

A Study of Marginalized Groups in *Our Lady of Alice Bhatti* and *The God of Small Things*

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Abstract--*Muhammad Hanif and Arundhati Roy are highly appraised and representative writers of Post-Colonial era. They have been highly appreciated and criticized for their thematic concerns in their novels. Marxism can be utilized as a suitable device to break down the novels for new interpretations and it is also stressed the destructive impact of capitalism. This study mirrors struggle of lower class against upper one and unearths the miseries of those who belong to the lower strata of society. Our Lady of Alice Bhatti and The God of Small Things portray how the people belonging to the lower strata undergo marginalization. They are discriminated and exploited by the rich. They are not given the right to get educated. Muhammad Hanif and Arundhati Roy delineate the transformation of women who pass through the process of marginalization. This study explores the Marxist concerns of both the authors to find the concept of marginalization. It shows the status of women both in Pakistani as well as in Indian society. It also shows the brutality of the patriarchal society.*

Keywords--*Capitalism, Brutality, Marginalization, Patriarchal, Post-Colonial, Transformation.*

I. INTRODUCTION

Muhammad Hanif and Arundhati Roy are highly representative writers of Post-Colonial Literature. Their works specifically construct the issues which are really considerable in the way of gaining an identity and self-esteem in the societies where marginalized community faces numerous problems. They through their works significantly raise a voice for the voiceless people of marginalized groups of the colonized societies. Muhammad Hanif writes articles, stories for children and fiction but his novels *A Case of Exploding Mangoes*(2008)and *Our Lady of Alice Bhatti*(2011) are the best fiction to understand the philosophy he conveys to the readers. In his novels Muhammad Hanif signalizes the relationships among caste, gender and religion in the modern Pakistan through his protagonist, Alice Bhatti. Hanif signalizes, “Women make you weak and impotent because they make perfectly normal men feel they are fools.” (p. 161) He explores that in recent decades with the rise of ceaseless and intolerant forms of Islam, the minor communities and their plight have aggravated. His novel *Our Lady of Alice Bhatti* is a case of studying the sad state of the nation. He tries to find an answer to the question namely what roles truth and order have in current Pakistani life and whether or not Muslim and Catholic relations can find common ground? On the other hand *The God of Small*

Things(1997) reveals history’s cruel way of taking revenge at people who break the love laws. As Roy finds “Ammu told the twins that Mamma chi was crying more because she was used to him because she loved him.” (p. 79)It puts light on the deep rooted prejudices about caste nurtured by people. The writer explicitly shows a glimpse of the influence of Communism in Kerala. The novel is a type of journey through the pages of Indian history, intense political drama, understanding the basics of the Indian class system, social obligations to love, discrimination and betrayal seen by the eyes of a disabled family based in Kerala. The novel shows the extent to which people affirm their beliefs and punish those violating the norms laid by society.

Different figures of speech can be seen through the works by both authors which show the social, political and moral instabilities in both societies. The present study offers a very different and distinguishing outlook to study the social and political discrimination found in these societies. Marxism and Psychoanalytical theories are hereby related and referred for further explanation of caste, gender, social and political discrimination. The study marginalization in *The God of Small Things* and *Our Lady of Alice Bhatti* has been carried out having the aim to explore how far marginalized perspective illuminates selected novels of Muhammad Hanif and Arundhati Roy. The study highlights

the marginalized strata of Pakistani and Indian rural as well as urban areas and how these explained how parts of the countries are affected by discrimination of caste, gender, religion and ill activities of their inhabitants. Muhammad Hanif and Arundhati Roy belong to the Postcolonial era. Post colonialism deals with different set of terms which go hand in hand with the legacy of Colonial Rule. Confrontation, oppression, transgression and resistance are the main concepts of Post Colonialism. Gayatri Chakroverly Spivak (1988) uses the term Post Coloniality instead of Post Colonialism which deals with the Capitalist strategies to marginalize the third world population. Marginalization has been the concern of various writers of Post-Colonial era. Muhammad Hanif and Arundhati Roy use marginalization as a tool to analyze socio-political and economic spheres where the people belonging to the lower strata of society struggle to gain access to resources and wish to get full participation in the social life. They have been and still are ignored, neglected and excluded legally, politically and socially. The present research keeping in mind all these factors explores and offers some clarifications of marginalization.

In spite of this explanation marginalization is generally described as the exclusion of someone by the tendencies of human societies. Marginalization usually deals with social stratification where one is at the top and the other is placed at the lower level of the society. For this classification many sociologists use the term social stratification. It is connected with the social inequality such as ethnicity, class, gender, and age discrimination. Marxian perception is much clear regarding social stratification. Marxists focused on the two classes; the Bourgeois class and the Proletariat. Economic structure of the society has been built on these relations of production. Capitalist society has been divided along these relations of production. The oppression of women can also be seen in this context because they are relegated to inferior positions to men due to their economic dispossession of this production. Because of the interests there exist a type of struggle between the upper and the lower class. Marxism apart from class structure is also a theory of class conflict and social change. The followers of this ideology opine that class division has been the root cause of all kinds of oppression in this chaotic world. A famous critic Tyson (2014) in his work *Critical Theory Today* states:

For Marxism, writing does not exist in some immortal, tasteful domain as a question be latently thought about. Or maybe, similar to every single social sign, it is a result of the financial and consequently ideological states of

the time and place in which it was composed, regardless of whether the author planned it so. (p. 14)

Peter Barry (2002), another famous name in the field of criticism, in his *Beginning Theory* finds:

“The aim of the Marxism is to bring about a classless society based on the common ownership of the means of production, distribution and exchange.” (p. 156)

II. LITERATURE REVIEW

There is a list of different writers in Post-Colonial Literature who have contributed a lot in the growth of Post-Colonial Literature. They have tackled and treated different issues that were common in those days and that were close to the heart of the common people. Marginalization is one of the resultant of the consequences of the Post-Colonial Literature. The quest for identity has been one of the major thematic concerns for all the major writers of Post-Colonial Literature. Like other writers of Post-Colonial Literature Muhammad Hanif and Arundhati Roy have been praised and criticized for their thematic concerns in their novels from *A Case of Exploding Mangoes* to *The Ministry of Utmost Happiness*. The formation of the empire, the impact of Colonization, the socio-political patterns, the emergence of Colonized societies and the concern for marginalized groups have been their major concerns in their novels. Critics have named Post-Colonial Literature the Literature of the marginalized people. The tool of marginalization is employed to depict the socio-political concerns and economic sphere in which the disadvantaged groups of racially discriminated people struggle to sustain their participation in the social life. Arundhati Roy's *The God of Small Things* has been praised and analyzed by different research scholars and critics alike.

Like *The God of Small Things* Muhammad Hanif's *Our Lady of Alice Bhatti* has been praised and criticized for its thematic concerns especially that of marginalization. Muhammad was a young graduate of Pakistan air force academy but his interest in journalism dragged him towards writing for newspapers. His first acclaimed novel *A Case of Exploding Mangoes* was typically a type of satire on Pakistani politics. Unlike Mohsin Hamid who focuses on the lives of the upper class Hanif focuses on the debased elements of society and on the failures of the country's guardians. He uses satire to construct his narrative and in the end to construct the voice of the marginalized against the hegemonic and stereotypical practices of Pakistan. Like *A Case of Exploding Mangoes*, *Our Lady of Alice Bhatti* clearly portrays the facets of Pakistani society

and politics. It also explores the power structure, political conspiracies, the status of women and the minority groups who belong to lower class.

Ashraf (2014) in *A Message of Globalization: An Analysis of Contemporary South Asian English novels* analyzes that *Our Lady of Alice Bhatti* is a novel in which Muhammad Hanif employs and uses power through his protagonist Alice Bhatti who is from low caste and whose presence seems to be absence because of being a girl from the minority group. Alice uses the knowledge of religion to cure her patients. Through his character Hanif created a homogenous world where every religion can be practiced freely. Ashraf states that marginalized community is destined to face harassment even in the hands of somewhat lower class people. The attendant treatment and threatening of Alice shows that Alice is totally helpless in the hands of fate. The attendant uses the force of pistol to get his demands fulfilled. As it is stated that: "The barrel of the pistol hits her face and Alice is slapped again, hard. She still thinks she hasn't done anything to deserve this, but she has made up her mind to go through with it". (Hanif, p. 89) But the recitation of some Ayas by Joseph Bhatti shows the tolerance, flexibility and respect for every religion. She states that this novel is an account or a sign of hope among the physical, national and cultural insecurities. Hanif's presentation of social reality has been the focus of many critics. He presents the social reality from women's perspective and reinforces feminism.

Atif (2016) in his article *Feminist Concerns in Muhammad Hanif's Our Lady of Alice Bhatti* finds that Hanif declares that the state of women and their role in the society cannot be denied. But it is unfortunate that they have not been given the place in the society they deserve. Binary patterns are developed by patriarchal society which paves the way of proving women as inferior to men. In *Our Lady of Alice Bhatti* Hanif has touched upon the bitter realities of Pakistani society in a very bold manner. Through his female characters Hanif depicts the Psychological agonies of females. Hanif has given detailed account of the precautionary measures taken by Alice when she moves outside the confines of her home, the care about her dress, her gait, her manners etc. It is also evident from the novel that there are numberless problems for females with respect to their profession and work.

Same thematic concerns can easily be found in the research article of Maimoona Khan who in her article entitled *The Melancholic Subjects in Our Lady of Alice Bhatti* explores the idea and status that the world of Alice Bhatti is a

world of confused ideals and obscure relationship. The characters especially that of Alice and teddy suffer from low self-esteem. They are outcast even in their own demands. It presents that the Post Deriadian world no longer provides a sense of security. Alice Bhatti's life is a strive for Eros to thrive and eventually she becomes a victim to Freudian melancholic. Her state shows that she is helpless and hopeless. She not only suffers from her marriage but she is also on the verge of losing her own position. From her love affair to her marriage her intimacy is hardly touched by romantic zeal of sex. She suffers from lack of stability.

Mukherjee and Dr. Rath (2015) in their article entitled *Desire and déclassé: Body and religion in Our Lady of Alice Bhatti* critically explore the idea of physical body of a woman. They present that Alice's body as a battleground which experienced deep and savage ramification. In *Our Lady of Alice Bhatti* and Salman Rushdie's *Shame* (1987) the body of women plays a vital role in understanding the discourses of gender and religion. Alice appears as a connecting link between the space of a city, religion, caste and body. Alice undergoes the experience of being an untouchable. She develops a powerful healing power to cure the women and babies who rarely would survive in the maternity ward. She looked upon by many other people as "Holy spirit" (Hanif, p.272) as a lady whose prayers are lifesaving. Her desire to transgress the limitations set by the society, her caste and her body meet a sudden and with her untimely death. Her death signalizes an escape of marginalized people who toil under the pressure of caste, religion and gender overtones. Alice tries to break away from the stereotype assumptions of gender and religion. The desire of the self is very much there in *Our Lady of Alice Bhatti*. As Alice overcomes the hesitation to start a new living with someone different from herself by marrying a massive man. Hina derides her choice stating:

This is a free world. But you have to find your own freedom. And if you think you can

Find freedom by hitching yourself to someone like him, then good luck. Congratulations.

I should be happy for you. But I am worried. I hope you are not doing it just to get a

Different name. A married Muslim nurse is not much better than a single Christian nurse.

You just become a slave multiplied by two. (Hanif, p.191)

Nazar (2016) in her article *Silencing of Subaltern in Our Lady of Alice Bhatti* explores the representation of women in Pakistani society by focusing on the character of

Alice Bhatti. She finds that women are disempowered everywhere and they become the subaltern of Post-Colonial societies. Spivak has rejected the idea of representing subaltern. Spivak called it the silence center or margin. Marginalization, oppression, disempowerment and decenter are Spivak main attention. Nazar finds that representation of subaltern is a hideous task and when it is related with women it becomes impressive. Nazar also explores that Hanif himself has declared the marginalization of Alice Bhatti. He silenced Alice instead of giving voice to the sexed subaltern. She is marginalized on the basis of her caste, gender and religion. She is humiliated, exploited and treated badly again and again. Hanif writes;

Life has taught Alice Bhatti that every little step forward in life is preceded by a ritual humiliation. Every little happiness asks for a down payment. Too many humiliations and a Journey that goes in circles mean that her fate is permanently in the red. She accepts that Role. (p.55).

She is an untouchable of Islamic Republic of Pakistan. Muhammad Hanif, being a genius and a comic genius presents the feministic agenda in his novel *Our Lady of Alice Bhatti* by giving extraordinary power to his protagonist Alice Joseph Bhatti.

In the same way *The God of Small Things* has been criticized and appraised by different scholars who beautifully put light on the thematic concerns of the writer.

Chattervedi (2013) in his research article *Conflict between the marginalized and the privileged in The God of Small Things* explores that from the very first day of this universe until now the division of the rich and the poor, the center and the margin has been the basis of social set up. Specifically the age of machine and technology is a witness to the gap between the suppressor and the suppressed, the dominant and the dominated, the exploiters and the exploited, the big things and small things. The mighty people miss no opportunity to accumulate the unlimited wealth and power. The socio-economic norms of dependence on the rich for betterment and sustenance as still prominent writers belonging to different ages choose this subject to express their feelings. Arundhati Roy is one of them who in her novel *The God of Small Things* exposes the conflict between the privileged and the underprivileged. The entire novel is a study of the conflict between small things and the big things. Chacko, Pappachi and K.N.M Pilai represent the world of big things because they inhabited a world marked by arrogant, egoist, self-centered and ambitious people and the world of small things is represented by the marginalized people like

Velutha, Ammu, Estha and Rahel. Chattervedi presents the idea of marginalization that is very much there in the novel. He explores that Roy draws the attention of her reader towards the character of Chacko who with a Marxist mind does not allow Ammu to have any interruption in his matters concerning the Ayemenam house and pickle factory. He says to her “what is yours is also mine” (Roy, p.57). The time when he comes to know about the relationship of Ammu and Velutha he asks Ammu “get out of my house before I break every bone in your body” (Roy, p.60). Chattervedi depicts that Roy actually wants to deliver the idea that the small things depend on the world of big things for their existence. Among the females characters of Roy, Ammu and Rahel are the most victimized and discriminated both by the male and the female characters. In case of Ammu Roy depicts that she is the most victimized of all the females’ characters. She is subjugated to marginalization first by her father who was conservative and had a discriminated attitude towards her. Secondly she is subjected to continuous physical and mental torture. She is even denied the opportunity to improve her career. She is further exploited by her husband who spoiled her life by his continuous addiction to alcohol. Same is the case with Rahel who does get the degree of warmth and affection. Thus the research scholar presents that the novel presents big boundaries between the big things and the small things.

Giles (2011) in his article entitled *Post-Colonial Gothic and The God of Small Things* presents the idea that Roy employs gothic conventions in her intricately postcolonial novel to create a more compelling sense of disorder. He presents the viewpoints of different scholars to further strengthen his point that Roy clearly uses gothic conventions in her novel. He explores that Roy intensifies the oppressive forces of national and international culture filter into Kerala’s society by utilizing the gothic tropes. The use of gothic conventions functions as a form of empowerment although it may appear undesired for Roy and other writers of the Colonized lands to employ Western narrative to investigate Post-Colonial issues. He finds that the writer combines the East and the West by creating a gothic hybrid. In doing so the writer creates a Post-Colonial gothic text that is uniquely her own and uniquely Indian. He further explores that Roy skillfully merges the good and evil and the innocent with terror in her dark imagery to illustrate the horror of oppression in Indian culture. Giles also asserts that Roy apart from the dark imagery also employs the gothic conventions of the supernatural, the haunted house, the ancestral curse, a threatening atmosphere and incest to personalize larger

cultural horrors of India as experienced by one family in Kerala. But the focus of the critics are not the conventions but the marginalization of the people belonging to lower strata of the society.

Nimni (2016) explores the idea of speaking subalterns in *The God of Small Things*. She describes that *The God of Small Things* is actually a tragic resonance of the subaltern. The researcher finds that the subordinated and the marginalized condition of a person is due to his belonging to the lower strata of society. She describes that Roy unfolds the tragic story of each subaltern in social, political and cultural point of view. Roy describes an extremely traditional society in which the god decides every individual fate, gives punishment to those who try to overrule or transcends its laws, customs and conventions. The characters belonging to the both oppressive and the oppressed are the victims of these grand narratives. It also raises the questions how much liberty does an individual enjoy in the Post Independent India? It also brings to light that all the grand narratives of patriarchy, religion, culture and civilization which are considered to be the narratives for the emancipation of human civilization and the agencies that have deprived the individual for centuries. All the major characters of the novel are subalterns because they are marginalized by the caste, gender, race, religion and economic conditions. The researcher finds that the novel depicts the conditions of the untouchables in India and especially in Kerala. The question raised by the father of Indian Constitution Dr. B. R. Ambedkar has Christianity been able to save the converts from the suffering which is the misfortune of everyone who is born untouchable? We find the answer in Roy's novel.

When the British came to Malabar, a number of Paravans and Pulayas (among them Velutha's grandfather, Kelan) converted to Christianity and joined the Anglican Church to escape the scourge of untouchability. As added incentive they were given a little food and money. They were known as the Rice- Christians. It didn't take them long to realize that they had jumped from the frying pan into the fire. They were made to have separate churches, and separate priests. After independence they found they were not entitled to any Government benefits like job reservations, or bank loan at low interest rates because officially, on paper, they were Christians, and therefore casteless. It was little like having to sweep away your footprints without a broom. Or worse, not being *allowed* to leave footprint at all. (p.74)

Ammu, a divorcee with two children Estha and Rahel, is the most sufferer of the novel. She is the image of a woman who is marginalized in a patriarchal society. In every role she assumes she seems to be the victim of patriarchy, tradition and religion. She is the victim of love laws, family laws and inheritance laws. Mamma chi also proves an instrument of patriarchy. She too submits to social norms. So the novel in the eyes of Nimni shows a woman's social and economic agency is denied and not allowed but undervalued.

The above mentioned research articles give the different perspectives of research scholars. It also shares the diverse perspectives of different critics. It does not share the idea which is analyzed by the researcher. The contribution of the research is to explore the marginalized groups in *Our Lady of Alice Bhatti* and *The God of Small Things*.

III. THEORETICAL FRAMEWORK ANDRESEARCH METHODOLOGY

Chapter three is dealt with the research methodology and framework of the research paper. It gives the detailed description of Marxism and Psychoanalysis and their relevance to the selected novels.

The methodology in this study will be interpretative, explorative, analytic and qualitative because the goal of this research is the understanding of marginalization of the minority groups in the light of Muhammad Hanif and Arundhati Roy's works. The texts of the novels help to explore the concept of marginalization. Analytical approaches will be employed for textual analysis of the seminal texts of the novels. For the purpose of this research, both primary and secondary sources will be used. The primary sources will be the novels themselves, as well as other writings of the concerned authors. The primary sources are reinvigorated by the use of secondary sources. The secondary source comprises all the critical material relevant to the objectives of this research. Books, journals articles, magazines, newspapers, reviews, thesis and research conducted in that field provide secondary sources. Internet, in these days, plays an important role to get a greater knowledge in every field of life. These sources have been used to collect arguments about the study. The researcher will employ Marxist and Psychoanalytical approaches to understand the concept of marginalization. .

Literature has been studied and criticized from different approaches and angles. In every age there have been poets, prose writers and critics who study the literature from various angles. They present the phenomenon of nature and culture and their interconnectedness. Muhammad Hanif and

Arundhati Roy have been praised and criticized for their subject which is a way to study and to evaluate the condition of the marginalized strata of society. To evaluate the selected novels the present is being analyzed keeping in mind the concept of marginalization in the light of Marxism and Psychoanalysis. Before going deep into the concept it is necessary to have a look at different angles of these theories and their interpretation by different theorists in order to understand the idea of marginalization or marginality.

In the 3rd edition of his *Literary Theory: An introduction* Terry Eagleton(2002)is of the view,

Marxism is a materialistic philosophy. It tries to explain things without assuming the existence of a world beyond the natural world around us and the society we live in. it looks for concrete, scientific, logical explanations of the world of observable fact. But whereas other philosophies merely seek to understand the world, Marxism seeks to change it. Marxism sees progress as coming about through the struggle for power between social classes. (Pp.156-57)

In their Coauthored text Marx and Engels(1848) develop their ideas. They maintain that the capitalists or bourgeois have enslaved the working class people through economic policies and production of goods. The proletariat must revolt and strip the bourgeois of their economic and political power and place the ownership of all the property in the hands of the government which will then fairly distribute the people's wealth. Marxist theory is an explanation of social change in terms of both economic and social factors, according to which the means of production serve as the economic base which influences or determines the political and ideological superstructure. Marx and Engels predicted the revolutionary overthrow of capitalism by the proletariat and the eventual attainment of a classless communist society. Meriam Webster dictionary defines Marxism as thus:

The political, economic, and social principles and policies advocated by Marx; especially a theory and practice of socialism including the labor theory of value, the class struggle, and dictatorship of the proletariat until the establishment of a classless society. Marx and Engels anticipated that the working class would overturn the capitalist means of production and it would lead towards a revolution which in the end would make the distinctions disappear.

Tony Benn(1979)in *A Marxist Criticism* writes:

The first major Marxist critic, however, appeared outside of Russia. He was Georg Lukas (1885-1971), a Hungarian critic who was responsible for what has become known as reflectionism. Named for the assumption that a text will reflect the society that has produced it, the theory is based on the kind of close reading advocated by formalists but now practiced for the purpose of discovering how characters and their relationships typify and reveal class conflict, the socio-economic system, or the politics of the time and place. Such examination, goes the assumption, will in the lead to an understanding of that system and the worldview, the weltanschauung, of the author also known as vulgar Marxism, reflection theory should not be equated. In the traditional historical approach to literary analysis, for the former seeks not just to find surface appearances provided by factual details but to determine the nature of a given society, to find a truer, more concrete insight into reality and look for the process of life .In the end, the reflectionists attribute the fragmentation and alienation that they discover to the ills of capitalism. (p.86)

Currently two of the best-known Marxist critics are Fredric Jameson(1971)and Terry Eagleton (1976).Jameson is known for the use of Freudian ideas in his practice of Marxist criticism. Whereas Freud discussed the notion of the repressed unconscious of the individual Jameson talks about the political unconscious, the exploitation and oppression buried in a work. The critic, according to Jameson, seeks to uncover those buried forces and bring them to light. Eagleton, a British critic, is difficult to pin down, as he continues to develop his thinking. Of special interest to critics is his examination of the interrelations between ideology and literary form. The constant in his criticisms that he sets himself against the dominance of the privileged class; Both Jameson and Eagleton have responded to the influence of post structuralism, and in the case of the latter, it resulted in a radical shift of direction in the late 1970s. In some ways Jameson and Eagleton are typical of the mixture of schools in literary criticism today.Charles Bressler(2011) in *Literary Criticism: An introduction to Theory and Practice* defines:

Unlike many schools of literary criticism, Marxism did not begin as an alternative, theoretical approach to literary analysis. Before many 20th century writers and critics embraced the principles of Marxism and used the ideas in their theory and criticism, Marxism had flourished in the 19th

century as a pragmatic view of history that offered the working classes an opportunity to change their world and their individual lives. By providing both a philosophical system and a plan of action to initiate change in society. Marxism offered a social, political, economic and cultural understanding of the nature of reality, society and individual not a literary theory. (p.192)

The present research by keeping in all these approaches to Marxism has been analyzed to explore the marginalization in the selected works.

IV. MARGINALIZATION IN LITERATURE

Marginalization is exclusion or a removal of some people by the tendencies or overt actions of human societies. It is a process that leads to the sidelining of an individual to the verge of the social strata which finally restricts his/her choices at social negotiation, economic bargaining and political space. It is a complex contested umbrella term which is linked with the inequality of the people of lower strata. They are offered a little opportunity to survive. Marginalization means to relegate to powerless position within a society or group. It also portrays that to be marginalized is to be placed in the margins and thus excluded from the privilege and power found at the center.

The term marginalization has its two major conceptual frameworks. One is societal marginalization and the other is spatial marginalization. The societal marginalization demonstrates the dimensions which are very much related and confined to human population, culture, social stratification and religion. It pays attention to the factors which are responsible for inequality, social injustice and exclusion. On the other hand the spatial marginalization focuses on exclusion of people, gender stratification, social stigma and others. Apart from the two major conceptual frameworks it has its kinds in the form of social marginalization, economic marginalization and political marginalization. Social marginalization is concerned with the experience arises in many ways. It is related to birth, caste and ethnic grouping. In this form people are deprived of their social rights and opportunities. They are oppressed and stigmatized. Economic marginalization deals in economic structures particularly the structure of markets and their co-ordination. Political marginalization denies the right of people belonging to the lower strata, the decision making and their right to social, economic and political advantage.

4.1. Marginality in *The God of Small Things*

There are numbers of writers in Post-Colonial Literature who have contributed a lot in the growth of Post-Colonial Literature. They treated many of the contemporary issues that were common and close to the heart of the people. The formation of the empire, the socio-economic patterns, the influences of science, the emergence of the Colonized societies and the concern for the marginalized groups are some of the broad issues related to the Post-Colonial Literature. Their conspicuous literary creation makes an enviable contribution in the field of Post-Colonial Literature. Marginalization is one of the resultant of the consequences of the Post-Colonial Literature. As habitant of sub-continent Arundhati Roy inherits a cultural heritage. The laws that lay down who should be loved, and how? *The God of Small Things* an epitomizing story which offers more dimensions to study the crisis of Indo- Pak partition in a mental asylum. It is also through the juxtaposition of human baseness and seemingly miraculous events that Roy explores the bounds of humanity at both ends, in wickedness and in divinity.

The partition of India in 1947 results in massacre, exploitation, brutality and migration of almost ten million people. Many critics agree that the partition texts portray women as second class, familial victims and marginalized creatures.

Manju Jaidka (2010) in his article *Hyphenated Perspectives on Cracking India* specifies that writers belonging to 20th century focus on the victimization and marginalization of women because they served as: “Symbols of the community to be subjugated; their bodies became site of contested power”. (p.48)

Indian writers after 1980s handled diversity of subjects ranging from the Psychological scandal to the contemporary and political issues. Their works depict the marginalization of the peripheral sections of society. They realistically portrait and present the problem faced by the marginal sections of the society especially by women. Critics observed that class has always been a story of the human being since the very first day. Literature has portrayed the class struggle tremendously as Marx and Engels (2002) in their collective work *The Communist Manifesto* say: “The history of all hitherto existing society is the history of class struggle”. (p.1)”. Terry Eagleton in *Marxism and Literary Criticism* defined:

Marxist criticism is not only related to sociology of Literature, concerned with how novels are published and whether they describe the working class. Its aim is to explain the literary work more fully; and this means sensitive attention to its forms, styles and

meanings. But it also means grasping those forms, styles and meanings as the products of a particular history. (p.53)

At another occasion Terry Eagleton states;

Marxism is scientific hypothesis of human social orders and is the act of changing them; and what implies rather more solidly is that the narrative Marxism needs to convey is the narrative of the battles of men and ladies to free themselves from specific types of abuse and persecution (p.58).

Marx and Engels (2002) in their coauthored work *The Communist Manifesto* state:

The generation of thought, ideas and consciousness is first of all directly interwoven with the material intercourse of man, the dialect of real life. Considering, thinking, the spiritual intercourse of men, appear here as the direct efflux of men's material behavior. We do not proceed from what men say, imagine, conceive, nor from men as depicted, thought of, imagined, conceived, in order to arrive at corporeal man; rather we proceed from the really active man. Consciousness does not determine life: life determines consciousness (p. 6)

The present research has so far observed multi-cultural realities of Pakistani society and Kerala society includes marginalization of women, untouchable issues, love laws and class discrimination along with economic, class struggle and ideological oppression. The present research keeping in mind all these factors explores the relationship between Aye Menem family which stands for the higher class and the untouchable Paravans which represent the lower strata with special focus on the marginalization of female characters and Ammu – Velutha relationships. It also presents a comparative point of view of Pakistani and Indian culture and brutal caste system. In India there is a caste system which pervades the whole country, Brahmin, Kshatriya, Vaishya and Sudra. Critics found that some 3500 years ago invaders from the north imposed the caste system. These invaders are known as Aryans

Mulkraj Anand, Bapsi Sidhwa and Arundhati Roy are such writers who in their works *Untouchable*, *Cracking India* and *The God of Small Things* write about the contemporary controversial issues such as the issue of gender discrimination, caste discrimination and marginalization. Arundhati Roy as a Booker prize winning author interprets the brutalities which are found in the rapidly changing Indian society. Through her novels especially *The God of Small Things* she reflects the true picture of Indian society. *The*

God of Small Things has primarily been popular with readers and critics alike just for the writers' scathing caricature of the feminist philosophy as practiced in the most of postcolonial works. Arundhati Roy presents societies where class distinction and gender based structure effect every aspect of life. As a result, a number of factors which contribute to creation of the tyrannical, heartless and cruel world of class distinction have been discussed in this masterpiece.

She uses marginalization as a literary device to explore conditions of women belonging to the lower strata of Indian society. Her famous novel *The God of Small Things* clearly delineates the marginalization of three generation of women living in old traditional Christian family in Kerala. These women are Mamma chi, Ammu and Rahel. Mamma chi is representing the old generation of women. Ammu, another marginalized character in the novel, represents the second generation of women and finally Rahel the daughter of Ammu is a representative of third generation of women in the same family. These are three women representing three different generations of women who are placed at the margin of society and who are brutally treated and deprived of their fundamental rights. These are the victims of patriarch society. Institutions which are termed as social institutions such as family, religion, government and marriage are those factors which are responsible for their marginalization. The attitude towards women has for centuries been cruel and vindictive. *A Vindication of the Rights of Women* (1989) by Mary Wollstonecraft is a plea for the rights of women of every era. The history of women education is seen as the conspiracy of male educators. They take women as inferior and less privilege. Wollstonecraft writes:

Women are not allowed to have sufficient strength of mind to acquire what really deserves the name of virtue. Men indeed appear to me to act in a very unphilosophical manner, when they try to secure the good conduct of women by attempting to keep them always in a state of childhood. (p. 8). She further asserts:

Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man; and should they be beautiful, everything else is needless, for at least twenty years of their lives." (p. 19).

Mamma chi is one of the most important characters in the novel. She is placed at the verge of society. She

brutally undergoes marginalization. She is the mother of Ammu and Chacko. She is the victim in the hands of her own husband. She is used as a puppet by her husband. Throughout her life she faces the brutality of her husband. She is beaten with a brass vase or an ivory handled crop by her husband. Apart from all these things she had a great talent. She cherishes the music especially violin which arouses jealousy in the mind of her husband. The problem occurs when the trainer makes the mistake of telling Pappachi that Mamma chi had great talent and she was an expert. Eventually her husband picks her violin one night and throws it in the river. The same jealousy is expressed when she starts pickle making business. Pappachi does not like the job as he considers that it is not a suitable job for ex- government official. She is always treated as a slave. She faces the prejudice of belonging to the lower strata of society especially of women. She receives no love and affection from her husband. He never misses a chance to degrade her and uses derogatory language for her. Mamma chi's agency is of course heavily socially constructed and her identity is a unique mix of caste, religion and culture, but she is nevertheless depicted as fully responsible for her actions.

Mamma chi is similar to Lenny's mother, another major female character, in *Ice Candy Man* although there are instances which show the difference between these two characters. Lenny's mother does have longer appearances and many significant traits. Somewhat she has a vital role in the novel different from the role Mamma chi has. Mamma chi resembles her in her traditional role as a housewife but differs in their independence. Lenny's mother appears to be much more independent projecting the liberty that a woman has in her life. But soon this disappears and she performs the role much like as the role played by Mamma chi. She proves a traditional wife who follows the instruction of her husband in every matter of life. She feels guilty when she sees Lenny as handicapped girl. As Bapsi Sidhwa declares:

"The motherliness of Mother. How can I describe it? While it is there it is all-encompassing, voluptuous. Hurt, heartache and fear vanish. The world is wonderful, wondrous - and I perfectly fit in it. But it switches off, this motherliness." (p.42). Among the female characters Ammu is the most victimized and discriminated by both male and female characters. She has been victimized by her father from her childhood. Her father adversely affects her career. She was tortured physically, mentally and educationally. She is placed at the margin of society. She was beaten by her father mercilessly. This inhuman action of her father is an indication of her lower place and marginalization in the

family. She marries in haste and repents at leisure. Her whole marriage life is spoiled because her husband is an alcoholic. He was convinced that once he married he could treat her as he liked. She was forced to yield and give her body to her husband's boss. Her refusal to do so results in her domestic violence. Fed up with "his bouts of violence that began to include the children" (Roy, p.42) and disturbed with "medical smell of stale alcohol that seeped through his skin and the dry, caked vomit that encrusted his mouth like a pie every morning" (Roy, p.42) she leaves her alcoholic husband and returns "unwelcomed" (Roy, p.42) to Aye Menem house with her twins. She was not welcomed as she was expected. She is denied her right of love and care. Her marginalization was made possible by her patriarchal family structure. When she completed her schooling she was not allowed to continue her education. On the other hand her brother was allowed to go to Oxford University for his further education. The dual nature of her parents is the fundamental factor for her marginalization. Roy asserts:

"Pappachi insisted that a college education was an unnecessary expense for a girl. So Ammu had no choice but to leave Delhi and move with them." (p.38) The house at Aye Menem is like a prison for Ammu.

There was little for young girl to do in Aye Menem other than to wait for marriage proposals while she helped her mother with the housework. All day she dreamed of escaping from Aye Menem and the clutches of her ill-tempered father and bitter long suffering mother. (Roy, pp.38-39)

She was in search of an opportunity for her better future in the form of her marriage and hoped to get affection and love which she was deprived at her parental house. But "her husband turns out to be not just a heavy drunkard but a full blown alcoholic". (Roy, p.40) It was a horrible experience for her. Institutionalized motherhood of the patriarchal society often oppresses Ammu. Apart from the female marginal characters Roy expresses the marginalization of the male in the hands of both male and female characters. In the case of Velutha it is very much clear that he is subordinated and marginalized. The society which he inhabits still regards him as untouchable and unclean. Roy depicts the true picture of his status when the narrator shows how Velutha appears in Ammu's dream. As Roy observes:

He left no footprints in sand, no ripples in water, no image in mirrors" (p.206). Velutha, the god of small things, belongs to the lower strata of society. He is treated as slave. He depends on the mercy of Mamma Chi for his livelihood. He is a different person from

Chacko. Chacko is the representative of higher class people. He belongs to the upper crust of Christianity and is gifted with “the prime ministered material”. (Roy, p.56)

Roy in narrating Chacko’s thoughts reports:

Chacko told the twins though he hated to admit it, they were all anglophile. They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history, and unable to retrace their steps because their footprints had been swept away. He explained to them that history was like an old house at night. With all the lamps lit. And ancestors whispering inside. ‘To understand history, ‘Chacko said, we have to go inside and listen to what they’re saying. And look at the books and the pictures on the wall. And smells the smells. (p.52)

4.2 Treatment of marginalized groups in *Our Lady of Alice Bhatti*

Muhammad Hanif has been appraised and criticized for his thematic concerns in his works especially in *A Case of Exploding Mangoes* and *Our Lady of Alice Bhatti*. In *Our Lady of Alice Bhatti* he explores common grounds between two religions on the basis of nature as well as humanity. In the same way Khalid Hosseini in his novel *Mountains Echoed* (2013) tries to cross the national, geographical and cultural borders in order to promote globalization. These authors focus on the significance of human and humanity and stand against the stereotypical notions of caste, gender, economy and religious status. Muhammad Hanif deploys power through his protagonist Alice Bhatti. Alice Bhatti is an untouchable in the society which she inhabits. She belongs to the minority group which has always been placed at the margin of the society. Alice is a lower status lady and her presence because of being a girl from minority serves as her absence in the social set up of the hospital where she works as a nurse. Her status as a lower class woman reminds us the details Spivak in *Can the Subaltern Speak?* gives: “Between patriarchy and imperialism, subject constitution and object formation, the figure of the woman disappears. There is no place from where a sexed subaltern can speak.” (p.307)

Historically we find that the Post-Colonial society has created its own subaltern. Women have been disempowered in every society and eventually they are entitled as subaltern of Post-Colonial society. The tradition which is called the phallogocentric tradition reduces the chances of the representation of women in Literature. When a group is called as subaltern it can never be represented. Spivak calls it the silenced Centre or Margin. Spivak’s main focus is on the marginalized, disempowered and oppressed.

She has tried her best to highlight the problems of representation.

Spivak in *Can the Subaltern Speak?* asserts: “Certain varieties of Indian elite are at best native informants for the first world intellectuals interested in giving voice to the other” (p.308). They are unable to give voice to the subaltern. Secondly they are unable to stand for Pakistani women due to their privileged position.

Similarly Muhammad Hanif has struggled to present the life of a Post-Colonial subaltern in his novel *Our Lady of Alice Bhatti*. He has declared the marginalization of Alice Bhatti the protagonist of the novel. He uses the ethnic and caste difference as a marker to freeze her in the place of inferiority.

Muhammad Hanif has endeavored to capture the life of a subaltern but instead of giving her voice he further silenced her to show that subaltern can never be represented. She was marginalized on the basis of her gender, religion and being an untouchable. She was presented as totally an oppressed figure. The writer uses the term “Chooria” community for Christian of Karachi streets. This is used to delineate the prejudice persistent in the people against the groups of different castes. Hanif has used this difference to create a stereotype social figure in the form of Alice Bhatti. He shows how Alice is humiliated, exploited and mistreated again and again. It shows how suffocating the atmosphere is for her. As he writes:

Life has taught Alice Bhatti that every little step forward in life is preceded by a ritual humiliation. Every little happiness asks for a down payment. Too many humiliations and a journey that goes in circles mean that her fate is permanently in the red. She accepts that role. (p.55)

Hanif presents Alice as a tortured being who was humiliated at every stage of life. For her life is nothing just a sea of pain and she accepts that role. She is an outcast of Pakistani society. Much like that of Velutha she is an untouchable of Islamic Republic of Pakistan. She is depicted as a total dependence of fate. She is aware of her position that she is from untouchables. Muhammad Hanif has portrayed her character as to be a pariah.

Alice Bhatti is one of the most important characters in the novel. She is the protagonist of this piece of Literature. She is a beautiful but a poor girl who is humiliated at every stage of her life. The writer presents her as a passive Pakistani woman. She is portrayed as a pawn in the hands of male. She is facing the lust of wolfish society. She is fearful of the lusty males who are there to destroy her body and end

her up. The writer by using the different techniques captured her in the frame of a powerless Pakistani woman. As Hanif writes: “She has a whole doctrine perfected over years to deal with all of that.” (p.9)

She was unable even to resist the attacks of males. Hanif finds: “When she walks she walks with slightly hurried steps, as if she has an important but innocent appointment to keep. She avoids eye contact, she looks slightly over people’s “heads as if looking out for somebody.”(Hanif, P. 98) It shows the madness of every day she faces in the hand of males and her husband as well. She faces harassment, sexual violence and daily oppression of being a Christian minority. This a world where her husband Teddy could fire a love loran

and where there was not a single day – not a single day – when she didn’t see a woman shot or hacked, strangled or suffocated, poisoned or burnt, hanged or buried alive. Suspicious husband, brother protecting his honor, father protecting his honor, feuding farmers settling their water disputes, moneylenders collecting their interest: most of life’s arguments, it seemed, got settled by doing various things to a woman’s body. (Hanif, p.96)

She avoids eye contact; she looks slightly over people’s heads as if looking out for somebody who might come into view at any moment. She doesn’t want anyone to think that she is alone and nobody is coming for her. She sidesteps even when she sees a boy half her age walking towards her, she walks around little puddles when she can easily leap over them; she thinks any act that involves stretching her legs might send the wrong signal. She never eats in public. Putting something in your mouth is surely an invitation for someone to shove something horrible down your throat. (Hanif, pp 98-9).

Alice Bhatti tries to break the laws of gender and religion. Even in her failure to survive and live her desires, she comes across as a revelation in the South Asian literary landscape. She turns from being treated as a coarse physical creature by people in Karachi into a Saint. There is a metamorphosis in Alice from being a physical body that is tormented and violated into and a saint like figure. It develops her as a cosmopolitan in Karachi and interweaves the finer threads of interaction between a place of settlement and a space of mind. Her experience rooted in Karachi helps her develop as a person who is undeniably native to an identity, but imaginative by this cosmopolitan.

She constantly exists between selfhood and otherness; the self being her class and caste identities, and the otherness being shown by her cosmopolitan desires to serve people not by their color, caste or creed but irrespective of gender, religion, class, and caste.

V. CONCLUSION

This research marginalized groups in *Our Lady of Alice Bhatti* and *The God of Small Things* is supported with Marginalization. This research is very much relevant and help elucidate the point that a representative literary work is relevant in all circumstances. It also shows the causes, chances and implications of marginalization among the minorities. This research is expected to make up for dearth of critical material on *Our Lady of Alice Bhatti* and *The God of Small Things* from this particular perspective. It is helpful to arouse the interest of serious readers of Literature as it examines the works from a social viewpoint. These novels show class distinction as the prime factor to dehumanize and degrade the people belonging to the lower strata of society. In their novels Muhammad Hanif and Arundhati Roy are compassionate as well as sarcastic to their characters and their efforts to form a self-governing and autonomous identity. They have been quite critical of the societies they inhabit. The main concern of these writers is the prevailing caste and class system in Indian and Pakistani societies. This research work attempts to criticize and analyze the issues of minorities and marginalized sections of Indo -Pak societies. The marginalized people are represented as victims of cultural, religious, social violence and societal injustice. The women in these societies are treated as inhuman and inferior beings. They face societal injustice due to the male dominated and patriarchal systems of society. This research also highlights the issues of religious minorities and worse condition of their women who live a pitiable life of subaltern in Pakistani and Indian societies. Muhammad Hanif puts light on the social evils of Pakistan. He describes the appalling and pathetic condition of women in Pakistani society. He clearly portrays the festering issues of women in his novel *Our Lady of Alice Bhatti*. He focuses on the issues of honor killing, sexual harassment, sexual abuse, gender discrimination, Psychological and emotional trauma. He vividly and clearly finds that in recent decades with the rise of ceaseless and intolerant forms of Islam, the minor communities and their plight have provoked. He observes that how women are being disempowered and how they become the subaltern of Post-Colonial societies.

In the same way Arundhati Roy in *The God of Small Things* exposes the conflict between the privileged and the underprivileged. She clearly depicts the harsh fact that how women are considered as marginal entity in the patriarchal system of society. The novel is a type of journey through the pages of Indian history, intense political drama, understanding the basics of the Indian class system, social obligations to love, discrimination and betrayal seen by the eyes of a disabled family based in Kerala. Roy skillfully presents the struggle for existence of women. She rightly highlights how women become victims of violence, alienation, exploitation and exile. *The God of Small Things* examines the nature of subalternization and its impacts on the individual and on the society as well. It is a portrayal of personal relationships, class conflicts traumatic experience of family feuds, love, marriage and sex. It is also a story of identity crisis, marginalization of women and colonial legacy. It sheds light on the pitiable condition of the lower class people in Post- Colonial Indian society. Both Muhammad Hanif and Arundhati Roy explain the economic exploitation, social injustice and oppression of lower class people especially of women. The female characters in both novels are highly oppressed by the male dominated society.

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