

Abstract

This thesis maps the emergence of the second generation subaltern as a result of the inversion of dominant societal and institutional norms by triggering a cyclical process of liberation of voice, identity, physical space and psychological consciousness in the plays of Shahid Nadeem. The texts *Barri/The Acquittal*, *Aik Thi Nani/A Granny for all Seasons*, *Kala Meda Bhes/Black is my Robe* and *Dukhini/Woman of Sorrow* explore how a Spivakian subaltern – one devoid of the ability to speak and the knowledge of its own entrapment – progresses from being a silent victim to a conscientious one. Not only is a subaltern unable to change its current condition, it has become immune to the daily abuses and considers them to be a part of normal behaviour. However, on the instigation of a Joker – a construct of Augusto Baol's Theatre of the Oppressed whose function it is to provoke a reaction to the current system – comes forward and forces the masses to speak out and even act out against oppressive forces.