



RESEARCH PAPER

Analysing Spatial Resistance in Postmodern Urban Space: A Hetero/Dystopic Study Of Bina Shah's *Before She Sleeps*

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ABSTRACT

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The present study intends to focus on the manifestation of spatial resistance in *Before She Sleeps* (2018) by Bina Shah. Postmodern thought is obsessed with the concept of space; and so are certain inviolable spaces which dictate our thoughts and lives. The recent literary and theoretical works pertinently deals with the urban space that plays a vital role in shaping and moulding our lives. The postmodern urban dystopia is drawn by the writer in the wake totalitarian laws imposed by the authorities to control the lived spaces of the citizens. With reference to the concepts of Lefebvre, Hicks and Foucault, Shah portrays a disorderly and chaotic world that is nothing more than a conflicted place. Julien, Sabine, Lin and Bouthain struggle against this disorder, and dream of building a world of freedom, peace and love. The spatial resistance and fight against this domination and oppression is what makes the present study a heterotopia.

Introduction

Bina Shah conducts an in-depth analysis of the spatial resistance in *Before She Sleeps* under the theoretical concepts presented by Henri Lefebvre, J. L. Hicks and Michel Foucault. The first section of the mentioned work presents Lefebvre's spatial production where authorities take hold of the urban spaces and manoeuvre them as per their dictatorial strategies. Hicks' concept of urban dystopia is highlighted via Shah's portrayal of a South Asian city in the second section of the work. Foucault's concept of heterotopia captions the last section of the study. It unveils postmodern spatial resistance and the way it functions in non-hegemonic conditions (1967).

Bina Shah portrays a beautiful and modern South-west Asian city in her *Before She Sleeps* (2018). The absolutist government renders the social space into a

postmodern urban dystopia (Hicks, 2014) through its policy of class segregation, draconian laws, and terror and technology as its weapons. The disorderly and unjust society is highlighted by Shah with description of the high echelons of the Green City Reuben and Joseph on the one hand, and the poor victims of the unfair system Sabine and Asfour on the other hand. The privileged class legitimizes the control of space and use the urban space for their own good (Lefebvre, 1991); while the discredited class feels oppressed, and this sense of marginalization goads them into resistance and rebellion.

Lefebvre's notion of space

Lefebvre's *The Production of Space* (1991) highlights two kinds of space – the physical space and the social space. The former is created by God and primarily defines the practico-sensory activity and the discernment of nature (p.27). The social space allows for a new action making room for others.

This space cannot be determined; it assimilates so many social forces as raw material and keeps on evolving and updating with time, environment and situation. The social space determines the roles of social relationship of production and reproduction.

Lefebvre puts forward his spatial triad by focusing on space in such categories as physical, mental and social. He contends that space is an interactive gesture and moment that results from coexistence and mixing of different elements. These elements are spatial practice, representation of space or spaces of representation.

Mental images, maps, drawings, designs, cartographers, engineers and architects help construct the conceived space. It is “shot through with ideology and information” (p.41). These spatial relations depend on signs and codes for their organization and formation. Besides being abstract, these social spaces play a crucial role in the social and political paradigm, says Lefebvre. Social scientists, technocrats and the urbanites lead to the representation of space for the rest of the inhabitants to use, and so is the “dominant space” of any city or society.

Perceived space captions the next phase of Lefebvre's triad. It “embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation” (p. 33). The city authorities and planners develop the space for the residents according to their own blue prints. Thus, this mentally “perceived” idea transmutes from maps and drawings to citizens' mind (p.38). It, thereafter, influences the day to day life and activities of the citizens.

The phase three of spatial triad marks the Space of Representation as a lived space of the citizens via drawings, images and symbols etc. It is through the image of the city a citizen creates his own identity. These spaces become site of “change and

appropriation" (p. 39).

Representational space overtakes physical space allowing for "symbolic use of its objects" (p. 39). These "spaces of inhabitants", according to Lefebvre, serve as their "lived experiences".

Shah's *Before She Sleeps* projects the representation of space as a tool to manipulate the lives of residents. The Green City, through its 'Agency' and 'Bureau' control the lives of its own citizens. No movement or action of the people goes unnoticed by the agency. Like all other institutes in Green City, Shifana Hospital is no exception. Every piece of information about the patient, important or unimportant, is observed and recorded by the 'Agency'. Surgery rooms, drugs, needles, and even the bandages do not go unrecorded. No doctor can diagnose a patient or prescribe him any medicine without the prior permission of the authorities.

The population of the Green City is strictly divided between the privileged and the unprivileged: "The Green City survived on hierarchies" (Shah, 2018, p. 122) which are characterised by binaries of the high and the weak. One segment of these spatial classes suffers, while the other benefits from the system the authorities have established. One class enjoys every facility at the cost of the other. This inequality is corroborated by the very statement of Joseph when he responds to the fear of Sabine about the police: talking to Sabine, he says "Nothing is going to happen to you or me, if you know me" (p. 6). Similarly, the statement of Reuben, another influential man of the Agency, reflects the two edged system Green City has formulated: "I can afford to be confident" (p. 38).

Being in the taxation business, Joseph wallows in luxuries the other people dream of getting all their lives. Also being a guardian and consumer of the things belonging to other people, his life style is quite lavish. When Sabine asks him if he ever thinks of not eating highly nutritious and expensive food, he retorts: "there is nothing in this city that is not available to me" (p. 85). Rather he leaves Sabine speechless by asking why he would restrict himself from anything, "when science has given us every way of eliminating their consequences?" (p. 86). The writer presents the blind consumer in contrast with the starving citizen.

Sabine's admission to a multi-story hospital yet proves another eye-opener. People, like her, often wondered at the way of life of the inmates of these skyscrapers; how could they keep themselves steady and balanced without ground underneath them. She concludes, "Green City's skyscrapers are built for the rich and powerful, and we crawl close to the earth" (p. 143). These inmates not only look down at the people creeping below them, but they also look down upon them as poor insects. Shah showcases the attitude how the privileged class assesses the downtrodden.

The third phase of Lefebvrian spatial triad covers the lived experience of the residents - the user's experience of his space. It deals with how a citizen feels like

about his space, the lived experience, and the direct experience. The way the Agency and Perpetuation Bureau control the space and lives of its citizens has created a rift, a sense of alienation between the two segments of society. This biased and unjust treatment is reflected in their policies towards the poor. The girls, for example, are not allowed to befriend with other girls, even to talk to one another, which makes the situation chaotic.

Lefebvre clarifies the point how the Green City lays the foundation for an abstract space of contemporary capitalism. It is a space for differential and heterogeneous relations. This is a space that draws an evident boundary between two varied segments of society. And this is the difference that lead to, "shatter the integrity of the individual body, the social body and the corpus of knowledge" (Lefebvre, 1991, p. 40).

Lefebvre and Foucault share the same ideology that space or more exclusively urban space is never neutral. Lefebvre states that space is not only a container but also an active force that exploits their future as well. It serves as powerful tool in the hands of the rich who undermine the ideology of the poor and reshape it into a new one for their own vested interests.

Formation of Postmodern Urban Dystopia

Jefferery Loyl Hicks brands Lefebvrian spatial triad an urban dystopia (2014). Hicks asserts that the literature of the early twentieth century (2014, p.2) was rejected and the "utopian promise" was no more required after 1970. Post-1970 fiction rather highlighted the "darker underside" of postmodern urban space (p. 2). Literature regarding postmodern urban space and its failure must be studied under the new genre - urban dystopia. It is, Hicks further says, the critique of domination and ownership of urban space.

Bina Shah's *Before She Sleeps* narrates the strict classification, fragmentation, and fabrication of urban space. Classism, inequality, and prejudice pave the way to aggression, revolt and resistance. Hicks thinks that dystopian literature primarily seeks to identify social, cultural and political problems that bedevil nations and people belonging to different groups " and then illuminate those evils in the hopes of effecting positive change" (2014, p. 16).

In *Before She Sleeps*, Ilona Serfati is the narrator of the incidents which happen in Green City situated in South-west Asia almost fifty years ago. The chemical explosion leaves thousands disabled and millions dead in the wake of nuclear war. The Green City takes drastic steps to bring its citizens out of chaos and illusion. As the result of Emergency Years, "Obedience becomes a Green City hallmark by the time the Gender Emergency had come about" (Shah, 2018, p. 35). The expiry of more than half of the population makes the women of the Green City the

most endangered species. They can survive conditionally. They are forced to not to work on impulse but to bring forth as many children as possible. The sole job is that of an incubator that has to repopulate the community on emergency basis.

‘The Perpetuation Bureau’ acts in a military style and formulates harsh rules for its remaining citizens, specially the women. They are assigned the responsibility to bring the entire nation back to life by maximum procreation. In case of even the slightest non-compliance on the part of women, they are terminated without late. “The Agency did not mind sacrificing a few women to make the rest of us compliant” (p. 35). Men are no exception. Their lives are no less controlled. Their leisure hours, marriages, working hours, future plans etc are manipulated. Everything from their stay in the parks to the roads, their speed during walk etc is monitored by drone cameras, robots and bugs flying in the air.

Life for women is harsher than men. The official Handbook for Female Citizens is part of school curriculum. They are under compulsion to memorize that handbook; and are not allowed to maintain a diary. No friendship, even with women, is possible. They are coerced into marrying twice, thrice, or as many times as the Bureau deems fit for them. Neither can they refuse to marry, nor can they run away from their locality as the borders are sealed. Only one way is out for women, and that is none other than suicide. The news of the committal of suicides on their part hits TV channels on daily basis. It seems far easier for them to accept the death of grace, than life of indignity, disrespect and pain with three or four husbands. One morning a sad news appears on bulletin, “wife committed suicide in the most criminal manner.... The woman had five husbands and was due to be married again to a sixth” (p. 11).

No sense of security for women in Green City makes them end up their lives by committing suicide. The Agency puts bar on their free thinking as well. They feel chocked.

Sabine notes that in Green City they have no freedom as they have to follow rules and norms that govern their daily lives with no respite insight. The suicidal bodies of women are displayed to the public in a highly humiliating way, and to the advantage of the authorities. “Agency has made sure to publicize all crimes well in the Flashes on the display, in the news bulletins and even through door to door visits” (p. 6). Hicks considers this illegal and unethical control of city life and space as “urban dystopia” (2014, p. 7).

Heterotopias; the Sites for Resistance

The underground city Panah, secretly run for decades by two women namely Iiona Serfati (communication specialist) and Fairuza Dastani (biochemist), serves as a counterpoise to the Green City. If the latter is run by dictatorial rules, the other enjoys non-hegemonic conditions. The exasperated citizens of the Green City form a

different and unusual place with altered rules. The places like Panah are the spaces of resistance to the dominant culture and are called heterotopias.

The girls in mid-twenties cannot even imagine what Ilona and Fairuza plan to leave the Green City. By leaving their belongings, families and even clothes, they fake their deaths lest they should be used by the authorities for their own benefit. They were sure that Green City would have used their deaths “to illustrate the futility of revolt” (Shah, 2018, p. 62). They do not even think of revolt as it might bring consequences beyond their imagination. The official Handbook for the Female Citizens makes it distinctly clear to the women that revolt means nothing less than death. “Rebelling is synonymous with transgressing against society and will be necessarily punished by the authority. So do not even come near the limits of rebellion, in thoughts or in action” (p. 93).

No talk with other girls was permissible for any girl. Some girls, however, manage to make friends. They were not allowed to talk, to dream or to question their roles in life. Even in the company of their parents or guardians they communicate by catching other girls’ eyes. They keep searching for girls like them. Their silence is the commotion before the storm. Their lynching makes them desperate to the point revolt and death.

Even without the devices or network, they keep communicating with one another in total ignorance of their parents and Agency. Only girls know where the other girls might have left messages for them – under clothes, inside jewellery boxes, tucked somewhere in a row of hairbrushes. We used to send messages to each other in bottles even though we all were on the same island” (p. 21). Rose, Jasmine, Ruby, Opal, Sparrow and Dove are the pseudo names they call one another instead of their real names as an extreme precautionary measure. The secret but little community they had formed existed nowhere but in their heads. As Sieber discusses that heterotopia is some place “where individuals must overcome their differences to attain happiness” (Sieber, 1995, p. 20). And this is what happens in case of these social slaves and sexual victims. They establish a secret sisterhood that encourages them to seek for their own brand of happiness. “It was an irresistible game to see the way we could connect to each other.....and freedom we could create for ourselves” (p. 21).

Sabine is the only girl with one father; and her mother is probably the only woman with one husband. But she feels bitter when her mother is lacerated by the Perpetuation Bureau for not contributing more children to the Green City population. Later it transpires on Sabine that her mother has been rightly deceiving the authorities regarding her fertility. She had her own individuality and did not want to become a cog in the mechanical system. “This momentous lie exempted her from having to marry again and again. “This lie brought them years of normality” (p. 114).

Not only Sabine’s mother, but some other women also resist by betraying the

Bureau. They get themselves declared infertile by bribing the doctor. The said doctor is publically tried and eliminated after the betrayal of a patient. The forgiveness of these women is made contingent only if they practically show complete obedience to rites of maximum procreation.

Sabine's mother comes to the realization that she cannot help accepting a new husband planned for her by the Green City. She meets a sudden but mysterious death which the Bureau labels as suicide. The authorities draw a filthy and unpleasant picture of her mental state. The psychologists of the Green City declare that her suicide was the result of guilty conscience and anxiety she had developed after rebellion. But Sabine never believes that her mother can commit suicide. It was nothing but murder by the authorities to give this particular lesson to other women that there was no place for the insubordinates in their domain, Sabine believes.

Sabine prefers Panah to the Green City because the rules and laws are in total contrast there. Women in Panah are under no state obligation to marry four or five husbands; rather, they do not marry. It is a space in which they "think things in a different way" (Palladino & Miller, 2015, p. 3). The rules of heterotopias generate safe havens for its inmates; and the women in Panah are resistant and rebellious by nature. Lin says while referring to the restrictions in Green City, "the women like me are never meant to feel safe so we steal our freedom whenever and wherever we can" (p. 13). But the women at Panah blister with the consciousness that they are escaped convicts. However, it is their sense of freedom that tilts more than their sense of procreative enslavement. Sabine says "Maybe we are crazy, or we are criminals.... But we exactly know what we are doing and at what cost to ourselves" (p. 14). It is the space in which they "think things in a different way" (Palladino & Miller, 2015, p. 3).

Not women alone but some men from Green City as well rebel against the tyrannical status quo. The head of the Agency, Reuben Faro, whose job is to catch the outlaws and execute them, himself goes in utter violation of the laws by consorting with Lin, the head woman of Panah. "Caught with her, he would be stripped of his ranks and executed publicly to serve as a lesson to the rest of society" (p. 42). Not Reuben alone, but Lin herself goes against the rules and regulations of the Green City and Panah respectively. Both of them put their lives at stake, but they resist against their respective authorities to enjoy unlimited freedom.

Love for Lin makes Reuben guarantee the safety of the lives of women at Panah. By using some mysterious technology, even unknown to Lin, he keeps the abandoned warehouse where cars drop women after their return from the clients' houses secret - it does not appear on Green City map. This lethal service for the women of Panah can undoubtedly jeopardise his life

The high-ups of the Green City, despite enjoying all privileges, suffer because of stringent laws. They have to make difficult decisions; they have no freedom to

marry the women of their choice; and even their high profiles do not allow them to spend normal life with one woman and children. Their enviable status in society enables them to enjoy anything they want, but even then they are not happy from within and always find themselves at unease. So they grow old, bitter and "dissatisfied with themselves and their place in Green City's upper echelons" (p. 55). Resistance and revolt is then the natural repercussion.

The difference of experience of women in Panah from that of the Green City is thus pointed out by Ilona: "Above ground, we are only women, but in Panah, we are humans again" (p. 63). This is how heterotopias become the practising/experimental ground of the utopian ideology even though they cannot really "achieve social order or control and freedom" (Hetherington, 1997, p. 9). This is the reason Ilona and Fairuza have named this underground city as *Panah*, a Persian word that means 'sanctuary'. This place becomes a safe haven for the girls as they do not want to obey the dictates of the Green City. Constructed of "reinforced concrete and radioactive metal" (p. 60), Agency men, with their scanners, fail to trace it. Even Sabine records her sense of safety thus, "Living in the Panah among women provides one kind of safety" (p. 53). This underground heterotopia is devoid of coercion and aggression of the Green City as "the space in which we may feel at home" (Johnson, 2006, p. 84).

Heterotopias; Abnormal and Unusual Places

Contemporaneity of everyday society is challenged and normality and ordinary space is disturbed in heterotopias. They are "heterogeneous and stabilized space" (Foucault, 1997, p. 4). The women in Panah, unlike their polyandrous contemporaries under compulsion in the Green City, do not like to get married. They provide a strange service, not sexual, to men in the Green City; they provide solace, comfort and soothing sleep to these beleaguered souls; and thus ensure their survival. Even the marriages of men in the Green City are manoeuvred by the administrative and bureaucratic bodies. They suffer from loveless marriages. The company of women from Panah remind them of the "mothers whose arms they sank into as infants; the sisters who nurtured them as they grow; the companions they sought to impress and please" (Shah, 2018, p. 30).

The sense of saturation these women of Panah provide to the men of the Green City is a rare commodity for them. These women do not sell their bodies; rather they spend nights only with the most powerful men. This practice makes them nostalgic about experiences of the good old day before the Gender Emergency. They hold themselves responsible for the destruction of the natural impulses, and crave for this relief more than anything under the sun. Sabine says "we let them believe that possessing just one woman, for a short while is still possible in Green City" (p. 30).

Charbagh (meaning four gardens) the unusual, artificial but extremely beautiful garden with flowers, shrubs and hanging vines, was made in the underground city Panah by Fairuza Dastani, the brilliant biochemist. "Their vision illuminates sophisticated lighting system they set up to mimic the days and seasons" (p. 14). Division by the lines of waterways, small fountain in the centre, whispering of plants, pigmy trees, and the artificial bushes releasing natural oxygen present the sight of paradise. "Panels on the ceilings absorb this oxygen and process it into the soft sunlight that lights up the garden year-round" (p. 60).

The food consumed by the Green Citizens is not natural. Cultured eggs, cultured meat, and bio-lab cheese serve as their breakfasts. Animal killing is not allowed for the last five decades. "In fact anything natural is created in a lab with synthetic polymer, proteins, DNA" (p. 85). Joseph, in a very light vein, tells about the experience of his liver transplantation. He tells Sabine that the simple way is to take a piece of healthy liver and implant it in the diseased one. He narrates his own matter: "A few hours being injected with the right formula, and in a few weeks, I had a healthy liver again" (p. 85).

The use of the gold powder by the women of Panah is the gimmick that prevents the security system from scanning their DNA, and to get video cameras activated. Lin gets this gold powder from her well-wishers who smuggle it from the "mines of Gedrosia, a country rich in minerals and ore" (p. 15). The potion of gold powder with silicon is used by the girls before they go to their assignment.

The self-driving cars provide pick and drop service to its (Panah) women when they visit the houses of their clients. In case these cars exceed the limit of a few fixed minutes waiting for these women, the heat of the engines gets registered on the scanner; and the Agency cars rush to the point for investigation. As a precautionary measure, these programmed cars keep a distance of two hundred yards from the Agency patrols. The strong insistence for staying longer on the part of Joseph is blatantly refused by Sabine lest she should be spotted and punished by the police.

Heterotopia of Brothels

The sixth tenet of heterotopia is described by focusing colony and space. The 'colony' is a heterotopia of compensation which creates a real another space "as perfect, meticulous as well as arranged as ours is disorderly ill constructed and sketchy" (Foucault, 1997, p. 21). Brothel is a heterotopia that is able to create "a space of illusion that reveals all real spaces... as even more illusionary" (p. 21)

Bina Shah's *Before She Sleeps* presents rather a different concept of government run brothel -- abnormal and unusual. Julien narrates his experience of Red Town (brothel) after his eighteenth birthday. Instead of real women, these brothels are run by Prosbots: "constructed more sturdily than anatomical ones in medical school" (Shah, 2018, p. 111). These robots are the exact replica of real women

- sensitive, flirtatious, talkative, good listeners and soothing.

Red Town is visited by almost every male of Green City, once in his life. The first visit to the prosbot is subsidized at the legal age of adulthood. Different men undergo different experiences with these prosbots – some are addicted to them; some entertain the deception that they are real; while others harbour the illusion that prosbots are in love with them. They think that it is not their money but company the prosbots cherish.

Heterotopia of Cemetery

According to Foucault society can become a site of conflict or resistance anytime. He cites cemetery as an example of the way space changes itself depending on how death is viewed. Heterotopias are dynamic and active; they are never static. In a lecture on heterotopia (1988), Foucault touches the issue of the disposal of the dead body. He says that burial rituals have nothing to do with religious time frame of the churches and mosques. The word 'dispose' has meanings at least. Firstly, it refers to the thorough burial of the dead body; secondly, it is the dumping of discards as is the waste material; and thirdly, it means to hand over or transfer as in case of assets.

The burial rituals in Panah do not observe any burial or burning. Iona tells Lin, "We have to incinerate them by using chemicals that reduce bodies to biological ash in a matter of hours" (p. 83). At the very outset of Panah, Iona and Fairuza make a plan to use the backyard of Panah as a crematory point, and scatter the ashes of women all around the Charbagh, "her cells and atoms become part of their atmosphere" (p. 83). Even death does not part women from their soul mates, and Fairuza is no exception. So Heterotopias, argues Foucault, are always linked to temporal discontinuities and make themselves evident when there is distinct break with time and space.

Healthy women become a rare commodity, firstly because of war that halves the population of Green City and secondly because of the attack of a deadly virus exclusively on women. Hitting or abusing a woman is declared a crime not because they reserve any sanctity as women in Green City community but because they are small in number. "In Green City, women are precious resources, to be protected and treasured in return for their bodies given to the cause of repopulation" (p. 23). They are a rare commodity. Nevertheless, the discovery of virus absolutely in women changes their attitude towards them. The dead victims of the virus are sent to the crematorium. Their bodies are neither burnt, nor buried. "The method of getting rid of the bodies is nothing to do with fire: corpses are dipped in liquid nitrogen, then shaken to dissolve them into powder" (p. 189).

In order to keep the Green City environment friendly and ecologically healthy

of the post virus transmission, the authorities of the Green City make an agreement with a neighbouring territory Semitia to establish a crematorium on the no-go zone of the adjoin border. "If any woman dies of the virus, to protect the rest of the population, her body had to be sent there to be burned and forgotten" (p. 187).

It is this crematorium that proves a turning point in the lives of Julien and Sabine. They, in league with a senior doctor Bouthain Rami, get themselves injected a substance that slows brings down their heartbeat. The doctor declares them the victims of the deadly virus, and asks the authorities to rush the bodies to the crematorium as soon as possible. This is how these women strategise their expulsion from the Green City, cross the border to spend their lives in a natural way.

Conclusion

Postmodern literature has launched a new debate about space and its role in determining the lives of its inhabitants. Spatial thought and ideas haunt the modern sensibilities. Shah's *Before She Sleeps* deals with the importance of significant spatial paradigm and raises certain questions about physical space. The researchers have touched upon other issues regarding space and its role in shaping the lives of individuals. But Foucault's theory of heterotopia has not gained currency among researchers and scholars. The instant work *Before She Sleeps* by Bina Shah makes an attempt to fill the gap. The spatial resistance carried by this work does not flavour any other work of Bina Shah.

It is through Lefebvrian spatial framework Shah has represented a postmodern city. Perceived space, conceived space and lived space, the fragmentation and conscious fabrication of urban space contribute to Lefebvrian spatial triad. Shah concludes that city space is not free or open or unbiased; it is manipulated by the authorities - government, officials, law makers and the privileged - for their own vested interests. They make, mar, and determine the future of the citizens. They fabricate the tools of exploitation and call them law. Law is given the status of a sacred cow that never horns the high-ups; rather it crushes the weak and the fragile. It is the government of the Green City that controls the lives, movements, and actions of its own citizens. The Agency restricts friendship even among girls; it restricts free thinking; it decides who is to be married with whom, and how many husbands a woman has to marry to repopulate the city. These insensitive measures raised by the authorities turn the city into an urban dystopia (Hicks, 2014).

Spatial resistance is bound to erupt and heterotopias come into existence at unusual places with aggression, coercion, enslavement, authoritarianism, lynching, sense of exclusion and rejection by the authority. in *Before She Sleeps* Ilona, Lin, Sabine, Bouthain and Julien are the characters who smell that the imposition of stringent laws are nothing more than a tool for the exploitation of the citizens, and for the fulfilment of the desires of the privileged. The latter put the formers at stake for their own luxuries and comforts. Once ignited by this stark reality, they are bent upon rebelling

against the authorities and breaking the status quo. They build their own unusual paradise (Panah) where they nurture the sense of freedom in sheer disregard of the Green City laws. They create a different space where they can breathe, love, marry, think freely and build their future.

Foucault's heterotopias are unusual and kind of abnormal places or institutions because they seem to insert alterity in to the sameness of normal everyday society. These unusual places come into existence as the result of spatial resistance and they contest and invert the rest of normalized space existing all-around it. This paper concludes that these spatial theories need to be explored in the contemporary Pakistani fiction as these novels are presenting the role of space in our lives and how it determines our identity and future.

The abnormal or unusual places with the insertion of alterity constitute Foucault's heterotopias. The status quo of totalitarianism is challenged, and fascist absolutism is resisted. These uneasy spaces are the result of revolt against spatial disparity; and they contest and invert the rest of the normalized places around them. The contemporary Pakistani fiction is in dire need of exploration of these spatial theories because the role spaces play in shaping and determining our identity and future is evident. The urgent need of discovering these heterotopias in Pakistani fiction cannot be marginalized as there is huge scope of spatial resistance native discourse.

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