



RESEARCH PAPER

Uzma Aslam Khan' *Trespassing*: A Postcolonial Ecofeminist Analysis

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ABSTRACT

The article examines Uzma Aslam Khan's *Trespassing* (2003) as a postcolonial text within the context of Vandana Shiva-influenced ecofeminism. Postcolonial ecofeminism is about environmental and gender inequities created by the legacy of colonialism and contemporary capitalism. The views of Vandana Shiva and Gayatri Spivak are combined here to understand how *Trespassing* addresses the difficulties faced by nature and women in the particular context of Pakistan. The qualitative method of research, close reading approach, ecofeminist and postcolonial literary theories are used to interpret the plot, characters, and symbolism of the narrative. By highlighting the ingenious knitting together of women's contributions to environmental challenges and power dynamics in postcolonial contexts, the study establishes what role literature can play in the fostering of a sustainable and just society. Hence a postcolonial ecofeminist point of view not only censures neocolonial practices but also attempts to inspire and embolden the resistance of the marginalized ones.

KEYWORDS Trespassing, The Body of Nature, The Body of Woman, Postcolonialism, Ecofeminism

Introduction

In this article ecofeminism, with particular reference to postcolonial feminism, has been applied as a theoretical stance on Uzma Aslam Khan's 2003 fictional work *Trespassing*. The primary text, with its meticulous standpoint upon the relation between humans and Nature within the very specific South Asian context, comes to be the most suitable for a postcolonial ecofeminist analysis, thus creating a meeting point for multiple critical dialogues. The theoretical junction includes Vandana Shiva's acclaimed *Staying Alive: Women, Ecology and Survival in India* (1988) and Gayatri Spivak's "Can the Subaltern Speak?" (2004). While Shiva, as an eminent environmental activist and philosopher, aims at uncovering the nuanced interdependence of women and the environment in which they live, Spivak comes up to be the voice of those who cannot speak for themselves. Shiva has a keen eye for the stark consequences brought about by the developmental paradigm enforced upon the marginalized communities by the Centre, especially when those communities are still reliant upon that model for their existence. What makes postcolonial ecofeminism significant is the linkage it creates among the degradation of the environment and the colonial and gender oppression. Khan's *Trespassing* serves as a locus where the nexus between ecofeminism and postcolonialism can be investigated. What makes a postcolonial ecofeminist framework applicable on the text is its depiction of the environmental exploitation and degradation and the defiance towards the disquiets; and the female protagonists' interaction with the world of nature is explored through a feminist

perspective here. The research further elaborates how the connection between the two is formed through their experiences of oppression and colonialism. Pakistan and North West India have the most severe gender inequalities. Because patriarchal discourses dominate in numerous arenas, Pakistani women's connection, as well as their environmental concerns and difficulties, are frequently overlooked. This research looks at Pakistani women as victims of patriarchal culture. Ecofeminism is a social and political movement concerned with the interconnections between ecology and feminism. Ecofeminism has grown in popularity in Pakistan in recent years as a means of addressing the country's complicated environmental and socioeconomic concerns.

Ecofeminists ignore the variability of both women and nature by associating oppression of women to oppression of nature. With a tale of turtles the narrative begins in *Trespassing*, and the incident is experienced by the readers through the eyes of a nestling female turtle. The visitors coming from the city terrify Salaamat as well as the Turtle. While postmodernism opposes classical realism, feminism opposes traditional female depiction. Feminism and Postmodernism have both attempted to help us comprehend the prevalent patterns of representation in our culture. Feminism attempts to promote gender equality and enable women to reinvent their roles and identities by studying how women have been represented and treated. Ecofeminism emphasizes the interdependence of social, political, and environmental concerns. It arose in the 1970s and 1980s as a reaction to expanding environmental movements as well as feminist criticisms of patriarchy and gender inequity. This is where the tight relationship between ecofeminism and postmodernism is shown. Both women and nature are oppressed by the duality between nature and culture.

Literature Review

Since the current research is focused on postcolonial ecofeminist interpretations of *Trespassing* (2003) which has already been examined from a variety of perspectives, yielding varying interpretations of the work, this section is about the previous researches on the text to highlight the gaps which the present study seeks to fulfil.

Parental Role

Bibi et al. investigate the influence of parents on children's socialization as described in Khan's *Trespassing* (2003). The investigation explores the relationship between the institution of family and literature in the Pakistani environment. Parents in *Trespassing* deviate from standard parenting norms by instilling their daughter with ideologically challenged ideas, which undermines the established family structure. Parents have a significant effect on the development of their children's individual personality characteristics throughout the critical phases of early and middle childhood, as well as adolescence. They often try to force their expectations and wants on their children. However, the study's results of Bibi shed light on a different point of view. Dia's parents in *Trespassing* engage in linguistically controversial behaviors that install ambiguous beliefs about her social function in her susceptible mind as she grows and matures, according to Bibi's research. The extensive network of kinship relationships that includes parents, siblings, and grandparents has a huge impact on the linguistic dynamics within a family. Dia's parents, for example, encourage her to question established standards. This eventually leads to the climax of Dia's negative acts, symbolized by Riffat's act of treachery, which crosses societal boundaries. Once ideas have been internalized, they have the capacity to grow throughout time. If adopted by a significant section of the population over a sustained period of time, such concepts have the potential to cause societal revolution.

According to Bibi, it is important in literature to give a fair image of marriage that includes both families that support their children's choices and the wisdom of elders. Literature should play an important part in explaining the complexity of matrimony, counselling the younger generation on planned and love weddings, and researching the principles of endogamy and exogamy. Furthermore, it should dive into the realm of unusually successful marriages while still reflecting archetypal partnerships that connect with the reader (Bibi et al., 2021, pp. 1283-93).

Marketing Otherness

Saleem dives into the depiction of limited, essentialized, and warped portrayals in Khan's *Trespassing*. She investigates how these qualities are reflected in Khan's writing. Saleem also looks at Graham Huggan's *The Postcolonial Exotic* (2001) and Lisa Lau's "Re-Orientalism: The Perpetration and Development of Orientalism by Oriental" (2009). Huggan and Lau have both objected to Occidental marketing specialists' aggressive promotion of various Oriental authors. They also believe that literary works that obtain worldwide recognition and have a good probability of winning significant prizes often appeal to the Western infatuation with the intriguing and elusive East. These fictional works often have a dual approach. On the one hand, they contribute to the Western conception of the East as an enigmatic and mysterious entity. On the other hand, they expertly mix these depictions with other derogatory clichés. The East is portrayed as fundamentally backward, stuck in impoverishment, corruption, and conservatism, in stark contrast to the liberated West. These fixed images persist beyond boundaries, and Pakistani Anglophone writers are not immune to this criticism. They, too, are often accused of portraying their nation in an essentialized and homogenous manner. The text's interpretative analysis leads us to the conclusion that the process of self-othering penetrates the book throughout.

The popularity of this and comparable works is based in part on its depiction of a separate society—one that differentiates itself by perceived disadvantages and unfamiliarity rather than commonalities with Western culture. We get a picture of a culture that is rigidly bound by age-old conventions, is viewed as backward, illogical, and steeped in corruption and poverty, via these works. Hopefully, this depiction of incomplete facts is merely a passing phase in the history of Pakistani Anglophone literature. With time, one might anticipate its maturation, enabling it to separate apart from its previous influences and forge its own course (Saleem, 2023, pp. 1-26).

Theoretical Framework

In the 1970s and 1980s, ecofeminism evolved as a synthesis of two key viewpoints: ecology and feminism. It offers an environmental critique of feminism as well as a feminist critique of environment. Françoise d'Eaubonne, a well-known and influential French feminist author, used the term in her book *Feminism or Death/Le féminisme ou la Mort* (2022/1974). This term was developed to represent a distinct social theory with a critical and political posture aimed at challenging scientific perspectives, gender interactions, societal institutions, and prevailing economic ideologies. Ynestra King defines ecofeminism as "a global movement focused on shared values that accepts diversity and vehemently opposes all manifestations of violence and authority" (1995, pp. 15-21).

The combination of postcolonial theory and ecofeminism creates a convincing framework for examining the particular situation of Pakistan and its position among the global trends. Similar types of oppression against women and the environment exist in Pakistan, as well as many other places, as a result of these broad structural factors. Our

connection with environment and the urgent challenges of the day may be rethought using ecofeminism, which functions at both the discourse and action levels. The capitalist economic system oppresses people, the environment, nonhuman life, and women in especially on a worldwide scale.

The complex interactions between gender, identity, and place are shown in *Trespassing*. The protagonists in the book travel between built and natural environments that reflect their internal conflicts. The intersection between exploitation of the environment and gender norms is examined by postcolonial ecofeminism. This research reveals the manner in which gendered experiences are intertwined with ecological concerns, exposing the vulnerabilities and resistances within postcolonial settings, through analyzing the characters' management of space. Spivak examines how the East, the Orient, and people from disadvantaged origins have been depicted in Western writings as part of his study of the subaltern. Spivak is a well-known critic with ties to postcolonialism, feminism, deconstruction, and Marxism. Rather than only pointing out mistakes, Spivak is more interested in understanding how reality is formed.

Results and Discussion

Khan's work shows a type of Pakistani ecofeminism that does not support or resist nationalism in a way that US Empire can use. Instead, it gives a complex view that includes both the local and the global, creating a new road that is naturally linked to the world and all the different people that live on it. In *Trespassing*, Khan raises a powerful female voice. It depicts Pakistani women through the perspective of Uzma Aslam Khan. The article focuses on the investigation of female characters and environment in *Trespassing* via transitivity. This study portrays Pakistani women as strong and independent, wanting to raise their voices, when Pakistani women have traditionally been seen as weak and subservient, unwilling to raise their voices. As small and major characters struggle to raise their voices, Khan's literature argues for subalterns. The study of how underprivileged women engage with the environment is a major part of Postcolonial Ecofeminism. The female characters in *Trespassing*, such as Dia, her mother Riffat, and the female turtle, are strongly tied to nature. Consider Dia's involvement with her mother's silkworm farm in the following passage:

The thought of visiting the silkworm farm tomorrow lifted Dia's spirits. The caterpillars had begun spinning their cocoons. Though they were notoriously private...she could freeze even in a room with humidity of over seventy percent, with sweat dripping from her brows. (Khan, 2003, p. 7)

This emphasizes Dia's close contact with the silkworms, demonstrating how women often possess unique ecological knowledge and connections that are essential for long-term ties with the environment. These observations are consistent with ecofeminist viewpoints that highlight the significance of women's responsibilities in protecting the environment. Shiva's perspective of women and nature is thus explained.

Trespassing begins with a peaceful scene of a little boy and a female turtle by the sea, but quickly becomes nasty as the kid battles to prevent encroaching goons from collecting the turtle's eggs. The visual is strong, and the scenario finishes in defeat and death when the lad, covered in yolk and vomit, looks up and watches the turtle wandering back to her house with no eggs. One of the novel's primary themes is addressed right away: even the female Turtle has difficulties in her existence, just like other women. Daanish is an undergraduate in America who returns home to Karachi, Pakistan, after learning of his father's death. When he returns, he gets involved in his culture's conventions as his

mother, Anu, attempts to find him a spouse. She chooses Nissrine, a lovely girl from a well-respected family who, against her friend Dia's advice, has suddenly grown ready for marriage. Nissrine cherishes Dia's viewpoint and invites her to a bride viewing (a meeting in which the groom meets the girl before the arranged marriage to make his selection) organized by Daanish and his mother.

Khan's story creatively combines a deep environmental conscience with precise observations of the environment, interlaced to her thoughts on the themes of connection and home. Her nature related story is a heartbreaking painting that eloquently depicts the sorrow felt by individuals who are victims of the constant destruction of their surroundings. The narrative is centered on three primary characters: Salaamat, Dia, and Daanish, who come from different socioeconomic classes and ethnic origins and each have their own interaction with the nonhuman domain. Their interconnection is shown by their diverse interactions with the natural environment. Salaamat is strongly established in his original surroundings, thriving inside a stable ecosystem. Dia, on the other hand, is a passionate nature lover, and Daanish gives the viewpoint of an intelligent observer, well aware of the country's complicated interaction of social and ecological processes. All of these people are caught up in a complicated web of ecological and societal developments. As the business world violates their rights to a clean and healthy environment, these people, in turn, breach the business realm's artificial limits and narratives. In doing so, the book establishes a strong connection between them and the natural, nonhuman aspects of their environment. Anu, Riffat, and Turtle are significant characters in portraying the relationship of feminism to the environment, which makes it an ecofeminist writing in postcolonial Pakistan.

Dia is the ideal character for it fits to the Spivak's "Can the Subaltern Speak?" in which Spivak wishes to give subalterns who cannot speak or are mute a voice. Dia is the daughter of a silk grower, Riffat, and an astute entrepreneur. Dia, like her mother, seems unconstrained, lively, and resourceful at first glance. Dia, not Nissrine, draws Daanish's attention throughout the encounter. Dia is a self-sufficient young woman raised by her liberal and wealthy mother, Riffat. She freely expresses her thoughts on any topic that interests her, and during this encounter, Dia and Daanish discuss silk worms. Dia's fascination in silk worms and the mysteries surrounding these small creatures and their cocoons is probably influenced by Riffat's ownership of a silk farm. Daanish catches and mimics her delight, having grown up with a father who fostered his own love in water animals. Dia and Daanish's shared curiosity in the mysterious beginnings of living things serves as the foundation for an enthusiastic and passionate partnership. However, since it violates conventional Pakistani pursuing conventions, this connection must be cultivated in secrecy. Nonetheless, the friendship grows, as does the mystery of why they are barred from seeing one other. The driver, Salamaat, who accompanies Dia and Daanish on their dates, and who is expected to keep the connection secret, is none other than the little kid who tried to preserve the turtle's eggs at the beginning of the novel. Salamaat was expelled from his hometown after being abused and relocated to Karachi, where he found employment at a bus-building factory. Salamaat is defeated here as well. He joins a group, who are afterwards held accountable for the stealing of Dia's childhood innocence. Salamaat, on the other hand, arrives to fill a critical hole in Dia's life.

Uzma Aslam Khan draws on her own experiences to convey the feelings of the characters in her works, as well as her knowledge of life in Karachi. As Spivak tries to reinstate the presence of the women authors who have been overshadowed by their male contemporaries, she paints a vivid image of contemporary Pakistan. Khan's story shows how people can get through tough situations when rules do not matter and feelings take over. It is what brings people together. This is what ties these people together. We do not

know how these people are linked, what will happen in the future, or what they will do, but we can relate to them because they are like us. It is more than just a story; it looks at life. Things that are close to us, like our values, society, family, and friends, are often what we think of when we think of ourselves. Life is like a game that keeps getting better, and the parts are our events. To use Dia's silkworms, we inhabit in a cocoon. We can choose to be safe and stick to the same routine, or we can try something new and let our choices lead to something beautiful, like a loving relationship. There are times when we run into problems when we want to make something beautiful, but Kahn seems to push us to face these problems and break the rules to do what we think is right for us. It is when we let our feelings "trespass" these lines that we learn and grow. Spivak wants to give a voice to the subalterns who do not have one or who are quiet.

Dia as a subaltern. Uzma Aslam Khan encourages her female characters to develop their own identities, and Khan promotes feminine awareness in Pakistani culture. She helps her female characters to reclaim their position as people with free choice, the freedom to question, and the ability to build their own identities by never giving up and confronting their challenges. It is shown via textual analysis that Dia's character in the book has material process dominance. Dia's character analysis reveals that women with dominating mental processes have been replaced by a new woman who is more active via her behaviors. Furthermore, she is self-sufficient, powerful, and visionary, yet she is still attempting to convey her voice to opposite identical gender. The importance of this critical research is that women have traditionally been represented as weak and subservient, whereas Dia has a powerful and combative personality. This character discusses a critical societal topic in Pakistan and provides insight into Pakistani society.

When we hear the word woman in Pakistan, the first thing that comes to mind is the physical characteristics of that gender. The emphasis is not only on physical beauty but also on physical exertion related to that gender, for example, the routine of completing domestic chores is the most prominent of all others. Women all across the globe are subjected to coarse conduct in order to match the standards of society (Spivak, 2004, p. 78). Patriarchy oppresses them politically, economically, mentally, and socially in nearly every area of their lives when patriarchy dominates. However, throughout the eighteenth century, men and women had separate duties in Britain. During that time, males were responsible for sustaining a family, while women were responsible for caring for children and maintaining the house (Spivak, 2004, p. 7). For example, ladies did not have the right to vote at the time, they were paid less than men in the same vocation, and they were severely restricted by society from entering a variety of professions. Since 1947, the subject of women's orientation in our culture has been a feature of Pakistani literature. Pakistani female characters shown in the works of Pakistani authors emphasize practices, norms, values, and traditions aimed at influencing the life of a woman in our culture. It may also be found in the works of numerous Pakistani English fiction authors. When we look into Pakistani literature, we see a lot of elements that have evolved throughout time. Women were portrayed as submissive to males in early Pakistani literature, reflecting the economic and social framework of the period.

Riffat, a powerful and creative businesswoman, is another important figure. In the late 1960s, Riffat had a passionate romance with her husband Shafqat, but this connection faded. Riffat achieves success in her silk farm company in the early 1900s via her tireless work. She is a widow and a mother, in addition to running a thriving company. Riffat's presence is most intriguing in this tale; she is portrayed as independent and pragmatic. She also represents a powerful and assertive mother, which is uncommon in modern culture. She is brave enough to let her kid to make big life choices on her own. Dia's persona is imbued with Riffat's bravery. Her ability to manage a silkworm factory on her own

exemplifies the vitality and love of nature of women. She is the true example of how subalterns can speak. Dia is the female protagonist. We may conclude from her character analysis that she is a genuine representation of today's independent female who is profoundly linked to nature. We can tell from her activities that she is more engaged in her material acts than in her mental ones, as she feels peaceful when she visits the silkworm factory (Khan, 2003, p. 11).

Dia as a friend. Dia, as a friend, is very worried about Nini and her life. In this tale, their relationship has its ups and downs. Dia constantly tries her hardest to make her buddy happy, despite their numerous disagreements. They love to tease each other and play pranks on one another. Dia wants Nini to be able to make her own choices about her life and discourages her from entering into a relationship only due of her parents' wishes. She sees it as a conventional patriarchal society in which Nini lives. This demonstrates Dia's care for female characters in the story, much as she is concerned for nature, such as silkworms and mulberries, as Shiva is concerned for women, the natural world, and the environment. For example, "Look. I said I was sorry.' Dia leaned into the wall of the dining room, popping mulberries with one hand, holding the phone with the other" (Khan, 2003, p. 90). She has no reluctance to apologize in order to preserve connections. Despite playing a joke on Nini, she does not want to destroy their relationship.

Dia does not want Nini to end their friendship, so she is willing to try any strategy to win her back. Dia decided to use the strategy that brought them closer in the first place, when their algebra teacher coupled them up to solve a sum, advising: "When in doubt, count your fingers" (Khan, 2003, p. 93). Dia regards Nini as a stupid for marrying an unknown guy (Khan, 2003, p. 94). As the narrative progresses, tension between the two rises, and both of them begin making disparaging remarks about each other and their parents, but Dia continues to try to improve her relationship with her closest friend. Dia, for example, attempts to remind Nini of how they used to think, how Nini utilized Riffat when it benefited her and denounced Riffat when it did not. That is exactly how the public saw her mother--as a convenient name to discard. Nini was just as duplicitous as every one of them (Khan, 2003, p. 114). Even though Dia disagrees with Nini's choice, she still loves her and wants to tell her how much she means to her. Dia wanted to be the one to grasp her hand and say "you're beautiful, desirable, and will have many chances yet. Good chances" (Khan, 2003, p. 116).

When Daanish gets in between them, their relationship undergoes a full transformation. Dia wants to grow her friendship with Daanish even though she feels as like she is betraying her closest friend by developing a connection with him. Finally, their faith begins to decline permanently. When Dia is trying to make up for her own errors, it is seen that she is less physically active and more psychologically active. Even though she views losing Nini's friendship as a loss, she is unsure of whether she is to blame for it. She, for instance, missed her pal. She would never again have such comfort in loving another lady. Their faith, unshakeable for nine years, was permanently lost. After losing her father, Dia ranked it as one of her biggest losses. (Khan, 2003, p. 289)

Dia and her mother. Dia and her mother have a close, powerful, and emotional relationship. Her mother raised her as a self-reliant and liberal young lady, and they debate each topic in detail. She is shown to mourn her father as well as thinking back on earlier times. Dia is viewed as being financially more active and adores her mother. Dia shows her mum a lot of respect. She is able to comprehend what her mother is going through by how her mother seems. Dia was the only one who looked closely enough to see the clear indications of weariness. Sometimes, when Riffat's ulcers made her grimace, she neglected to disguise the bags under her eyes or color the gray roots of her locks; instead, her hands

showed cracks-instead of reviewing her notes on farm output. Like Dia, she was spotted taking in the butterflies and clouds in her daydreams. She was observed, like Dia, dreamily looking at butterflies and clouds. Dia respects her mother's "strong nerves" (Khan, 2003, p. 197). Riffat, for example, would have a strategy that, unlike Dia's catastrophic one at the Quran Khwani, she would not reveal. She wished she had her mother's bravery and sense of purpose, as terrifying as it was.

Dia considers her mother to be the most powerful woman in the subaltern society. Dia is unable to endure Riffat's attempts to inform her about her tragic background, as we can see. As a result, Dia seems to be emotionally detached from her mother. For instance, when Riffat speaks her about her own problems, Dia becomes uneasy with the dialogue since it implies that she, too, will have to think about similar things. Dia does not want to hear Riffat's narrative of how she and her father met because she believes she does not want to know. She would not hear it if they were closer together. "The man was dead now. It wasn't fair" (Khan, 2003, p. 202).

Dia and Danish. As a lover, we discover that Dia and Danish have a great chemistry. Dia is frightened at first as she considers whether or not to get into a sexual relationship with Omar. However, it is subsequently shown that she desires Danish more, emphasizing her feminine impulses. We can observe from her role that she is more mental in her relationship and is not subservient. The bright side of their connection seems to be fleeting, as their dispute starts shortly after their first meeting, when Dia inquires about Danish's life in America. Dia wants to make choices while keeping Danish in mind, demonstrating her commitment to him. Despite their disputes, Dia seems to be able to preserve her relationship and remain an active woman in this oppressed community. She wants to be closer to him, but Danish's icy attitude makes her reconsider. "She lifted a finger to touch each bow of muscle, but changed her mind" (Khan, 2003, p. 297).

Danish appears to be confused since he desires to meet Dia while also wanting to please his mother by dating the woman she has chosen for him. Dia is materially active to maintain her relationship with Danish once their problems are resolved. Even after having Danish, Dia sometimes exhibits signs of relationship dissatisfaction. After Danish leaves, Dia feels lonely and starts to perceive the world through his eyes, but she also feels sad and powerless because she feels as if the rain has pushed her into the sea and all the other land inhabitants have returned to their former, watery condition (Khan, 2003, p. 301). "She held herself tight, cold, and miserable" is another illustration. She was experiencing the exact opposite (Khan, 2003, p. 301). Dia, like her character, has a strong sense of independence and challenges traditional ideas about Pakistani womanhood. Khan repositions the female voice as powerful and empowered in Pakistani culture as a result.

Dia as an ecologically cocooned woman.

"There is none but Myself

Who is the Mother to create."

— Shiva, *Staying Alive*

Shiva, the embodiment of creative force, becomes as powerless as a dead corpse when Nature is absent. Similarly, Dia's persona in the narrative is strongly interwoven with nature. She embodies the essence of nature and its life-giving properties. Dia's profound connection to nature emphasizes her function as a conduit for this creative energy, much as Shiva depends on the presence of nature to manifest the power of creation.

Dia is the primary character of *Trespassing*, an affluent young lady whose life and interests are intertwined with nonhuman world elements. Dia's interaction with Nature changes reader's opinion. Dia is introduced in the part Detour May 1992 as sitting on the mulberry tree erected by her father on the day she was born, came shrieking into the world like a "sweet, dainty, purplish-red fruit" (Khan, 2003, p. 9). She lives in a house surrounded by trees, where Jamun and fig trees bloom. She likes visiting the silkworm breeding farm. A lovely area for her is always natural, since she enjoys beaches with lakes and wooded land.

As a child, Dia went back and forth between a farm and a factory. She danced in the trees. She has her own account of events since she lives on the outside of the farm and the factory. She witnesses brilliant green frogs and snails wrapping their feet wildly circling each other as a feminine youngster. There were thousands of caterpillars spinning in different stages. She looks at it, switching her attention from the drunk, dead lump on the torn paper to a dancer bending ahead on the tail. It was more like a fairytale scenario, possibly in Sassi's lakhy bagh, where the nurturing of another living form to suit human needs vanished. Nature was where Dia felt most calm and at peace when she was with the silkworms.

Dia, who keeps track of nature cycles and sees how destructive people and capitalist system, provides a powerful feeling of optimism to the narrative. Even in a room with a humidity of more than 70 percent, she could freeze. Her forehead gets wet with sweat, and the binoculars quickly fogging up to watch the caterpillars carefully weave their cocoons, which they would normally only do in secret. It is worth noting that some people can get through to see what they are doing, but they do not want people to be too close and would stop what they are doing if a person came in. However, they might let someone like Dia watch without disturbing the peace by not doing any damage. She wants to write about the strange bugs that live on her farm. Dia sees beauty in the natural world's complicated patterns and processes. She looks at the molting caterpillars and thinks about how an insect's existence is both measured and enigmatic. (Khan, 2003, p. 105). Silkworm weaving has a mystical beauty to her. She meticulously observes them, taking careful notes.

She goes on to say that the insects had a political voice: "They whispered: Let us vow never to spin our fine threads for these wretched humans again!" (Khan, 2003, p. 105-106). She wonders if the natural world is able to sense human avarice and the devastation of wild life. Dia's sympathetic expression of the insects' sentiments is significant. It bothers Dia, though, that people are so miserable and that bugs are so annoying. Dia thinks that this kind of stuff should be taught at her college. Khan stresses how important it is for kids to learn about the ecosystem's different species and get involved with nature so that they can become involved in ways of making society better that are good for the environment. She encourages subalterns to talk in order to suit Spivak's thesis of "Can the Subalterns Speak?" by giving voice to nonhuman 'cocoons'.

Hence Khan has faith in the future generation of people and their prospects for coexisting with nature as seen by the small boy's joy at the emergence of nonhuman friends around him and his instinctive action of supporting the young turtle's journey to the sea. It depicts the rebirth of hope that was lost just a few years before when Salaamat endured abuse and the eggs of turtles were stolen and abandoned by city dwellers. Within the next 10-20 years, the next generation of business participants and decision-makers in Pakistan will be boys, and their affection of the ignored natural world around them may strengthen their concern for environmental justice in society. Given that the elder generation has not given up in the face of all the difficulties they have encountered, this seems more plausible. The reader does not see Salaamat coming back to the surface, which further hints that he

may be from one of those “higher existences” whose sensibilities have evolved to the point where they are unsuited for living on a dehumanized, polluted earth. He submerges himself in the ocean as a metaphor for getting away from the decaying, trespassed, and dwindling natural existence. It also symbolizes his physical and spiritual purification from the corrosive and dehumanizing impacts of the imperialized world. As a result, his dive also establishes him as a biotic system component of the biotic system that cannot be separated from other nonhuman components in the surroundings.

Conclusion

Khan’s narrative exposes the enduring legacy of colonialism and the neocolonial forces that continue to exploit and dispossess indigenous communities. In a postcolonial setting the perpetuation of economic inequalities and ecological degradation by multinational extractive industries is demonstrated. The significance of a postcolonial ecofeminist point of view is highlighted in this study because it not only censures neocolonial practices but also attempts to inspire and embolden the resistance of the marginalized ones. The agency and resilience of women, the most marginalized ones in patriarchal societies, is showcased through Khan’s narrative. The female characters particularly exhibit outstanding prowess when faced with adversities. They not only challenge the prevailing structures of power but also show resistance against colonial and patriarchal norms to assert their independence. Such representation of defiance in the world of fiction comes to be a model of inspiration for efforts against real-life subjugation. Thus, *Trespassing* affords a provocative and vivid investigation for postcolonial ecofeminist analysis. Its redolent narrative technique and vibrant characters invite the readers to explore how postcolonialism, ecology and gender are interconnected. And this research establishes what role literature can play in the fostering of a sustainable and just society.

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