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Commodification of Women in Emile Zola's *Nana*

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Letter of Recommendation

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Letter of Approval

This thesis, entitled “Commodification of Women in Emile Zola's *Nana*,” submitted to the Central Department of English, Tribhuvan University, by Surendra Sharma, has been approved by the undersigned members of the research committee.

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Abstract

Despite multiple other issues related to human condition, Emile Zola's *Nana* especially highlights how women in modern capitalistic society are commodified for the benefits of the male capitalists. In the novel, the title character, Nana who represents an innocent but young and beautiful woman in a modern capitalistic society, suffers a lot. She is a commodified woman in the hands of male capitalists who exploit her not only physically but also spiritually. Therefore, this research aims at bringing Nana's commodified plight into the limelight of literary analysis by critiquing the issue of commodification of women in Emile Zola's *Nana* from the perspective of the Marxist feminist criticism.

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I. Issues of Women in Emile Zola's *Nana*

The present thesis explores how a woman is commoditized by patriarchal society in Emile Zola's *Nana* (1880). In the novel, males like Count Muffat, Morsieur Steiner, George Hugan Marquis de Chauard, Rose Mignon, Count Xavier de Vandeurres, Prince, Fonton, Fauchery, and Bordenave commoditize Nana. They treat her as if she were a marketable commodity. Nana is controlled and deserted by the males who own the means of production. Males in the patriarchal society, and the women, therefore, become victims at the hands of their male counterparts who inherit the means of production. The orthodox patriarchy comes here to control. Besides, the patriarchal society takes women for granted the way Nana's position is that of a mere 'commodity' in it.

Nana, protagonist of the novel, represents the life of French woman. She has been consumed like an object to fulfill the sexual hunger of the male characters. She, as a product of the patriarchal society, inculcates the idea that a woman's beauty is all in all and she can do anything with her beautiful body. Nana has no way to protest except her body. In a way, her nudity is a revolt against the patriarchy society, which has dominated and exploited her. It is representation of woman in the patriarchal society and how will appraise the woman and how woman remained touchable exploitation and victimization in the society where protagonist Nana whose trollop behavior repressed through the patriarchal society.

Nana's nakedness is against the patriarchal society which has presented on the stage where revealing dominate nature and exploit over female which this research presents in novel *Nana*. She has to undergo problems that patriarchal social norms and values impose upon her. Emile Zola Focuses on male's superior, but individually male

characters corrupted through woman's physical appearance, which is exposed by Nana. Patriarchy as an unjust social system that is oppressive to woman similarly, Nana is a suppressed character that does not succeed to make her own identity.

Most of the characters in the novel are religious, aristocratic and patriarchal society, but female sexual intrigues play a vital role in defeating social milieu. Moreover, the female sexual reveals material prosperity and infatuation beyond the true sexual love. The female character Nana is compared with the object where Nana has been oppressed in her sexual relation with the bourgeois' society.

Treating women as an object or marketable commodities means to commodify female. This is the ideology of male members of the capitalist society. Here, males because of their economic power have dominated Nana. Most males are full of hypocrisy, without love and affection, domineering and greedy for material prosperity. They are concerned about their reputation. However, they treat women as their possession. On the other hand, the only one female character Nana is demure and docile, and is suppressed by ideology of capitalist patriarchy in the novel. It has been a common scenario, where someone is ready to accept the prejudice of patriarchal norms and values because she is in the trap of the capitalist patriarchal ideology.

Similarly, Zola's *Nana* has included some representatives of the working class, and the purpose should be to present an understanding of the contemporary social milieu. In the novel Nana is presented as the prostitute, as the nude character and means to fulfill the desire of the male in the society as she is depicted like the consumed object to fill up the sexual hunger of the male characters. Thus, her sexual intrigues play vital roles which further oppressed her in the patriarchal society.

The characterization helps to get the idea where female actress Nana has been commoditized in patriarchal society. In the novel, Zola describes she has never been seen on a stage, but male characters are talking about her. When asked to say something about her talents, Bordenave, the manager of the theatre and he calls it the brothel. Nana does not know how to sing and act. Just as the crowd is about to dismiss her performance, Zola writes all of a sudden, in the good-natured child the women stood revealed, a disturbing women with all the impulsive madness of her sex, opening the gated of the unknown world of desire. Nana is still smiling but with the strong view of life.

After without notifying, Nana disappears from theater and she died of the small- pox diseases, which ravage her physical beauty, and she has left enthusiastic power of sex and males have commoditized her. When Nana's dead small-pox that is a minor disease, but these male characters does not reveal sympathetic towards her. After dead, people are marching in the streets showing patriotic slogans, but this patriotic slogan is wordless because Nana is not died only small pox disease who has captured whole human especially woman and where she is dominated by heredity of male. The major dynamic of the novel is stripping Nana, undressing makes Nana away from her real life. She progressively exposes the secrets of her golden body thrall. Nana has treated by patriarchy construct and her sexual identity and male counterparts from everywhere have commoditized her.

Nana has received numerous reviews from different perspective. Concerning the issue of body Gayle Rubin, in *The Traffic in Women*, writes that one of the needs of capitalism, which contributes to its surplus value of generation of capital itself, is the maintenance and reproduction of the labor force. He claims:

A key element in the process of the reproduction of the laborer from whom surplus value is taken. Since it is usually women who do housework, it has observed that it is through the reproduction of labor succeeded to earn any respectable identity. She remains commoditized throughout her whole life.

Another vision is hysteria in the novel *Nana*. The traditional reading of the novel as male/female conflict within which psychoanalytic analysis easily identified the working of hysteria, which traces the peripatetic nature throughout medicine, culture and literary criticism. Hysteria is, as hysteria sees others doing which is an imitative disease. Renee Kincaid, a critic has a praised for *Nana*. In *Psychoanalytic Analysis* he opines the novel as:

The vogue of *Nana* in Zola's novel of the demimonde can thus be understood as a classic case of mass hysteria as Eliane Showalter describes it. Her debut at the theatre des verities has been persuaded by a star is born publicity campaign: *Nana* is almost as much a novel of journalism as it is a novel about a theatre. *Nana's* entrance as "Lablond Venus" is strategically Delayed in the performance: "the audience is tease by the daring the customs of the other actresses and Zola depicts the entire house as responding in unison in its anticipation of *Nana*." (14-15)

Zola presents *Nana* as a domestic worker suffering from sexual exploitation in the hands of her master and her demonstration of madness and nudity in response to such perpetration, because he intends to explore the theme of oppositions. Despite such critical views that exist to represent the different theoretical speculations as their perspective in order to interpret this novel in considerable height. It would take up too

much space to comment, even tentatively, on Marx's highly complex theory of exchange value, the objections raised to it, and the attempts made to refute it. We are deliberately containing ourselves to the enigmatic fetish character of the commodity as one of the concrete manifestation of the general alienation, which is the result and the precondition of a society base on commodity production.

Henri Mitterand Becker, in his book *Classified Garnier* (1994), he opines the novel as:

The novel offers judiciously selected notes and commentary that are engaging in their critical appreciation at the same time that they offer the student of Zola a coherent orientation from which to approach *Nana*. Her concern for the student needs particularly to be emphasized. For a while this volume will certainly be of interest to the Zola scholar. It's also appropriate for the serious student and cultured reader. As a result, manuscript and sketch reproductions, the interrelationship between the evolution of the novel and Zola's career as a journalist and literary critic, the effort to demystify the romantic rehabilitation of the fallen women or the symbol of the theater as a virulent satire of imperial society all emerge in a Evesh Light complemented by Becker's ability to inspire the reader with a better understanding of the complexities surrounding the documentation writing and reception of *Nana*. (20-22)

Emile Zola takes part in the reaction against the long domination, sexual torture discrimination and injustice upon the females of which the novel is an example. This project makes the conviction that the proletariat is the last of the classes and that its liberation demands the abolition of all classes and the classless and ruler less society.

Obviously, it is the story of Nana's plight in particular and an aristocratic society in general. Nana is a character of her sexual relation with the admirers and her sex has oppressed under the capitalism, an erotic sense easily bursting from one episode to another episode of the prostitute where she feels relaxed her sexual pleasure in her own dressing room. As well as Nana has neither succeeded asserting her own respectable identity nor carving on economic identity. Nana is treated beastly and controlled by social milieu in patriarchal and imperialistic society.

Although, *Nana* is a simple story, it is deeply moving in nature as it touches the softest corner of human feelings. Praising the writer for this simplicity, Bernice Chitn's, in his book *Reflecting on Nana* (1997), claims:

Zola's predominantly sociological portrayal of happy hooker is on the face of it a suitable cause for treatment of this kind: how patriarchal modes of authority prevail, how the eponymous heroine thumbs her nose at these and how the author represents and copes with the threat she poses. This for the first three chapters, the remaining two on the other women used in *Nana* could be taken as character studies except that they situate the former along a gratitude secular leading to possible transcendence and the latter minus gaucherie, along a similarly nuanced path towards and rigidity. (11-13)

Emile Zola's *Nana* is a novel that dramatizes the commodification of female at the male's hands. It is a novel about the commodification of females' means treating women as an object or marketable thing that is the concept of male members of the capitalist society. Women are dominated by males because of economic power that is the main cause of oppression upon women. Emile Zola makes the novel more forceful

and striking by including some of the story. The novel deals with the commodification of female sexuality the essential identity, purity and reality.

Colette Becker has all praise for *Nana*. According to him, the novel has made a famous place in the literature. In *Classiques Garnier*, he argues:

For a while, this volume will certainly be of interest to the Zola scholar, it is also appropriate for the serious student and cultured reader. As a result, manuscript and sketch reproductions the discussions of the description of Nana's rooting body, the significance of the interrelationship between the evolution of the novel and Zola's career as a journalist and literary critic, the effort to demystify the romantic rehabilitation of the fallen women, or the symbol of the theater as a virulent satire of imperial society all emerge in a fresh light, complemented by Becker's ability to inspire the reader with a better understanding of the complexities surrounding the documentation, writing, and reception of *Nana*. (60-67)

The only thing that could really make difference in human world is simplicity of sex and body of Nana in the novel. Sex touches the soul of every human individual. So, it is a purity of love can remove the passion of greed, sufferings and other woes of this imperial society.

Because of the unequal power relationship in the patriarchal society, Nana is compelled to do what males want her to do. Men use Nana whenever and wherever they want. Nana is just like the commodity for men in patriarchal society because men can buy women easily.

In this way, several critics have interpreted Nana differently. However, the present research will study Nana from the perspective of objectification of the women. In the novel the central character Nana has not succeeded to get respectable identity. She is commoditized. She is treated like a beast in the unfamiliar world without any identity. The condition of Nana is not better than that of the marketable commodity. Males control her. She does not have any rights to property and freedom. She is guided by patriarchal norms and values. To analyze Nana's situation in the patriarchal society, her relationship with males i.e. Count Muffat, George Hugan, Fauchery and others has been analyzed. This research proves that commodification of the Nana in this text is caused by the patriarchal concept about women as an object or as a commodity. The concept is caused and enforced by the economic condition of women and men in the capitalist and patriarchal society.

Marxist feminists have attempted to identify gender relations in the context of production and reproduction as understood within historical materialism, where women were important in the struggle as workers as women. Capitalism intensified alienation and generalizes it throughout all levels of society. The end of alienation requires communism. As the classless society emerges the class discrimination and gender discrimination will be diminished. Because when the classless society is established all people become equal and property will be in everybody's hand equally. Then only in such society women get their proper place and equality. In this context, K.K. Ruthven argues, "Marxism identified capitalism (and the modes of production which support it) as a material base of a class system which is the source of all oppression, and holds that the specific subject of women will end necessarily in that general dismissal of oppression which is to follow the destruction of capitalism" (28). In capitalistic system, relationship between employer and employee is similar to the

commodity and its owner. Capitalist have everything but proletariats have nothing expect their labor. This is a wedge for their emancipation. When proletariats come to know that they are exploited, they are not feting proper wage they try to find out where and how they are exploited. Then they revolt against the exploitation imposed upon them. The class-consciousness inspires them to revolt against every kind of injustice. They revolt freely because they have nothing to lose but bourgeoisie have everything and so much to lose. Then they establish classless society, which is a story of every people. In such society women, get equal chances. Then hierarchy less society emerges that is the result of class-consciousness Zola is presenting female protagonist like manufacturing puppet which has gone hand-to-hand of the wilder man. The admirers wanted to take her into dining room she still shouted no furiously. So, Nanais guided by male mechanism. And she is decoration in the four walls of the house as well as she has become like a doll.

From all these above conditions, we can witness that feminism came with political, cultural and social awareness but the male ideology and discourse is still there in the culture and society to distort feminism making the women culturally silent and enduring thus making their thinking culturally erroneous.

In the suppress of female, ideology plays an important role. For Louis Althusser, ideology is "The name of all the discourse in society that does not, like science, represent the reality of that society but leads to an uncertain future" (32). It is the way in which men and women 'live' their real conditions of existence. They function primarily to perpetuate the ruling ideologies of capitalist society, most fundamental among which is the humanist ideology of the subject. For Althusser "all ideology, even before the rise of the bourgeoisie was interpolated individuals as subjects (94).

Similarly, Simone de Beauvoir's in *The Second Sex* (1949) raises the voice against man woman dichotomy as the male ideology makes women the second sex. Women were made inferior by society and culture. Beauvoir further says, "Women are not born as women, but made women" (1995). The book *The Second Sex* is an overall account of women and stage given to women.

Thus, consciousness about female as equal human being is somehow the contribution of feminist movements. Feminists view that only feminist struggle will particularly change relations between man woman that concern issues such as sexuality, violence gender discrimination, emancipation, freedom and equality for woman.

Prostitutes are also alienated in capitalistic society because they are treated as if they are commodity. Tong gives reason why prostitutes are alienated. Selling one whether as wife or a prostitute alienates ones from one's work because that work is being done for another, not for oneself. This concept is particularly applying in the case of prostitute, for what she is selling is what is closest to her; her body, her sexuality. So under capitalism workers sexuality becomes a commodity. (34)

Both wives and prostitutes are alienated; essential human capacity is alienation. They are dehumanized and their real existence and proper values as a person is turned and reduced into market value. They can earn as much as they can sell themselves. Selling and buying become the means of their survival. They get examined as if they are sellable commodities in the capitalist market. To end this treatment, women as commodity, first of all, women will get full freedom, which will be an end of patriarchy also. "The age old patriarchy cannot end without a radical change in the fundamental economic basis, and then only women will get full freedom, which will be an end of patriarchy. And the patriarchy cannot end without

fundamental economic changes guaranteed to entire female's community in full fledge" (Bryson 258).

This research has been divided into three chapters. The first chapter is the overall introduction of the research including hypothesis, objective and literature review, theoretical insights and the overall design of the whole research. The second chapter is a thorough analysis of the text in the light of the theoretical insights developed in the first chapter. Similarly the third chapter is the conclusion of the research, which briefly summarizes the overall project and highlights the finding.

II. Commodification of Women, Patriarchal Society and Capitalism

Emile Zola's *Nana* is the story of plight of woman resulting from the hypocrisies, corruption and materialistic nature of patriarchal society. It depicts the woes and sufferings of Nana. In the novel, Nana is commoditized by males like Count Muffat, Morsieur Steiner, George Hugan, Marquis de Chauard, Rose Mignon, Count Xavier de Andeures, Prince, Fonton, Fauchery and Bordenave. They treat her as a marketable commodity. This patriarchal mentality ultimately leads to the tragic demise of Nana.

As such, women's commoditization is like a corporation in the patriarchal world. Zola's *Nana* reflects not only objectification of women, but also shows how they are turned into mere commodity. The plight of women in a society is because of this faith that males are superior to the females. The only fault for facing the tragic plight by the heroine, Nana in the novel *Nana* is that she is female. Her tragedy starts from the very fact that she is a commodity. This female character is demure and docile and she is suppressed by capitalist patriarchy ideology, when it comes to her happiness and freedom. She is ready to accept the prejudice, patriarchal norms and values because she is in the trap of the capitalist patriarchal ideology. They are ready to do according to their societal structure because they are in the trap of capitalism.

In the novel *Nana* Zola has defined the female depictions the passive victim, which has exploited by the men. Women assume a dominating role where male has sued female as a puppet. In here Nana has dominated such as the dressing room that beats desperately against the taboos of oriental tradition. The given lines prove the reality as:

The women loitered with swaying hips. Under the cured gaslight, round the pale, naked walls of the entrance-hall which with its scanty first empire decorations suggested the epistyle of a toy temple, there was a flaring display of lofty yellow posters, bearing the name of "Nana" in great black letter. Gentlemen, who seemed to be glued to the entry, were reading them; others, standing about were engaged intake, barring the doors of the house in so doing while, hard by the box office, a thick-set man with our extensive, close-shaven visage was giving rough answers to such as pressed to engage seats. (4)

The meeting between male and female starts with 'beauty'. Had Nana not been beautiful, Empire would not have looked at her body again. It is her heavenly beauty that attracted the Empire. So it is the commodification of women.

Disagreements between feminist and non-feminists can occur with respect to both the normative and descriptive claims as well, e.g. some non-feminists agree with feminists on the ways women ought to be viewed and treated, but don't see any problem with the way things currently are; others disagree about the background moral or political views. In an effort to suggest a schematic account of feminism, such Edwards characterize feminism as follows:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general characterization there are, however, many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program. (176)

Feminism is an awareness of women's oppression and exploitation in society, at work and within the family, and conscious action by women and men to change this situation. It is an awareness of political and social implication of sex and discrimination within society. Thus, anyone who recognizes the existence of sexism (discrimination on the basis of the gender) male domination and patriarchy and who takes some action against it, feminist struggle was for democratic rights of women e.g. right to education, employment etc, to end discrimination, they are working towards the emancipation of the women. The present day feminism is a struggle for the achievement of women's equality, dignity and freedom of choice to control their lives and bodies within and outside the home.

For Marxist Feminists, gender oppression. To analyze women's situation in society understanding of socio-economic context is the prime requisite. Marxist Feminism connects the oppression of women to Marxist ideas about exploitation, oppression and labor. Marxist feminists see women as being held down as result of their unequal standing in both the workplace and the domestic sphere. Prostitution, domestic work they do. Marxist feminist focus their energies on broad change that affects society as a whole rather than on an individual basis. They have seen the need to work alongside not just men, but all other groups. As they see the oppression of women as a part of larger pattern that affects everyone involved in the capitalist system. Feminism tries to find out the root cause of women's oppression in society and way-out from that cause.

As such, even love is a mean to suppress women. Nana's behave (love) is a mere means of satisfying the physical and mental demands of the men folk. The male take love for pleasure and love is a way to achieve the same. Had not it been, the male

would not have fallen in the trap of the heavenly beauty of Nana. The concept of beauty, as put by Zola, is an unworldly concept only to Nana's male partner:

He was dripping with perspiration, his face blazed, as though he were drunk with success. "You're good for two hundred nights" said La Lilies to him with civility. "The whole of Paris will visit your theatre. But Beareave grew annoyed, and indicating with a jerk of his chin the public who filled the entrance-hall-a herd of men with parched lips and ardent eyes, still burning with the enjoyment of Nana, he cried out violently-"say, 'my brother', you obstinate devil!" (48)

In fact, in the novel, Zola has described the weakness of Nana. She is too much exploited by the patriarchy. Women assume a dominating role where male has used female as a puppet. Female has dominated such as the dressing room, bedroom that it's the rule of male where in the area of the theater the waiting room the men are passively waiting the actress Nana. These men make up the traditionally dominating sex and revealed vital rank in society. The men are frequently to wait to the women for passively their line for sex where Nana has brutally treated from everywhere.

Marxist searches their root of feminism in the writings of various writers, including Virginia Woolf. The sentimentality novel so that they always remain in the story of love affairs and feelings *A Room of One's Own* is a book by Virginia Woolf where as she discusses the primary and economic independence to develop and write text as male writes. Due to the lack of right to freedom and property, women are being prevented from realizing their creative possibilities by patriarchal society. She hopes to achieve a balance between a male self-realization and female self-annihilation. The tradition of women's writing is affected by male's tradition. She also makes a survey of the women writers from the seventeenth century to nineteenth century. However,

Woolf was a feminist who disliked the word 'Feminist', as this word represented feminine attitude of weak mentality and submission. She wanted boldness and decency in the society. So as to deal with the problems on her own, by being what male wanted when to do, there was no escape from the traditional sense of male domination on the females imposed on them, since ages. This is the outcome of the male mentality, which has guided and motivated by the easiest nature of male.

In the novel the author has focused traditional notions of male which has made undermines female roles and responsibilities. Nana leads the courtesan role that has constructed male society. Nana has revealed encourage to against the male construction. Nonetheless, the powerful courtesan *Nana* has dominated in the social environment and heredity. She created submission is restructured to form a new gender identity which is also subverted in patriarchal society. Her assorted affairs with men alike, as well as her cross-dressing and eroticism, serve to empower in her physical appearance. Nana is a victim of male exploitation and social behavior and she rise above her social standing and learned ideas of subjugation to become an active exploiter with men serving as her primary target, which has commoditized her sexual relation with the trollop behavior. Nana's merriment is increasing at every step as we see below:

Come, my sweetie, be reasonable, she said, taking him in her arms and kissing him with all sorts of little wheedling caresses, nothing's changed; you know that it's sweet whom I always adore! Eh, dear? I had to do it why, I swear to you we shall have even nicer times now. Come tomorrow, and we'll arrange about hours. Now be quick, kiss and hug me as you love me. Oh, tighter, tighter than that. (103)

The protagonist Nana presents herself in the ejaculation which is the aspect of Nana, but she does not know reality of her identity. She invents herself in prostitution. In this sense, the men are inextricably linked with Nana's sexuality and its deconstructing female sexuality. In the novel, Nana's sexuality gets constant threat from the society. Nevertheless, Nana has oppressed herself that proves the above statement. The gender has more emphasized to involve with many admirers where Nana has been dominated with cruel behavior of her sex partners. While the revelation of her sexual with prince that indicates the following lines: "Do stay where you were, my dear. Why, it doesn't matter. It's His Highness. Come, come, doesn't b childish" "Good heavens, these gentlemen know perfectly well what a woman looks like. They won't eat you." I'm not so sure of that" (116). The prince has been assassinated by the protagonist emotional attitude. Nana boldly defends herself with the prince's love affair. Hence, the extract revolt patriarchal idea of female sexuality. But her sexual intercourse in for short moment with prince who left her alone in her dressing room where Nana tests another admirer. Nana has treated from everywhere but she has called to involve to sex.

Symbolically, it is presenting oppression and exploitation of women.

Similarly, Nana has faced men behavior that shows following lines:

No, hold your tongue, will you? If you weren't brutes you would be as nice with your wives as you are with us, and if your wives weren't geese they would take a much as much pains to keep you as we do not get you. That's the way to behave. Yes my duck, you can put that in you pipe and smoke it. I don't know them! Why they aren't even clean, your honest women aren't! They aren't even clean! I defy you to find me one who would dare show herself as I am doing. On, you make me

laugh with your honest women. Don't drive me to it; don't oblige me to tell you things I may regret afterward. (187)

In these lines prove that, female sexuality has been seen in many males dominated nature. Patriarchal holds authority over women and entails female subordination. In this extract the man has revealed overpower of men. She has exasperated of her sexual intercourse but men forced her to involve in sexual relation. In this sense, Nana has manipulated from the patriarchal society because she has followed prostitution. Female sexuality has given the concept about patriarchal ideology, which such as enforces chastity.

But it must restrict to force over women. Not with standing, in novel, *Nana* has suppressed of the wilder power of masculine that shows below lines:

Nana sees her parts of her body with an amused expression and much of the vicious curiosity and shows knitted her brows as assign that she was to hold her tongue, for they were surrounded by dressing gowns and without linen her disheveled tresses were white with tuff. (208)

Above lines prove, slowly, Nana looks her body and she spread out her arms in order to give full value to her figure, which suggested the to give full sexual appearances. Nana examined herself before and behind who is stopping to look at the side view of her bosom and at the sweeping contours of her thighs, which has called to involve in sex with her. In the novel, Emile Zola presents Nana's introduction in the world of female sex with make more sex partner men and lesbian. As Fontan beats her brutally and refuses to have anything to do with him, she begins to seek some type of consolation elsewhere. Nana is determined to be faithful to Fontan in spite of his brutality. When, Nana threw her old lovers Steiner and Count Muffat, and Fontan is

new lover who beats her brutally that treats indicating lines, "In fact, there were crumbs in the bed. She felt down to her middle; she was everywhere devoured men. One single crime was scorching her and making her searching herself till she bled" (207). In this sense, above lines revealed the situation of Nana who is treating a small crumb her steepen bed where they have taken enjoy in their ejaculate, but a small crumb is symbol to dominate woman. Nana buried her face in the pillow and began sobbing quietly to herself.

Fonton, in the novel *Nana*, is a full of lust. He, of course, loves his beloved (Nana); however, his love is not platonic. The feelings of male supremacy play a larger role in his love life than the natural feelings of love. He finds Nana all alone, and in want of a genuine partner to safeguard of the world. He presents himself for the same, and desires to stand up beside her protecting and giving her an assuring arms rather than the spiritual love, he claims to be in. So, Nana once again ends up being a poor creature, which could not do and survive on her own.

In the research study, Nana is much tormented circumstances and not at all festively inclined. She had no notion than sexual desire in her mind. Also has indicated some women as follows:

On the pavements of the *Rue Nature Dame de la Lorette* two long file of women scudded along with tucked-up skirts and bent heads, keeping close to the shops but never once glooming at displays in the shop windows as they hurried burring down toward the boulevards, this was the hungry exodus from the *Quartier Bredu* which took place nightly when the street lamps had just been lit. (225)

Naturalistic writer has denoted they have pushed tucked up their skirts and bent heads that means exposing feminine attributes where they tried to attract men upon them. It is symbol to take female protagonist Nana on the stage where she had appeared nakedness and captured the audiences' heart but she got suppressed from mechanical patriarchal society. Sexism is another form of oppression on female. For example, feminist who themselves remain racists will not be able to fully appreciate the broad impact of sexism on the lives of women of color. Furthermore because sexist institutions are also, e.g. racist, classist and homophobic, dismantling sexist institutions will require that we dismantle the other forms of domination intertwined with them. Following feminist critic bell hooks lead, we might characterize feminism statically as the view that women are subject to sexist oppression and that this is wrongly. This move shifts the burden of our inquiry from a characterization of what feminism is to a characterization of what sexism, or sexist oppression is.

In the research study, in the novel, forcefully Nana who has unwillingly accepted to sleep with George Hagan's brother. Nana has pushed with renewed impatience that reveals from these lines: "It's amusing for little while, but when I tell you I'll in a hurry – I go to bed with your brother if it please me. Are you keeping me – are you paymaster here that you insist on my making a person? Yes I go to bed with your brother" (356). In these sense, female sexuality as corrupted easily where above lines have given situation of women who does not have power to dethrone man. Nana awfully utters of her submission but she accepts her courtesan situation. This is clearly because love starts through the bodily pleasure and beauty; not as claimed that they start within the soul. These are mere words to through to humble people, so that few groups of bourgeoisie will continue to rule and dice a large number of lowly and innocent people. So, love is a mere object to satiate the male world and to highlight

the necessity of male's supremacy over females. As such, male patriarchy is shaped up in such a manner that love is a tool to lure the woman. It is further constructed in such a way that even God is near to male, and even the Gods accept their existence, up in the heaven. However, it is clear even Gods use them in the name of love and, the men folk are adding mere a stone in doing so. Not to forget, even a male, or at least make the large number, in respect to female Gods.

In respect, Emile Zola's *Nana* is a depiction of male love and not female. As usual, females are mere stereotypical victim to please the male world. In doing so, they are highlighting what male can do for female, and not vice-versa. Had it been other ways, the central character would have been the dominant presence of female in the story. However, it is not so and the traditional way of male dominating the female is depicted. So, love is a matter of alienation means a feeling of separateness of being along and apart from others. Because Nana has alienated from the male dominated society. To prove this the story is, "She went away, she shut the door. Nana was left alone, with upturned face in the high cast by the candle. She was fruit of the charnel house, a heap of matter and blood a shovelful of corrupted flesh thrown down on the pillow" (704).

In the novel, Nana is alienated from self. She is isolated, fragmented, mystified, poor, physically exhausted and mentally debased. So, she is like a commodity as well as Nana's real self is dying and artificial and dictated self is acting well. She is alienated from her real self. Nana has lost her submissive power that argues, "She reverted to low childish tastes, would kiss from morning to night and kill time with stupid pleasures while waiting for the man whose caresses she tolerated with an appearance of complaint lassitude" (272). Nana has slipped anyway in her life and full of sentimental regret for their old street existence. However, it is not so and

the traditional way of male domination the female is depicted. The mainly love as depicted in the story is, "A thousand kisses on the beautiful eyes." That's the thing: 'a thousand kisses on the beautiful eyes!?' Nanarepeated, while the two old ladies assumed a beautiful expression" (64). As such is part of the foundation of male patriarchy itself, a necessary ingredient to make the woman fall in its lure. And then, there would have been no reasons to mourn the lost love, but the narrator expresses his worldly desire to his beloved, but could not take her woes. Thus it is a tragic love story similar to other novels and incidents or in real, it is the female who suffers the most, as she is mere a commodity. She lacks her own identity and has to live in a world that is adverse to her from the early birth to the death. Even her woes are not for her, as she laments for the near and dead ones, more than herself. That is why Nana has become the object in the novel. Nana is in denunciation of the male sex and she has become the commodity in patriarchal society.

In the novel, Zola has revealed women situation where the female protagonist Nana has commoditized of female sexual in one side and another in her economy condition, which has followed Marxist feminism. In Marxist feminism is a permanent glance of feminism which embraces Marxism and aims to dessert capitalism for the establishment of equality between men and women but in the novel *Nana*, Zola state. "Her sexual economy seemed to her to have got out of order, it produced children then even when one did not want them and when one employed it for quite other purpose!" (325)

The novel is an exclusively a tragic story that beats desperately against the book of oriental traditional with great sensitivity and lyricism, the narrator, Fuchery describes his passion as a youth for Nana, the beautiful girl of Venus who first unfolded to him the secrets of love (sex) as:

The prince has come to see the performance of Venus. Count Muffat and his father-in-law, Marquis de Choired, accompany prince then, prince has requited permission to come backstage to greet and congratulate Nana in person. The members to his place and he takes Nana on his own room. Nana does emotional activity like rubbing cold cream over her arms and face with the palm of her hand. Nana says, "His Highness does me too great an honor. I beg his highness will excuse my receiving him thus." (205)

The position of Nana in the novel is not satisfactory. She has not been capable as males. According to the patriarchal norms, she has compelled to stay in males' wants by doing sexual activities. For example, in our country Nepal women have to do household works. They have to look after their children. They have to obey their husbands. They are not free to go anywhere. They can go out only after taking permission from their husband. Our society is male-dominated, so the males consider that they are superior. Women are supposed to carry order given by their husband. Because of those concepts our society is still under the patriarchy and capitalism.

Nana eventually completely takes off her clothes and examines her nude body from every angle in her mirror. She is admiring herself and caresses various part of her body. Spontaneously, Nana is exciting herself in drawing room. Nana has made a good weapon of sex. Thus, she is fully unveiled and from the backside Muffat is watching her nudity. Nanabrought with herself the delirium of sex and opened the gates of the unknown world of desire. Nanaputs new relation with Fanton. Nana throws two old friends Steiner and Count Muffat who could not provide a lot sexist to Nana. Fontan has given everything offering Nana's. Nanacomplains some cake crumbs in the bed then Fonton slaps her so hard she feels dazed. He beats her brutally

and refuses to give her money and refuse to have anything to do with her. In relation with Fonton, who beats her brutally? Then, Nanaputs new relation with Satin. A movement they take room in a cheap hotel where Satin reveals indifferent intense toward Nanawho is horrified by the poor behavior of Satin. Nanahas suppressed from everywhere.

The capitalists, also representatives of patriarchy, exercise to create false consciousness to establish their empire. They try to hide all kinds of discriminations and injustice. Worker work very hard for the production of the factory and produce a large quantity but "None of them bore which name or any other mark of their individual contribution" (Tyson 58). So, the workers are alienated from themselves also, when they alienated from the product they find the work unpleasant but they are bound to do their work: "When the potential source of workers humanization becomes the actual source of his or her dehumanization, the worker is bound to undergo a major psychological crisis" (Tong 44). Therefore workers are alienated from themselves. Workers are alienated from other human being as well because they see around them their co-workers as competitor for object and provision as the capitalistic system encourages. This sense of competition for job and promotion alienate workers from their co-workers. In this system finally workers are alienated from the nature itself "Because the kind of work they do, it make them see nature as an obstacle to their survival" (Tong 44). So they are alienated from nature itself because of capitalistic economic system. Therefore, the most important aspect for elimination of alienation is the eradication of capitalism, which help women also to emancipate from patriarchal domination.

A central tenet of Marxist feminist is the belief that women's situation cannot be understood in isolation from its socio-economic context, and that any meaningful

improvement in the lives of women requires that this context be changed. We live in a , as Philop argues: "Class society that is also structured by gender, which means that men and women experience class in different ways" (qtd. In Bryson 258). For Marxist feminist, gender oppression is class oppression and women's subordination is seen as a form of class oppression. To analyze women's situation in society understanding is socio-economic context is the prime requisite. As the Marxists see the alienation of labor from work, self, human beings and nature women are also alienated from sex, self-children and dorm whole surroundings. In capitalism, labor is treated as a commodity, which can be sold and bought.

According to Marxist theory, in capitalist societies the individual is shaped by class relations; that is people's capacities, needs and interests are to be seen determined by the mode of production that characterizes the society they inhabit. Marxist feminists are gender inequality as determined ultimately by the capitalist mode of production. Gender oppression is class oppression, which is maintained because it serves the interests of capital and the ruling class.

Feminism is against all kinds of myth making tendency of men. It challenges the foundation of male norms and assumption and questions heliocentric ideologies, which mean the patriarchal attitudes, and male interpretation of literature economics, politics, religions etc.

Marxist Feminism is a sub-type of feminist theory, which focuses on the dismantling of capitalism as a way to liberate women. Marxist feminism states that capitalism, which gives rise to economic inequality, dependency, political confusion and ultimately unhealthy social relations between men and women, women's oppression. Marxism helps us to understand, "How economic forces have been manipulated by patriarchal law and customs to keep women economically, politically,

and socially oppressed as an underclass" (Tyson 93). Marxism, which is used to understand the feminist economical, political and social issues, is called Marxist Feminism.

Marxist feminists find similarities between male/female in the family and bourgeoisie proletariat in society. Husband father or male members in a family is like bourgeoisie in society and wife in a family are like a proletariat in society. In this context, Lois Tyson states, "Feminist Criticism Examines the ways in which literature and other cultural productions reinforce or undermine the economic, political, social and psychological oppression of women" (81). For the elimination of the oppression of women capitalistic economy should be dismantled which also dismantles the patriarchal social system because it is based on capitalist system. As workers are alienated from the product, self, other human being and native women are also alienated from the product; self, other human being and native women are also alienated from sex, self, children and their surroundings.

They are paid less because of the interest and self-protection of male superiority. They evaluate women as if they are commodity because their sexes differ from male sex. Women take domestic responsibilities and outward work is generally supposed to do by males which is categorized as hard work. By this cause also females are treated as weak: "Women's domestic responsibilities do Domon that they are less able than men to defend own economic interests" (Bryson 241). Therefore, women's interest, capacity, vigor etc. are neglected because for male women are commodity as the workers for capitalists.

The major focus of feminism is on political, economical, physical, psychological and religious equality. It opposes gender stereotypes and discrimination

against women based on the assumption that women are passive weak and physically helpless. British author and critic Reveals West has following opinion on feminism:

I myself have never been able to find out preciously what feminism is. [...] I only know that other people call me a feminist, whenever I express sentiments that differentiate me form a door mate or prostitute to that of a woman of voice and status. To be called feminist is icky but what actually it stands for, is a challenge that has been a query to me. (219)

Feminism has often focused on what is absent than what is present, reflecting concern with the silencing and marginalization of women in patriarchal culture, a culture organized in the favors of men unlike the other approaches for their false assumptions about women. In the novel protagonist character Nanaincludes intentional desires behaves as of her hard relation accumulated like to see commoditized by male holders the males are Count Muffat, Morsieur Steiner, George Hugan, Marquis de Chauard, Rose Mignon, Count Xavier de Vandeurrees, Prince, Fonton, Fauchery and Bordenavetoo treat her unkindly more that a marketable commodity. Because of the unequal power relationship, females are compelled to do what males want them to do. Men sue women whenever they want; women are just like the commodity for men, in patriarchal society because men can buy women easily, as a capitalist can buy work.

Sandra Gilbert's and Susan Gubar's *Mad Woman in the Attic* (1979) in another brilliantly written massive book on historical study of feminism, which stresses especially the psychodynamics of women writers in the nineteenth century. Gilbert and Gubar's main idea is that artistic creativity of the 19th century tradition which is perceived basically as a male quality is in fact patriarchal superimposition upon the women writer who one imprisoned within it. In the image of 'Divine creator' the male

author fathers his text. But taking the same masculine Cosmic author as their model, women and upcoming or identifying with the dominant literary images of femininity with comes out of phallogentric myth of creativity.

In the novel same condition has happened. The bereave leads directly in to Nana's dressing room without locking Nana. It makes her angry. Nana reveals denuding progress, then Nana goes on the stage in her nude scene and Count Muffat sees her an entirely different and closer perspective. Muffat feels himself becoming more and more in her power and he can do nothing to fight against the emotion. Fachery and Muffat go the dressing room in which Count Muffat meets his father in law Marquis de Chouard sitting between two of the actress. Rose Mignon states: "You know the Marquis de Chouard at whose place I went to sing? Well, he's in the house too. I noticed him at the back of a box. There's an old boy for you" (109). The old and follows to see Nana's physical beauty. The naturalist writer focuses on nature and he compares Nana with famous race of Prix de Paris. Many people come and with the filly name Nana and Count Xavier de Vandevres also says Nana that if he does not win money from the great race, Vandevres will lock himself up with his horse and set fire to himself and his horses. Here, revealed dominate nature of females but for the first time in the novel, Nana feels a sense of being trapped in a situation. Earlier, Nana puts relation with Steiner, she could send him off to bed pleading sickness and then to go to sleep with Georges.

At this point, Nana cannot afford to argue about this statement because she is how being beaten by a man, and she continues to live with painful life and apparently enjoys the beating to a certain degree. Nana's life is filled with every type of corruption. Then Emile Zola shows climax of event, Nana wants to put new relation with Count Muffat and she meets Muffat in her dressing room, where there are many

people and he is extremely nervous and uncomfortable. Nana has revealed the power of sexual willing and her breast touched Count Muffat arms who had never seen his wife put on her garters who slowly realizes that is Nana is taking possession on him. Zola reveals inherent naturalistic view of humanity as unable to control the submissive power and the author compares Nana with Luxurious bed, which symbolized all of her sexuality that dominates the patriarchal society. In the novel, Nana has used her all sexual power to dominate the gender construction. She used her sexual weapon to destroy the infancy of the society but her sexual weapon dominated in the society. Similarly, Steiner attracts more and more infatuates to sleep with Nana and agrees offering her large sums. Nana begins to feel the extreme boredom of her life after the huge catastrophe. She picks up men from the street, and not satisfied with this. She entices young sluts home with her. She even debauches herself in house of infancy. But she seems to take the most pleasure out of totally destroying and debasing Count Muffat: "She had an instinctive urge to debase everything. Count Muffat explains that the nature of his business was for charity. It was not enough for her to destroy things, she also directed them" (276).

This male nature, to many critics is the situation of continuing oppression to females many forms may be instrumental to even a necessary means to feminism, but not intrinsic to it. It is a mere weapon for the male world to impose their supremacy over the female; however by giving them chocolates. In regards, bell hooks put forward her opinion as:

Feminism, as liberation struggle must exist apart from and as a part of the larger struggle to eradicate domination in all its forms. We must understand that patriarchal domination shares an ideological foundation with racism and other forms of group oppression, and that

there is no hope that it can be eradicated while these systems remain intact. This knowledge should consistently inform the direction of feminist theory and practice. (22)

In most case, a male guided by patriarchy principle does not know the level of domination being imposed on women. Male are habitual of doing out those works at regular interval. It might be a part of their blood ties, which they think they should carryout, out of compulsion and tradition, followed for ages. The father's sympathy for daughter is justified but , it is there, where a women is dominated the most.

Similarly, hooks on account of defining characteristic that distinguishes feminism from other liberation struggles puts it in terms of sexism. She puts this male mentality in following manner.

Unlike many feminist comrades, I believe women and men must share a common understanding – a basic knowledge of what feminism is if it is ever to be a powerful mass based political movement. In *Feminist Theory: From Margin to Center*, I suggest that defining feminism broadly as "a movement to end sexism and sexist oppression" would enable us to have a common political goal ... sharing a common goal does not imply that women and men will not have radically divergent perspectives on how that goal might be reached. (23)

Hook's approach depends on the claim that sexism is a particular form of oppression that can be distinguished from other forms, e.g. racism and homophobia, even though it is currently interlocked with other forms of oppression. Moreover, submissive power extends to all the classes in Parisian society where Nanarevealed sexual

behavior of all social classes as in evidenced by her physical description calls the patience to involve in her sex.

It is patriarchal love born out of masculine feeling of supremacy to be imposed on the female, when they are in tough situation. This further deepens and a question arises, can the male truly fall in love with a female, despite the fact that they assume female as pure female rather than identity less creatures. If we see the identification "Marxist feminist" as implicitly committing one to both normative stance about how things should be and an interpretation of current conditions, it is easy to imagine someone being in the position of wanting to cancel his or her endorsement of either the normative or the descriptive claim. So, e.g. one might be willing to acknowledge that there are cases where women have been disadvantaged without wanting to buy any board moral theory that takes a stance on such things where it is unclear what that broad theories. Feminists, however at least according to popular discourse, are ready to both adopt a broad account of what justice for women would require and interpret everyday situation as unjust by the standards of that account. Those who explicitly cancel their commitment to feminism may then be happy to endorse same part of the view but are unwilling to endorse what they find to be a problematic package.

In other words, the love is another factor that dooms the destiny of a female. Portraying the exalted happiness and infinite sorrow of his relationship with Nana, Zola at the same time proves the spiritual meaning of human existence with profound compassion. And he does so in a poetic prose that has magic and majesty, therefore to create and exemplify his love to the young girl. However, the young girl he fall in love is mere object of beauty. Beauty should be unconditional and anything that is beyond the earthly possession. It should be kept from the core of the heart, without and prior feeling and sentiments.

In terms of normative claim alone: Feminists are those who believe that women are entitled to equal rights or equal respect, or fill in the blank with one's preferred account of injustice, and one is not required to believe that women are currently being treated unjustly. However, if we were to adopt this terminological convention, it would be harder to identify some of the interesting sources of disagreement both without and within feminism, and the term 'feminism' would lose much of its potential to unite those whose concerns and commitments extend beyond their moral beliefs to their social interpretations and political affiliations. Feminists are not simply those who are committed in principle to justice for women; feminists take themselves to have reasons to bring about social change on women's behalf.

Taking this aspect as a feminism to entail both normative and empirical commitments also helps make sense of some uses of the term 'feminism' in recent popular discourse. In everyday conversation it is not uncommon to find both men and women prefixing a comment they might make about women with the caveat, of having soft corner for females despite being male means that a person (male) is ready to use the female for the sake of bodily pleasure. Of course this qualification might be (and is) used for various purposes, but one persistent usage seems to follow the qualification with some claim that is hard to distinguish from claims that feminists are source of becoming.

The end of alienation requires communism. As the classless society emerges the class discrimination and female discrimination be diminished. However, this concept has its root in the male mentality that comes prior to any other issues. As such, when the classless society is established, all people become equal and property will be distributed equally to everybody. Then only in such society women get their proper place and equality.

Women are mostly confined in household activities and they are not allowed to go out and work because their strength, skill, ability are taken as inferior to the male. The internal household chores maintained by female make outward industry for male. As such, a woman is doing work to facilitate her husband, for free. In the context, Tong narrates:

No woman has to enter the productive workforce, for all women are already in it, even if no one recognized the fact women's work is the necessary condition for all other labor from which, in turn surplus value is extracted. By providing current and future workers not only with food and clothes but also with emotional and domestic comfort, women keep the cogs of capitalistic machine running. (54)

Therefore, some Marxist feminists ask for the wage for their household activities. They say that from the production of capitalistic factory or from surplus value some amount of money should be given to women. State should pay for housework of women.

Nana had dominated in before part but she succeeded to spread sensual performed women. *Nana* does intrude into every aspect of society in one way or another when Francis brings in the review of the *Blond Venus*. In the novel further writes a bitterly sarcastic piece about Nana but later she repays him by taking him on as cover and causing him to sell some valuable property to provide her with money. Nana the protagonist is the product of gutters in Paris and her environment influences her actions throughout the novel. She can never escape for the long the social environment and she has adopted the values of that environment, which are actually of no value. There is no immortality uncommitted by Nana during the course of the novel.

The author has focused on men cruel notion, which has made fanatic in their mind that gluttons make female sexual power. The preamble parts reveal admires situation where they teased her nudity. George has revealed innocent nature, "Who knelt on the floor with his hands among her skirt" (74). In this line, Zola has defined men nature to persuade female, which George has treated himself to involve with Nana's tipsy behavior. Similarly, during the party, George "Had been planning, indeed, to get under the table on all four and to go and crawl at Nana's feet like a little dog" (91). In these lines, the author has created an aura of illicit sex where Nana has exasperatedly involved in the infancy of sex, which is manipulated by the patriarchal society. In the novel, Nana has treated without concept of overpower of men. The author has defined women as puppet to give entertainment to people. Thus, Nana has oppressed through them nonetheless she radishes subverted voices.

After without notifying, Nana disappears from theater and she dies of the smallpox disease, which ravage her physical beauty, and she has left enthusiastic power of sex and she has risen subverted voice of women. When Nana's dead smallpox that is minor disease, but these male characters does not reveal sympathetic towards her. After dead, people are marching in the streets showing patriotic slogans, but this patriotic slogan is wordless because Nana is not dead from smallpox disease who has captured whole human especially women and where she is dominated by heredity of male. The major dynamic of the novel is stripping Nana, undressing makes Nana away from her real life. She progressively exposes the secrets of her golden body thrall. Nana has treated by patriarchy construct another sexual identity and she is guided by patriarchal culture. In the novel Emile Zola has raised the female voice where represents in outstanding quality like naked appears on the stage, which don't accept aristocratic, patriarchal, religious people.

Until and unless women get living wages this dependency and exploitation remain as a social norm and rooted practice. As Jaggar opines, "When women workers achieve a living wage, they are also working a concession from capitalism, they are also women winning economic in dependency from man" (qtd.in Bryson 259). Tong brings the concept of Marx and Engels and states, "Marriage is a form of prostitution Marx and Engel implicitly accepted that the services that can be prostituted are not limited to sexual service. Childcare, and emotional support are also services sold by the prostitution –wife" (64). Therefore, in patriarchal society husband wife relation is like "pimp-prostitute" relations, which is similar to the bourgeoisie – proletariat or employer employee relationship. The economic situation of females explains why they, like laborers, sell themselves to others. Selling oneself alienates one from one's work because the work is being done for another, not for the self. So, under capitalism female becomes a commodity. Selling and buying becomes the surviving method of their lives. To end this treatment, woman as commodity, first of all women should get economic independency.

Zola has depicted the powerful courtesan and focused her capricious sexual with many admirers which reveal that he states: "I wouldn't have her portrait in my room even! And you ruin yourself for such a bird as that; yes, you ruin yourself, my darling; you toil and moil, when there are so many others and such rich men, too, some of them even connected with you" (222). In these lines have bitterly appreciated female character of *Nana*. Nana entirely belonged the sublime of the world where she has dragged to live with patriarchy environment. The patriarchal society dethroned her out of her apartment. Nonetheless, Nana has lived with encouraging oppressive live.

In other word, the love is another factor that dooms the destiny of a female. Portraying the exalted happiness and infinite sorrow of his relationship with Nana, and same conditions process the spiritual meaning of human existence with profound compassion. The condition of *Nana* from the madding crowd display feminine feature, as:

She had indeed shriveled up in the burning atmosphere of the dressing room and amid the most famous thighs and bosoms in all Paris. She wore everlastingly a faded black dress, and on her flat and sexless chest a perfect forest of pins clustered above the spot where her heart should have been. "I beg your pardon, gentlemen", said Nana, drawing aside the curtain, "but you took me by surprise." (205)

However, the young girl falls in love with admires is mere object of beauty. Beauty should be unconditional and anything that is beyond the earthly possession. It should erupt from the core of the heart, without any prior feelings and sentiments. As mentioned above, there are a varieties of interpretations – Feminist and otherwise of what exactly oppression consists in, but the leading ideas is that oppression consists in an enclosing structure of forces and barriers which tends to the immobilization and reduction of a group or category of people. In the given lines we can sure that is the practice of commoditization of Nana and her beauty. She is facing many problems.

When truth is created and articulated among the people under the system of power, the constructed truth gets materialized in the form of culture and through this culture those people internalize their own interiority; thus supporting the system of authority of power. Zola points a picture when his characters are ignorant of the societal pattern, such as when he writes:

"No, do not speak of your Germans", Madame Chantereau was saying, " Song is gaiety, song is light.

Have you heart patti in the Barver of Seville?"

"She was delicious!" murmured Leonide, who strummed none but operatic airs on her piano. (114)

So, sex is a mere object to satiate the male world and to highlight the necessity of male's supremacy over female. That is why; male patriarchy is shaped up in such a manner that love is a tool to lure the women.

The man world, as usual sale their emotion in the name of innocent female to glorify what they are capable of doing to their beloved (Nana). It is the example of commodity. As such she is mere an object, as rightly claimed by the Marxist Feminists.

Mary Wollstonecraft in *A Vindication of the Rights of Women* depicts how the industrialized Europe of the eighteen-century worked against the married bourgeoisie women of the time. She was an advocate of educational and social equalities for women. Wellstone Craft compares the women to that of the caged birds, who can sing but cannot, claim to do so in the natural habitat. Women, can claim their supremacy in traditional works like giving birth and looking after the children, added by the household chores. Thus, Wellstone Craft attacks the sentimental novels of her time for their harmful influence on women's intellectual development. In the context, she writes, "feminine weakness of character often produces by confined education is a romantic twist of the mind, which has been very properly termed sentimental" (385). As such, the sale of emotions of women was the subject matter of sentimental novels.

In respect, Zola's *Nana* is the duplication of male love and to female. Thus, the sexist male society has its toll on Nana, who is a mere escapist to glorify the deeds of the society and their sexist nature, such as where he writes:

Do leave them alone, my dear we couldn't let ourselves be further insulted! Why, this war concerns the honor of France. Oh, you know, I don't say that because of the prince. He was just mean! Just imagine, at night, when he was going to bed, he his gold in his boots, and when we played at bezique he used beans, because one day I pounced down on the stakes for fun. But that does not prevent my being fair. The Emperor was right. (699)

In the given lines Nana is unable to practice her freedom and desire. Her needs and feelings are condemned so they are suppressed because property is in the hand of patriarchy, which believe that here is no desire of women that is different from that of men. Therefore, Nana is being exploited sexually, psychologically, physically, and many more fields. The given lines prove the reality as:

Nana having been smitten with a baritone in a music hall and having been thrown over by him, wanted to commit suicide during a fit of a sentimental melancholia. She swallowed a glass of water, in which she had soaked a box of matches. This made her terribly sick, but did not kill her. The count had to nurse her, and to listen to the whole story of her passion, her tearful protests, and her oaths never to take to any man again. In her contempt for those swine, as she called them, she could not, however, keep her heart free, for she always had some sweetheart round her, and her exhausted body inclined to incomprehensible fancies and perverse tastes. (646).

The root cause, for all these oppression has its root in the unfair economic distribution of means of production and holdings over the monetary transactions. In this case of Nana, whose major woes and sufferings is due to the unequal distribution of economic share to her that is the example of commoditization.

Male characters of the novel *Nana* treat female character as a commodity. They have control over the women. They possess women just like a property. Treating women like a property is the attitude of males deeply rooted in patriarchal norms and values. On the other hand, female character of the novel is in dilapidated condition without self-respect. Nanais living in a pathetic condition:

Then she sprang up to shut the door again. She was decidedly never lucky with her little rough. He was always coming when least wanted. And why had he gone to fetch money in Normandy? The old man had brought her the four thousand francs, and she had let him have his will of her. She pushed back the two flaps of the door and shouted, - "So much the worse for you! It's your fault. Is that the way to come in to a room? I've had enough of this sort of thing. Ta ta!" (665)

Her pathetic condition remains her no more than a commodity. This shows Nana as the real victim of patriarchal norms, values and attitudes. They are like puppet in the hands of male members of the society. Nana has to do what males want because she is highly depending on them for their survival. She is compelled to sell herself just like a commodity. So, Nanabecomes victim and does not dare to revolt because of dependency upon males for their survival.

Because of the unequal power relationship, females are compelled to do what males want them to do. Men use women whenever and wherever they want. Women

are just like the commodity for men, in patriarchal society because men can buy women easily, as a capitalist can buy work. As such, women are unable to practice their freedom and desire. Their needs and feelings are condemned so they are suppressed because property is in the hand of patriarchy, which believe that there is no desire of women that is different from that of men. Therefore, women are being exploited sexually, psychologically, physically, and in many more fields. The root cause, for all these oppression has its root in the unfair economic distribution of means of production and, holding over the monetary transaction. Marxist believes that unless there is equal share in economic holdings and activities, there cannot be emancipation of female in the true sense. As witness in the case of Nana, whose suffering is due to the unequal distribution of economic share to her? Thus, it is essential for the women to fight against the patriarchy and the capitalism to come out of their commodity like situation.

Summing up, Emile Zola's *Nana* is a novel that dramatizes the protagonist character. Nana includes re-intentional desires behaves as of her hard relation accumulated like to she is commoditized by males holders, the males are Count Muffat, Morsiquire Steiner, George Hugar, Marquis de Chauard, Rose Mignon, Count Xavier de Vandeuire, Prince, Fonton, Fouchery and Bordenave treat her unkindly more than a marketable commodity. This makes the Nana to be a scapegoat to the desire of the male world. It is the mere depiction of male supremacy in the name of sex and Nana's identity is sold in the name of commodity. As such she is mere and object, as rightly claimed by the Marxist Feminists. Marxist Feminism finds similarities between males and Nanain the French society. In the novel, male characters like Count Muufat, Monisieur Steiner, George Hugar and Second empire etc. are bourgeoisie and Nanais a proletariat. Bourgeoisie does not know the

sufferings of Nana's domination. Nanais exploited in the society on the basis of patriarchal norms and values which are construction of economic power position. So, Nanais a victim of men's comfort. Nana's real self is dying and artificial and dictated self is acting well. So, Nanais alienated from her real self. For example Dowry system has created a number of problem in our society. When a boy marriage a girl, he thinks that he will get dowry in his house. So, the bride whose parents are poor or cannot afford a dowry will not be able to get married. At that time girl will be the victim of patriarchy. Same condition has come in my research. That means our society is full guided by patriarchy.

III. Nana as a Commodity, as a Passive Sex Object

As a conclusion of this research paper, the title character, Nana, in *Emile Zola's Nana* has been identified as a mere product of commodification in a capitalistic society. The entire novel has particularly revealed how wealthy people, especially men like Count Moffat, Steiner Georges, Fonton, and George Hungan, commodify the beauty and creativity of the poor people, specially women like Nana, for all kinds of benefit for them. In this sense, *Zola's Nana* is a vindication of victimization of women in a male dominated capitalistic society.

In this novel *Nana*, Emile Zola constructs differing behavior and interaction of male and female, especially protagonist Nana. She is commodified with several names and pretensions by the wealthy male characters like Count Muffat, Steiner Georges, Marquis de Chouard, Fonton, Count Xavier de Vandeurares, George Hungan and so on. They do not only create sympathy towards female protagonist *Nana* but they wait opportunity for sex where *Nana* has commodified.

Marxist feminism as the theoretical tool to analyze the status of Nana and her position in the male dominated world is unjust for her. Marxist searches their root of domination due to the lack of right of freedom and property; Nana is being backward by patriarchal society. This is the out come of the male mentality, which has guided and motivated by the sexist nature of male. Therefore, Nana's interest, capacity, vigor etc. are neglected because for male Nana is puppet as the worker for capitalists. So, she is alienated from everywhere in her life.

Each and every characters in the novel are guided by Nana's sexuality. Even, young George Hungan who is seventeen years old boy is more and more infatuated with Nana's sexual behavior. In this sense, he has followed her to participate in her sexual

intercourse where Nana invited their admirers in dinner party but later, Nana has made like a puppet where people used her only for sex. George Hagan was Nana's love for a week and whose blind love for Nana causes him to stab himself with a pair of scissors. It implies the opposed situation of neither Nana where Nana's love is pure nor familiar in the sex but he involved abruptly and ruined his life, which had made sexual relation with Nana. So, Nana has become use and throw in the male. But Marxist feminists revolt every kinds of injustice. Then they establish classless society, which is a society of every people. Nana left the real world without notice is the result of class-consciousness. That is why, this novel *Nana* is significance in relation to Marxist theory.

As such, Nana is a mere commodity that is used by all; her sex partners and the cruel society. It has been so for years, as when there is a beautiful lady, and surplus, she is beautiful; everyone comes to her rescue. But had the scenario been opposite, the entire story would not have taken place. The tragic demise of the heroine is not her fault but the male world; that impose their hegemony of her. In the case of Nana her sex male partners turn out to be a mere sympathizer, who has followed language but not action to take her away from the woes and difficulties of this selfish world. The hero is very similar to the male folk, who can fall in sex with the unearthly beauty, because it is the nature of male.

Thus, the sexist male society has its toll on Nana, who is a mere escapist to glorify the deeds of male society and their sexist nature. The tragic demise of Nana is alone of the example of the sufferings of a female. Nana, initially, is used by the men folk according to their desire and wish, and finally, she is made scapegoat to the desires and wishes of the male world. As such, it is not the fail to Nana, made tragic

but the continuity of the male desire that finds solace and satiating in doing. So, Nana is a mere commodity in the patriarchal society and ultimately finds escape in ending her life.

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