

PalArch's Journal of Archaeology of Egypt / Egyptology

SUBVERSION OF PATRIARCHAL IDEOLOGY: A FEMINIST PERSPECTIVE ON TALAT ABBASI'S THE BEAR AND ITS TRAINER

Shaista Malik¹, Wajid Riaz², Mahrukh Mumtaz³, Faiza Ahmad⁴

¹Assistant Professor (English) Hazara University, Mansehra.

²Assistant Professor (English) The University of Lahore, Sargodha Campus.

³Lecturer (English) The University of Lahore, Sargodha Campus.

⁴M. Phil Student (English) The University of Lahore, Sargodha Campus

Shaista Malik, Wajid Riaz, Mahrukh Mumtaz, Faiza Ahmad. Subversion Of Patriarchal Ideology: A Feminist Perspective On Talat Abbasi's The Bear And Its Trainer -- Palarch's Journal Of Archaeology Of Egypt/Egyptology 20(1), 1098-1112. ISSN 1567-214x

Keywords: Patriarchy, Feminism, Marxism, Talat Abbasi, The Bear And Its Trainer

ABSTRACT

The current paper deals with subversion of patriarchal ideology: A feminist perspective on Talat Abbasi's "The Bear and Its trainer" from Marxist feminist perspective. The research observed that women in third world have consistently been representing as a marginalized and oppressed entity because women have not granted most of the rights and more importantly majority of women are submissive to men because women are provided food, shelters and many other privileges which are not obtained by women themselves because of stereotypes i.e women is weak and unable to cope up with problems. The same has been reflected by Talat Abbasi in "The Bear and its trainer". However, one of the position has been given by Talat Abbasi through his character Dolly to resist against men and successfully presented the stance of women. The researcher used close textual analysis as a research method and Marxist feminism is a theoretical lens. The research resulted that women in the selected story have been marginalized and oppressed by women, and they are objectified throughout because of economic grounds while on the other hand strong female character resist against men and become a subject position to speak for women.

INTRODUCTION

Women are a doubly oppressed layer of the working population in all countries, but in countries like Pakistan the oppression of women is extreme. Nowhere more than Pakistan and third world countries, however, is it clear that this oppression is class-based. Some women bear the brunt of discrimination based on custom, tradition, wealth. Most importantly effects of

capital. And most cruelly in the so-called "third world". In third world countries women face numerous problems of different kinds, including obstacles in employment, higher education, low wages, sexual harassment, draconian laws, and restrictions in taking part in mainstream politics, social differences, domestic labor, honor killings, poor living standards and conditions.

This research work is going to explore the effects of capital and wealth on females in Talat Abbasi's "The bear and its trainer" especially the rural class. Carl Marx in his theory Marxism recognizes the ways in which economic systems structure the society as a whole and influence everyday life and experience. Capital is often considered fundamental form of female oppression. The researcher is going to explore capitalist oppression on female in third world countries society through the Marxist feminist study of Talat Abbasi's "The bear and its trainer" as a resource and primary text.

Marxist Feminism refers to a particular feminist theory focusing on the ways in which women are oppressed through capitalist economic practices and the system of private property. a woman's subordination is not a result of her biological disposition but of social relations. As such, gender oppression is closely related to class oppression and the relationship between men and women in society is similar to the relations between proletariat and bourgeoisie. On this account women's subordination is a function of class oppression, it is like racism based on the interests of the ruling class; it divides men against women. Marxist Feminism is a form of feminism which believes that more fundamental form of female's oppression is not by men or sexism but capitalism itself.

STATEMENT OF THE RESEARCH

The current research is important from the perspective of female marginalization and objectification, it discovers the factors behind women suffering and their status in a materialistic male dominated society . In a society where they are often regarded as property, women have to see love as a kind of business. This will help readers to explore how patriarchy affects women's lives and how they are the victims of injustice. It will help the readers to understand the reality that women from rural areas are greater victims of patriarchy and how economic differences shape the behavior of men towards the female gender.

SIGNIFICANCE OF STUDY

The research is important from the perspective of female marginalization on the economic basis. Women suffer because of economic differences, if they are not involved in the paid labor. The current research will help researchers and readers to identify the economic influences on females and their status in a patriarchal rural society and how women have to struggle for their survival in the third world countries as depicted in Talat Abbasi's "The bear and its trainer".

OBJECTIVE OF STUDY

1. To discover relationship between capitalist oppression and patriarchal oppression.
2. To discover patriarchal norms and wealth that control women in domestic and public sphere.
3. To discover the gender phobic response to the capitalist patriarchal society by the female characters in Talat Abbasi's "The bear and its trainer"
4. To explore the possible ways of liberating women in our capitalist economy.

RESEARCH QUESTIONS

1. What is the relationship between capitalist oppression and patriarchal oppression?
2. How patriarchal norms and wealth control women in domestic and public sphere?
3. How do the female characters in the novel respond to the patriarchal capitalist constructions of the world countries?
4. How is it possible to liberate women in our capitalist economy?

THEORETICAL FRAMEWORK

In this research wealth based gender discrimination will be read applying Marxist feminism. The research focuses on Talat Abbasi's "The bear and its trainer", a story that describes third world country and more importantly the role of objectification of women with the help of Marxist feminism it concentrates on women in urban and rural contexts. It focuses the reality that women from rural areas are greater victims of patriarchy and get fewer chances to receive education and public awareness than women in urban areas. It describes women's oppression in family systems and the deep roots of patriarchy in third world society. It also analyzes the tangled knots of gender and class. And describes how economic differences shape the behavior of men towards the female gender.

Female's exploitation throughout the world is as old as human history .women have been suffering with gender differences since so long. Women are marginalized in every corner of the world. But the causes and nature of this marginalization varies everywhere.

Women are a doubly oppressed layer of the working population in all countries, but in countries like Pakistan the oppression of women is extreme. In Pakistan, however, this oppression is class-based. Some women in Pakistan bear the brunt of discrimination based on custom, tradition, wealth. Most importantly effects of capital. And most cruelly in the so-called "third world". In Pakistan women face numerous problems of different kinds, including obstacles in employment, higher education, low wages, sexual harassment, draconian laws, and restrictions in taking part in mainstream politics, social differences, domestic labor, honor killings, poor living standards and conditions.

Marxism and feminism share some common grounds. As Marxism advocates classless society, feminism strives for genderless social order. Both the

theories attack status quo of power patterns. Where powerful believe their power is justifiable and powerless their subjugation is natural. So the basic idea creates some relationship between the two theories.

Engels in his book "*Marxist Manifesto*" talks about the gendered division of labor and considered it the most important issue in Marxist feminism. He says in a capitalist economic system labor is divided in two types. That is productive labor and reproductive labor. Productive labor refers to the monetary value. Whereas, reproductive labor refers to the things that people do to take care of themselves. Cooking and cleaning are included in reproductive labor. So generally women labor is reproductive labor. It is less valuable and creates the lower status of females in society. Thus, Engels concept of Marxism establishes a relationship between capitalism and patriarchy. As Hartman, young writes "emphasizes that patriarchy has a material base in the structures of concrete relations".

In chapter 13 of "*Women, Race and Class*" Angela Davis 1981; The countless chores collectively known as "housework" – cooking, washing dishes, doing laundry, making beds, sweeping, shopping etc. – apparently consume some three to four thousand hours of the average housewife's year. As startling as this statistic may be, it does not even account for the constant and unquantifiable attention mothers must give to their children. Just as a woman's maternal duties are always taken for granted, her never-ending toil as a housewife rarely occasions expressions of appreciation within her family. Housework, after all, is virtually invisible: "No one notices it until it isn't done – we notice the unmade bed, not the scrubbed and polished floor." Invisible, repetitive, exhausting, unproductive, uncreative – these are the adjectives which most perfectly capture the nature of housework.

Housework, Gilman insists, vitiates women's humanity: 'She is feminine, more than enough, as man is masculine, more than enough; but she is not human as he is human. The house-life does not bring out our humanness, for all the distinctive lines of human progress lie outside.'

According to this movement's strategy, wages contain the key to the emancipation of housewives, and the demand itself is represented as the central focus of the campaign for women's liberation in general. Moreover, the housewife's struggle for wages is projected as the pivotal issue of the entire working-class movement.

The theoretical origins of the Wages for Housework Movement can be found in an essay by *Mariarosa Dalla Costa* entitled "*Women and the Subversion of the Community*." [15] In this paper, Dalla Costa argues for a redefinition of housework based on her thesis that the private character of household services is actually an illusion. The housewife, she insists, only appears to be ministering to the private needs of her husband and children, for the real beneficiaries of her services are her husband's present employer and the future employers of her children.

The woman has been isolated in the home, forced to carry out work that is considered unskilled, the work of giving birth to, raising, disciplining, and servicing the worker for production. Her role in the cycle of production remained invisible because only the product of her labour, the labourer, was visible.'

Dalla Costa was not the first theorist to propose such an analysis of women's oppression. Both Mary Inman's *In Women's Defence* (1940) and Margaret Benston's "The Political Economy of Women's Liberation" (1969) define housework in such a way as to establish women as a special class of workers exploited by capitalism called "housewives." That women's procreative, child-rearing and housekeeping roles make it possible for their family members to work – to exchange their labour-power for wages – can hardly be denied. But does it automatically follow that women in general, regardless of their class and race, can be fundamentally defined by their domestic functions? Does it automatically follow that the housewife is actually a secret worker inside the capitalist production process?

The demand that housewives be paid is based on the assumption that they produce a commodity as important and as valuable as the commodities their husbands produce on the job. Adopting Dalla Costa's logic, the Wages for Housework Movement defines housewives as creators of the labour-power sold by their family members as commodities on the capitalist market.

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"Women's work and women's labor are buried deeply in the heart of the capitalist social and economic structure." – David Staples, *No Place Like Home* (2006),

"It is clear that capitalism has led to the super-exploitation of women. This would not offer much consolation if it had only meant heightened misery and oppression, but fortunately it has also provoked resistance. And capitalism has become aware that if it completely ignores or suppresses this resistance it might become more and more radical, eventually turning into a movement for self-reliance and perhaps even the nucleus of a new social order." – Robert Biel, *The New Imperialism* (2000).

RESEARCH METHODOLOGY

The current research is qualitative and analytical in nature. I use Talat Abbasi's "The bear and its trainer" as a primary source for my research. This research will be using Marxist feminism. This research is going to review third world society in which our story is set in order to analyze the patriarchic and Marxist practices. Further, I use close textual analysis to give a thorough reading to the primary text to support my argument.

DELIMITATIONS

The objective of the research is to explore women and her status, the novel deals with gender discrimination. The novel sheds light on the feudal culture. The novel can also be read through a Marxist perspective in general but this research will be limited only to the feminist perspective. Since the story is set in rural areas of third world countries. So this research will be dealing with the women of rural areas. It will also highlight how the concept of patriarchy changes from urban perspective to rural.

LITERATURE REVIEW

As feminist ideology would have it, the world presents a harsh and alien landscape to woman. Shaped against her grain by a tradition that has left her true identity out of account, she must articulate her very grievances in a language created by her oppressor. Inevitably, in the feminist view, literature itself mirrors this oppression. Thus, the feminist literary critic sees the traditional literary canon as a "culture-bound political construct" and literary posterity as nothing more than a "group of men with the access to publishing and reviewing that enabled them to enforce their views of 'literature' and to define a group of ageless 'classics.'" Given the profound illegitimacy at the heart of literary tradition, the feminist critic insists upon "a complete revolution of our literary heritage"—"a revision of the accepted theoretical assumptions about reading and writing that have been based entirely on male literary experience." In this way gender is established "as a fundamental category of literary analysis."

Such is the view of literary culture presented in *The New Feminist Criticism: Essays on Women, Literature and Theory*, a collection edited by Elaine Showalter, professor of English at Princeton University. The collection consists of "eighteen of the most important and controversial essays written by pioneers in the field [of feminist literary criticism] over the last decade." Contributors include such prominent feminist critics as Sandra M. Gilbert, Susan Gubar, Carolyn Heilbrun, Annette Kolodny, Nancy K. Miller, Lillian S. Robinson, and Showalter herself, who is responsible for the views quoted above. These essays detail the possibilities for a "female aesthetic," a "gynocritics" as Showalter terms it, comprising "women's culture" and specifically female literary forms and critical models. They also address the function of feminist criticism in the academy.

While there is no firm agreement on the exact nature of the "female aesthetic," it is indeed the governing principle of the book. In "A Map for Rereading: Gender and the Interpretation of Literary Texts," Annette Kolodny argues that the artistic obscurity of Charlotte Perkins Gilman's "The Yellow Wallpaper"

and Susan Glaspell's "A Jury of Her Peers"—two short stories by early twentieth-century American writers—was due to society's failure to appreciate them as encodements of "women's imaginative universe."

In "Sentimental Power," Jane P. Tompkins denounces the traditional aesthetic dismissal of sentimentality as a male formulation and attempts to advance Harriet Beecher Stowe's *Uncle Tom's Cabin* to a higher artistic plane. In "Emphasis Added: Plots and Plausibilities in Women's Fiction," Nancy K Miller isolates the moments of defiance against the "dominant" culture in George Eliot's *The Mill on the Floss* and comes to read "everywhere [in this novel] a protest against the division of labor that grants men the world and women love." For Lillian S. Robinson—in "Treason Our Text: Feminist Challenges to the Literary Canon"—it would appear to be the "female aesthetic" alone that makes "women's letters, diaries, journals, autobiographies, oral histories, and private poetry" significant subjects for scholarly attention. The most obvious embodiment of a "female form" in the book is Rachel Blau DuPlessis's essay, "For the Etruscans," an attempt at "nonlinear," non-discursive criticism that weaves personal experience with wide-ranging meditations on literature.

As this sampling of articles may suggest, the collection offers a fairly good demonstration of the liabilities of the feminist approach to literature. No amount of theorizing, for example, can disguise the fact that "nonlinear"—when applied to intellectual scholarship—is a euphemism for confused, evasive, and inconclusive. But the problems are not just formal ones. How does anti-sentimentality come to be a male construct any more than a female one? And since when is *The Mill on the Floss* a novel about the contemporary feminist view of the female dilemma? Clearly, feminist politics are the touchstone of this criticism, and every explanation must follow therefrom, no matter what damage it does to our understanding of the complexity of art. Inevitably, the feminists discredit their own efforts through political urgency. It is not politics, after all, that will obtain higher artistic status for writers like Glaspell and Gilman, assuming they are proper candidates for literary reevaluation. But of course, without the constraints of traditional literary aesthetics, the possibilities for revision are endless. Annette Kolodny even dismisses the "recurrent delusion" that there are universal truths—although she does not explain on what basis she can then make so confident, a statement.

In spite of the obvious political character of this approach to literature, and despite its critical distortions, feminist literary criticism has found a home in the academy. Showalter claims that "the increased power of feminist perspectives within the university has led to innumerable changes in literary textbooks, in curriculum structure, and in the publication of articles and books."

Some three hundred colleges and universities now offer degree options in women's studies. In addition, many new journals of feminist thought have sprung up, some, like *Signs* and *Feminist Studies*, with respectable academic backing. General academic periodicals of the stature of *PMLA* and *Critical*

Inquiry have also granted generous space to feminist criticism. Moreover, Showalter claims, feminism is forging alliances with other modern critical schools. "Feminist, black, and post-structural critics, both male and female" now comprise an "avant-garde that shares the same enemies, namely those who urge a return to the 'basics' and the 'classics,'" those who fail to recognize in these new schools of criticism a virtual "renaissance" in the humanities.

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The idea of Marxist feminism was led by Engels. He states the economic inequality, dependence and political confusions and ultimately unhealthy social relations between men and women are root of women oppression and current social context.

Influential work by Karl Marx and Friedrich Engels (1848) in "*The Communist Manifesto*" and Marx (1859) in "*A Contribution to the Critique of Political Economy*" laid the foundation for some of the early discourse about the relationship between capitalism and oppression. The theory and method of study developed by Marx (1859), termed historical materialism, recognizes the ways in which economic systems structure society as a whole and influence everyday life and experience. Marx (1859) argues that these systems are set by the ruling class in accordance with their need to maintain or increase class conflict in order to remain in power.

Fredrich Engels discussed about the oppression of women in his book, "*the origin of the family, private property and the state*" (1884).Marxism does not talk about the women oppression separately but women are the part of oppressed class who will be liberated if the capitalist system is overthrown. This research assesses to seek to answer the questions of how can we understand the relationship between capitalism and patriarchy.

Fredrick Engels wrote a book in 1884, "the origin of the family, private property and the state" he says that the women oppression originated with the development of private property. Economic and social inequality in a capitalist society intensifies when women are segregated into domestic sphere and men into outer world of paid work. he relates the gender oppression to class oppression and describes the relationship between men and women similar to the relation between proletariat and bourgeoisie .

Calera Zatkan, a German feminist, she made a speech in 1896 at the party of social democratic party of Germany, talks about the proletarian woman. And believes that she equally participates with man against a capitalist society. And thinks socialism is possible only with the conjunction of woman.

Vladimir Lenin encouraged men to support women's participation in politics. Anne Koedt is an American radical feminist; she believes that the goal of Marxist feminism is to abolish the class distinction by proving women as strong and equal to men. Drislane while talking about Marxist feminism says it's a more fundamental form of oppression. Margaret Benston was a Marxist feminist; she has written "the political economy of women's liberation" in 1969, she believes that the amount of unpaid labor done by women is very profitable for others. But the women labor power in family is unpaid and so they are seen as the secondary breadwinners of the family.

In 1983, "Marxism and the oppression of women" by Lise Vogel published, the writer examined what contemporary north American feminist authors said about women oppression. She argues in favor of social reproduction approach and believes in the importance of freeing women from "domestic slavery" so they can participate in transforming the society.

ANALYSIS OF TALAT ABBASI'S THE BEAR AND ITS TRAINER

The notion of ideology is often associated with Karl Marx, although it is not exclusively his. The word was coined by a Frenchman Destut De Tracy in the 18th century. (Reiss, p56) He used it positively, to denote the rigorous study of ideas, the positive science of ideas. Now ideology has a whole range of meanings and connotations, positive, neutral and negative: Ideology can be the study:

- Of ideas how they are produced and passed on, how they are used and abused.
 - Beliefs and belief system which runs people's life and influence how they act.
 - How values and meanings are produced and passed on.
 - The medium through which we make sense of our world.
 - Ideas which serve the interests of a social group.
 - False notions which legitimize a dominant group or disempower an oppressed one.
 - How inequality and oppression are made to seem natural.
- 'Within the family, the husband is the bourgeois, and the wife represents the proletariat' (Engel, 114)

Marx's own comments or theories regarding Patriarchy are minimal. However Engel's implications are extensive through these words which suggest that what Marx and Engels wrote about power and inequality with respect to class could equally be applied to gender.

Patriarchal ideology may be described as a whole system of beliefs and ideas perpetrated by males in order to empower males and disempower women. Patriarchal values embedded in local traditions and reproductions, created by

the ideology of sexual division of labor, have placed women in reproduction roles as mothers and wives in the private arena of home and men in a productive role as bread winners in the public arena. This has led to a low level of resource investment in women by the family and the state.

Thus low investment in women's human capital, compounded by the ideology of Purdah, negative social biases, and cultural practices restrictions on women's mobility and the internalization of patriarchy by women themselves become the basis for suppression of women. This ideology which allowed men to subjugate woman for their own ulterior motives is challenged by many writers. Tallat Abbasi is one such writer who challenges this Patriarchal ideology prevalent in our society and she tried to raise consciousness in women by breaking the false consciousness caused by patriarchal ideology.

Objectification is a notion central to feminist theory. Talat Abbasi is a feminist writer and she focuses her attention on all aspects of objectification done of a woman by patriarchal system. It can be roughly defined as the seeing and/or treating a person, usually a woman, *as an object*. Martha Nussbaum (1995, 257) has identified seven features that are involved in the idea of treating a person as an object:

(1) *Instrumentality*:

The treatment of a person as a tool for the objectifier's purposes;

(2) *Denial of autonomy*:

The treatment of a person as lacking in autonomy and self-determination;

(3) *Inertness*:

The treatment of a person as lacking in agency, and perhaps also in activity;

(4) *Fungibility*:

The treatment of a person as interchangeable with other objects;

(5) *Violability*:

The treatment of a person as lacking in boundary-integrity;

(6) *Ownership*:

The treatment of a person as something that is owned by another (can be bought or sold);

(7) *Denial of subjectivity*:

The treatment of a person as something whose experiences and feelings (if any) need not be taken into account.

Rae Langton (2009, 228–229) has added three more features to Nussbaum's list:

(8) *Reduction to body*:

The treatment of a person as identified with their body, or body parts;

(9) *Reduction to appearance*:

The treatment of a person primarily in terms of how they look, or how they appear to the senses;

(10) *Silencing*:

The treatment of a person as if they are silent, lacking the capacity to speak.

The majority of the thinkers discussing objectification have taken it to be a morally problematic phenomenon. Feminists like Bartky and Bordo have argued that women are objectified through being excessively preoccupied with their appearance. Recently, some thinkers, such as Martha Nussbaum, have

challenged the idea that objectification is a necessarily negative phenomenon, arguing for the possibility of positive objectification. While treating a person as an object (in one or more of the ways mentioned above) is often problematic, Nussbaum argues that objectification can in some contexts take benign or even positive forms, and can constitute a valuable and enjoyable part of our lives.

Critique of Objectification in The Bear and Its Trainer:

Mr. and Mrs. Mirza live in New York. Mr. Mirza has divorced Mrs. Mirza named Dolly after 25 years of living together, but she is so conditioned to the role of playing a good wife that even after the divorce she tries to comply with his orders. When after divorce he intends to move to pretty Joe, his friend, he phones her and demands her to pack up his luggage which he would collect shortly. After receiving the call, she dashes out straightway of the apartment immediately with the cart (broken tire and in need of mending), forgetting to change her shoes (bath room slippers) her jargette shalwar which clings to her legs in rain like reptiles, to turn off the alarm clocks, provided to her by her ex-husband to inculcate in her a notion of time, and above all forgetting that he is not her husband anymore.

When she buys cartons to pack Mr. Mirza's luggage, there is an epiphanic revelation on her part that she had been pandering to all his wishes by compromising the essence of her own true nature and in doing so she has deprived herself of 25 yrs of life. She compares herself to a cow, a mindless creature, and then she thinks that like a clown she had been over doing in order to please him and finally she is reminded of a big brown bear she saw in her childhood which reminded her that she like him has been dancing to his tunes and forgot herself for 25 yrs.

The worst part of all this subjugation was the role played by her own consent. She was not coerced into. Her own consent has been involved in her disempowerment and in the development of this hegemony many institutions were involved.

Dolly has been objectified throughout her life but since her marriage this objectification has been extreme. We see that even before her marriage she was denied autonomy. Her consent was never taken in any matter and especially in selecting a life partner she or her determination was not taken into account. She was owned by her parents before her marriage and this was bartered in exchange for her brother Hassan's happiness. Her sacrifice for her brother was imposed upon her. She was not considered possessor of any kind of agency hence her treatment as a deaf dumb creature was the product of the patriarchal system and its age old inculcation of the same values in its individuals for the preservation of a hierarchical treatment met to the males. Her mother's concern for her marriage, her father's heart trouble and her brother's happiness, and above all she being in the way of her younger comparatively tolerable sisters, all these reasons provide patriarchal ideology to interpellat her as a subject. This denial of autonomy throughout her life incapacitates her.

Before her marriage she is prepared for her wifely role by the society. Time and again it is emphasized that being a good wife ensures security, it becomes common sensical knowledge to comply with her husband in what ever his wish is.

Dolly is reduced to merely a body even before her marriage. Dolly is a shapeless woman and her mother plays an important part in making her conscious of her unattractive body as on her engagement day she instructs her: "Mother had instructed me to keep sitting, not to get up no matter what, to drape the shawl this way, let it fall down, never mind the shoulders, let it spread round you, thank heavens its winter, imagine this in the hot season"

(Abbassi, p26)

Her huge hips are a handicap to her and she is instructed again and again to cover with shawl so that she could present herself as an attractive body. Because of this shapelessness, she is difficult to 'dispose of' as '*she was not a good catch*'. (p 25) All this consciousness thrust upon her by her family makes her a captive, an unwaged servant in her husband's territory, rather a colonized subject and she makes it a permanent part of her consciousness that in order to show her owe fullness to Mr. Mirza she must play a '*good wife till bitter ends, even after bitter ends*'.(p 27)

Apart from her family, her husband in order to keep her in willing subjugation inserts an inferiority complex by reducing her to appearance. When once fully conscious of her ugliness she devises that she needs to overdo her role as a wife to earn respect and attention from him. He described her shapeliness and his shock at seeing her huge body for the first time and its reminding him rather suggested,

'Not sex, not fun, not motherhood even...but cranes. Although she didn't think it proper that they should discuss her body, that wasn't the way she was brought up, 'but he was her husband now' what could she say.'

(p 26)

At her husband's house in New York she is denied any kind of subjectivity. Her desire to see her friends, to talk to her parents back at home, eat at her own wish, enjoy diverse aspects of life are all undermined by him with a single stroke of her husband by inculcating in her consciousness that she lacks miserably the notion of time. He tells her repeatedly that the concept of time was the worst thing about her. He says: '*Time – one of the first things I'd change about you, for your own good of course*' (p 30). Like subject, colonized nation, she is in need of training and he'll provide that training. In order to inculcate in her the concept of time he brought from a shop devoted to articles for visually impaired people, clocks of various sizes to set alarm of every 10 minutes in every room. She is silenced by all such mechanics in order to make her a willing subject.

This dumbness is expected of her by the social institutions made by patriarchy to ensure their perpetual dominance. Equally domineering is the macho posturing by her husband, when he expects her to put the clothes in spinner in a hierarchical manner, her own at the bottom, his at the top and other items in between. Like subaltern, a colonized subject she is bound to abide by his orders.

The writer's way of challenging men's chauvinism

Abbasi is not content with just unveiling the ideological hegemony playing behind all this facade of 'good wife' role play. She shows that this ideology has to be challenged; this commonsensical way of thought, consciousness has to be lopsided in order to bring forth a positive change in the lives of women. This is done by making Dolly aware of her passivity in the whole drama, that her potential of thought but not employing it deliberately is one of the root cause of her suffering, and she starts thinking for the first time,

"All of a sudden, she wanted to know why she was doing what she was doing. Why she'd dashed out like that at the very sound of his voice."

(p 28)

As a result of this new consciousness, she begins to see herself in a new light. Not as Dolly a dutiful wife, but Dolly as a mindless clown who managed.

"a tumbler on the tip of his nose, his head tipped back just like this, tense as a tight rope walker, but his hands free while she must shield royalty, with one arm stretched out, the other steadying the cast."

(p 29)

So the commonsensical approach of a dutiful wife becomes a nonsensical approach of a clown who doesn't use his brain and overindulges in pleasing others.

This self-realization gets a step further when she equates herself with a big ugly bear. This simile is an index/exponent of the seething pain she feels, of degradation she brought to herself by making him deliberately the master of her life and allowed him to make her dance to his tunes like a bear. And finally she takes her veins of her agency in her hands and decides to put lethal material over her ex- husband and makes him dance like a bear to her tunes.

Abbasi wants to emphasize the point in all her stories that no outer force will ever bring any emancipation for a woman, rather she will have to seize the apparatus of her agency only then she will be able to subvert the imposed roles upon her.

CONCLUSION:

The current paper has been carried out from feminist perspective to investigate and highlight the role of female marginalization and objectification in Talat Abbasi's "The Bear and its Trainer" and how the writer through her character Dolly reposes to patriarchal society. The researcher used Karl Marx

perspective of corporate world, embedded with feminist perspective that incorporates a new field of criticism Marxist feminism. The term Marxist feminism investigates the role of female marginalization and objectification on the basis of economic grounds while the theory also intimates how women can be freed from the clutches of man's chauvinism. The researcher further used close textual analysis as a research method that looked for a single word related to the selected issue to reach to appropriate discussion on the said topic.

The research very appropriately highlighted the role of female oppression and objectification through different character, particularly Dolly the central female character who has been oppressed and marginalized on the said grounds and finally she faces all problems and hardships and stands against all those hardships and problems which were created by men. The story incorporates appropriately the miserable condition of women in the third world who are entirely left on the mercy of men who provide them food, shelter and protection but on the other hand women are entirely oppressed and marginalized, even women have been represented by men whatever position they want to give to women. As result women do not hold any position but they are left on the object position to be conceived and constructed by men. The writer not only incorporate the miserable condition of Pakistani women but a "woman" represented in the story is the sign and representational icon of entire third world women who are constructed and represented stereotypically. Apart from the representation of women in such way is though a usual construction in third world and South Asian literature because women have been generalized in every bulk of written and employed circumstances but the greatness of the author in the given context is more important because women, particularly Dolly's response to patriarchal society is sign of success for other women become agentic. Marginalization and oppression of women in third world countries a daily routine discussion but when a woman stands against the patriarchal society and responses to the cruelties of men, the practice gives a powerful position to women. Dolly knowing the facts that women are oppressed and marginalized by men and it is probably un-ending practices because women are provided food and shelters but her practices and resistance to patriarchal society reflect a dominant female character.

FINDINGS AND RECOMMENDATION

The current research resulted that women have been marginalized and oppressed by third world men on different grounds, more importantly economic is the crust of all these issues as women are provided foods and shelters by men and women have to obey men's orders. Therefore, women remained oppressed and marginalized and the same happened in Talat Abbasi's "The Bear and its Trainer" but the female character responded to patriarchal society which gave them a subjective position. Therefore, the story holds a prominent position.

The researcher recommends the similar issue in other Pakistani and third world countries literature to highlight the representation of women from the said perspective to see how women is represented in literature to generalize the issue and meet the strands of research.

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