

Navigating Monstrous Spaces in the Dystopian Novel *Before She Sleeps*

Aleena Shahzad

Abstract

This paper demonstrates that *Before She Sleeps* portrays Green City as a monstrous space where female spaces are jeopardized and cultivate other monsters in the forms of sexuality and technology. It attempts to explain that Green City is festering different monsters which make female spaces more claustrophobic and it is analyzed with the theoretical insights from the Monster Theory. This study also analyzes that the violent monstrous culture of Green City is brushing aside the individuality of the females. They are forced to seek refuge in the technological world with false hope to get relief from the monstrous city but entered into other spaces where their bodies absorb pain at the hands of patriarchy. In the novel, Green City with its monstrous corporeal or incorporeal outlook is constantly keeping an eye on the everyday spaces of females and it affected them perpetually. I analyze that the monstrous city space has different psychic contours that affected the emotional and cognitive pattern of the females and it corroborates with the idea of Psychogeography which is jelled in the main nexus of Monster theory to amplify the female spaces. My study also analyses that female bodies are reduced to periphery and invisibility and this concern is voiced by the notion of body and space where their own identity is nullified at the hands of patriarchy.

Key words: *Bodies, City, Gender, Monster, Technology, Urban Space*

Introduction

Representation of the females and their gruesome experiences in different myriad forms on the literary canvas lies at the heart of South Asian literature. Manifestation of the fragmented and bleak realities of the females can vividly be seen with different intensities in the South Asian literary canvas that enhances the critical and aesthetic appeal of that subject matter in a profound manner. Amidst various literary and aesthetic representations, the theoretical underpinning of Monster Studies has gained recent critical momentum to unravel the surreptitious reality of human culture in various fluctuations that affect the cognitive process in recent times. As Noel Carroll said: “Monsters are not physically threatening but they are cognitively threatening” (8) In this debate, Monster Theory by Jeffery Jerome Cohen from the literary field of Monstrosology is the main theoretical nexus of my paper to bring into the spotlight the monstrous female urban spaces and how the violent tensions are being perpetuated in the realm of sexuality and technology that resonate with the benchmark motifs of selected theory.

At the heart of this debate, this paper will demonstrate that *Before She Sleeps* portrays Green City as a monstrous urban space where the roles of the females are confined, sexual exploitation and technology are also amplifying their role in that space. To navigate the rich tapestry that has been synergized in the literary matrix of this novel, the theoretical insight from Monster Theory by Jeffery Jerome Cohen will help us to investigate how the “geographic, bodily, technological” (ix) aspects are enmeshed in the novel where the female spaces are marginalization and exploited in these three dimensions. Cohen states that “we live in a time of monsters” (vii) and the discourse of monster is a cultural category that we understand culture through these monsters (viii). Monsters, at a metaphorical level, perpetuate in the fabric of any society where there are gaps or differences in terms of race, colour, culture, ideology and politics

(Cohen 14). Following Cohen, It is argued that these monsters not only affect the individual but it destroys or tarnishes the whole “cultural apparatus” of any society where the society is grappling with all these intricate issues (Cohen 12).

Cohen's book *Monster Theory: Reading Culture* (1996) deals with the idea of understanding culture through the monsters it generates in any society. He defines his theory as “modus legend” a method of reading cultures and urban spaces of geography, sexuality and technology through its monsters (Cohen 3). The Monster theory argues that history is not “telos, as a final determinant of meaning” (Cohen 3) but carry other multiple representations of any text refusing to adhere to one unified coherent meaning. Moreover, the theory asks the rhetorical question “Do monsters really exist? Surely they must, for if they did not, how could we?” (Cohen 20). In the midst of this debate, I argue that monster theory not only highlights the critical trajectories of the social fabric of twenty -first century but also raises critical consciousness in literary academia by raising a rhetorical question that makes us speculate about the checkered dynamics of our society. Monsters are not created in the single coherent form but through the process of fragmentation in which elements are extracted "from various forms" and then assembled as monsters, “which can claim an independent entity” (Cohen 11). In the light of these basic crucial tenets of Monster Theory, this research analyzes dystopian Green City with a violent culture that has produced various monsters in which female sexuality has been exploited and sabotaged. To take refuge from the harrowing urban culture, females disappeared from the city canvas and entered into a monstrous technological world falsely hoping that it will alleviate their shared suffering. Reading the city means, Cohen contends, reading and understanding its multiple fragments. These fragments are collected from various places and combined to form an unassimilated body of the monster (Cohen 3).

It is pertinent to mention that the notion of body and space by Elizabeth Grosz also captures the critical concerns of my paper because female bodies are not only problematized at the private level but it is a “site of contestation in a series of the social, cultural, economic and geographical inscription” (Grosz 19-23). It elevates this concern that geography and its cumulative impact have an overwhelming influence on the psychological outlook of the females in the Green City as delineated by Bina Shah as “Rupa has chosen to carry her secrets inside her skin, where they ate into her and poisoned her from the inside out” (Shah 171). This corroborates with the idea of Psychogeography by Guy Debord where the geographical ambience either cultivates a positive or negative impact on our minds. I contend that these critical contours are enmeshed in *Before She Sleeps* to navigate the monstrous female spaces where their identity, dreams, future and individuality are marred by considering them just reproductive machines.

Previously a study has been conducted to trace the monstrous urban space in Bilal Tanveer’s novel *The Scatter Here is Too Great* in 2020 (Qasim & Yaqoob 100). At this vantage point, my research paper aims to fill the research gap by incorporating not only the critical trajectory of urban space but also inculcating other tenets of the Monster Theory i.e., sexuality, bodily and technology to amplify the critical and aesthetic appeal of my paper. The dynamics of different monsters in the urban space are concocted in the literary texture of *Before She Sleeps* and the critical underpinning of Monster Theory will unravel the surreptitious reality which is the humble attempt of my research paper.

The term ‘monster’ is a fluid category ranging with different semantic meanings in different contexts and it excites the feeling of revulsion, pity, fear and terror within the text and at the metaphorical level succumbing to social reality (Waterhouse 27). Monster derives from the Latin word *monstrum*, which in turn derives from the root *monere* (to warn). The term is not

only confined to a bad omen, it is more than an “odious creature of the imagination; it is a kind of cultural category” (Asma 13). The book *On Monsters: An Unnatural History of Our Fears* represents that the proliferation of Monster Studies can be seen in religion, biology, literature, and politics (Asma13). Monster Studies, as a cultural category, helps scholars navigate the culture of any society which is crumbling and this critical trajectory is important because it is used for “marginalized groups or culture in terms of sexual, gender and ethnic, disabled or religious minorities” (Mittman & Dendell 8).

Monstrosology field of literary scholarship has not been given attention in previous times but this very scholarship is evolving with time. Initially, Monster Studies was considered as not real scholarship, and the study of monsters is not fruitful but Mittman and Dendell contradicted this claim in their book *The Ashgate Research Companion to Monsters and Monstrous*, as they rightly pointed out that the fact that “monster studies is relatively new on the horizon, the most recent in the long series of thematic fields from Women Studies to Transgender Studies, from African Studies to Jewish Studies” (1), but one cannot deny its growing demand in the theoretical debate. Monster studies have been given a new configuration in contemporary cultural narratives as Alexa Wright propounded the idea of 'monstrous races' that the critical paradigm of race can be analyzed in this field of inquiry (Weinstock 173). Moreover, the critical trajectory of 'postcolonial monsters' lies at the heart of postmodern debate to delve into the tumultuous impact of colonization coupled with exploitation of resources and body politics specifically (Mittman & Dendell 39).

Additionally, the term monster is often applied to human beings who by the virtue of their malicious actions are transforming humanity into the edge of an alarming zone (Asma 8). The book titled *On Monsters: An Unnatural History of Our Fears* by Stephen T. Asma gives a

detailed account of the scholarship of Monster Studies from Medieval to postmodern times. In medieval times, the term was used for ancient monsters like Grendel. Later on, the writers pick up the literary canvas to articulate this phenomenon by writing novels like *Frankenstein*, *Dracula*, and *Strange Case of Dr Jekyll and Mr Hyde*. Finally, this literary term gains more momentum and talks about monstrous races where people are suffering from colonization and the notion of 'Scientific monsters' emerged. The book chapter *Torturers, Terrorists, and Zombies: The Product of Monstrous Societies* extends the critical underpinning of monster studies that video games and movies like Avatar also implicitly highlight the monstrous elements and perpetuate the portrayal of the oppressed nations in a systematic way (Asma 232). Interestingly, changing one's gender can be monstrous which has been voiced in *Future Monsters: Robots, Mutants, and Posthuman Cyborgs* (Asma 270). Therefore, the term monster and the literary scholarship of Monstrology are permeated with spectrums of critical dimensions that elevate the social reality of our modern society.

Heyes believed that monsters are only theorized on the nexus of terror and horror but they serve as a source of communal identity as well and this very aspect has been overlooked. For instance, dragon festivals in France and Spain are celebrated and give the image of their civic pride (12). Moreover, another interesting category is 'imaginative monsters' which has been theorized by Victor Turner. Turner, in his study, has observed that African tribes used frightening masks in their rites which elucidates that the primitive people drew little distinction between themselves and monsters (Laycock & Natasha 9).

A monster is that which "has anything defective or redundant, either in parts or magnitude" (Pender 153). Monster occupies those spaces where the boundaries between exterior and interior get blurred and it offers heterogeneity instead of homogeneity. It haunts the borders

and embraces transgression (Uebel 267). Francis Bacon asserted that the history of nature exists in three states: “The first state refers to the species of things; the second to monsters; the third to things artificial” and Monster serves as “deviating instances” by which the latent processes of nature can be recorded and assessed (Pender 147).

On the other hand, the concept of Psychogeography has been coined by Guy Debord in his book *Introduction to a Critique of Urban Geography* and later on it emanated as a crucial theoretical debate. He has written other books like *Reflection on Architecture, Urbanism, Theory of the Derive and Psychogeographic*. According to Guy Debord, Psychogeography is “The study of the effects of the geographic environment on the emotion and behaviour of the individuals” (Pinder 386). Geography deals with ‘carving’ or ‘drawing’ but Psychogeographers add more literary essence by linking it to the earth, mind and foot. Cities are replenished with different ambiances which have either appealing or repelling impacts on the behaviour and mental outlook of the individuals who inhabit that place (Debord 11). There are other Psychogeographic theorists like Will Self, Merlin Coverley, Stewart Home, Ian Sinclair and Henri Lefebvre. Among these theorists, Henri Lefebvre has given a different critical dimension to geography. He has emphasized the connection between space and human bodies. He used the term ‘Spatial Archetronics’ to emphasize the exploitation of females in those spaces. Hence different dimensions of geography amplify human reality in different shades (Tuan 106). Essentially speaking, the boundary between art and everyday space has been transgressed and it illuminates a new critical lens to explore the cities. It also gives rise to the other concept of spaces particularly ‘Thirdspace’ given by Edward Soja that “a world is not only perceived or conceived but actively lived and receptively experienced” (Casey 687). Thus, the critical trajectory of

psychogeography has different shades and contours and the idea is imbued with different orientations by different theorists.

At the heart of this debate in the terrain of review of related literature, the notion of 'body and space' holds immense importance and cannot be overlooked. The concept of 'Body' has been theorized with different critical paradigms by theorists. For instance, Susan Bordo called the body a "plastic body" which is malleable and can easily be moulded (Brush 24). Michael Foucault calls the body an 'inscribed surface of events' and Elizabeth Grosz called considered the body a cultural and social product (Brush 22). Moreover, the politics of space can be inscribed on the body which can be called body politics where the body is reduced to an object (Besley & Michael 71). Simonsen in her article titled *Editorial: The Body as Battlefield* gave the term 'Other bodies' where the body is the site of contestation, especially in Postcolonialism studies where the body act as a site of resistance (8). She has also used the term that body is becoming 'absent presence' in recent critical lines of inquiry that elevates this critical idea that bodies are enmeshed with the concept of visibility and invisibility, this makes the idea of 'body' more problematic in terms of theorization.

This research attempts to understand the monstrous culture of Green City in *Before She Sleeps* with the help of seven theses offered by the monster theory. These tenets include the following arguments(I) monstrous spaces can be defined as cultural bodies, (II) monstrous spaces are the product of certain cultural moments, (III)The monster always escapes, (IV) the monster is also the harbinger of Category Crisis, (V) monster dwells at the gate of difference, (VI) monster polices the border of the possible, (VII) fear of a monster is a kind of desire and the monster always stands at the threshold of becoming (Cohen 1996, pp.4-20).

My discussion is also guided by the concept of 'body and space' given by Elizabeth Grosz in her book *Volatile Bodies: Toward a Corporeal Feminism* which resonates with the overarching theoretical underpinning of Monster theory in the sense that the body experiences different monsters from the outside environment and "body must be regarded as a site of geographical, social and cultural product" (Grosz 23). Moreover, the meaning of the external space is constructed through bodies with time (Grosz 88). This critical trajectory has been integrated into the texture of this paper to amplify that not only Green City in *Before She Sleeps* is the locus of monster or acts as a cultural body but female spaces also get monstrous when their bodies are treated as objects, "toys, puppets and cows" (Shah 197). Moreover, females in the monstrous Green City experienced excruciating experiences that are ingrained in their bodies and it affected them tremendously. In this regard, the notion of Psychogeography by Guy Debord has been synergized in the theoretical discussion of my paper to analyze the perturbed psyche of the female characters of the Green City. Debord contends that the city is divided into peculiar psychic atmospheres which foster either "appealing or repelling character of places" (25) and affect our emotions as well.

From the prism of these critical underpinnings, my article analyzes how the role and spaces of the females are jeopardized in the monstrous urban space of Green City. Ostracized from their identity, female bodies are considered reproductive machines and it emanates the monster of gender and sexuality. It aims to analyze the different ways how the monstrous space of Green City has ingrained its monstrosity in the female bodies.

Before She Sleeps (2018) is set in a fictional city named Green City. Green City has set Handbook for Female Citizens where different rules are prescribed to them to sustain in this city and their role as mothers have been given immense importance. In this dystopian narrative,

females are forced to enter into polygamous relationships to make the city prosperous by mentioning females in the Handbook for female Citizens as “foot soldiers, working hard to fulfil your role as the mothers of the new nation” (Shah 9). Green city also affirmed that “No citizen is permitted to write or maintain a personal journal or diary” (Shah 9). Cohen argued that a “monster is that uncertain cultural body” (ix) and the geographic urban space of Green City acted like a monster to all the females of the city.

Green City act as the main monster through which other monsters emanate that try to assert dominance on the female bodies. A large girls' hostel was exclusively designed outside the Green City called ‘The Girls Markaz’ where they were taught how to become good wives. “The girls are given classes in Household Technology, Health and Reproductive Sciences” (Shah 30-31). The Girls Markaz set by Green City acts like an “indoctrination camp” (Shah 30) where roles of the females are circumscribed by the city. This dictated space cultivates fear and anxiety among the young girls especially because they want to live their own life instead of becoming reproductive machines in a polygamous environment. Cohen argued that: a “monster is born only at this metaphoric crossroads, as an embodiment of cultural moment _of a time, a feeling and a place” and it incorporates “fear, desire, anxiety” (14). Moreover, he also contends that monsters always “reveal or warns, a glyph that seeks a hierophant” (Cohen 4). This is manifested in the texture of the novel which is divided into three parts: Reluctance, Rebellion and Revolt. Each section is imbued with the rules prescribed to the females for the Green City and mentions the repercussion as well for not conforming to those rules by saying “Beware of those who urge to revolt against Green City” (Shah 146). This corroborates the idea of Cohen that the “monster always escaped returning to its habitations” (6).

It is pertinent to mention that the females of the Green City disappeared from its geographical space and entered the technological world through virtual tunnels of the Deep Web. This surreptitious technological world is called “Panah” which means Shelter. It was an underground technological world where rebellious women existed outside Green City. Another monstrous female space, where females were taken to different clients by preprogrammed cars but provided them ephemeral refuge from the atrocity of Green City where their bodies were used to give birth to children. The contours of the technological world where they were provided with furnished rooms, automatic pre-programmed cars and drivers and sent to the male clients to give them companionship and comfort, affected their mental outlook (Shah 33). Cohen contends that the boundary of “bodily and technologically also constitutes in the construction of the monster” (ix). In this matrix, female bodies acted as monstrous spaces for them and technology is amplifying that monstrous space by sending them to different male clients to soothe their emotional needs.

In the midst of monstrous female body spaces, they have digital communication with other girls and this mode of communication was neither familiar to Green City nor the parents of those girls. They used to drop messages in the form of codes and the message gets automatically erased when it was no longer responded to. They used to drop notes underneath the piles of dresses, jewellery boxes in certain stores and hairbrushes. “We sent messages in bottles to each other, even though we all lived on the same island” (Shah 26). This idea has been voiced by the theoretical underpinning of Monster Theory that the boundaries of personal and national bodies get blurred with the monsters (Cohen 10). This idea is envisaged in the novel as:

They don't call each other with their original names in fear of being caught up by the Green City officials. Instead we used nicknames _flowers, like Rose, Jasmine, Honeysuckle; gems, like Ruby or Opal; birds, like Sparrow and Dove. We grew a little

community that existed nowhere but in our heads, arranging bits and bytes into patterns that relayed our thoughts, hopes, and dreams to each other."(Shah 26).

In addition to this, the geography of the technological world of Panah affected the mental outlook of those rebellious females. Guy Debord contended that the “city is divided into distinct psychic atmospheres having appealing and repelling character of places” (25). In a similar vein, Green City and Panah acted as repelling and appealing places respectively for those crunched females. Psychogeography, Guy Debord argues, affects the emotional behaviour of any individual which is manifested in the novel as: “Our refuge is made of reinforced concrete and radioactive-proof metals. It keeps us hidden from men and their scanners above ground” (Shah 66). I argue that Panah at one level gives the appealing character of the place to those females but also acts as repelling space because they don’t have any connection with their families and the novel encapsulates this concern as “We even burned our clothes to destroy the remnants of our DNA that could be used against us” (Shah 67). They live a “life in the shadows, but at least no Bureau tells us whom to marry. Our bodies are not incubators....here in Panah, we are humans again” (Shah 67).

The monstrous spaces and the violence that the city body generates are beyond comprehension. The monster changes shape and every time it appears in (slightly) different clothing, each time to be read again the contemporary social movements or a specific determining effect, thus, the monster theory “concerns itself with strings of cultural moments, connected by a logic that always threatens to shift” (Cohen 6). Green City was like a monstrous body and I argue that it cultivates monstrous spaces because of violent crimes. It is reflected in the novel: “Green City began to die, and Green City started to sink into anarchy.” (Shah 131). The proliferation of crimes in the city’s streets like robbery, assault and rape became the hallmark motifs of the Green City (Shah 131).

Monsters not only threaten the individual member of the society but it tarnishes the whole “cultural apparatus” (Cohen 12). Monstrous Green City had taken the blood of the females since their birth to navigate if any female denounces the rules of the Green City which are mentioned in the Female Handbook, she has to face serious repercussions. “Drops of blood and strands of DNA and cells and atoms could speak” (Shah 105). Not only this, Green City has monitored the hospitals and doctors meticulously to ensure that every citizen is conforming to the norms of the city. I contend that this monstrous environment being perpetuated by the Green City evokes the feeling of horror and terror among females who were considered “cows” to produce children (Shah 142). Furthermore, monsters have emerged when there are gaps or loopholes in the society or it “dwells at the gates of difference” (Cohen 7). This is enmeshed in the novel where Green City has maintained class stratification, the rich ones are more privileged as compared to the poor. “And high above them all, the Leaders, watchful hawks circling over a society in crisis” (Shah 129).

In this rich tapestry of critical debate, monstrous Green City has restricted the social spaces for the individuals through “which private bodies may move” (Cohen 12). A rich surveillance system has been ingrained in the social fabric of Green City to synchronize the activities of the citizens, especially females. The literary texture of the novel voices this concern as: Green City stole our normality, our childhoods, our futures. What is normality anyway? We live in bizarre circumstances; either we cope, or we crack and shatter like glass”(Shah 88). To monitor the daily spaces of the citizens, Green City has installed bugs in the room to watch or monitor the conversation of the common masses and they are usually planted under a desk or chair or in the corner of the rooms (Shah 190). A monster body of Green City also kept vigilant surveillance of the “emission of energy from the vehicle” (Shah 190). All these tactics of

surveillance have been imprinted in the monstrous Green City to synergize their rules among the masses and to see whether females are conforming to the norms of the city or not. Moreover, female spaces also get monstrous because of the primary monster Green City, as women were not allowed to put on make-up while going outside (Shah 119). In the light of the aforementioned discussion, I contend that it makes female spaces claustrophobic and monstrous and this toxic ambience in myriad forms tarnishes and affect the females psychologically.

I argue that the technological world called 'Panah' add another monstrous space to the female spaces in the sense that bodies absorb pain at the hands of patriarchy. Grosz contended that "we perceive and receive information from the world through our bodies" (87). It is reflected in the novel that the technological world acts as a monster because females have to conform to certain rules which became ingrained in their bodies. "The rules have become a part of their bodies, clinging as leeches do to their flesh" (Shah 56). Females are being taken to different clients for the sake of providing companionship but it ended in a fiasco as it affected their thinking patterns badly as Rupa said "I have not seen proper life in these two years" (Shah 72). The monstrous Green City didn't allow Rupa to take part in any physical activity rather she received classes on civic duty conducted by the officials of the Green City. It is reflected in the novel as: "We watched endless films about housekeeping and the science of childcare" (Shah 86). Her suffering gets amplified when she was molested by a person named 'Z' and her mother inserted the nose pin into the flesh of Rupa which gave the impression of docility to her. She used to wear that nose pin in the Panah that "winked and flashed, the third eye on her face" (Shah 86). Rupa experienced the outer reality of the world through that nose pin which became part of her flesh and cognitive pattern and this idea resonate with the theoretical underpinning of 'body and space' by Elizabeth Grosz. Rupa makes sense of the world because of the monstrous

Green City and nose pin that keeps her in the process of self-annihilation each time. It is manifested in the novel as: “Rupa has chosen to carry her secrets inside her skin, where they ate into her and poisoned her from the inside out.” (Shah 177).

At the heart of the textual discussion with the theoretical underpinning of ‘body and space’, I argue that the female bodies have been reduced to ashes when any woman dies in the technological world of ‘Panah’. It illuminates this concern that the underground reality of Panah, so-called a safe place as compared to Green City is shrouded in its mystery. Women’s bodies are reduced to invisibility by incinerating their bodies using chemicals. “Each woman who dies is buried here, ashes scattered around the trees in the Charbagh...cells and atoms become the part of our atmosphere” (Shah 90). I contend in this textual debate that traditionally female bodies are reduced to objects that still have some tangible feeble existence but in this novel female bodies are reduced to invisibility that nullify their existence in totality. I link this idea with the critical trajectory of Elizabeth Grosz that “our attitudes and ideas seep into the functioning of the body itself making up the realm of possibility or impossibility” (Grosz 190). In the novel *Before She Sleeps*, the female bodies act as “pliable entity” (Grosz 187) where technology, gender and sexuality emanate as other forms of monsters in sabotaging the spaces of females. The monsters in the form of technology, gender and sexuality also resonate with the primary monster of the urban city called as Green City because all these monsters are using female bodies in their own ways. It is reflected by Bina Shah in the novel where monstrous Green City is giving its rules in the *Handbook of Female Citizens* as:

If you willingly give your bodies to us in trust, we are honour-bound to return your trust a thousand fold. This is our promise to you as full Citizens of Green City. Rebelling against our generosity, on the other hand, is synonymous with transgressing against society. So be mindful you do not even come near the limits of rebellion, in thought or in action
(Shah 99).

It is crystal clear that any female who transgresses from the rules of Green City has to encounter dark consequences for failing to conform to those rules. Cohen argued that “Through the body of the monster fantasies of aggression, domination, and inversion are allowed safe expression in a delimited and permanent space” (17). The permanent space of Handbook of Female Citizens formulated by Green City enables the city to assert its monstrosity on the female citizens. It seems that “an entire city is reeling some kind of sickness that’s corroded it down its bones” (Shah 200). In a nutshell, Green City is a monstrous cultural body that is stepping into the lives of the females by rigid rules where the female bodies are subjugated to objects and invisibility at the hands of patriarchy. The monstrous space of the technological world ‘Panah’ also deteriorates the mental outlook of the females.

Navigating Monstrous Spaces in the Dystopian Novel *Before She Sleeps* is a humble contribution to delineating the Green City as a monstrous space which is festering other monsters of technology and gender. It is jeopardizing the female spaces and making them more claustrophobic. Furthermore, it affects the social mobility of females by keeping a vigilant surveillance mechanism of monitoring and by formulating rules in the Handbook of Female Citizens. The Monster theory by Cohen argues that “These monsters ask us how we perceive the world. They ask us to reevaluate our cultural assumptions about race, gender, sexuality” (20). This is manifested at the end of the novel when the female citizens are asking the question from the Green City “You pump us full of hormones and expect us to produce children as if we’re cows” (Shah 142). They are trying to cultivate a deep sense of contemplation in the mind of the authorities of the Green City to reevaluate their strict designs for the females that ostracize them from the mainstream of society.

In a nutshell, the theoretical underpinnings of Monster Theory, Psychogeography and body and space give voice to the thought-provoking concerns of the novel where female spaces and bodies are sabotaged and it has an overwhelming influence on their mental outlook. The texture of my paper raises critical consciousness of this ubiquitous phenomenon but the literary canvas of the dystopian genre coupled with unique theoretical underpinnings elevates its critical and aesthetic appeal in literary academia.

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