as rescuers of those women in global South (Burkett & Brunell, 2025). However, the issue was that their understanding of these women in the global south and their proposed solutions did not align with the actual issues that women faced and endured in those nations. The topic of culture and cultural variations in other nations was dismissed by Western feminists. International gatherings, like 1994 International Conference on Population and Development in Cairo, highlight conflict between women from developed and developing nations.

Native women protested outside because Western people created the agenda without actually consulting them (Burkett & Brunell, 2025). Native women condemned the conference agenda for focusing solely on the contraception and abortion, rather than addressing the impact of underdevelopment and poverty on women. Azizah al-Hibri, the law professor, stated: "[Third World women] pointed out that they could hardly concern themselves with other issues when their children were perishing of thirst, hunger, or war, [the] conference rather focused on cutting down the number of Third World babies in the interest of saving earth's resources, even though (or is it 'because') First World uses most of these resources" (Burkett & Brunell, 2025). These claims and presumptions are extremely evocative and present the very biased view of women in the global south, who were not given voice and were instead seen as the immature, ignorant, and incapable of caring for themselves and not because they didn't want to, but rather because they had to deal with poverty and necessities like food and water before they could address issues of equality of sexes (Riyal, 2019). A dialogue between postcolonialism and

feminism emerged in 1980s, giving rise to postcolonial feminism and creation of postcolonial feminist ideologies.

Postcolonial feminism examines ongoing effects of colonialism on the feminism movements, especially in Western feminist movements. Postcolonial feminism is concerned with removing imperialism in Western feminism and its effects on women in the global South. Postcolonial feminism contradicts traditional white western feminism focus on political liberty movements. Women through diverse postcolonial histories, including imperial conquest, enslavement, forced migration, and genocide. Postcolonial feminists propose rewriting history to reflect the unique experiences & survival approaches of formerly colonized people. Postcolonial feminist Chandra Mohanty was born in India. Under Western eyes: Feminist scholarship and colonial discourses, 1984 had a significant impact on many feminists' perspectives. Western feminists' view of third world is challenged in Under Western Eyes, and mainstream Western feminism. She questioned the manner in which third world women are represented by western feminists. Above all, she contends that "Western feminists assume all women are coherent group with the same interests and desires without considering class, ethnicity, racial formation, or alternative circumstances".

Mohanty also criticizes the way that western feminist studies tend to colonize the historical and material diversity of third-world women's lives. Mohanty states that: "For in the in the context of a first/third world balance of power, feminist analyses which perpetrate and sustain the hegemony of the idea of the superiority of the West produce a corresponding set of the universal images of the 'third - world woman'. Images such as the veiled woman, the powerful mother, the chaste virgin, obedient wife, etc. These images are found in universal ahistorical glory, initiating a colonialist discourse which exercises a very particular power in defining, coding and upholding present first/third-world relations. (Mohanty, 1984). The characteristics of colonialism is reflected in the analytical category of "the third world woman" in the two levels of meaning, as noted by Mohanty. Firstly, due to its ethnocentric myopia that disregards enormous material and historical differences between real third-world women; and secondly, due to Western feminism employing the syncretic "Othering" of "third-world woman" as a goal of self-consolidation (Gandhi, 1998). This double colonization was bent by Western feminists primarily to contrast progressive ethos of Western feminism with political immaturity of third-world women.

According to Mohanty, 1984 Western feminists assume "a homogenous idea of the oppression of women as a group," which leads to creation of "the image of average Third World Woman" who "leads a fundamentally condensed life based on her feminine gender and her being "Third World. "Mohanty continues this image is created "in contrast to (implicit) self-representation of Western women as educated, as modern". Western feminists utilize "Third World" women as their counterpoint, which results in new layer of colonization and "robs them of their historical & political agency." Third-world women are known be presented "ignorant, poor, uneducated, tradition-bound, trained, family-oriented, victimized, supports and elevates Western women's self-representation as "educated, modern, having control over their bodies and "sexualities"

and "freedom" to make their own decisions" (Mohanty, 1984, p. 336). Spivak (1988) critiqued the feminist discourse for speaking for subaltern in general, third country women in particular in her enlightening and well-known article "Can the Subaltern Speak?" In her article, she really brings up several concerns pertaining to Third World women that have never been brought up on global scale.

According to her, feminism is a theory that fails to take into accounts the opinions and goals of all women globally with regard to class, ethnicity, religion, and culture; this is likely one of its flaws, for which it is primarily held accountable. As a result, it is perceived as the Eurocentric ideology that centers its agendas around Western feminist interests. Spivak (1988) argues that "the subaltern as female is even more deeply in shadow if in contest of the colonial production; the subaltern has no history and cannot speak" (Spivak, 1988) Here, Spivak looks at the British colonization of India as design of how white European ideology takes on other civilizations and upholds the idea that the "Other" is inferior. In other words, Western feminist beliefs make Third World women more invisible and silent than their male counterparts. Therefore, writing on a subaltern group and specifically Third World women from viewpoint of an outsider, like Western feminists can never be impartial as such writings are done without firsthand practice of the culture. Ten Brink (2021) in her work quotes Gloria Anzaldua, she describes some of experiences of Third World women in effort to convince Western feminists that their likely universalism is ineffective and that they ought to cease advocating for and speaking for Third World women.

At this point, she claims: Because white eyes do not want to know us, they do not bother to learn our language, the language which reflects us, our culture, and our spirit. The schools we attended or not didn't give us the skill for writing nor the confidence that we were correct in using our class and ethnic language (Keating & Gonzalez, 2011). It should be highlighted that the concept of overlooking and rejecting the distinctive characteristics of Third World women is strongly found in Western feminist goals. Anzaldua argues that Western ideology reinforces subjugation and inferiority of third-world women by ignoring and trivializing their cultural heritage and features. These stories explore varied ways in which women struggle, succeeds, face challenges and navigate over personal and societal worlds. Crow Eaters by Bapsi Sidhwa, 1980 and Cracking India, 1988, the main women in these stories try to resist against patriarchal cultural influences. Haque's book does justice to women's lives by narrating complex stories regarding gender, religion, economic issues from experiences of multiple women. Postcolonial feminist writing hopes for a feminism that pays attention to many issues and honors the ways women lead lives with constant struggling & resisting against stereotypical societal standards set by peoples.

RESEARCH DESIGN

In this study, qualitative methods are applied, using textual analysis of some of chosen short stories from Syrrina Haque's "Sand in the Castle", the text will be employing Chandra Talpade Mohanty's views on Third World womanhood as a postcolonial feminist critique. It began with a review of text to look for Haque's methods in deconstructing narratives, building characters

and presenting themes which are main highlights of her work to show Pakistani women's lives while challenging the assumptions made by Western feminists. She uses aspects of Mohanty's analysis as a guide to examine that how Haque reverses by showing diverse and active women involved in diverse types of power structures. The research focuses on Haque writing observing how the narrative that she has built a narrative which works against the dominant discursive forces, giving the comparison between western feminist literature and Pakistani feminist. The framework demonstrates how "Sand in Castle" decentralizes feminist scholarship by focusing on Pakistani women and using techniques that look at systems of oppression and spaces of agency, providing the counter narrative to the concerns of Western feminist scholarship about homogenization of the same sex in the different region of the world, the very idea is critiqued by Mohanty.

RESULTS & DISCUSSION

The analysis began with the handpicked short story "Boundaries to Boundaries" the true story of Pakistani woman Sabeen who manages to escape her tortures marriage moves to make a new beginning in Canada. Sabeen came from Pakistan, country often reported as thirdworld, the life she lived as a child, reduces the stereotype that she did not have knowledge and lacked opportunities. She was a professor at a top university for fifteen years. She had the history of having maids, cooks, drivers, and servants in Pakistan, suggesting considerable luxury and a "regal life." This defies the idea of "average third world woman" being equally poor or illiterate. Her tale is not merely one of escape from poverty or lack of literacy, but one of escape from a specific repressive domestic arrangement, even given her relative position in society. Mohanty criticizes the use of the "single, monolithic conception of the patriarchy or male dominance". Sabeen's oppression is grounded in the particular, interrelated familial, cultural, and religious processes in her specific context. The pressure of marrying early, she was forced by her parents to get married as early as possible before her educational and personal aspirations could fully materialize.

The definition of a good wife; "The criterion for the best bahu (daughter-in-law) was fair and tall. If a girl had these qualities, she would pass all tests over time. She would make a beautiful bride because of her complexion," (Haque, 2010). The Sabeen's mother-in-law Auntie Billo was originally liberal but ultimately sternly conservative women influenced by a religious scholar. Since auntie Billo started following selectively preached religion Junaid changed into a strict, abusive husband. He forced her to wear an abaya whenever she has to leave house moreover because her mother started wearing it to. He used to force him upon her by saying "I'm your majazi khudda." Junaid uses this statement to assert his control over Sabeen's body, presenting his abuse as a "divine" right rather than violence. It proves how religion and tradition are used to justify wrong use of power, while Sabeen's refusal provides counter-narrative of resistance. In her critique of Western feminist discourse, Mohanty stresses against reducing Third World women to role of victims alone, arguing that doing so freezes them into 'objects-who- defend-themselves' rather than seeing them as factually placed individuals with agency, complexity and resistance.

Sabeen is not passive woman rather an active agent who knows how to exercise her agency she decides the best way for her to achieve freedom instead of being strangled by patriarchy. Her resistance and personal growth influence her life rather than being dictated by the violence she has experienced. Sabeen considers immigrating to Canada was a thoughtful flight as she calls it "break from my past." She is portrayed as powerful women rather than being depicted as the weak as the Third World woman is presented in Western stories, the woman here stands proudly and works hard to get what she wants. The use of agency can be observed through the act when she used Junaid's passport to leave for Canada and escape his grip, a successful attempt to regain control over her life and the act serves as a direct action against their past and a clear claim toward her future. Rather of pleading for help or rescue, Sabeen takes control of her own migration, and reclaims her own narrative, and starts a transformative journey on her own terms. Her experiences in Canada further supports Mohanty's argument that women in the Third World are not just "acted upon." Sabeen does not allow institutionalized prejudice as she encounters racial discrimination, devaluation of her qualifications & cultural displacement to hinder her.

In contrast to her previous position as a professor in Pakistan, she now works at Walmart. Even though the work is mundane and the pay is little, the act itself has great significance since it marks the beginning of Sabeen's process of rebuilding her financial independence and sense of self in a society that does not acknowledge her. Rather of waiting to be accepted, Sabeen adapts and perseveres, gradually but firmly taking control of her situation. Sabeen's challenges in the Canada extend beyond escaping her past; they include confronting structures and attitudes in the West. Her Pakistani degree is devalued, leading to humiliation. Sabeen being a woman from colonized country, perceived as uneducated and nonequivalent to western standards. As Mrs. Douglas says "I'm sorry, but a master's degree from Pakistan is equivalent only to a bachelor's degree, so we cannot offer you a teaching post here in Canada". Her experience of 15 years in prestigious university in Pakistan is not viewed as 15 minutes. She perceives a change in how her skin color is seen on "white man's soil". As she realizes that no matter how much fair own skin is she will always be seen as brown "I never realized I was this dark until today, thought Sabeen."

This experience touches upon the broader power dynamics and implicit hierarchies between the "first" and "third" worlds that Mohanty highlights as context in which Western scholarship operates. Her struggle is not just against "tradition" but also against the realities of immigration and discrimination in Western context. Afterward, Sabeen starts to work on being the truthful towards her emotions, gaining emotive understanding and recovering physically. After living with marital abuse, Haseeb's affair represents way to find intimacy again, rather than attaining romantic atonement. She touches her hair just as Haseeb did, she remembered how limited the physical contact was with her husband had been over depicts Sabeen standing in front of her mirror a delicate yet transformative moment. It shows her bring proud and accepting instead of having guilt or hiding your identity. Her stretch marks, slightly bulging tummy, she begins to view them as part of her real body. This move signifies a profound shift from "object-status" to subjectivity from being defined by others to defining herself. According to Mohanty, some

Western feminist theories have a tendency to create a single, monolithic category of the "Third World Woman."

The Western scholars represent women as multifarious and complex being, but postcolonial feminist authors make clear that women are constantly suffering from various issues linked to traditional, social and economic aspects of society. The authors such as, Kamala Das, Syrrina Haque and Bapsi Sidhwa see women as both sensitive yet a determined individual, who rather than acting as victim tries to hold economy and become powerful. The subject is characterized as being culturally backward, uneducated, docile, traditionalist, and consistently oppressed. Women are stripped of cultural and historical uniqueness by these portrayals, which reduce them to homogenized, flattened victimized narrative. Gulbano's story in "Burka" can initially appear to fit into certain parts of cliché. She is a little girl growing up in a remote, impoverished village in the northern highlands of Pakistan, where rigid gender norms and economic hardship structure everyday life. Her mother's choice for cloth over sanitary pads due to a lack of finances is evidence of her household's poverty and limited access to necessities. She attends small school with limited curriculum and when she reaches puberty, her education chances are abruptly interrupted.

The fact that her mother is illiterate reinforces intergenerational exclusion from information. Her father has total control over her, using severe punishment and fear of violence to regulate her speech, body, education, and social life. These superficial traits such as, a voiceless, poor, and illiterate girl trapped in a patriarchal and religiously traditional world and interpreted too casually or without cultural awareness, they could directly contribute to the Western feminist stereotype of the "Third World Woman" as a defenseless victim in need of rescue. However, to stop there would be to commit precisely the essentialist reductionism that Mohanty condemns. When interpreted in more nuanced, contextualized manner, Gulbano story is much more than just a tale of oppression. Despite the immense obstacles against woman, Gulbano confronts, opposes, and even takes action, far from being a passive victim of patriarchal dominance. The sharp query she poses in response to her mother's characterization of the burka as "shelter" is, "Shouldn't the wolves be caged instead?" The idea that she is stupid or intellectually inferior is completely destroyed by just one statement. It demonstrates her critical thinking skills, her awareness of unfairness, and her innate awareness of the gendered discrimination prevalent in her culture.

The story outlines a known pattern of the patriarchal dominance: Gulbano's father, Agha, is the dominant figure who has complete control over her education, the physical appearance, and destiny. He threatens to "thrash" her for criticising him. The patriarchal dominant structure underlies his actions of ordering her to wear burka, removing her from school, and arranging for her to marry Zabardast Khan. However, Mohanty would advise us not to see Agha's actions as representing a single, universal "Muslim patriarchy," but rather to look more closely at how such authority is created and justified in relation to local politics, religious construal, class formations, and external factors. On the other hand, Gulbano's mother, who is shown as uneducated and lacking in social abilities, subverts Taliban visitors' absolutist interpretation of Islam in subtle yet powerful way by stating: "Their version is different from our true religion."

It challenges idea that there can be a single, authoritative interpretation of Islam and instead proposes a variety of the religious interpretations that are influenced by local customs and gendered experience. In this connecting, Mohanty criticizes Western feminist discourse for its tendency to present religion Islam in particular as a single, unchanging factor that defines the women's subjugation.

The short story "Burka" opposes this narrative by arguing that Gulbano's rights are taken away by a politicized form of religious doctrine introduced by the Taliban and supported by local male supremacy and social structures, rather than "Islam" in its totality. She is not passive, not even in her last moments. They are wrong." Attempting to scream "through the burka," she conceals her face and vigorously resists till the very end. "It's a mistake". Gulbano was publicly stoned as a form of punishment "in the name of Allah, by the commandments of our religion." The religious discourse hides the fact that this penalty is more about re-establishing patriarchal authority and punishing feminine transgressions than it is about religion itself. Gulbano's act of flight and her refusal to accept life that has been predetermined for her rather than adultery as the punishment suggests, is what she did wrong. Thus, appeal to Islam is pragmatic rather than religious, which is a point Mohanty raises in opposition to feminist interpretations that fail to reflect religion functions within certain power dynamics. Mohanty believes that women experiences deserve to be unstated separately and based on their own stories, not compared to a Western model.

CONCLUSION

Haque's narratives emphasize on many social and historical backgrounds of Pakistani women rather than portraying them as a homogenous, docile lot. Haque challenges Western viewpoint that Mohanty cautioned against, in which women are viewed as a homogenous category and conditions and experiences of women are universalized. Instead of reducing her characters to stereotypical victimization Haque presents her women in genuine, strong way, individual with agency, rather than being tormented by life's tragic events. Both the female protagonist of the stories, they fought against stereotypical religious and cultural rules set by society progressing towards greater freedom. Mohanty's argument possess agency instead of living as a symbol of oppression, is proved by narrative Haque has built over her stories. Haque urges thirdworld feminist to enforce women's individuality by depicting them as powerful beings resisting against patriarchal order over being vulnerable. The Sand in Castle links to modern decolonial feminist scholarship with its aim to bring the marginalized voices within Western feminism to the forefront.

The main concern of book is women's actions against things patriarchal and colonial powers intersecting migration, religion and class, with the idea of postcolonial feminist encouraging cultural and social diversity. Haque's writing, a critique of orientalist fantasy, it is a realistic and close-up view centered on inner conflicts and struggle domestic life. She rejects the usual way in which South Asian women are shown and makes their feelings and choices stand out, rather reducing Pakistani life to just one image. In conclusion, Mohanty's critique is strongly backed by Haque stories which showcase how women in Pakistan address many inequities and speak for their identities in culturally particular ways. The book carefully curates the

characters who are given the autonomy to speak as an agent who create change in their life and going against the agenda of homogenization enhancing decolonialist feminist creative writing. Sand in Castle challenges the "Essentialised Third World woman" stereotype and uses detailed characters and interesting backgrounds to introduce Mohanty's idea in the current literature. Consequently, it encourages the readers to regard intricate, unique context of a females and remind us that Mohanty's theory is still relevant and significant to understand the thirdworld women writing.

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