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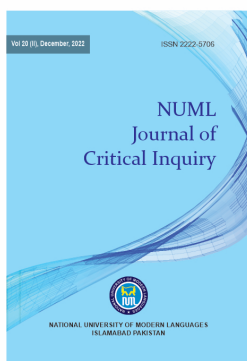
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Anxiety of Textual Incarceration and Resistance to Self-Interpellation: Samuel Beckett's Juggling with the Modes of Self-Representation

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Cognitive Mapping and Class Consciousness: A Comparative Analysis of Saba Imtiaz's *Karachi, You're Killing Me!* and Kamila Shamsie's *Kartography*

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A Comparison of Academic Achievement and Well-Being of Students Studying in Mid and Full-Day Private Schools

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Walled up alive: The Uncanny and Gender haunted spaces in Shirley Jackson's *Haunting of Hill House*

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Surviving the Edges of Periphery: A Postcolonial Feminist critique of Mohammed Hanif's *Our Lady of Alice Bhatti*

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Muhammad Saeed Nasir is currently serving at Department of English at Emerson University Multan. He completed a Post-Doctoral project at the University of Aberdeen, UK, where he explored the literary implications of the concept of God in Samuel Beckett's works in relation to Islamic Sufi thought. In addition to his Post-Doctoral project, Dr. Nasir earned his PhD in English from the University of Aberdeen, UK. His doctoral thesis, entitled Samuel Beckett and the Muslim World, examines the cross-cultural approximations of the divine in Samuel Beckett's oeuvre. He has widely published in local and international journals. He has recently published in *Samuel Beckett Today/ Aujourd'hui* (2022) and contributed a chapter in Palgrave's *Translating Samuel Beckett Around the World* (2021). He has translated *Waiting for Godot* into Urdu, which is due to be released in 2023.

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