



RESEARCH PAPER

The Exploration of Resistance against Violence in Shahid Nadeem's Play *The Third Knock*

¹Dr. Farrukh Hameed*, ²Zainab Asghar and ³Muhammad Irfan

1. Assistant Professor, Department of English, GIFT University, Gujranwala, Punjab, Pakistan

2. MPhil Scholar, Department of English, GIFT University, Gujranwala, Punjab, Pakistan

3. MPhil Scholar, Department of English, Minhaj University, Lahore, Punjab, Pakistan

*Corresponding Author

ranafarrukh36@gmail.com

ABSTRACT

The research explores resistance against violence in Shahid Nadeem's play *The Third Knock* by taking the insights of Frantz Fanon's perspective of violence. The objective of the study is to examine significant factors that allow oppressive mentalities to find space and invade the freedom of weaker communities. The background of the study is based on Fanon's idea that highlights the elevation of the oppressed to the forefront, who were pushed to the lowest point of their lives. The findings and results of the study are categorized into three major factors: violence escalation, including oppression and injustice; the position of initiating violence; and retaliation against oppressive forces. It concludes that human beings have limits to tolerate injustice, particularly to a certain extent, that it eventually reaches a breaking point, becoming uncontrollable. The study adopted the interpretive research design using a qualitative approach.

KEYWORDS Martial Law, Oppression, Resistance, The Third Knock, Violence

Introduction

This study identifies resilience against violence according to the philosophy of Frantz Fanon in Shahid Nadeem's play *The Third Knock* (Teesri Dastak). The play unfolds the themes and raises the voice against the oppressed community. It deals with the themes of oppression, dominance, protest against misuse of power, and resilience in a fictional setting. The tenants represent a cross-section of society under the brutal dominance of the antagonist and dominant figure named Haji. The tenants have a history of living in the building Katri, but Haji insists on vacating the space he occupied after partition in 1947. As the story progresses, the tenants decide to confront Haji's tyranny but ultimately kill him. The story's climax arises with the frequent comebacks of the antagonist Haji. This confuses the characters, making them weaker and unhelpful, as their efforts are thwarted when the police arrest critical figures among them. The extremity that led to the murder of Haji describes the foreground of all the violent events that made the characters portrayed by Nadeem show aggressiveness and cruel reaction against the oppressive force (landlord). In a broad sense, showing violence against violence is perceived as peculiar as it gives an extreme sense of desperation for freedom. However, the play also illustrates the inherent human tendency to use violence to combat injustice. Such counter-steps are rebellious and lead to revolutionary social movements. The play traces Fanon's theory that violence can only be abolished by producing counter-violence against the oppressors.

Fanon, in his book, *The Wretched of the Earth*, dedicates a chapter to show off the human psychology that explores violence, rarely used to make new societal changes. He explains it as, historically, there are some encounters marked between settlers and natives

that include imposition and bloodshed. With time, both of these groups have been highly influenced by their violent past, including bloodshed. The existence of the settlers and the exploitation of the native population have been maintained through “bayonets and cannons,” indicating a history of oppression and violence to sustain colonial rule. The settlers not only take advantage of the natives but also force them to live under substandard circumstances, which forces the natives to adopt a new world order and leave behind their own culture, rulings, and ethnicity. This indicates that the orders enforced by the settlers are used to establish and sustain the native identity at every cost, while natives are left with no other choice. As a result, decolonizing a nation should mainly focus on reversing the power dynamics between settlers and natives.

Fanon (1961) states, “The last shall be first and the first last”; this exposes the desire to place “the last” (presumably the native population) at the forefront of society. However, it admits that for better change to occur, there must be a “murderous and definitive struggle,” indicating that violence may be required to end colonial control and establish a new system so that oppressed entities could get their position of power along with their identity (Fanon, 1961, p. 37).

The play emphasizes the struggle of tenants to gain freedom from the conflicts and frequent threats by the landlord and his touts. In this study, the researcher aims to evaluate the themes of the play *The Third Knock* and analyze the dynamics of gaining freedom through violence, as evidenced by Fanon’s theory of violence against apartheid. Fanon, in his book, contrasts between the better lifestyle of the apartheid regime and their attitude toward the native population. Although the privileges achieved by settlers once belonged to the natives, who are now deprived of everything. He also motivated the oppressed to retaliate against the cruel ruling system to retrieve the lost ethnicity. His strong motive might be assumed quite extreme, to answer the brick with a stone, but it can be seen as a justified reaction to break the cycle of constant superiority and subjugation.

Literature Review

The article “Subversive Resurrection - Perpetuation of Exploitation Exposed by the Motif of Knock in Shahid Nadeem’s *The Third Knock*” by Shumaila Bari (2016) examined the theme of exploitation of the helpless. The article addresses how Nadeem emphasizes the misuse of power and victimization of the weak in society using the metaphor of ‘knock’ and the idea of resurrection. It is argued in the paper that Nadeem employs the motif of resurrection in the play to show the constant oppression the poor and weak characters face. The paper suggests that Nadeem’s use of the resurrection metaphor of bringing the same antagonist again serves a meaning of continuous exploitation and misuse of power in society. Bari (2016) fails to highlight a plausible resolution to the conflict that is fulfilled by the current study. It explores the confronting option of tenants to survive in society.

Kayani et al. (2019) have discussed the play *The Third Knock* from the perspective of the socio-political philosophy of Bertolt Brecht. This paper addresses the tenant-landlord relationship and ownership rights in *The Third Knock*, along with the commodification, inequality, abuse of power, and dichotomy, according to Brecht’s lens of socio-political philosophy. It also explains that the deliberate misuse of power by the landlords (powerful) like *Haji* and *Munshi* (tout) had snubbed the mere existence of the tenants (powerless). Furthermore, this study examines the issues of power and ownership that contradict the possibility of bringing change in a problematic socio-economic setting.

Hameed and Kayani (2022) talked about the theatrical perspective in their article, "A metatheatrical Study of Shahid Nadeem's Play *Bulha*", but they did not include the revolutionary aspects of Shahid Nadeem's writings.

Another research, "The Symbiotic Embeddedness of Theatre and Conflict: A Metaphor-Inspired Quartet of Case Studies" by Asif Majid (2015), aims to discuss the nature of the relationship between theatre and conflict comprehensively. This study examines how theatre companies working in tense situations illustrate this connection. It has discussed four cases: Freedom Theatre, Ajoka Theatre, DAH Theatre, and Belarus Free Theatre. Ajoka Theatre is a theatre organization based in Lahore that collaborates with Pakistani individuals and was created in Zia-ul-Haq's regime. Ajoka's primary goal is to present thought-provoking content engagingly and entertainingly so that every audience can understand it more effectively.

Previous research on the play *The Third Knock* covered significant themes, including the motif of knock, Socio-political philosophy, and case studies of theatres (Majid, 2015; Bari, 2016; Kayani et al., 2019). The current study fills the gap by covering the theme of violence and retaliation portrayed against the power. The study is further justified by using the lens of Frantz Fanon's philosophy of corrupting power through violence. It explores the characters' intentions to change their lives to achieve a peaceful living being; to achieve this, they commit resistance against the oppressing entities of Katri. The previous studies do not explain this literary lens of Frantz Fanon's theory of resisting violence in the selected play *The Third Knock*.

Material and Methods

The Third Knock offers a unique perspective on how social violence manifests in its plot. The philosophy behind examining the data is interpretive, as the study's main objective is thought-provoking and expository. The research approach employed to examine the storyline and themes of this play incorporates qualitative methods to ensure a thorough analysis of the text. In this research, the researcher has taken an objective and impartial point of view to offer substantiating evidence and address the fundamental inquiries arising from the play's central theme of opposing violence. The research in this study is rooted in Frantz Fanon's inductive theory, and it derives the concept that "stone is stronger than brick" from his 1961 book *Damnés de la terre (The Wretched of the Earth)*. In simpler terms, the study is built upon Fanon's ideas, particularly the notion that certain materials, like stone, possess greater strength than brick, as found in his book from 1961.

The primary source of the data collection for this research is the play "*Teesri Dastak (The Third Knock)*," first written in 1991 and then performed in Ajoka Theatre. The secondary sources encompass a range of materials, such as other research papers, articles, and newspaper reports. Furthermore, gathering data employs comprehensive methods for examining the text thoroughly. This encompasses conducting thematic data analysis, which delves into the content, storyline, characters, and, notably, the underlying themes. The main theme that is argued about in this research is the theme of violence and its retaliation by the tenants.

Theoretical Framework

This study section discusses the theoretical framework used to analyze the text. It seems vital to elaborate on the critical points of Fanon's ideology regarding violence to fulfill the study's objective. A thorough understanding of the context could help readers comprehend the texts, the complexity, and moral quandaries as they explore the

commodification of society. In this study, Fanon's theory about violence is introduced in his book *The Wretched of the Earth*, published in 1961. It is used during research to understand resistance against violence.

Fanon (1961) argued, "Decolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder" (p. 35). He discusses that the cause of major violent movements that have ever happened in this world, to eradicate the evils of colonization, is now disoriented. The purpose of decolonization is to weaken the robust structures and hierarchies that existed during the colonial era and still prevail today. This long and persistent process of decolonization aims to challenge this evil-crafted structure and gift with a fairer and juster society for the suffering innocents. Additionally, the term "complete disorder" might allude to the resistance and pushback from the colonial powers, as they may attempt to maintain control or influence even after formal decolonization. The majority holds the authority, and tension among people arises when the sufferers understand this narrative. This creates new waves of awareness to resist the oppressive rules, which further give rise to stressful events for the settlers. This ultimately led to revolution and decolonization.

Fanon, a political philosopher, also states, "Decolonization is the meeting of two forces, opposed to each other by their very nature, which owes their originality to that sort of substantivities which results from and is nourished by the situation in the colonies" (Fanon, 1961, p. 35). This narrative gives a pure description of the nature of decolonization as a historical process involving two competing forces, each influenced by the particular circumstances of colonialism. The two forces fighting towards decolonization have fundamentally different goals and interests. The colonizers wanted to keep their hold on the colonies and the advantages of their imperialist policies. In contrast, the colonized desire to break free from colonial control and recover their sovereignty, dignity, and rights.

The oppressors are accountable for their settling and looting. Instead, their prolonged oppression of the weak ones brings significant movements that are the product of extreme patience. Such resistance is forced to seek political independence, colonial emancipation, and freedom, resulting in resisting imperialistic discrimination behavior. The whole process of fighting for freedom in the case of decolonization can be understood by this famous line that Fanon mentions from the Bible, "The last shall be first and the first last" as cited in (1961, p. 36).

However, the victims of this brutal movement are the ones who have suffered patiently. When the political quandaries exceed the limit, then the victim's primary concern is none other than violence and extreme force against the apartheid imperialists. Fanon writes in his book, "The native who decides to put the program into practice, and to become its moving force, is ready for violence at all times" (Fanon, 1961, p. 37). The artificially created world of two distinct compartments, where settlers and natives have apparent differences in schools, residential areas, and jobs, is enough to develop rage in the oppressed community. This strictly enforced dichotomy, where the colonial powers often deployed police officers and soldiers to maintain control and enforce their rule. The authoritative group is responsible for maintaining law and order, suppressing resistance or rebellion, and ensuring compliance with colonial policies. A frequent reminder of the colonial authority is provided by the police, who are physically present in the colonial areas. Their presence serves as a threat and fear among the lower-class people, providing more power and dominance to the apartheid. This also helps the authority to put less effort into controlling the crowd as most of the job is done by threat, weaponry, and fear. They exerted their presence by using military weaponry like bombs and rifles to threaten any resistance.

Fanon (1961) elaborates on the contrast between elite settlers and the natives by stating that the towns where settlers live are well-fed and look like shiny, spacious doll houses. They wear sturdy shoes to protect their feet, although their towns are already so clean that one cannot see their feet unless they are in the water. On the other hand, the colonized people's towns have an evil reputation because they look nonetheless like slums that lack everything, including bread, security, and shelter. This substandard lifestyle results from the settler's ill decisions, which is why the oppressed community lusts for shiny towns that are secure and peaceful (p. 38).

Frantz mentions that when the bourgeoisie, colonists start to realize that they are losing their hold and influence over the natives, as they are no longer getting threatened by weapons and assaults. There might be a chance that someone literate enough would stand up and initiate revelry against the apartheid power. The bourgeoisie devises a new strategy: they engage in a rearguard action regarding culture, values, methods, etc. The vast majority of colonized peoples are unaware of these issues, but they are all deeply rooted in their morals and values, which are now getting disturbed by the colonizers.

In the context of resisting violence, the native population's understanding of morality centers on achieving justice and restoring their dignity. The native views morality as an instrument to confront and counter the oppression, violence, and disrespect imposed on them by the settler, who represents the colonizing power. The native seeks to challenge the settler's arrogance and resistance to change. The settler may feel entitled to dominate and exploit the native, and the native's idea of morality involves silencing the settler's defiant attitude. The settler's flaunting violence refers to the aggressive and open display of power and dominance over the native population. The native's morality demands an end to this violence and the dismantling of systems that perpetuate it.

Fanon (1961) introduces the principle of equality, emphasizing that all men are equal. The native population, in the context of colonialism, begins to assert that they are equal to the settlers despite the historical and systemic disparities in power. Once the natives claim equality, they move beyond just seeking recognition. They express a willingness to fight for more than mere equality; they want to overcome the settler's dominance and oppression. The ultimate goal for the native is to remove the settlers from their position of power and privilege and to take control of themselves. This is a fundamental challenge to the colonial order and a quest for self-determination and sovereignty (p. 43).

Results and Discussion

Textual Analysis

This section mainly emphasizes the analysis of the play's central themes, including the discussion of complex socio-psychological issues that arise when the human mind experiences oppression, brutality, and injustice. In order to analyze Fanon's theory of violence, this study also seeks to understand how the tenants portrayed by Nadeem react and behave under intense violent circumstances.

Oppression and Injustice

In Fanon's definition, decolonization is the process of releasing an oppressed community from oppressing domination and handing it back to its indigenous people. Fanon claims that violence is a necessary component of this procedure. During decolonization, one group of people, the oppressed, replaces another, the oppressors, to

gain positions of power. The desire for decolonization constantly motivates the oppressed, while the oppressor always fears losing control. The fear prevails on both sides as the oppressed residents resort to violence as a means of self-defense. Faced with the constant threat and brutality of the landlord and his henchmen, the characters of *The Third Knock* feel compelled to use force to protect themselves, their families, and their homes. This violence is born out of desperation and the need for survival.

Fanon argues that decolonization cannot be achieved peacefully because colonization was established and maintained through violence. Therefore, a simple agreement or negotiation will not suffice to undo the deeply rooted system of colonial oppression. To truly decolonize a nation, one must transform the mindset and identity of the oppressed, creating a new sense of self and dismantling the existing colonial power structures and dynamics. He states, "The last shall be first and the first last" (Fanon, 1961, p. 37). This describes Fanon's writings on decolonization and the struggle for justice as he emphasizes breaking the hierarchies that imperialism had imposed. In his view, colonialism and extremism created a system where the colonized people were relegated to the position of the "last," subjected to oppression, exploitation, and injustice. At the same time, the oppressors who occupied the 'first' position enjoyed privilege, power, and control. This phrase, "The last shall be first," signifies that the oppressed and marginalized populations, the "last" in this context, would eventually rise to prominence and equality. In order to restore stability to the social, economic, and political process of change, it involves confronting and overthrowing the apartheid and unjust system to restore stability to the social, economic, and political domains; there must be substantial transformation to challenge and dismantle the apartheid and unjust system.

In the play, when Munshi threatens to vacate the building, Ejaz states the misery of his childhood, "My childhood is buried in this dark and damp building. A childhood of aimless wandering, illness, and poverty. I played as a child under these crumbling walls, and now you say 'vacate'?" this statement addresses the prolonged miserable state building which was never considered to be repaired by the owner (Haji). It provides evidence for Fanon's argument of two unequal existing worlds in the context of an oppressed society. In the world of influential people, everything appears perfect. Streets are well-kept, and there is no scarcity of necessities like food. In contrast, the world of unprivileged people is portrayed as disreputable and inhabited by marginalized individuals who suffer from hunger, lack of clothing, insufficient light, and inadequate warmth. This stark disparity between the two worlds creates a sense of envy among those struggling for a long time. They look at the people with privileged lifestyles and desire to occupy the same position and enjoy the same comforts (Fanon, 1961).

One of the critical factors of the study is that the characters are living their lives hand to mouth. As Ejaz thinks about the welfare of the building *Katri*, he says to himself, "A water pump in this corner, lamp post here, and garbage bin in this corner... and the complaints and suggestion box here. The *Katri* will be transformed in a few days" (Nadeem, 2008, p. 7).

This explanation highlights that the character possesses the determination and desire to improve their way of life and even considers the well-being of others in their building. However, despite this willingness to change and collaborate for a better life, complacency and a failure to act on their plans suggest that individuals with idle or passive attitudes in society can inadvertently create opportunities for oppressive forces to take control. In other words, when people are not proactive or do not follow through with their intentions for positive change, they may unwittingly allow dominant powers to maintain their authority. Another piece of evidence of Ejaz saying that,

Bengali will get more tea. But what about the money for the tea?

Zulfi: Let us contribute. He won't stop otherwise. (Old man makes a face and digs in his pocket. Mansoor also gives some money) One, two, four. Okay, that will be enough for a packet of tea leaves. (Gives to Bengali) Take it and go. (To Baba) It will be only a few minutes. He is going to bring your tea, okay?"

Mansoor: Donations all the time. I am getting sick and tired of this. (Nadeem, 2008, p. 9)

This supports the argument that Baba runs out of tea, and all the tenants pledge to purchase more tea for him. However, this simple act of providing tea becomes a collective effort that requires everyone to pool their resources and gather donations to afford this basic necessity.

Initial Act of Violence

Shahid Nadeem effectively establishes a complex power dynamic among the characters in the play by introducing the malevolent character, Munshi. Munshi leaves a strong impression of being watchful and astute as soon as he enters the scene. He openly boasts about his authority, declaring confidently, "No one can slip away from Munshi Noor Din. I have an eagle's eye, and my aims are faultless" (Nadeem, 2008, p. 14). This statement emphasizes his belief in his supremacy and control over the situation.

Another evidence in the text is of Munshi, who states, "I know about everyone. I know about everything. I know even your forefathers. Forefathers of your forefathers. Do you understand?" (p. 14). Nadeem draws attention to the enduring neglect by the landlords and influential people of every society who, despite being aware of their tenants' backgrounds and family histories, consistently fail to provide support or opportunities for improvement. Rather than assisting them and offering them leverage, these landlords allow their tenants to languish in increasingly dire and wretched conditions. Munshi goes further by directly intimidating the tenants and pressuring them to vacate the premises due to an impending court case. In addition to the threats, he uses abusive language and offensive speech. He targets Baba, a character portrayed as somewhat simple-minded, whom Munshi accuses of neglecting the vulnerable members of the community. Munshi's threats escalate, and he says, "I will get you thrown in the mad house. All of you... I will take you to the mental hospital. That is where you belong" (2008, p. 14).

Further in the play, Shahid Nadeem introduces the first actual moment of violence when the character Munshi misbehaves by exposing himself and making lecherous advances toward Jamila. Following this initial extreme incident, the play depicts several threatening and unsettling scenes. Still, as soon as he sees Jamila, he says, "But not everyone will end up in jail. There could be exceptions" (2008, p. 17). Here, Munshi's lustful behavior is causing further turmoil. In response to Munshi's action, Mansoor, who initially felt powerless and afraid, transforms. He sheds his fear and instead becomes assertive and aggressive. This scene brings to the forefront the sensitive issue of objectifying women and using them solely for one's sexual desires and gratification. It sheds light on a troubling aspect of the community, revealing deep-seated problems related to abuse and mistreatment.

Fanon argues in his book *The Wretched of the Earth* that colonizers' bourgeoisie do not align with the well-being of the oppressed ones. The bourgeoisie does not genuinely represent the broader population, and their self-interests are often at odds with the

collective interests of the nation. Fanon argues that resisting consistent violence can only occur when the oppressed unite and, crucially, dismantle the power held by the bourgeoisie or the wealthy elites.

The line from Ejaz, "They want to take away from us even the right to breathe this smelly air" (2008, p. 20), exemplifies a fabricated theme in the play *The Third Knock* that emphasizes the repressive and brutal circumstances the play tenants are subjected to. This theme conveys the sense that oppression has become so severe that even the most fundamental elements of life, like the air people breathe, are in danger. Ejaz's words reveal that the residents live in appalling circumstances, marked by subpar living standards and environmental damage. According to Ejaz's statements, the residents are living in appalling circumstances, marked by subpar living standards and environmental damage. Even if the air they breathe is not clean or healthy, the oppressive leadership threatens this hazardous existence. The inference is that the government will stop at nothing to keep control and stop any protest, even if it means depriving people of their fundamental freedoms and comforts.

Retaliation and Resilience

The play's second major topic focuses on determining the elements that explain why the play's characters use violence as their final tool to fight against injustice. It is most likely that when a community suffers from utter chaos and the living place becomes full of destruction, it frequently takes a lone, loud voice to call attention to the essential need for righteous living. That one voice becomes enough to raise awareness about revolution for those who cannot think out of the box and are indulged in societal pressures. The same is true in this play, where Nadeem introduces the first revolutionary voice through Mansoor's character. Further, Mansoor gives an unexpected opinion about Haji, which states, "Even if we can stay on for the time being, we will never be safe here. Violence cannot be eliminated without violence. There is only one way of getting rid of this evil. Get rid of him" (2008, p. 24). This dialogue of Mansoor proves the philosophy of retaliation given by Fanon. According to Fanon (1961), "The destruction of the colonial world is no more and no less than the abolition of one zone, its burial in the depths of the earth or its expulsion from the country" (p. 41). Explanatorily, when it comes to stopping influential people from misusing their power, they experience the consequences of their actions first-hand. The metaphoric expression "burial in the depths of the earth" depicts that oppressors should be entirely eradicated from the zone where they have been occupied for decades; otherwise, temporary solutions for deep-rooted problems cannot make everlasting societal differences.

The second strong voice of resilience comes from the most vulnerable character of the story, Jamila. Despite her fragility and vulnerability, she defends herself against Haji's brutal allegations in an attempt to degrade her. Both of them share an unlawful and forbidden connection. However, haji still accuses her of being involved with another tenant named, Zulfi and making his property a place full of filth, like a whorehouse. In other words, Haji merely attempts to shame and belittle every occupant in the building and judging them as less than human in his point of view. Notwithstanding her weak position, Jamila shows exceptional courage and faces Haji. She assures him he will pay for every crime and abuse he has done to her, bluntly labeling him a "bastard." She says, "You will pay for every sin you have committed, every dirty deed you have done with me. You have exploited my weaknesses, you bastard!" she further adds, "Yes, I am from the gutter. I have lived all my life in this gutter. But what about you? You wear these spotless white clothes and pretend to be a pious man, a Haji (holy man). I will tear away this mask of piety from your ugly face. I spit on your righteousness." She, yet, does not stop there. She

also exposes Haji's dishonesty, pointing out how he puts up a show of cleanliness and devotion by wearing flawless white clothes along with being addressed as a "Haji" (a holy man). She reassures them to expose his true character and hypocritical piety. She rejects his false superiority and expresses her mockery with the phrase, "I spit on your piety" (2008, p. 29).

Fanon argues this behavior of powerful people toward the oppressed by saying that.

Native society is not simply described as a society lacking in values. It is not enough for the colonists to affirm that those values have disappeared from, or still better, never existed in the colonial world. The native is declared insensible to ethics; he represents the absence of values and the negation of values. He is, let us dare to admit, the enemy of values; in this sense, he is absolute evil. (p. 39)

He further argues that people of power frequently negatively portray unprivileged community members. They do not simply assert that these individuals lack particular values; they go so far as to say that their values never existed and lack culture, traditions, and ethnicity. He also highlighted the problem that the invaders identified the indigenous people as morally inferior. Essentially, they portray the indigenous people as the epitome of evil and enemies of morality and values.

These provided arguments given by Fanon and evidence from Nadeem's play portray the theme of resilience and represent a bold confrontation of the tenants' issues. These tenants are shown as individuals who refuse to remain passive victims of oppression and dominance. It also answers one of the main objectives of this research, how the tenants attempted to safeguard their future from the evil dominating power of Haji.

The play proceeds to the point where the tenants successfully kill Haji, and they celebrate it together after achieving their freedom back. As Mansoor says, "We don't get freedom on a platter. You have to snatch it away. We have snatched away our freedom." (2008, p. 35). However, after the second knock, the evil character of Haji reappears even after getting killed by the tenants. Soon after killing him for the second time, the tenants were perplexed and puzzled by Haji's sudden return as they were debating what steps to take next in the aftermath of this strange turn of events. All of their attempts are futile as the police arrest the most influential people in the building, including Mansoor, Zulfi, and Ejaz. This leaves the Old Man, Bi, and Jamila, who are more vulnerable and isolated, to fend for themselves.

Haji emerges for the third time in a dramatic scene, but all of the tenants have been abducted except Jamila, who, on the other hand, refuses to give in to fear and despair. She develops the confidence to confront Haji on her own and, motivated by her steadfast hope for freedom, decides to end his oppressive presence once and for all. The play's final scene shows the third knock, assumed to be the never-ending loop of corruption and oppression. It is a powerful representation of Pakistan's historically turbulent setting, highlighting the notable period of three martial laws before 1999. Martial laws in Pakistan were operated by military authority, and they frequently restricted civil liberties, significantly impacting the country as a whole and affecting its economic, political, and social factors. The play's final scene emphasizes the terrible brutality suffered by civilians during and after these martial laws occurred. The military government's policies and actions caused forever-lasting political instability and economic turbulence. The significance of the play's title, *The Third Knock*, is clarified by the troubling themes and overlapping contexts discussed in this study.

Results and Conclusion

The study has traced several major and minor aspects of Fanon's philosophy about resisting violence in Shahid Nadeem's play *The Third Knock*. Firstly, it examined the desperate lifestyle that tenants are living with a small hope to gain success later in life. In contrast, the study explains that the landowner's behavior toward the pleading souls justifies the opportunistic mindset of introducing more violence in their lives by taking advantage of his authority.

Secondly, the analysis of the play proves that violence carries many shapes, three of which are relevantly discussed. It includes oppression, which, as argued in the study, cannot prevail in the long run, and it eventually breaks the back of the sufferers, leading to the ultimate breaking of silence against oppression and unjust dominance. In this context, it has also been stated that change is not a one-time event but a constant seeking to attain the main goals. This series of cruel events starts just after an initial act of violence, which should be taken care of occasionally. Furthermore, the wave of revolution starts when resilience against the apartheid takes place, and even a single voice of retaliation is enough to alert the mob to retrieve the long-lost freedom.

Thirdly, the study investigated the theme of retaliating against the powerful group. Being weak and powerless, it is assumed impossible to raise a voice and become resilient against the one who carries power. On the other hand, facing constant backlash and degradation from the superior power gives enough courage to become fearless and revolt against it. Furthermore, the researcher's opinion relates that when freedom is not given lawfully, it must be snatched instead of experiencing generational sufferings and traumas while living a degraded life.

References

Augustyn, A. (n.d.). *History & Society*. Britannica:

Bari, S. (2016). Subversive Resurrection- Perpetuation of Exploitation Exposed by the Motif of Knock in Shahid Nadeem's *The Third Knock*. *International Journal of English and Education*, 5(1). 15-20

Fanon, F. (1963). The Pitfalls of National Consciousness in *The Wretched of the Earth*. Grove Press, New York.

Hameed, F., & Kayani, T. (2022). A Metatheatrical Study of Shahid Nadeem's Play *Dara* through Historical Distancing. *Pakistan Languages and Humanities Review* 6(2), 1027-1037.

Kayani, D. T., Hameed, F., & Ahmad, I. (2016). Traces of Brecht's Socio-Political Philosophy in Shahid Nadeem's Play *The Third Knock*. *Orient Research Journal of Social Sciences*, 4(1), 81-95.

Majid, A. (2015). *The Symbiotic Embeddedness of Theatre and Conflict: A Metaphor-inspired Quartet of Case Studies*. Georgetown University.

Nadeem, S. (2008). *Selected Plays* (Vol. 1, Issue 1). Oxford University Press.

Voice of Pakistan. (2023). *Unveiling Pakistan's Martial Law: Impact on Politics, Socioeconomic Development, Democracy & International Involvement*. Voice of Pakistan.