
FAITH, FEMINISM AND FREEDOM: AN ISLAMIC FEMINIST ANALYSIS OF SHAHID
NADEEM'S PLAY *BLACK IS MY ROBE/ KALA MEDA BHAI*S

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Abstract

The research study will examine the Islamic feminist aspects of Shahid Nadeem's play Black is My Robe (2009), also known as Kala Meda Bhais. Nadeem, a renowned writer, frequently confronts social issues via fascinating storytelling, and his presentation of women's rights and gender equality provides a unique perspective on the convergence of religion, culture, and feminism. The study of the play seeks to expose and address the plight of Pakistani women living in remote areas of Cholistan, Pakistan. The study incorporates the Islamic Feminist perspective of Asma Barlas, a well-known Islamic Feminist theorist. Based on a true incident from interior Sindh, the selected play's genesis adds to the significance of analysing it from an Islamic Feminist perspective. Furthermore, it highlights the importance of advocating for women's rights in Pakistan. Furthermore, the Islamic feminist approach is founded on women's rights and privileges in Islam. This will assist in demolishing misogynist gender politics, which are founded on patriarchal interpretations of Islamic ideals.

Key Words: Gender, Hegemony, Islamic feminist perspective, Marginalization, Misogyny

Introduction

The most important issue that women are facing in this world is violence against women. There are several types of violence. It might be physical or mental. Women have to face honour killing, mental torture, rape and female infanticides. For hundreds of years, history is full of such examples that men always hegemonise women. Even before the promulgation of Islam, ignorant Arabs used to bury their newborn baby girls. Islam had revolutionised the world and changed those brutal exercises into passionate ones. Islam also gave women their fundamental rights, like

property rights and the right to live. Even after the renaissance of human behaviours toward women, in most Muslim countries, women are still being exploited by patriarchal or man-made societal systems. Even though in Pakistan the only state after Medina that emerged in the name of Islam, in some parts, women are still facing such inhuman exercises.

There are dangerous social norms and conservative practices common in countries like Pakistan, such as early weddings, coerced conversions, Watta-Satta (bride-exchange), honour killing, etc., that depict the hurting state of affairs. Legislation has been done in Pakistan according to Islamic rules. Abuse against women is also tried to be defended under faith. Numerous Quranic texts out of their context explain the vehemence for punishment acts. Many traditional religious experts try to support masculine control over women in the light of verses. Women are limited in matters of their actions, choices and movement, and also, men take control over resources and productive and sexual choices. The patriarchal structure gives authority over all parts of women's lives to men in Pakistan.

Islamic feminism, or Nisaism, is a movement dedicated to reconciling feminist concepts with Islamic beliefs. Its goal is to reinterpret Islamic teachings and behaviours to promote gender justice and equality. According to Islamic feminism, gender equity is a fundamental value of Islam. It highlights that the Quran promotes the equality of all humans, including men and women. This viewpoint contends that fundamental Islamic teachings favour gender equality, whereas traditional interpretations that explain gender discrimination are incompatible with the spirit of the Quran.

Islamic feminists argue that patriarchal interpretations of Islamic literature and practices foster gender inequity. They claim that these interpretations are frequently affected by cultural and historical prejudices rather than Islam's essential principles. The purpose is to challenge the traditional interpretations and to align them with justice and equality specified for women in Islam. Islamic feminists advocate for women's agency and autonomy within the framework of Islamic teachings. They argue that Islam supports women's rights to participate fully in all aspects of life, including education, work, and leadership, and that traditional constraints on women's roles are often culturally rather than religiously motivated. This analysis intends to examine how the play is accustomed to and yet strikes against Islamic principles. It would analyse whether the play supports or criticises Islamic beliefs and how religion is portrayed in

manhandling gender issues. This analysis also explores how the play aligns with and challenges Islamic principles of justice, compassion, respect for women, and human dignity.

Shahid Nadeem is Pakistan's leading dramatist. He has written more than 30 original plays and film versions, as well as ten TV serials and telefilms. He gained the Masood Khadarposh award in 2005 for *Bullah* and has added several other awards, including Mussawar and Bolan awards, and the Graduate in Pakistan, the Graduate, and the Gursharan Singh Award for Theatre Commitment in India. *Black is My Robe* (2009) emphasises themes of resistance and empowerment, notably through its female characters, an essential facet of Islamic feminism. An Islamic feminist interpretation intends to examine how these figures establish their agency and resist oppression. It would also assess how the play depicts women's battles for empowerment and these struggles are consistent with Islamic principles of justice and equality.

Islamic feminism emphasises equality, which recognises how various kinds of identification, such as class, religion, and ethnicity, interact to affect people's experiences of oppression. *Black is My Robe* (2009) depicts these intersections and the complex realities of its characters. For example, the play also explores how socio-economic status, gender, and religious identity interact to impact the lives of its characters. The true and fake sides of religious devotion are also evident from the characters of Pir and Allahsamree Wassaya. The play's emphasis on social justice is consistent with Islamic feminist beliefs that promote society's reformation based on fairness and equity, a bangle-seller woman is depicted as more confident than the housewives. She skilfully tackles the exploitation and abuses of Pir and his goons in the name of their disguised identities as religious people. An Islamic feminist analysis looks at how *Black is My Robe* (2009) tackles themes of societal inequity, injustice and gender oppression in the name of matrimony and domesticity. It hence emphasises the potential actions against the religious exploitation of people and gender marginalisation in the name of religion. The play criticises societal systems that treat women as cattle, which are replaceable like bulls or sheep. Islamic Feminism is a vision for a more equitable society that can be assessed based on how to treat women according to the Islamic epistemic ideals of justice and equality.

Literature Review

Black Is My Robe (2009) depicts the narrative of a Seraiki hamlet grappling with a shortage of water. The *Swaang* convention serves as a means to facilitate conversations on various problems of social, political, cultural, and linguistic significance (Rashid, 2021). The

analysis demonstrates that women must actively seek out their individualities and vigorously advocate for their rights. This drama also shows the experiences and difficulties faced by women, explored from cultural, political, economic, social, and religious viewpoints. The plays depict the difficult situation of women in developing countries, who are the most common and long-lasting victims of both domestic and state violence (Tasawar et al., 2023).

Shahid Nadeem has utilised symbols to reveal the portrayal of an oppressed woman in a male-dominated society. Through his performances in Ajoka theatre, he has unveiled the fabricated narratives around the submissive position of women in a society controlled by men (Alam & Askari, 2021). For generations, women have endured humiliation and been regarded as objects rather than individuals. They are utilised as offerings to satisfy individual desires and are exchanged to fulfil desires within a patriarchal society (Wajahat, 2019).

Shahid Nadeem's plays not only depict the cruelty of male chauvinistic culture but also highlight the function and status of Pakistani women through a diverse cast of characters. His characters are so genuine that they offer a realistic picture of society and emphasise its revolting and ridiculous concerns that leave a dark impression on Pakistani culture (Saleem et al., 2017). It emphasises the importance of social transformation and humanitarian principles in empowering women and challenging patriarchal conventions (Alam & Askari, 2021).

The play emphasises the significance of taking action and using critical thinking to effect change and emancipation. Sundri's character catalyses action, inspiring people to make decisions and carry them out. She trusts in her spouse and defies the mistreatment she endures, eventually becoming a genuine spiritual figure (Syeda & Alam, 2022).

Wajahat also covered the history of women's exploitation and subjugation, emphasising how they have been viewed as commodities, objects, and child-bearers. It also discusses the necessity for equitable treatment in the criminal justice system and the lack of studies on violence against homeless women. The drama *Black is my Robe* (2009), also known as *Kala Meda Bhais*, depicts the plight of Sundri, who was taken advantage of by her husband. The drama also criticises the mistreatment of individuals in the name of spirituality, tradition, and culture. It shows that the Pir uses shame and terror to influence people's beliefs and behaviours to further his own agenda. The play makes the argument that action, critical thought, and self-belief are the only paths to true emancipation (Syeda & Alam, 2022).

Theoretical Framework

A qualitative approach has been adopted to analyse the reflection of gender hegemony in Pakistani society, and an analysis of the drama by Shahid Nadeem. A number of articles and other sources have been concerned with the achievement of the set target. By analysing the viewpoints of different people about Islamic feminism, gender hegemony and other feminist issues in society, our work deals with, in a distinguished way, all these topics. Articles and resources mostly deal with women's problems and patriarchal supremacy in the name of Islamic rulings. The play unfolds the problems of Watta-Satta (barter system) and the empowerment of patriarchal members in an allegedly Islamic society.

The theoretical framework designed for the study is based on Asma Barlas' Islamic Feminist Perspectives. Asma Barlas is a leading Islamic feminist scholar and provides an essential perspective on feminism in the context of Islam. She works from a feminist approach to the Qur'an and Hadith as well. One of the core aspects of Asma Barlas's feminism is her reading and rereading of Islamic texts. Barlas suggested that the conventional interpretations of the Quran and Hadith (traditions attributed to Muhammad (S.A.W)) have been largely influenced by specific patriarchal contexts, leading those versions to generalise what was initially meant. She calls for a second look at these texts to find new interpretations that are more equal and gender-just. Her research argues that the Quran's historical and linguistic contexts advanced a vision of gender equality, not subordination. She claims that these perceptions are usually influenced by social and historical biases, as opposed to the actual ideologies of Islam. Emphasising this feminist perspective, she contends that these readings are a product of patriarchy, whereas Islam has always guaranteed women's rights and gender equality. Barlas criticizes patriarchal interpretations of the Qur'an, claiming that they have been used to legitimize gender inequality and oppression. She believes that a feminist interpretation of the Qur'an can advance gender justice and equality (2019).

Barlas, however, reiterates the need to locate Islamic texts in history and society. Many of these are gendered readings, which she claims originated from the socio-cultural settings rather than from the texts. The Turkish Islamist thinker Asma Barlas argues that gender justice is a core tenet of Islam. Mining the Quran for verses that say all human beings are born equal, she claims their seemingly forgotten meaning demands gender justice. Her scholarship shows that gender equality is not an imposition from without but a virtue integral to genuine Islamic ethical

and moral values. The answer can be found in Barlas's feminist analysis. An intersectional approach would also make this Association complicated because several influences, such as class, race, and socio-economic status, shape oppression experienced by women. She promotes the empowerment of women within Islamic boundaries.

Asma Barlas' feminist perspective adds excellent value to Islamic and feminist philosophy. Her work opposes patriarchal interpretations of Islamic literature, calls for a gender-equal rereading of religious sources, and underlines the significance of contextual and intersectional analysis. By recovering and reinterpreting Islamic teachings, Barlas provides a vision of feminism based on Islamic values that aspire to promote justice and equality for women within an Islamic context.

Islamic Feminist Analysis of *Black is my Robe* (2009)

Black is my Robe (2009) play is based on a real event which took place in a village in Sindh. A very pathetic situation would be created in the play when Wasaya exchanges his wife with an Ox. From start to end, all women characters remain under the rules of men. All males in the play, i.e., Goons, Pir, and Wasaya, degrade the women in all possible ways. Goons try to seduce Reshma, and Pir rapes Sohni for the sake of the child. Wasaya mistreats both her wives, Sohni and Sundari, respectively. In a nutshell, the topic exposes only the pitiable condition of women in some specific reigns of Pakistan.

Shahid Nadeem's *Black is My Robe* (2009) offers an exceptional tapestry for examination through an Islamic feminist lens. This play speaks to issues of identity and social justice in a South Asian context, shedding light on how Islamic feminist perspectives can help engage with contemporary concerns. An Islamic feminist analysis of the play explores the aspect of gender marginalisation in *Black is My Robe* (2009) within the social and political fabric of Pakistan. Islamic feminist approach analyses the play's depiction and resistance to patriarchal norms and structures. The characters, most notably the females like Sundari, inhabit a universe where these traditional gender roles and societal impositions often serve to repress their agency.

Islamic feminism is an effort to understand and reinterpret Islamic teachings in their simplest form so that they can be utilised to control gender segregation and ensure gender justice. The study explores this play to discuss how Islamic beliefs and values are portrayed and problematised within the selected play. For example, the play delves into the issues of Islamic

justice, social equality, and moral obligation. In Islamic feminist terms, the research analyses how these themes relate to classical ways of understanding gender roles and rights in Islam.

Discussion

Shahid Nadeem's *Black is My Robe* (2009) offers an exceptional tapestry for examination through an Islamic feminist lens. Barlas' feminist perspective suggests that any of the religious texts, especially the Quran and Hadith, do not downgrade women. The gender marginality in the name of religion is due to the patriarchal interpretation of the religious texts. This play speaks to issues of identity of women in remote areas and social justice in a South Asian context, shedding light on how Islamic feminist perspectives can help engage with contemporary concerns.

The traditional and moral obligations given to women were being a good mother; and her only triumph was childbearing. Having a boy, particularly, changes a woman's status in the family to a more powerful place (Masood et al., 2023, p. 309). The men have almost all the power in society, and some people even think they are more respectable. Difficulties faced by women in contemporary society are complicated and many. Based on our results, women of Sindh continue to endure abuse, both in rural and urban areas, though the type and degree of that wildness may change from place to place and on the basis of different socio-economic levels. Divorce, family abuse and bride-exchange were high in Sindh. One of the main things that cause angry actions in society is economic issues. The lack of economic destinations is not the root cause of a lot of problems. Poverty is also the reason for unhappiness, which stems from a lack of basic wants and thus causes stress in society. This anger is then turned into different angry attitudes. Economic hardship is connected to social injustice, which jointly adds to anger and violence. The main toughness of this study shows Pakistani culture. The researcher tries to address problems that cause gender imbalance in society and are blocking the improvement and progress of our country. Handling these problems require a change in the traditional attitude and group thought of male members of society to recognise women's advantages so as to bring an improvement at all levels.

The emancipation of women has always been considered a crucial issue in every era. Especially in the wake of modern education awareness, it has become the most important and complex talk of the day. In Pakistan, particularly in backward areas, women are being taken as commodities in the hands of ignorant peasants and feudal lords, and it is a bitter pill to swallow

that in those areas of Pakistan, women are being treated as baggers and have to obey every logical or illogical decision made by their men.

Nadeem presents oppressed females in his plays, who are subjugated to the society's exploitation in the name of Islam. The first female character is Sundri, who is the first wife of Allah Wasaya. She is worthless in her husband's eyes because she cannot bear a child. Infertility is only associated with women in our society and Sundri is the victim of this marginalisation in the play. She is seen as a curse, having bad luck and infertility. She has no opinion or consent of her own and she is treated as an object. She is merely an object having a body. Despite all her sacrifices and services, the only thing she is valued for is her body. However, Sundri's second husband Ditta is searching for water in the area. He is a man who associates everything with religions and spiritual beliefs. So, he claims that it was revealed to him that there is drinking water in the village. It is after his marriage to Sundri, that he discovers drinking water in the village. In this way, Nadeem subverts the image of Sundri as being an unlucky and cursed woman. As the society claims that the woman brings luck with her. The discovery of water can also be associated with Sundri's good luck. Her infertility does not make her a cursed woman.

Sohni is the second wife of Allah Wasaya, who he marries to have a child. She has a voice in the play as compared to Sundri and that's probably because Allah Wasaya favours her more because she will give him a child. However, this voice is not a rebellion. She is also in favour of all the marginalisation against women. At one point, she favours the idea that women do not have the right to give opinions. Despite the fact that women do major tasks in one's life, they are not allowed to make their own life's decision. This presents the mind map of the women of such communities. They have internalised the oppression and they do not think of it as an oppression. Instead, it is the right thing for them to say yes to their husbands or father's orders. This is claimed to be the only Islamic way. She tells Sundri to not get angry because everything that is happening is the fate of women.

Moreover, in contrast to these women having no agency, there is a character of Reshma. Reshma is wise, pragmatic, brave, and fearless. She owns a business and cares about no one's powerful status. The shrine attendants take a share in her earnings that's why she expresses obvious resentment towards them. She warns the shrine attendants to stop bothering her or else she will throw bangles on their faces. She challenges the ugly doings of Pir and tries to take

people out of their blind faith. Her agency is more signified by the fact that villagers trust her account more than the Pir's.

Nadeem's plays highlight the extremely thoughtful issues, but he uses music and humour to keep the audience betrothed. He endures the tradition of Brecht by combining entertainment with important social messages. Women do practise prevailing forms of social evils at times under the garb of religion and sometimes as part of custom. Nadeem's *Black is My Robe* (2009), is a story of a villager who gets a second marriage for the sake of an ox as dowry. In this tragedy, when both of his wives, Sohni and Sundari, fight with each other, Wasaya always endorses Sohni because she brings an ox in her dowry, and the other factor is that Sundari is incapable of bearing a son. When his ox died, he replaced his wife with an ox. As a repressed character, Sundari has no right to make any decision, and she cannot speak against her husband's second wife. She says, "And what about my heart?" Haven't you broken it into pieces? You are disgusting. Even poor Ditta is better than you" (Pg. 164).

In Pakistani society, a woman is being exploited either in the name of a housewife or in the case of dowry compulsion. Our crippled political system is too responsible for this downfall. Due to both moral and political failures, a woman has been taken no account. Women are brought by hook and crook under the wrath of man. If a woman is childless, without interrogating whether the fault is of man or woman, a man is liable for a second marriage by looking the other way towards the first one. It is also not an easy task for the second wife because she has to come with a dowry. This dowry system is also another form of victimising a woman. She is not accepted merrily by her in-laws if she wouldn't bring dowry. So, in the avarice of dowry and child, a man marries a woman if his first wife bears no child. In all accounts, if we take a look at Wasaya, which has both the above-mentioned issues, financial crisis and child issues.

Again, Sohni is not being regarded as a pure woman. She is regarded only in the hope of a child and an ox. That's why, in those Pakistani deserted and remote areas, instead of a woman, an animal is considered the right arm. In those areas, the poor are being exploited in every possible way because fake Pirs have established feudalism. As in this play, Pir and his goons are allowed to prey on everyone, especially women. Extortion is also at its peak. This idea can be thought of from this dialogue. Reshma is a bangle-seller girl who is being taunted by goons.

Reshma: It is on such occasions that I earn a little and even has to be shared with the shrine attendant (Nadeem, 152).

Goon 1 (jokingly): We have told you many times that you can loan us the money if you don't have cash (Nadeem, 152).

Departure from morality has created so many hurdles in the way of women's freedom and paved a road for sexual and physical torture in man-made society. Same like this play represented a vivid picture of such kinds of torture. In our society, women have always been victims of societal and domestic degradation by the forceful hands of men. A woman is always considered a human of less worth. From ancient times to this modern era, women have been only a source of physical pleasure for men. Always, a woman is considered just like a tissue paper which can be thrown away after fulfilling someone's needs. Moreover, some people do not consider them as human beings... and label them only as women. According to them, a woman is particularly a cause of merely sexual enjoyment to them and a source of breeding a new generation for men. She has no more worth apart from these performances. In other words, we can say it is an anti-feminist society that only accommodates a patriarchal community.

In this play, women have been subjugated by men in the name of infertility, dowry, and barter with a less important animal ox. A woman also loses her femininity in the hands of lamented Pir, and the cases of honour killing and the pathetic condition of females are also highlighted. The play begins with the arrival of Wasaya and Sohni, his new wife, and both of them come to pay a visit to Pir Saien. Wasaya, a less-tempered man, gets his second marriage not for Sohni's sake but for those benefits which she brings with her as her dowry. Basically, it is an ox that causes a relationship between Wasaya and Sohni. Otherwise, it is quite possible he may marry another woman who can bring some more luxuries and stuff for him as her dowry. Such as:

Narrator 2 says: "He has not only got a new wife but a new ox too. And a healthy ox is as important as a healthy wife" (Nadeem, 150).

As far as Barlas' major theoretical argument is concerned in the selected play *Black is My Robe* (2009), the infertility of Sundari and the shortage of water resources both co-relate. Both of these aspects are happening with the people due to their ignorance and lack of religious awareness. Pir exploits women in the name of his religious prestige. On the contrary, the *Pir*

himself is an object of religious exploitation. He keeps the people away from water by occupying the well in order to keep them submissive. He is an emblem of religious and cultural hegemony.

Ditta's dedicated search for water and his successful effort to find water in another well is actually showing the power of his faith. His murder at the hands of Pir is later revealed, which leads to opening the eyes of people. Wasaya's religious ignorance is depicted in his presenting his wife Sohni to Pir for his blessing is a sheer act of misdirection. According to Barlas' Islamic Feminist perspective, all the acts lead to gender marginalisation. The play's setting in the Cholistan desert depicts the phenomenon of gender within the social and political scenario of the rural areas of Pakistan. An Islamic feminist approach play mirrors that the ongoing patriarchal oppression apparently rooted in religion is actually another form of religious exploitation. None of the Islamic norms and structures allow the replacement of a woman with an animal. The suffering characters, most notably the female ones, inhabit a universe where these traditional gender roles and societal impositions often serve to repress their agency. Looking at the play in that way shows a totally different picture that shows a bleak side of gender oppression in the remote areas of Pakistan, as the play is based on a true incident of bartering a woman with an Ox in interior Sindh, Pakistan.

It is obvious that for the development of Pakistani society, the concept of gender inequality must be changed. Shahid Nadeem has also made it compulsory to eradicate gender refinement by criticising the old customs or false myths connected to women's roles. The scholars have examined that the part and status of men and women in Pakistani society are clearly defined in Shahid Nadeem's selected play. Pakistani society has quantified the categorised role for men and women, and society only accepts those who act according to the said categorised insulence. Scholars have determined that the myths have no meaning and are self-generated on the basis of our false beliefs. They can be analysed or taken the way they are generated. Shahid Nadeem also tries to criticise or appropriate those myths which create sexual inequality in society and are big hurdles in the way of the development and progress of our country.

Islamic feminist perspective of Barlas is an effort to understand and reinterpret Islamic teachings in their simplest form so that they can be utilised to achieve gender justice. The research study explores *Black is My Robe* (2009) to discuss how Islamic beliefs and values are portrayed and problematised within the play. The fabrication of Islamic norms to enforce

religious and cultural hegemony on women is brutally depicted by the play. The horrible side is to consider a woman as an object of childbearing, and if she fails in this, she can be replaced with animals. This is not only against Islamic norms that give prestige to a woman as mother, daughter, sister and wife but is also against humanity. For example, the play depicts a match-maker woman who carries the typical cultural narrative to consider a wife only as a product of sexual satisfaction. She propagates the social perspective of considering a woman as a failure if she is unable to bear children. She arranges a second marriage of Wasaya and replaces his first wife with an ox. This is how the play delves into issues of gender segregation, cultural hegemony and religious exploitation. By considering Wasaya's wife as infertile and cursed, she is badly objectified in society. Her replacement with an ox shows her insignificance as a human. The only thing that matters is the usefulness of her body in performing household chores. The Islamic justice system strictly prohibits mistreating a woman. In Islamic feminist terms, it can be analysed how these themes relate to the ancient pre-Islamic times of Arabia, where women were only taken as objects. This play depicts an opposite approach to understanding gender roles and rights in Islam.

Conclusion

Nadeem's plays often attack social and cultural norms that marginalise some sections of society. An Islamic Feminist reading, unfortunately, the review is not related in its entirety to an analysis of whether these practices are compatible with or distort rather Islamic principles. He said the play could question some practices of justification that are social. *Black is My Robe* (2009) emphasises themes of resistance and empowerment, notably through its female characters, an essential facet of Islamic feminism. An Islamic feminist interpretation would examine how these figures establish their agency and resist oppression. It would also assess how the play depicts women's battles for empowerment and if these struggles are consistent with Islamic principles of justice and equality. Ditta's insignificant life becomes meaningful when he gets Sundari as his wife by bartering his Ox. His search for water becomes a spiritual journey to search for life in its true meaning. His discovery of water shatters and challenges the controversial beliefs attached to the persona of Sundari.

Islamic feminism also emphasises intersectionality, which recognises how various kinds of identification, such as class, religion, and ethnicity, interact to affect people's experiences of oppression. *Black is My Rob* (2009) can be examined for how it depicts these intersections and

the complex realities of its characters. For example, the play might explore how socio-economic status, gender, and religious identity interact to impact the lives of its characters. The play's emphasis on social justice is consistent with Islamic feminist beliefs that promote society reform based on fairness and equity. An Islamic feminist analysis would look at how *Black is My Robe* (2009) tackles themes of societal inequity and injustice and potential reforms. The play's critique of societal systems and vision for a more equitable society can be assessed based on how they reflect or violate Islamic ideals of justice and equality.

Finally, an Islamic feminist analysis would examine how the play embodies and engages with Islamic principles. All the female characters are found suffering from gender oppression and social stereotypes regarding women. The exploitation of women in the name of religion is a violation of her personal space when the wife of Wasaya is forcefully taken to the fake *pir* for his so-called blessings. The replacement of a woman with an ox shows the insignificance of women. The harassment of bangle seller woman by the goons of *pir* is another aspect of gender marginalization and exploitation of women. Islam does not encourage any of the ways to downgrade a woman. So, an Islamic feminist perspective would find that a horrible violation of Islamic laws regarding women's rights. The analysis finds the play as a portrayal of the fabrication of religious norms and the violation of Islamic beliefs. This analysis also explores how the play shows the misogynist setups challenging the Islamic principles of justice, compassion, and human dignity. Shahid Nadeem's *Black is My Robe* (2009) is a nuanced and critical examination of gender, social justice, gender marginalization, religious exploitation, and cultural traditions in Pakistan. An Islamic feminist analysis of the play illustrates how it approaches themes of women's equality, empowerment, and societal transformation via an Islamic Feminist lens. By evaluating the play's presentation of these themes through the perspective of Islamic feminism, the study elaborates an understanding of how contemporary works challenge and reinterpret old norms and values while pushing for a more just and equal society.

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