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Neo-Marxist Reading on Bharati Mukherjee's *Jasmine*

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By

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Letter of Recommendation

Mr. Tika Ram Pradhan has completed his thesis “Neo-Marxist Reading on Bharati Mukherjee's *Jasmine*” under my supervision. He carried out this research from July 2011 to January 2012. I here by recommend this thesis to be submitted for viva voce.

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Letter of Approval

This is to certify that the thesis entitled “Neo-Marxist Reading on Bharati Mukherjee's *Jasmine*” submitted to the Central Department of English, Tribhuvan University by Tika Ram Pradhan has been approved by the undersigned members of the Research committee.

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Abstract

The capitalistic configuration design of this novel '*Jasmine*' by Bharati Mukherjee evokes the subordination of the working class people. The structure is set up in such a way that all the characters are bound to think that whatever the hardship and sufferings are happenings to them are because of the economic exploitation and the ruling ideology of the capitalist. They are restricted beyond the social periphery that are framed in the name of cast, social status, religion, education, gender, tradition and culture. *Jasmine* has epitomized the injustices of capitalist society towards the working class of people. Mukharjee has presented the image of domination and exploitation of lower class of society. Each and every character is bind with the bondage of suppression and are compelled to live under the power of capitalist ideology. Most of the characters are victimized either by objectification or reification.

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I. The Issue of Representation in Mukharjee's *Jasmine*

The present research analyzes the impact of capitalist ideology upon the working class people, especially on the protagonist Jasmine, spends her life on other's interests. She softens from beginning to end mostly due to the various ideologies, widespread in the society. In various part of the novel her subject- hood, roles and responsibilities are determined by capitalist ideology. Jasmine is dollified, objectified and reified in the world of patriarchal capitalism. Her male counterpart's interest creates her so called identity. So, her existence is always flattered between identities. Her prosodic identity from Jyoti to Jane has levered her real self.

The novel exposes the social disparity in Non-western society and comments on the unequal distribution of wealth as a means of shaping the lives of people belonging to different strata of society. The behaviour of characters belonging to different classes, their life style and their attitude towards opposite gender, condition of women are the different aspects of this research. For this purpose the researcher critically analyzes the relationship between different ideologies and their effect on women in capitalistic society.

Jasmine is the story of class division. Most of the characters of this novel are divided into two category, 'Haves and Have nots; ruling class people and working class people or capitalist and working class people and male and female. In this society, money matters and prosperity declares the social status and their prestige. Domination, suppression, sense of alienation, frustration are some characteristics of capitalist society. The capitalists always remain in mainstream of society. They think themselves as the master of all products. Being a ruling class they use their value upon marginal group.

Capitalists ignore the desire and interest of working class people. They become indifference to the emotion, feeling and life style of working class people. On the other hand the second class is working class, preliterate, repressed and marginal group. This belongs to 'have nots' and empty handed. They are compelled to follow the capitalist order. The working class people are used as commodity; they live machinery life, the marginalized people always dream of their bright future. They want to violate the system of capitalist which they have made. They always compel to stay under the same umbrella, used by capitalist. The ruling class people can't understand the emotion and feeling of working class people. Capitalist pay any cost to save their crown and throne of their capitalist kingdom.

In the story, Jigtini and Sukkhi, member of Khalsa Lion belongs to primary group, Prakash and Jasmine and other females belong to lower group. Prakash is husband of Jasmine; he works in Jigtini's electronic shop. He works like machine from six a.m. to eight p.m. But he dreams to become immigrant in United States of America and start electronic business where he also includes Jasmine in his career. He wants to become free and happy with Jasmine. So, he says "Jasmine what do you think of America [. . .] listen to me, Jasmine. I want for us to go away and have a real life. I have had it up to here with backward, corrupt mediocre fools" (81). Later on with the company of Arvind-Prar and Hari-Prar, Prakash chases the false interpretation of Sukkhi, Prakash Scolds Sukkhi:

What absolute rubbish you speak. You've lost your mind. Don't talk nonsense about the light of the true God. They had to convert or have their heads chopped off. "Then he must have turned to my

brothers, because he said, “this man is a danger to us and to himself”. (66)

To defame Sukkhi means to raise a finger on the Capitalist. Prakash tries to spit over Capitalist and this is unbearable for them. So, for the eternal existence of Capitalist society they wipe out Prakash from their way.

As Mukharjee writes about both the East and West, her writing tends to be replete her consciousness that allows to merge wisdom and experience from both regions as means for felicitating her cultural adaption wherever she resides. In the same manner, Mukharjee tends to fuse the Islamic art with the Hindu art. She, in her works like *Darkness* and *The middle man* and the Stories, has used Maughal inspired narrative aesthetic techniques. We can notice such fusion in various layers of her writings.

Mukharjee’s another prominent issue while writing is Diaspora. The etymological meaning of Diaspora is 'to disperse'. Diaspora, the voluntary or forcibles movement of people from their homelands into new region. The diasporic writer, like the diasporic people, forcibly or voluntarily leaves their homelands and move to foreign lands. In the new regions, they suffer from the sense of loss their real homelands. Bharati Mukharjee, like other diasporic writer, has an experience of sense of loss of her real homeland and that is India.. Another diasporic writer like Salman Rushdie says: “The writers in my position either exile or expatriate or immigrant, are always haunted by the memory of their homelands and some try to retain that homelands by creating imaginary homelands” (3). Mukharjee presents her sense of loss and sense of alienation through characters, as in *Jasmine* from the mouth of Jasmine and in *The Tiger’s Daughter* from the central character ‘Tara’.

Most of the Mukharjee's characters are guided by certain value, belief and ideology. Their speech, word and behaviors are not free as it is. In each of her work patriarchy is originally rooted. The capitalist pollution differentiates Mukharjee's characters in two forms. The minority group 'haves' always rule over the majority group 'have not's'. The previous groups of people belong to money minded rationality. They manipulate over empty handed imposing many ideology. Mukharjee's character 'Tara' in *The Tiger's Daughter*, Dimple in *Wife*. Jasmine in *Jasmine* is the character always suppressed, insulted and dominated by patriarchal capitalist society.

The main purpose of her writing is to discover for herself and create self identity and to convey her real experience. The experiences show the oddity, destruction of personality, dislocation of normal life. The recklessness of behaviour, morbidity of temperament, radical form of alienation, and contradiction. Mukharjee presents both cultures in order to show her own pathetic condition. She makes her narrator as her own mouth piece.

Mukharjee herself uses the bio-cultural aspect to describe her novels. While criticizing on the Mukharjee's character critic Donna Schlosser argues, "Her narrator retains a duality of consciousness that allow her to merge wisdom and experience from east to west as a means from felicitating her cultural adaptation where she resides" (5).

Typically, Mukharjee's protagonists are women from developing nations. They are trying to adjust their life in an economically advance society with deplorable history of sexism, racism. Such characters are frequently objects of ruling class power, its exploitation and violence which tend to brutalize them. Likewise, violence and

exploitation is the main subject of *Jasmine*. Critiquing on the same novel Samir Dayal states:

The observe of the euphoria of on dependence was the horror of partition. The horror was continued in the uncaring violence between Muslim and Hindus, the bloody fighting in Bangladesh, the unresolved Kashmir problem. Before Indira Ghandi's "Emergency" quelled it, the Maoist naxalite violence in Bengal was another formidable chapter in post-colonial Indian history. The violence associated with the militant Sikh function agitating. For a new Khalistan in Panjab refuses to disappear and in fact in the matrix of Jasmine's emancipator struggle. As India moves towards modernity, it threatens to crack, if not 'balkarise' itself . . . India's progress towards the twentieth-first century is anything if violent. But for the characters in the Mukharjee's novel! The west to which Jasmine goes is equally violent, in different ways. (66)

The exposed lines show the cruelty in human history or violence guided by ethnic ideology. The clash between Hindu and Muslim, Sikh or Maoist is associated with political ideology or religion ideology. Mukharjee's characters are influenced by the religious ideology imposed by capitalist culture.

Bharati Mukharjee's writing style is well-known for its complexity. It is as complex as her characters are: The narrative structure of juxtaposed setting and hybrid recollection, as Donna Schloser argues in her article. "Autobiography, Identity and Self-Agency: Narrative Voice in Bharati Mukharjee's *Jasmine*", "mirrors the complexity of the narrator's identity" (1).

Flashback is another writing technique of Bharati Mukharjee's work. It doesn't give story to move smoothly. The smoothly moving story suddenly goes back from one context to another. As Donna Schlosser says that Mukharjee establish the narrator's come of identity, the formulation of multiple self images. Early in the tale through flashback that depicts the narrator as Jyoti, seven years old responding to and being shaped by cultural restrictions (3). Her narrative does not move toward a particular direction. Instead, she uses the indirect narrative strategy in her works like *Jasmine*, *Holder of the World*, and other short stories. For, she wants to highlights the experience of lower class poor people. She in her work also depicts, violence, injustices by ruling class society. The depiction of violence and injustices appears to be a way of transformation as well as enlighten of characters. Mukharjee takes resort to Hindu mythology to dramatize the violence in her work. As we know, Mukharjee's writing does not move smoothly. Nor it looks highly elegant. After, all she deals with the complex issue to marginalized character. Her masterpiece, *Jasmine* is supposed to have touched to peace point of her unique technique. Judice Nerman, in her review of Mukharjee's work like *Jasmine* and *Middleman* and other Stories, says that in *Jasmine*, the combination of flawless technique and emotional range comes together in an apparently effortless masterpiece (750).

Amy Levin, in her article *Familiar Terrain: Domestic Ideology and form Policy in three women's novel's about 1980s* undertakes a comparative study of the women exploitation of three novels: Jane Smiley's *A Thousand Acres* (1991), Jane Hamilton's *A Map of The World* (1994) and Bharati Mukharjee's *Jasmine*. All those novel according to Amy Levin:

Use first person narrative to comment icon. Yet, even as the author's offer critique of social and political values, their heroin remains enmeshed in power ideologies regulating gender, sexuality and the family, the novel reflects on the nature of literary regionalism as well, illustrating how it may silence still other. (21)

As Mukharjee's central character, Jasmine is time and again throughout the novel dollyfied by the ruling class male counterpart. She becomes prey of gullibility of ruling class ideology. Jasmine knowingly or unknowingly follows other intention or ideas. She does not know, the belief and values she is following is real or not. As Louise Althusser says, "Ideology does not 'reflect' the real world but 'represent' the 'imaginary relationship of individual' to the real world; the thing ideology (mis) represent is itself already at one remove from the real" (109).

In this regard, the text has been analyzed through various prospective but the text has not been analyzed from Neo-Marxist prospective. Therefore, there exists a strong need to carry out a search on this story collection from a new prospective. Without proper study on the issue of exploitation on working class people in the text, the meaning of the text will remain incomplete. Having taken this fact into consideration, the present researcher proposed to carry out the research on Jasmine from Neo-Marxist prospective.

Intensive study of the text is at this core of this research. Neo-Marxism is used at the theoretical tool. The text is analyzed from Neo-Marxism with special reference to the concept of Louis Althusser, Antonio Grosmsci. Neo-Marxism is a school of Marxism that began in twentieth century and hear heard back to the early writing of Marx, before the influence of Eagles, which focused on dialectical idealism rather them dialectical

materialism. Neo-Marxist literary theorists perceive Marxism as a science. Ideology is the key Concept of Neo-Marxism.

Ideology is a means of perception at and interpreting of living in the world. It also portrays something as general as a system of ideas, values, and beliefs either true or false. Ideology is a term that embodies the entire problem associated with the cultural complexity of language. It also has a rich history, during which it has taken on various, sometime contradictory meaning. The word ideology was originally used in the late eighteen century to define a ‘science of ideas’ or ‘philosophy of mind’ that would be separate from older metaphysical conceptions. Ideology has been widely used in the discourse of political theory, particular in Marxist theory. The concept of ideology was most powerfully developed in Marxism because Marxism always seeks to be not narrowly political but a more comprehensive kind of theory. Ideology, infect has become the term through which Marxist have been trying to articulate in several terms.

It is a set of beliefs, aim and ideas. The main purpose behind an ideology is to offer change in society through a normative thought process. Ideology is system of abstract thought applied to public matter and thus makes this concept central to politics. It represents the deceptive belief pattern when we see it from classical Marxist point of view. Ideology is a false consciousness because it is not used on socio-economic background. Marx views that capitalist or bourgeoisie try to dominate the people of lower socio-economy status through their ideologies. Many, later Marxist conceder it to be constituted largely by unconscious prepossessions that are illusionary, in contrast to the ‘scientific’ knowledge of the economic determinants, historical evolutions and present constitution of social world. A further claim is that, in he present era of capitalist

economic organization that emerged during the eighteenth century, the reigning ideology incorporates the interest of the dominant and exploitative class, the bourgeoisie who are the owner of the means of production and distribution as opposed to the proletariat or wage earning working class. This ideology to those who live in and with it, it is claimed, seems a natural and inevitable way of seeing, explaining and dealing with the enviroing world, but in fact has the hidden function of legitimizing and maintaining the position, power and economic interest of ruling class, bourgeoisie ideologies are regarded as both producing and permeating the social and cultural institutions and practice of the present era including religion, morality, philosophy, politics and the legal system, as well as literature.

Louise Althusser, a French Marxist thinker defines ideology as a ‘representation’ of the imaginary relationship of individual to their real condition of existence in “Ideology and ideological State Apparatus”. It means that ideology distorts our view of our true condition of existence. We find different ideologies: religious ideologies, ethical ideologies, legal ideologies, political ideologies and so on. For Althusser, ideology works through ‘Ideological State Apparatus’ that include law, political system, educational system, and all social institution. He more says, “Ideology is necessary element of ‘society’ itself, a structure essential to the historical life of societies [. . .] indispensable in any society if men are to be formed, transformed and equipped to respond to the demands to their conditions of existence”(312). As, Althusser furthermore states:

In a class society ideology is the relay whereby, and the element in which, the relation between men and their conditions of existence is settled to the profit of the ruling class. In a classless society ideology is the reality

whereby, and the element in which, the relation between men and their condition of existence is lived to the profit of all the men. (313)

The exposed lines interpret that even in a classless society; ideology can be essential part of the society. In the society for the behalf of man and their condition of existence men can go in any extent of manipulate the other group of people only for the sake of profit.

Jenny Edkins in her '*Post-Structuralism and International Relation*', writes, "Ideology is the matter of discourse rather than language" (109). In the same book of Edkins, R.B.J. Walker remarks, "The concept of ideology is a notable and telling absence from almost all theories of international relations except as a simple descriptive synonym for 'doctrine'" (107). In *The Mechanism of Ideological (Mis) recognition*, Michel Pecheus states:

Ideologies have a history of their own because they have a concrete historical existence. 'Ideology in general has no history', in so far as it is 'endowed with a structure and an operating such as to make it a non-historical reality, i.e. an omni-historical reality, in the sense in which that structure and operation are immutable, present in the same form throughout what we can call history, in the sense in which *The Communist Manifesto* defines history as the history of class struggle, i.e. the history of class societies. (146)

It means that he elaborates that the sense of ideology is replaced in history as well as the formation of ideology is distorted by history. In fact the structure and operation are not changed. So the same kind of structure is being remained in the present society.

The Italian Communist Antonio Gramsci came up with a concept of hegemony. While he was imprisoned by the Fascist government, he wrote approximately thirty documents on political, social and cultural subjects, known as the *Prison Notebook*. Gramsci's exploration and elaboration of the concept of hegemony has become a central tenet on Neo-Marxist theorizing. Gramsci using the term "hegemony", or moral, ethical leadership, to describe the means by which consent is achieved. Gramsci defines hegemony as the power of the ruling class to convince their class that other consent are the interest of all, that a social class achieves a predominant influence and power, not by direct and overt means, but by succeeding in making its ideological view of society so pervasive that the subordinate classes accept and participate in their own oppression. While Gramsci uses 'state' narrowly to refer to the governmental coercive apparatus, he also deploys a broader 'general notion of State' or integral state, which includes both the function of social hegemony and political government. Gramsci further states:

The general notion of state includes elements which need to be referred back to the notion of civil society (in the sense that might say that state political society + civil society, in other words hegemony protected by the armor of coercion). In a doctrine of the state, which convince the later as tangentially capable of withering away and of being subsumed into regulated society, the argument is the fundamental one. (263)

His concept of hegemony is intimately linked to his formulation of the relationship between the super structure and the economic base. Really hegemony consists of socio-political power that flows from enabling the spontaneous consent of the populace through

intellectual and moral leadership or authority as employed by subaltern of the state. The power of hegemony is thus primarily through consent rather than armed force.

For Gramsci, hegemony is the form of control exercised primarily through a society's superstructure as opposed to its base or social relation of production of a predominantly economic character. He argues:

[. . .]the fact that the state\government 'conceived as an autonomous force, should reflect back its prestige upon the class upon which it is based, is of the greatest practical and theoretical importance, and deserves to be analyzed more fully if one wants a more realistic concept of the state itself. (269)

However, Gramsci does not elevate the superstructure to independent status. rather, he conceives of the superstructure as being dialectically related to the economic base: economic structures and superstructures form a historical block. Gramsci splits superstructure into two major levels: one can be called 'civil society' that is the ensemble of organism commonly called 'private' and that of 'political society', or the state. Civil society includes organization such as churches, trade unions, and schools which as Gramsci notes are typically thought of as private or non-political, including economy. Political society is the arena of the political institution and legal constitutional control. A major piece of Gramsci's project is to show that civil society's way of establishing an organizing human relationship and consciousness are deeply political and should in fact be considered integral to class domination, especially in Western Europe. According to Gramsci, civil society corresponds to 'hegemony' while political society or state

corresponds to ‘direct domination of command’. The former is the realm of consent and the latter of force.

Gramsci further delineates these two relatively distinct forms of control as: firstly, social hegemony names the spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group, i.e. the ruling class in Gramsci’s Western Europe, the bourgeoisie; this consent is historically prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production. Secondly, political government names the apparatus of state coercive power which ‘legally’ enforces discipline to those groups who do not consent either actively or passively. However, this apparatus is constituted for the whole of society in anticipation of moment of crisis of command and direction when spontaneous consent has failed.

To prove the hypothesis, this research has been divided into four chapters. First chapter deals with the introduction to the research. The second chapter presents an analysis of literature review and a discussion on the property and significance of hypothesis. This chapter includes the textual analysis. The last chapter concludes the finding of this research.

II. Neo-Marxist Reading in *Jasmine*

Marx includes the term 'ideology' in his *The German Ideology* to refer to a system of ideas by which public or people understand their existed world. The central theoretical statement of Marx opines that ideology and attitude/thought are based on the material world. In that material world people's thoughts or attitudes are determined by the material ups and down. It means consciousness or knowledge is formed by the contemporary material circumstances. For Hegel, everything is determined by idea, especially conflict between two dominant ideas which is called 'thesis' and 'antithesis'. But for Marx, Hegel is faulty in his philosophy. It was not the conscious that determines everything but it was all material need that determines everything as well as consciousness.

In the period of 1930s, a group of critics emerge from Frankfort school, came in mainstream and are called 'Neo-Marxist'. They raised the voice based on Marxist theory but their intention is slightly different than classical Marxist. They were not totally agreed with the assumption of the classical Marxist. They focus more on social influence that perpetuate the not simply economic oppression but social oppression. They argued that Marx saw only economic circumstances as preeminent but differences with the dialectical process such as politics, religion and mass media. Marx depends on economic determinism, which claims that actors should be compelled by the structure of the capitalism. To take the action ultimately leading to the praxis.

Ideology is a perception and way to judge the contemporary world it means believes values way of thinking, may it be true or false. Ideology is set of belief and ideas. The word ideology is used in mid Eighteenth century to define the "science of

idea” or “philosophy of mind”. This has its self contradictory in meaning. Ideology is used in discourse of political theory particularly in Marxist theory.

Ideology is beliefs of values and ideas which dominates a particular period in history. The functions of these ideas beliefs/values to its support establish and appropriate to the mode of production social economical class. It favors the ruling class to rule upon the working class people it hides the evils of ruling class and socio-economic base. So, it is false conscious because it deceives the common people. Ideology functions through religion, culture, education, system, political parties, media etc. Marx concept of fetishism of commodities was the basis concept of Hungarian Marxist George Lukacs concept of reification. But, main contradiction between them is that, Marx concept is attaches with the economic system and Lukac concept is close to system of society (state, law and society). For Lukac reification was exclusive to the economy. He argued that class conscious is particular to capitalistic society. Karl Marx and his fellow Friedrich Engels states as:

Ideology is the beliefs values and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality. An ideology is, in complex way the product of the position and interest of a particular class. In any historical era, the dominant ideology embodies, and serves to legitimize and perpetuate, the interest of the dominant economic and social class. (148)

Ideology is the way of thinking and interpreting of living world. It also conveys something as general as system of ideas, values and beliefs either true or false. It is the term that embodies all the problems associated with the cultural complexity of language.

Ideology is favored by the mainstream social class people upon working class. The dominant ideology is legitimized through the social economy base through particular group of people.

Jasmine by Bharati Mukharjee is one of the creation of the literary excellence that presents a vivid picture of the interpellation of an individual in the capitalistic world. The working class people's subordination and interpellation of capitalist values in Mukharjee's *Jasmine* reflects not only objectification but also their interpellation by capitalist ideology. Our contemporary capitalist is marred by the idea of the bourgeoisie. Which thereby has helped in the domination by the so-called high class society upon the lower class society. All these assumptions we will encounter in Mukharjee's *Jasmine*. The social structure is set up in economical, social, class and caste division. There is a great contradiction between class divisions under capitalistic society. Suppression, domination, and humanization are compelled by ruling class or upper class of people to lower or working class people. The bourgeoisie known as upper class people, male, powerful people think themselves to be the superior, centre and cocksure and proletariat known as working class people, female, powerless as if inferior, marginal and unsure. The proletariat are essentially dominating because they are economically wealthy, physically strong and educationally intellectual. Though they suppressed working class people in many ways be it a political way, be it a cultural system, be it a religious or traditional way.

The bourgeoisie are dominating preliterate imposing many ideologies created by them themselves. Ideology is a set of beliefs of values and ideas which dominates a particular period in history. The functions of these ideas, beliefs and values to its support

establish and appropriate the mode of production social economical class. It fevers the ruling class. It hides the evils of ruling class and socioeconomic base. So, it is false conscious because it deceives the working class people. Ideology functions through religion, culture, education, system, political parties, media, tradition etc. Mukherjee attempts to expose suppression of the capitalistic society upon working class people, male are dominating female creating their own imaginary stories. Female characters of this novel compel to follow the way their male partner heading, willingly or unwillingly. Their desires are not respected, their wants are not valorized, and their functions and works are not appreciated. Domination of female by male are portray in a very real way. They are raping, by many traditional and religious beliefs instructed by patriarchal society.

Jasmine in the common meaning seems a kind of flower. Which please us, makes us happy and ecstatic coziness. People keep it inside the yard. They keep it until blooms as fast as it fades down they pluck it out from their yard. They behave the way they like. A flower sacrifices her as a candle, sprinkle brightness killing itself in darkness to please other. Nobody cares of her fading existences. They use until it is usable. The real living existence of a blooming flower jasmine and Mukharjee's female character 'Jasmine' has no more difference.

Mukharjee's *Jasmine* is covered with the assumption of Hindu mythology. The Hindu mythology is guided by patriarchal ideology. In *Jasmine* patriarchy becomes strongly dominant. They rule over the society. The patriarchy hegemonies women. Hegemony is the power of the ruling class to persuade other class that their consent are the interest of all, that a social class achieves a predominant influence and power, not by

direct and overt means, but by succeeding in making its ideological view of society to pervasive that the subordinate class accept and participate in their own oppression. In *Jasmine* the female characters are chasing to be hegemonies. They are underestimated by patriarchal ideology. Mukharjee's central character Jasmine, mataji, girls in boat, Mrs. Gordon and Wylie hooked in the society. Mukharjee's male characters Bud, Pitaji, Sukkhi, Prakash, Half-Face, Jagtini and Taylor are symbol of ruling class patriarchal society. They disguised the female as their interest and render their identity. So, Jasmine says:

But Jyoti was now a *sati* goddess: she had burned herself in trash con-funeral pyre behind a boarded-up motel in Florida. Jasmine lived for the future of Vijn and Wife. Jase went to movies and lived for today [. . .] I lived the name he gave me; Jase. Jase was a woman who bought herself spangled heels and silk chartreuse pant. (176)

Jasmine speech exposes the subordinate class people's acceptance and participation of their own oppression. These people sustain their life for their master's betterment. No have brought change in their life. These sacrifices reward them not other than cruelty matter what ups and down and domination.

Jasmine by Mukharjee is set on the non-western subject matter. *Jasmine* is totally set its plot in India and America. The whole story moves around Hindu girl. Who sacrifice herself times and again to kiss the aim of her husband. She is ever shucked by patriarchal society. She turns herself identity less to give identity to other by whom she is dominating. She is used as a shapeless thing. She is made to loose her identity from 'Jyoti' 'Jasmine' 'Jase' to 'Jane'. In her childhood she, by her father and in her

adulthood she, by her husband, dominated. As we know that capitalist are never ready to give real identification of working class people. They are identified not by their actual names but by their sacrifice It mocks and defames all those ideas and concepts those are against the welfare of capitalistic ideology.

The Italian communist Antonio Gramsci defines social hegemony as the essential concept given by the great masses of population to the general direction imposed on social life by capitalistic society i.e. is ruling class. Gramsci states, “Hegemony is, to establish moral, political and intellectual leadership in social life by diffusing one’s own ‘world-view’ through the fabric of society as a whole, thus equating one’s own interests with the interest of society at large.” (Mapping Ideology, Slavoj zizek, 198) Gramsci defines hegemony as the power of ruling class to convince other classes that consents are the interest of all, that a social class achieves a predominant influence and power not by direct and over means, but by succeeding in making its ideology view of society so pervasive that the subordinate class willingly or unwilling accept and participate on their own oppression. The narrator says:

He said, “It says you’re still very young and foolish. It says you are confusing social and religious duty with instinct. I honor the instinct, and there is nothing more inevitable than a fourteen-year-old married woman become a mother.” But he didn’t put real venom into it.

And he didn’t hit me-he never hit me.

Instead, he’d ask, “What’s ten divided by two?”

“Five. You think I’ve forgotten how to account?”

“And what’s ten divided by ten?”

“ One. I’m not dumb.”

“And which number is larger, five or one?”

There was on winning arguments. He’d read more than I had. He had statistic for everything. He would done more thinking than I had; he was twenty-four and I was fifteen, a village fifteen, ready to be led. He was an engineer, not just electricity, he said, but of all the machinery in the world, seen and unseen. It all ran by rules, if we just understood them. The important thing, he said, was to keep arguing, fight him if I didn’t agree.

We shouldn’t do anything if we didn’t both agree. (78)

We know, Prakash’s gullibility power shut the desire of a doll and innocent wife Jasmine. He hegemonies, her by creating ideology. In the above conversation we assume that Prakash drags Jasmine under his egoistic umbrella.

The capitalist group of peoples has no touch of emotion and pities over the working class people. As they ignore the economic condition of worker life as worker are sustaining. It does not matter to their life. On the other hand proletariats are tied bond in the materialistic society. In such a society workers emotion, passion, decisions and values are not keeping precious values what keep value is only the work; s/he has to do in any cost. Jasmine says:

One late Sunday night – he’d been cramming for the exams in bed and I’d started out the night helping by massaging his neck and shoulders and then, I guess, fallen asleep-he shook me awake roughly. “You’re ill?” I gasped, scrambling to a sitting position inside our mosquito net. Prakash looked awful. I hadn’t seen him that confused or gloomy. “You are ill!”

“Yes, I’m ill.” He tapped his heart. “You Ill here.”

He untucked the mosquito net and pushed himself off the bed. I heard the buzz of greedy bugs. He went out to the porch for boiled water. He gulped two aspirin, and brought two more back for me. (80-1)

It shows the coding of the lower class of people. The struggling life in capitalistic society. Prakash and Jasmine represents from the working class people. They are running their life as the hope of Golden life. Prakash hopes them to bright future of their family. In the capitalistic society they desire the bright future as they want to be free from this opportunist world. As like the worker of the ruling class society they made this and that ambitions to uphold their rain sustainable life. They always keep hope and inspection of economic strength for their forth coming generation, which we can find in the conversation. While discussing Prakash and Jasmine:

“Jasmine, what do you think of America?”

I didn’t know what to think of America. I’d read only *Shane*, and seen only one movie. It was too big a country, too complicated a question. I said, “If you’re there, I’ll manage. When you’re at work in America, I’ll stay in-side.” He let out one of his long, exasperated sighs.

“What should I have said?”

“Listen to me, Jasmine. I want for us to go away and have a real life. I’ve had it up to here with backward, corrupt, mediocre fools.”

Mr. Jagtiani must have asked him to cook the books again. “All right, “I said, “if you want me to have a real life, I want it, too.”

“Arre may be I shouldn’t have asked. You have to want to go away, too.
You have to want to have real life.”

“What is this real life? I have real life”. (81)

Mukharjee’, in this story portrays the fate of working class people depends upon the bourgeoisie. They search the way of domination which to impose to other. Mukharjee presents the sex discrimination, Social suppression and feeling of alienation in proletariat society. Mukharjee presents the bourgeoisie domination by using many ideologies. As we know that in the beginning of the story an astrologer declares a girl’s fat where he assumes himself god. In patriarchal society no man wants a female equal to him. Because it challenges for patriarchy. They want to kick the women from the equal line of social respect. As in a context Jasmine memorizess :

I was born the year the harvest was so good that even my father, the reluctant tiller of thirty acres, had grain to hoard for draught. If I had been a boy, my birth in a bountiful year would have marked me as lucky, a child with a special destiny to fulfill. But daughters were curses. A daughter had to be married off before she could enter heaven, and dowries beggared families for generations. Gods with infinite memories visited girl children on women who needed to be punished for sins committed in other incarnations. (39)

The dominant people lend to have stereo typical notions regarding the working class people. For dominant class of people working classes of people are ignorant, uncivilized, barbaric and uneducated despite the facts that later once are as educated and well informed as a former one. Half-Face thinks that Jasmine is miles away from technology.

His consideration is totally false. Half-Face cannot think grass hood people like Jasmine can have access to the modern gadgets like television. Half-Face says, “Don’t tell me you have ever seen a television set” (112). Jasmine alone is not victim of such people like Half-Face. As Jasmine, large number of women get “raped and raped and raped in boats in cars in motel rooms” (127). In the capitalist society the workers are tortured physically and mentally. Jasmine on the street sees, “only more greed, more people live myself. New York was an archipelago of ghettos of seething with aliens” (124). The cloud of capitalist ness are scattered all the cosmos. There is not an empty place left out the access of capitalist culture. Jasmine and other kidnapped girl resist for the purity of their body. The resistance is vanished because of their authenticity and authority. The things are made only for ruling class of people. They behave as inhuman being. The ruling class of people has politically ornamented.

Mukharjee depicts the Hindu-Sikh riot which victimized working class of people like Prakash and Masterji. Separatist movement is underway in Punjab. Mukharjee depicts the movement in the novel. As we know the Khalsa Lion member, Sukkhi says, “The Khalsa, the pure bloodied and pure hearted, must have their sovereign state Khalistan the land of pure. The impure must be eliminated ” (65). Insecurity, death and murder and torture rise in the society. A large number of people are massacred only because they are Hindus. Mukharjee writes, “A transistor radio blows up in the bazaar. A bus lead on their way to Lord Ganpati was hijacked and all males shot dead at point-bank range” (64). Sukkhi announces, “Renounce all faith and idolatry. Do not eat meat, smoke tobacco or drink alcohol or cut your hair, wear a turban and than you will be welcome” (65). Only those who followed such practices can live alive. Sukkhi uses power over

innocent and poor people. Masterji who get killed is retarded as the bad Sikh by a gang of Sikh boy. In school his image as Sikh, however is different. Jasmine says about him, “In school, we Hindu girl had thought of Masterji as a religious man, a pious Sikh but very noncommunal (48-49)”. Those who accused Masterji as bad Sikh are the terrorist. The Khalsa Lion group is guided by capitalist ideology. They made beliefs to pour over the powerless. Jasmine describes their way of earning livelihood in the words,

They had money to zigzag through the bazaar on scooter, but since they were, like Arvind-Prar and Hari-Prar, farmer’s son, we assume the money for scooters came from smuggling liquor and guns in and out of Pakistan. In villages close enough to the border, smuggling was not an unacceptable profession. (49)

The given lines explore the brainwash of ideology. Khalsa Lion people never listen to other. They are following their religious beliefs and values. The villagers were used as spot of smuggling liquor and guns. No one had fear of anybody. The work of smuggling had been preserved by capitalist class of society.

Another powerful source of hegemony is the supposed neutrality of the bourgeois state. This is not, in fact, simply an ideological illusion. In capitalistic society, political power is indeed relatively autonomous of social and economic life, as opposed to the political set-up in pre-capitalist formations. In feudal regimes, for example, the nobility who economically exploit the peasantry also exercise certain political, cultural and juridical functions in their lives, so that the relation between economic and political power is here more visible. Under capitalism, economic life is not subject to such continuous political supervision. German philosopher Marx comments:

It is the 'dull compulsion of the economic', the need simply to survive, which keeps men and women at work, divorced from any framework of political obligations, religious sanctions or customary responsibilities. It is as though in this form of life the economy comes to operate 'all by itself', and the political state can thus take something of a back seat, sustaining the general structures within which this economic activity is conducted. This is the real material basis of the belief that the bourgeois state is supremely disinterested, holding the ring between contending social forces; and in this sense, one again, hegemony is built into its very nature.(ideology, Terry Eagleton,196)

Politics is the matter that gives the immortality to the ruling class of people. Ruling class of people has monopoly over politics. They use it as for their benefit. For ruling class of people politics is like spell of wizard by such power they stand themselves stronger than opposite weak side. On the basis of power they hegemonies and create an ideology to implement over the powerless groups. They structure beliefs and values with biasness to insult powerless groups. Those ideologies are full of biasness and ego of anger. But they are very much unknown about the trauma experienced by lower class of people. The capitalist class of people can't stand any word has come against of them. They are willing to pay any cost to cease the voice of their opposite side. They do atrocities over working class people and can kill them if they tried to show the finger over capitalist. Mukharjee portrays these assumptions in a very soft way. As Jasmine states:

Later the night I heard a scooter roar into our courtyard. The arguments become more personal. The new voice spoke without rushing and

exclaiming, and when it said, “You are a fool, Sukkhi,” which it did quite often a laugh prologued the indictment.

Sukhwinder didn’t tire, he just grew lauder. He called all Hindus women whores, all Hindu men rapist. “The sari is the sign of prostitute,” he said. And “Hindus are bent on genocide of the Sikh nations. Only Pakistan protects us.” [. . .] The man I meant to marry snapped back, “what absolute rubbish you speak. You have lost your mind. Don’t talk nonsense about the true God. They had to convert have their head chopped off.” Then he must have turn to my brothers, because he said, “This man is danger to us and to himself.”(65-66)

The capitalist represent Khalsa Lions member Sukhwinder is guided by political conventions. His attitude of “ill Hindu women whores” “all Hindu men rapist” “The sari is the sign of prostitute” “Hindu are bent on genocide of the Sikh nations” are some of his beliefs guided by political ideology. He is imposing this irrational view towards other. Shukwinder tries to prove Hindu as a heinous group of mass. He behaves the way seems capitalist to the working class people. Shukwinder scolds the Hindu means he respects the Sikhs, he insults and spit over the Hindu people shows his affection and love over other religious values. It acknowledges that to hate other means to love you, yourself. Self respect is equal for all existed creature. No one can live without respectness. To mock and insult make you hurt. It tortures you. It questions over your self identity. No one can easily tolerate it, as do the Prakash. By resisting the false interpretation of Sukhwinder, Prakash challenges the kingdom of capitalist society. He tries to slap on face of capitalists. Ruling class people can’t stand the way lower class people access to stand

the same line of ruling class people. To keep the system essential and rule over poor people they compel to sanitise the obstacle of the pavement. Thus for their eternity they made Jasmine widow in her young age. The Khalsa Lion member Sukhwinder kills their obstacle Prakash. Jasmine says, “I swing around. “Prakash, look!” the Lion had left their music box just inside the door. On the sidewalk Sukhwinder motor scooter sputtered and growled. Instantly replay in slow motion. I can’t turn the VCR off. The sidewalk surges, men scream. I am screaming. My hand touches a red wet cheek, my eyes are closed, Prakash and I stumble together, and Sukkhi guns the motor, shouting, “Prostitutes! Whores!” (93). The action of killing Prakash is to raise up the eternity of ruling class people. They don’t care poor people emotion, passion, feelings. Poor people are compelled to live with alienation in capitalist society.

In capitalist culture women are victimized. They are made prey of social suppression and cultural domination. In this society women are marginalized. Marginalized women have fallen prey of inhuman exploitation. They are subject of suppression by the birth. There isn’t given any chance to their voice heard. Jyoti’s in her childhood in Hasnapur village, a fortune teller predicts her widowhood, “[. . .]and foretold my widowhood [. . .] suit yourself, what is to happen will happen.”(1) In patriarchal community women are used as means. Women are determined by the birth. Men dominates women by culturally, traditionally and imposing them several ideologies.

Mukharjee has portrayed socio-political-economic and cultural milieus. Jasmine is born in Hasnapur, Jallundhar district, Punjab, India. In such place daughters are considered to be curse. The values of society are constructed in such a way that every first priority goes to boy. Girls are subjects of shame and burden. The birth of daughter in the

society is considered to be troublesome for parents. They are considered to be bad luck of the family. Girls are not given the same prestige equal to son. Boys are assuming as incarnation of God. In the same event, boys are more and girls are less valorized. Jasmine says:

I was born the year harvest was so good that even my father, the reluctant tiller of thirty acres, had grain to hoard for drought. If I had been a boy, my birth in beautiful year would have marked me as lucky, a child with special destiny to fulfill. But daughters were curses [. . .] Gods with infinite memories visited girl children on women who needed to be punished for sins committed in their incarnations. (39)

Girls are recognized as a symbol of sin. Parents do not imagine of the daughter child. They are source of woes in the society. For the sake of male child, parents do not hesitate to female children one after another until they are blessed with a male child. Jasmine says, "I was the fifth daughter, the seventh of nine children" (39). They think the male child is bread owner, a support for the parents in their old age. Whereas the birth of a girl means more responsibility and expense on the part of family. Thus the girls are 'unwanted' child. Parent ignores the wish and desires of their girls have. They focus on their son. Jasmine father 'Pitaji' fulfilled their son's desire. So, Arvind-Prar and Hari-Prar are admitted in technical school. Jasmine wants to be a doctor. Nobody cares of her desire. She expresses her desire, "I want to be a doctor and up my own clinic in a big town." (51). Her father is surprised to know her aspirations. Later, she fills her father's amazement and says, "My father gasped. The girl is mad! I'll write in the back of the

dictionary: The girl is mad" (51). She can't dreams of herself being respectable in the capitalist society.

French Marxist Louise Althusser says that the 'subject' is created by the process of general ideology working on the concrete individual. The subject is an entity that is formed through the working of ideology on 'individuals'. The separation of individual from subject is, however, purely in abstract one, because for Althusser, "individuals are always subjects." (*Ideology and Ideological State Apparatus*, Louise Althusser, 97). It means we never separate the 'individual' from the subject. The individual is always created a subject by ideological forces.

Mukharjee, in this novel portrays the capitalist society where have-nots are behave as subject, that can be used. The structure of capitalist social relation is created by patriarchy. And in every relation man gets authority over woman. In the same manner the subaltern women are deprived of their freedom and right. Mukharjee has created a space for such women through their discourse. Nevertheless her discourse fails to represent the subaltern woman in reality. The voice of the marginalized woman like Jasmine remains doubly unheard. Before the death of Prakash, she is subject to neo-colonial and patriarchal domination but after the death of Prakash, she is made an object. Patriarchy is strongly rooted in Hasnapur. Wives are unheard. In Hasnapur, "dowry less wives, rebellious wives, barren wives . . . fell in wells, they got runs over the trains, they burnt to death heating milk on kerosene stoves (41)". Moreover the west, women have the same trauma. Mrs. Gorden is not far away from the rape experience same as Jasmine. Both are helpless. Mrs. Gorden's sympathetic look and advice for abortion suggest such incident do not count so much. Later when Jasmine shares her rape case to mother Ripplimere she

receives the same response. As we know that society is combined with norms, values, rules and regulations, which are equal for all people. But in capitalist society all these things are guided by ruling class people or patriarchy. Suppressed have many stories of their own. No matter how diverse their story may be, ultimately their story ends with domination, suppression, oppression, repression and so on under patriarchy. In a context narrator states:

The woman from Mauritius, the only other woman on the boat, and, mostly Indian, to look at, cried when she heard the story about Little Clyde and the vigilantes. A Catholic with a French accent. She cried for her father, who would turn in his grave if he knew that she was subjected to words like “arsehole.” In Port Louis she had studied in a convent school. I disappointed her. To her I was a coarse, common girl, a peasant. (105)

From the above lines we came to know that the male character Little Clyde and Vigilantes represents the Capitalistic class of people. Their atrocities over the innocent women are not more different than the behaviour of ruling class people over the helpless working class people. The repressed groups are always wordless. They are speechless. No such good environment is made for them to share their emotion, passion and feelings there. Their hope and desire are killed before it is grown up. These people hope good for their future but they are made failure by certain group of people. Jasmine says, “The Mauritian wept delicately into a handkerchief. I asked her why she was with us, with her education and soft hands, but she never answered. No work, dead parents, bad marriage, and you end up on a shrimp in the Gulf, under a tarp. You end up bait-fish, Kingsland said” (106).

Marxist critic Hans Berten, in his literary theory: 'The basis' states "for Marxist, ideology is not so much a set of belief or assumptions that we are aware of but it is that which makes us experience our life in a certain way, and makes us believe that way to seeing ourselves and the world is natural" (84). He further states,

"Ideology distorts reality in one way or another level and falsely presents, as natural and harmonious what is artificial and contradictory, the class difference that you find under capitalism [. . .] if we succumb to ideology we live in an illusionary world, in what in Marxism has often been describe as a state of false consciousness. (84-85)

Ideology is certain ideas and beliefs of particular group of people. That is made for gain profit. The so called ideas and beliefs are made for the profit by destroying the reality. Ideology has taken the various form, sometime contradictory meaning. The concept of ideology was most powerfully developed in Marxism because Marxism always seek to be not just narrowly political but a more comprehensive kind of theory.

Jasmine, protagonist of the novel, we feel, she is used many times by male counter parts. While she commits with Tylor family she is kept as a worker in a fix rate. To please their adopted daughter, Duff, Tylor ask, "We ask only for affection and intelligent in dealing with Duff. A child raised by affectionate, intelligent people with a good sense of humor will grow up all right" (168). The emotion show Taylor opens heartiness and fairish of her behaviour. But Jasmine is emotionally blackmailed. She hopes to live with equal freedom without any injustice. She is very close to this family. She definitely seems happy with the view of Wylie,

I am not going to ask you for reference, Jasmine [. . .] Kate already told us something about you, Lillion Gordon's word is solid Gold with us. You will be part of the family. Families don't go around requiring references [. . .] we'll give you Taylor's study room. We will move his Junk into the dinning room. You will have your own room that way. (171)

They show very affection and caress to the helpless Jasmine. But slowly and gradually they turn to the capitalist rationality. Taylor tries to physical connotation with Jasmine as he says, "For you Jasmine, I will be homeless" (172). Than he changes the identity of Jasmine, from Jasmine to Jase. She is not aware of her self hegemonies. She is very much unknown of her victimization by Taylor. She has not any conscience to know how she is behaved. Even she does not want to acknowledge her crisis of identity manipulated by Taylor, she further states, "I like the name he gave me: Jase- Jase, a woman who bought herself spangled heels and silk chartreuse pants" (176).

Eventually she seems to be rebellious spirit in the eastern society as well as western society. From the village Hasnapur to the America. When Jasmine leaves her village with an intention of fulfilling her husband's last desire of 'Vijh and Wife'. She cherished the desire of receiving '*suttee*' in an alien land. She says, "She says we had life. Prakash had taken Jyoti and created Jasmine, and Jasmine would complete the mission of Prakash" (97). Equipped with such a patriarchy ideology, Mukharjee does not hesitate to represent Jasmine as a pioneer of rebellion against patriarchy. Mukharjee makes a 'dog' as a symbol of patriarchy. She hates the 'dog', as she says. "I hated all dogs, distrusted their motives I hated this dog because it had made terrified naked women crab-crawl" (56). Jasmine relationship with Bud, who named her as 'Jane' is not different from that of

Prakash back in Hasnapur. Because Prakash has also named her Jasmine, though her real name was Jyoti. These all male like Prakash, bud, Taylor, half-face seems marginal to her. Anyway, Jasmine occupies all the names attributes to her. She changes her identity according to the demand of her existence, where she has not any existence of her own. She goes on: "I have had a husband for each of the women I have been. Prakash for Jasmine, Taylor for Jase Bud for Jane, Half-face for Kali" (64).

But, whenever she feels dominated by these male. She leaves them and chooses the other one, because she cannot fight with them. So, she constantly leaves them. Jasmine says, "I am not choosing between men. I am caught between the promise of America and old-world dutifulness" (214). Jasmine is raped physically or mentally through out the story. She has been raped by Half-face. Likewise she marries with Bud, she leaves Bud for Taylor. She depends on Taylor, another male counterpart. But it is not possible for her to resist patriarch. However, every time, she struggles a lot to emerge out and liberate her from male domination

From the childhood, Jasmine faces numerous hardship and obstacle. Her parents did not let her study any more. Rather she is forced to marry at a young age. Early marriage is common for Punjabi culture. The daughters are considered to be troublesome for parents and is regarded as a curse for a family. So, from a childhood she is grown up in a patriarchy society. Recounting the story of Vimla, who douses herself with Kerosene and sets herself on fire after the death of her husband. She commits sati because she had broken her pitcher; she saw there were no inside and outside. We are just shells of the same absolute.

French Marxist Louise Althusser explains that, “the existence of ideology and the hailing or interpellation of individual as subjects are one and the same thing [. . .] all ideology hails or interpellates concrete individual as concrete subject . . .” (*Ideology and Ideological State Apparatus*, Louise Althusser, 95-96). Althusser further states:

The ideology of each mode operates by means of a type of a discourse which interpellates (calls upon) the individual to take up a pre-established “subject position”- that is a position as a person with certain views and values which, in every instance, serve the ultimate interest of the ruling class. (M.H Abrams, 151)

The ideology binds each individual with power of discourse. An individual will be only subject position of society. A person is filled with certain views and values of ruling class. An individual is not allowed to live his life of his own wish and desire.

Marriage, love and sex are means of exploitation in Capitalism. It is legalized to domestic prostitutions because men are decisive about having sexual relation. Capitalism exploits women and superiority reduces women to sex objects. It shows that ideology is not in the first place a set of doctrine, it signifies the way men live out their roles in class society that values, ideas and images which tie them to their social function and so prevent them from getting a true knowledge of society as a whole. It is enough to describe the capitalist male’s sexual desire in capitalistic society where they are dominant by capitalist ideology. Ideology represents the imaginary relationship of individuals to their real conditions of existence. It encompasses the whole scenario of capitalist market.

When a male forces to have sexual intercourse except female willingness, it left her alone with her miseries and agony. It shows that any aspect of human life cannot

escape the ideology. Men cannot escape from ideology. Ideology is a kind of what is there, the situation. Society is the construct of ideology. We can never escape from the ideology of the society. The characters of the story have such kinds of desires that the society has and also shows his in human activities towards the women. It shows that how cruel was the society in terms of sex. How can the societies remain totally silent in such kind of activities. It is the real practice of traditional society comprising genuine relationship of people in communities. No one can control the personal behavior of the male because he is the member of high class society and he tries to win everything with the help of capitalist power even women's body.

Half-face, a character, enters mid in the story. Half-Face belongs to capitalist minded society. His activities and attitude is not far from the ruling people. His atrocities over helpless women are same as the inhuman behavior of ruling class people over poor people. He acts as monster for such, he got prize 'death' but is not too good enough.

Half-face seduces Jasmine and many other women. Jasmine says:

I extended my hand and he nearly ripped it off, pulling me into the room. His leg flew waist high in a show-offy kick and the door thumped closed. He grabbed me and pull me and started kissing. I could feel dead half-mouth against mine, and the one glass eye staring down [. . .] I started cry. He pulled me off the floor and dropped me on the bed [. . .] he pulled me drawstring of my salwar pants. "I am real sorry, but I don't do it, lady. Like I said, don't give me grief."

He turned his back and pull down his pants. "You better be getting out of this shirt." (111-115)

The lines explore the sexual intoxication of ruling class to working class poor women.

Half-Face wants to measure her body inch by inch as an object.

While studying the text the central character always remains in very pathetic condition, where, she evokes:

For the First time in my life I understood what evil was about. It was about. It was about not being human. Half-face was from an underworld of evil. It was a very simple, very clear perception, a moment of truth, the kind of understanding that I have heard come at the moment of death. I had faced death twice before; and cheated it. (116)

Althusser argues that many of our roles and activities are given to us by social practices.

Althusser further states, “Ideology indeed represent-but what it represent is the way I ‘live’ my relations to society as a whole, which cannot be said to be a question of truth or falsehood.” (Ideology, Terry Eagleton, 18) The characteristics of the story are showing their desire because of their roles and activities are guided by capitalistic ideology. In the story, an American man showing his hatred towards Jasmine by using obscene words, “you fucking beach. Suck my fucking asshole you fucking foreign beach” (139). He has no social conscience towards women. The Capitalist ideology does not care about working class people. Their interests and desires are neglected. An ‘American man’ is practicing according to the nature of capitalism. Capitalist class of people always preserves their followers to make strength the root of capitalist society. As we know, that while Khalsa lions groups member Sukhwinder kills Prakash Vijn, Jasmine says:

I saw the man's face, sukhwinder's face, Sukki's, only something was different. It was wrong somehow. Sukkhi wasn't wearing a turban. His hair was burry short, his face baby smooth.

I swung around. "Prakash, look!" The Lions had left their music box just inside the door. On the sidewalk Sukhinder's motor scooter sputted and growled.

Instant replay in slow motion. I can't turn the VCR off. The sidewalk surges, men scream. I am screaming. My hands touch a red cheek, my eyes are closed, Prakash and I stumble together, Sukkhi guns the motor, shouting, "Prostitutes! Whores! ". (93)

Prakash is killed at the witness of jasmine. She knows that who kills her husband. Police didn't investigate it properly. Sukhwinder is not arrested. It is clear that police is in behalf of capitalist culture. They empowered capitalist by hiding their sins. Polish and Sukkhi both are guided by the capitalist ideology. It portrays the working class people are compelled to live with the attack of capitalist monopoly.

Mukharjee presents very cowardious and shameful life of his working class people. It belongs to Davinder/Nirmila and Praksh/Jasmine. They have more courage to sustain their life but not a few courage to care for their coming generations. They even cannot attempt to think of their coming generation. It is only because of the economic matter. They have seen dark sight future for their generations. Before they got the child they dreams economic strength. Mukharjee states from his character Jasmine:

We had our arguments "We aren't going to spawn. We aren't ignorant peasants; Prakash yelled every time I told him that I wanted to get

pregnant. I was fifteen, and girls in the village and my mother, were beginning to talk. He said he was too poor to start a family and I was too young. (77)

As we know that only because of economic deprive a girl is turning to barren field, a girl cannot create complete identity. They are obliged to sacrifice their happiness. They are unable to survive the prestigious life. In the patriarchal society, women are known as shoes which is directed by its shoelace. If more the shoes is loose more lace should be tied.

Prakash and Professorji both work for other. Their life is like a part of machine. They both go out of the house from morning to evening. This is the life of working class people. In such condition, Professorji can't build up courage to have children. Mukharjee writes, "They had no children. He had avoided marriage until he had saved enough to afford two children, and to educate them in New York. Male or female didn't matter he was a progressive man" (143).

German Marxist critic Theodor Adorno argues that poor class people are hegemonies in capitalist society. They are reified. The condition of working class people in open air prison' is very difficult. Their feeling emotion, desires are killing. It is not respected. They are forced to live as machinery. They are commodified as the products whose names are the trademarks to be sold for several times. An individual is judged in ratio of profit. Adorno further states:

By making culture his object, he objectifies once more. Its very meaning, however, is the suspension of objectification. Once culture itself has been debased to 'cultural goods'. With its hideous philosophical rationalization,

‘cultural values’, it has already defamed its *raison d’être* [. . .] the illusionary importance and autonomy of private life conceals the fact that private life drags on only as an appendage of the social process. Life transforms itself into the ideology of reification – a death mask. (1034-1038)

In the capitalist society human rationality is not positively judged. They behave workers as part of machine . Nobody knows how much they are used as object. Social culture is made object to impose their values over working class of people. Those impose values tides the workers to survive their life in monotonous way. This is fruitlessness of life journey.

Prakash Vijh, husband of Jasmine works in two places as she says:-

Prakash left the apartment before five thirty, in the morning six days a week and didn’t get home before eight or nine in the evening. He works in two jobs one as repairman and bookkeeper for Jagtiani and son Electrical goods, and the other as a math tutor to a dreamy boy of thirteen . . . I missed him, but I didn’t feel abandoned. Abandonment meant deliberate withdrawal; his was absence. (79)

The lines explore workers struggle to sustain their life. They are used as commodity. It traces isolation and alienation of poor people within society. Society is always guided by certain ideology of ruling class people like Mr Jagtiani. Mr. Jagtiani imposes Prakash to work. Jasmine Further says, “Sunday were our days together. Mr. Jagtiani couldn’t buy Prakash on Sunday. Not even with promise of off-the-record double over time.” (80) The

line exposes the reification of Praksh. In such condition workers emotion, feeling and desires are not respected. It kicks out. The capitalist only Judge a person to money matter. If they give money means, they exchange money with human being. Workers exchange the labor with money. Workers more give profit as his master expenditure on him. In the story when Jasmine involve herself with Wylie and Taylor family. The family reified her. As Wylie says, “I hope \$95 a week is satisfactory” (167). Here, Jasmine, herself is selling \$95 a week like a object keep to sell in the market.

The German Marxist Theoder Adorno and Max Horkheimer (1944) in their “*The Culture Industry: Enlightenment as mass Deception*” states, Mass culture in Capitalism is all identical. The books, films, advertisement stories and cultural products are alike because they are based on capitalist formula. Capitalism blends high and low, sense and nonsense, rich and poor, So as to unify all mass culture and being uniformity. This uniformity makes servile. It is because mass culture represents the ideology of capitalist. In capitalist culture mass media is controlled by them. They use it on behalf of them. The monopolistic capitalism reifies all the poorer have no chance of attaining freedom. They further say:

Significantly, the system of the culture identity comes from the more liberal industrial nations and all its characteristics media, such as movies, radio, jazz and magazines flourish there[. . .] under the private culture monopoly it is the fact that “ tyranny leaves the body free and directs its attack to the soul. The rural no longer says: You must think as I do or die. He says: you are free not to think as I do; your life, your property,

everything shall remain yours, but from this day on you are stranger among us.” (237-38)

Mukharjee presents his character as they are confined with mass media and culture industry productions. Prakash interest and talency in television, VCRs, computers, Hari-Prar and Arvind-Prar’s interest in mechanism shows the inclination towards mass media. Jasmine’s walking with ladies group door to door detergent selling are some clues they unknowingly confined with bourgeoisie culture. The mass media helps to destroy the life style of working class poor people. It makes slaves. To stay with Nirmila and Professorji, Jasmine fot a chance to fulfill her desire of watch movie. She says, “Nirmila bought a new Hindi movie to film for the VCR..showing began promptly at nine o’clock just after the enormous dinner and lasted till midnight” (144). this family is habituate to Panjabi film, newspaper, magazines. Mass media is sharp weapon to make people slave produced by capitalist people.

Louise Althusser opines, “ideology is the necessary element of ‘society’ itself, a structure essential to the historical life of societies [. . .] indispensable in any society of man are to be formed, transformed and equipped to respond to the demands of their conditions of existence” (312). Althusser further states:

In a class society, ideology is the relay whereby, and element in which, the relation between men and their conditions of existence is settled to the profit of the ruling class. In a classless society, ideology is the reality whereby, and the element in which, the relation between men and their

conditions of existence is lived to the profit of all the men. (qtd. In
Lintricch and Mc Laughlin 313)

In the capitalist society men seem to be the ruling class. They exercise their ideology towards women. Men assume the relation with women in the sense of profit and loss. They behave whatever the way to get profit.

Generally the male characters donot care the emotion, intention, existence and identity crisis of women. It shows the common tendency of patriarchy. As though Jasmine says:

“He wanted to breakdown the Jyoti, I had been in Hasnapur and make me a new kind of city women. To break of the past, he gave me a new name, Jasmine. He said, “you are small and sweet and heady, my Jasmine. You’ll be quicken the whole world with your perfume.” (77)

The lines explore a false identity of a women creating by a man, destroying her original significance of identity. The innocent girl Jasmine is dollified by her male counterpart Prakash. By exaggerating her beauty he utilizes her.

While reading the primary text through the eyes of Neo-Marxism the researcher finds the crucial domination of capitalism over working class in general and women in particular. Jasmine resembles the whole working class people and their tradition.

III. Reality of Marginal People in *Jasmine*

In *Jasmine*, Bharati Mukharjee vividly concretizes the ongoing dialectics of the society. While doing so she presents contemporary socio-political condition of Non-Western society. She mainly describes the story of typical Indian family. There are different characters which resemble the very nature of the struggling society that poses the unavoidable relationship of capitalist and preliterate. Through this work of art, Mukharjee represents the supremacy of capitalism.

The capitalistic atmosphere of this novel evokes the subordination of the working class people. The structure is set up in such a way that all the characters are bound to think that whatever the hardship and sufferings are happens to them are because of their misfortune or inferiority. They are restricted to look beyond the social periphery that are framed in the name of cast, social status, religion , education , gender, tradition and culture. *Jasmine* by Bharati Mukharjee is a novel, has epitomized the injustices of capitalist society towards the working class of people. Mukharjee has presented the image of domination and exploitation of lower class society. In the story, Jigtini and Sukkhi, member of Khalsa Lion represents the primary group, Prakash, Jasmine and other females belong to lower group. Prakash is life partener of Jasmine; he works in Jigtini's electronic shop. He sustains mechanical life. But he dreams to become immigrant in United States of America and start electronic business where he also takes Jasmine as business partner. He wants to become happy with Jasmine. All the characters are bind with the bondage of suppression, and are compel to live under the power of

capitalist ideology. Most of the characters are victimized either by objectification or reification.

The intensive study of the text is at the core of this research. The research analyzed the primary texts from Neo-Marxism with special reference to the concept of Louis Althusser and Antonio Gramsci. It is the view of the researcher that, the novel exposes the social disparity in non-western society. It comments on the doubtful distribution of means of productions, establishes so called prosperity as the means of social status. Mukharjee's *Jasmine* shows such tendency of capitalist notion of ruling. The characters of the novel stand on the two sides of the society as dominant and marginalized, capitalist and working class, male and female. The social status of the people valued on the basis of their property. The capitalist character like Jagtini remains in the mainstream throughout the novel. They think themselves as the director of all means of productions. They impose their values over marginalized group. In the same way, the story is set up in such manner that characters bound to think, whatever hardships and sufferings are happenings to them because of their misfortune. They are restricted to look beyond the social wall that are framed in the name of cast, social status, religion, education, gender tradition and culture.

The working class people's domination and subordination in Mukharjee's *Jasmine* reflects not only objectification but also their dehumanization by the capitalist ideology, it is the prominent theme of the novel. Upper class people and patriarchal society of this novel interpellant the working class people in the name of love, caress, culture and traditions. Mukharjee's male characters, Prakash, Jagtiani,

Khalsa Lion member Sukhwinder, Bud, Taylor and Half-Face are representation of patriarchal capitalist. The female characters Jasmine, Mataji, Vimla are the prey of such patriarchal capitalist ideology. The protagonist Jasmine suffers from her identity crisis through out the novel.

Almost the characters belong to the suppressed group who could not dare to raise their words for their own right. They are compelled to follow the directions remaining in the trap of capitalistic ideology.

At last, through the minute study of the primary text, Althusser's and Gramsci's notion of Neo-Marxism the researchers has come to the conclusion that Mukharjee's *Jasmine* depicts the prevalent domination of capitalism over working class. Jasmine resembles the working class who always remain under the hegemony of capitalism.

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