

Class Inequalities: A Marxist Study of Uzma Aslam Khan's *The Story of Noble Rot*

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Abstract

This study aims to analyze the aspect of Class inequalities in Uzma Aslam Khan's novel *The Story of Noble Rot* from Marxist perspectives. This study also highlights how the factors of Class inequalities become the cause of class conflict and give rise to the issue of false class consciousness. False class consciousness refers to the frame of mind that wards off a person from perceiving the maltreatment of their situation. According to Marxist theory, the society is divided into two different classes, the bourgeoisie and the proletariat. Labor is a commodity in a capitalist society, and it is taken as something bought and sold in the economic market. The bourgeoisie exploit the proletariat by using their labor power and such manipulation of the masses gives rise to class conflict. The proletariats are deceived into thinking that everything is fine and the alarming situations in which they live and work are inevitable. This self-deception is known as false class consciousness, which leads to a sense of alienation. The masses suffer from false class consciousness and fail to realize their common interest against their exploiters. Such Inequalities also bring to light the perspective of Marxist feminism, which highlights the exploitation of women by the bourgeoisie in a capitalist society.

Keywords: Alienation, Class conflicts, Class Inequalities, Commodity, False Class Consciousness

Introduction

The novels of Uzma Aslam Khan deal with different themes such as *The Geometry of God* explores the themes of politics, science and women's freedom. Set in the background of General Zia's regime, the novel reflects upon the life of four major characters Amal; the protagonist, Mehwish; the blind sister of Amal; their grandfather Zahoor, who is a

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paleontologist; and Noman. It deals with the themes of love, religion and science and uses blindness as a metaphor. Khan's another novel *Trespassing* deals with personal, political as well as cultural and ethnic conflicts and it also reflects the politics of that time. Similarly, her novel *Thinner than Skin* brings to life the elements of nature like lakes, mountains, fire and highlights the emotions of characters. It also projects insights about homeland, belonging and dislocation.

This study intends to analyze the novel, *The Story of Noble Rot*, from the perspective of Marxism. Marxism is a socio-economic theory based upon the theories of Karl Marx and Friedrich Engels, later on, elaborated by some other famous theorists like Louis Althusser, Walter Benjamin and Terry Eagleton. According to Marxist theory, the capitalist societies are dominated by the bourgeoisie and the issues of class conflict arise due to the negation of the rights of the proletariat (Althusser 2006, 18). The society is divided into two different classes, the bourgeoisie and the proletariat where the bourgeoisie exploit the proletariat by using their labor power in the manufacturing of commercial products. Such manipulation of the masses gives rise to class conflicts, which in turn produces other issues discussed in the Marxist criticism such as false class consciousness, class struggle and exploitation. This paper also highlights Marxist Feminism, the ways in which women are exploited and oppressed by the capitalists.

Literature Review

This section intends to discuss existing studies on the works of Uzma Aslam Khan. She is an Anglophone, contemporary Pakistani writer who was born in Lahore and brought up in Karachi. Her novels include *The Story of Noble Rot*, *Trespassing*, *The Geometry of God*, *Thinner Than Skin* and *The Miraculous True History of Nomi Ali*.

Aroosa Kanwal in "Rethinking Identities in Contemporary Pakistani Fiction" throws light on Khan's novel, *Thinner Than Skin*, which deals with the story of a Pakistani photographer, Nadir Sheikh who is criticized by a US photo agency for not capturing genuine pictures of the land and culture (Kanwal 2015, 104). Kanwal elaborates that Khan traverses the history of the 1970s, 1980s and 1990s, in her novels *Trespassing* and *The Geometry of God* (Kanwal 2015, 76). *The Geometry of God* focuses on Afghanistan and the author's main focus is to highlight Zia's regime. Whereas *Trespassing* is set in Pakistan and deals with the social and political problems of the people of Karachi. The main characters of this novel are Dia and Danish who fall in love with each other. Through the character of Salaamat, the writer shows the struggles of Sindhi people, struggling for a "separate homeland". (Kanwal 2015, 77).

Uzma Aslam Khan's first novel *The Story of Noble Rot* revolves around the life of a carpenter, Chaudry and his young wife, Malika who wants to save her son, Momin from the life of a laborer, who is apparently destined to work in Mr. Masood's carpet factory. Malika wants to send her son to school but her husband wants to put the money aside for the dowry of their daughter. When Chaudry gets cheated by Mrs. Masood, the exasperated Malika decides to take revenge. As a house servant, she witnesses the moral and ethical corruption of her mistress, Mrs. Masood, which gives her power over her mistress and a game of blackmail ensues. She secretly takes Momin from the factory and keeps him with her at the house of the widower Mr. Saeed, where she works as a maid. As a result, Malika is trapped by her desires. Momin grows in odd ways and Mrs. Masood's mind begins to collapse. This novel, however,

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brings to light the aspect of human misery in a way of the inability to provide a child with basic requirements, who is not much loved and is dependent on fate. In order to highlight the aspect of limited resources which the characters of the novel are unable to cope with, this research will apply Marxist theory which is often thought to be a “twentieth-century movement that goes back to deal with the ideas of Karl Heinrich Marx, a nineteenth-century German philosopher and economist” (Dobie 2011, 79). He believed that the values and beliefs of a society depend on the means of its production. “Friedrich Engels, a political economist, holds a similar view and along with Marx organized a movement called Marxism. Their ideas were published in *The Communist Manifesto* in 1848” (Dobie 2011, 80).

Fatima Siddiqui in the article “A Marxist Reading of Jane Austen’s *Pride and Prejudice*” analyzes the novel under Marxist perspectives. The novel *Pride and Prejudice* represents the characters belonging to both lower and upper classes as Siddiqui argues that “the working class was looked down upon by the upper class which is made clear when the Bingley’s meet Mr. Gardiner and his wife and are surprised to find that a man who lives by trade is so well-bred and agreeable” (Siddiqui 2013, 9). Income plays an important role in Austen’s novels. The families are respected and given importance according to their earnings. Class is also considered an important concern among the characters of the novel. The society is manipulated by the upper class and it works within the predetermined boundaries and follows the rules of social conduct which is created by the upper classes. This Marxist perspective reveals the status of women as oppressed and the negotiation of romantic relations and marriage are not influenced by the struggle for domination or freedom. *The Story of Noble Rot* is a Pakistani version of *Pride and Prejudice* which shows how the characters are moving on the ladder through marriage.

While commenting on the article “The Effects of Marxism on the characters in Mohsin Hamid’s *Moth Smoke* and Zulfikar Ghose’s *The Murder of Aziz Khan*”. Shahida Perveen and Prof. Dr. Abdul Ghafoor Awan states that the novel *Moth Smoke* talks about the characters who belong to different social classes. Aurangzeb is a civilized, attractive and highly educated guy who owns a big house and two Pajeros. On the other hand his friend, Darashikoh Shehzad also known as Daru, belongs to the lower-class, who loses his Job and is unable to meet the basic needs of his life. Due to the unavailability of resources, Daru becomes the victim of inferiority complex when he compares his economic status to his friend Aurangzeb. The entire “story revolves around his unemployment, aimlessness, failure and relationship, and frustration of the needs of life” (Perveen and Ghafoor, 2017, 761).

But in Zulfikar Ghose’s *The Murder of Aziz Khan*, Shahida Perveen and Prof. Dr. Abdul Ghafoor asserts that the novel portrays the class conflict between the capitalists and the lower class. It talks about the ups and downs of the superior and inferior classes. The capitalists are having the superior social status while the lower classes lose their identity. Landlords are forced to sell their land at the hands of the capitalists, and “this exploitation of the capitalist destroys the social order” (Perveen and Ghafoor, 2017, 763). Aziz Khan is the only rebellious character and protagonist of the novel who refuses to sell the land at the hands of the capitalists; Shah Brothers. This rejection of Aziz Khan makes Shah Brothers furious and it becomes the major cause of conflict among them.

Various researches have been conducted from the Marxist perspective on Pakistani as well as foreign novels. This research also uses the same Marxist theory but the focus of this

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research is to explore the class inequalities taking place between the proletariat and the bourgeoisies and the struggle for one's rights. The proletariat are not paid sufficiently for their work and the bourgeoisies on the other hand are trying to indulge themselves in the act of false class consciousness. This study, to my knowledge, is among the first to explore *The Story of Noble Rot* from the Marxist perspective.

Research Methodology

This study explores Uzma Aslam Khan's *The Story of Noble Rot* through the lens of Marxism. It uses textual examples to analyze the prevailing class inequalities in *The Story of Noble Rot* and highlights the class conflict that emerges out of these inequalities. The bourgeoisie are the ones who control the factors of production, on which the development of a capitalist state depends. These production relations are layered and based upon the structure of dominance and subjugation or class exploitation in our society. This research paper will analyze the key concepts of Marxism to demonstrate how they are linked with one another.

Discussion

This section of research tends to focus on the factors which provide the sources of class conflict and inequalities among the various classes in relation to their interactive relationships. These increasing class inequalities are due to the unequal distribution of income between the proletariat and the capitalists. This exchange of transaction and dialogue at the beginning of the novel *The Story of Noble Rot* gives the picture of a society in which the production relations are arranged in a way that the material resources available to a society are not equally distributed among all its members. This gives credence to Louis Althusser's observation that "relations of production have always been relations of dominance and exploitation" (Althusser 2006, 18). The novel begins with an unintended chat between a carpenter named Chaudry and his customer Mrs. Masood. While collecting the custom-made table, which Mrs. Masood orders Chaudry to make for her, she tries to find faults with something that is almost perfect. She surveys the table with an imaginary measuring tool and measures the width. She frowns, "It's too wide or too narrow, too deep or too shallow and says, why can't I find anything perfect these days?" (Khan 2001, 4). Her conversation reveals her material consciousness. She is trying to decline the efforts of the carpenter, Chaudry, which he has put in while making the custom-made table for her. When there is contradiction in opinions between two members belonging to different social classes it results in a conflict which is called class conflict, in Marxist terms.

Class conflict is one of the consequential aspect of Marxism. It refers to class struggles that arises due to economic or political tensions among various social classes in a particular society. In the novel, it is emphasized when Mrs. Masood refuses to pay the right amount of money she owes Chaudry, in lieu of his labor and services and says, "I'll give you no more than one thousand rupees. One thousand rupees? But when you ordered the table I said three thousand, and too after a discount. It's worth at least four thousand, you can ask..." (Khan 2001, 5). Mrs. Masood snubs Chaudry and says, "That's enough. You're lucky I'm buying it at all" (Khan 2001, 5). The argument between Chaudry and his customer on the custom-made table expresses the unequal distribution of wealth between two classes that becomes the cause of conflict among them.

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When Chaudry's wife Malika learns about the incident, it creates a tension in their relation she tells him, "If you were concerned that the important lady could not be trusted, you should have declined her service." (Khan 2001, 42).

Another key idea of Marxism is the aspect of false class consciousness. False class consciousness refers to the state in which various members of a society are unable to recognize the injustice done to them ("The Editors of Encyclopaedia Britannica" 2020). These members are called workers or the proletariat who internalize the values and beliefs of the bourgeoisie. False class consciousness highlights the manner in which the proletariat are misled, in a capitalist society, through the material, ideological and institutional processes. It brings to light the proletariat's inability to come across the inequality, oppression and exploitation of a capitalist society.

The exploitation of the proletariat is an important key factor of Marxism. Exploitation basically refers to a situation in which the other person is treated unfairly for one's own benefit. The aspect of exploitation is seen in another instance when Mrs. Masood orders another item, a bed that is basically her daughter's marital bed. Her tone is persuasive but Chaudry replies, "I'm sorry begum sahib, I can't make you a bed. It's too much work for an old man like me. He once again lowered his eyes. But Mrs. Masood begged, Oh but you must, you must. You absolutely must" (Khan 2001, 6). Chaudry replies to Mrs. Masood that he will hate to disappoint her again and insists that she finds someone else as he himself cannot guarantee the quality of his work. But Mrs. Masood manipulates him by saying: "Anything, I'll pay anything!" (Khan 2001, 7). She again says "Ten thousand? Fifteen?" (Khan 2001, 7). And Chaudry again says "I'm sorry, begum sahib" (Khan 2001, 7). But Mrs. Masood continues "I'll give you till Christmas Eve. The day before our Quaid's birthday. And twenty thousand rupees. You choose the design. I trust you" (Khan 2001, 7). But as always she leaves no deposit. Mrs. Masood uses a trickster's attitude towards Chaudry by changing her tone into a desirous one and is exploiting Chaudry by using him for her own benefit.

The incident when Mrs. Masood spills the bottle of Grand Marnier and tries to shift the blame of her own error onto one of her attendant Khalil, shows her dominance. "She was a fox in a chicken coop, a youngster in an adult theater, Rushdie in Khomeini's bed," (Khan 2001, 22). She harshly gropes Khalil's collar and boxes his ear. The narrative also focuses on the conflict among the proletariat themselves, as the twin brothers, Jamil and Khalil, who consider themselves superior to Malika, blame her for their dismissal from the job. It also emphasizes Jamil's abusive treatment of Malika. He and his brother mock her by comparing her to a camel. The tale depicts the cruelty of the time, in which the nawabs, or bourgeoisie class, exploited the proletariat for their personal gain. Mrs. Masood exercises her power over both the servants Khalil and Jamil by slapping and releasing them from their jobs.

As a result, the issue of exploitation is raised not just between capitalists and the proletariat, but also between members of the middle class and the proletariat. Malika raises her voice against her exploiters, Mr. Masood, for exploiting the children working in his factory, by not paying them the wages they deserve and Mrs. Masood for not paying the right amount to her husband. Malika plays upon her mistress's devastated state and comes in the guise of a witch. Mrs. Masood pathetically cries out, "Help me!" when Malika appears in front of her. Close the window! I've been discovered!" (Khan 2001, 61). It demonstrates how the proletariat lashes back at the bourgeoisie, as Malika does, by transforming herself into a churail (a witch).

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Finding her mistress in a hysterical fit, Malika seizes this opportunity to lecture her on how she has duped the faithful carpenter, once with the cabinet and then with the table and then with the statuettes. Malika locked her focus on the sleek, black figures, that Chaudry has carved, near the divan for a brief moment "Chaudry has given his youth to them! She spat, and in your wretched heart you've already fooled him a fourth time". (Khan 2001, 62).

Malika takes advantage of Mrs. Masood's phobia of witches, by scaring her concerning her daughter's future and insists on the payment of unpaid debts, that Mrs. Masood owes her. The affluent industrialist's wife, who had once been sprucely dressed and heavily made-up, now cowered in Malika's husband's workshop. Her face was shamefully bowed when she entered Chaudry's store. Her once-powerful fingers curled inward like hangnails. Malika re-experienced the wrath that had possessed her previously. Mrs. Masood, on the other hand, had been forced to return to the scene of her crime in order to pay the dues.

Mrs. Masood compares herself to a pawn because she has been exploited by Malika for her own gain, and she compares the events of her life to a carpet design over which she has no influence. Her husband refused to give her money, claiming that no masi was so valuable. She had been obliged to steal it from the dowry of her daughter. But what was the alternative? Soomla, the witch, would be keeping an eye on everything. Mrs. Masood is forced to repay the money as a penalty, and she even agrees to use her daughter's jewelry as their only means of surviving against Soomla (the witch) for the rest of their life. Malika exploits Mrs. Masood and borrows her car and driver so that she can tour different sights so that Momin can enjoy his childhood. During Malika's stay at Mr. Saeed's house, Saima, Mr. Saeed's daughter, exploits and mistreats Malika's son, Momin by calling him various insulting names.

In *The Communist Manifesto* Engels defines both these terms bourgeoisie and proletariat in a footnote. According to him, "By bourgeoisie is meant the class of modern Capitalists, owners of the means of social production and employers of wage-labor. By proletariat, the class of modern wage-laborers who, having no means of production of their own, are reduced to selling their labor power in order to live" (Marx and Engels 2008, 219). The term Marxist Feminism highlights the ways in which patriarchy and capitalism both abuse women. It elucidates the manner in which women are exploited and oppressed in a capitalist society both by patriarchy and male dominance. This idea is emphasized in the novel through the incident when Mrs. Masood's grandmother tells her to obey her husband so that he knows that her family instills the value of honoring him. This idea is reflected in M. Chauclet's remark, "Cultural distinctions intrigue me, M. Chauclet says, your customs concerning women, food and, labour" to which Mr. Masood replies, "Our women are prohibited the consumption of alcohol. It's unIslamic" (Khan 2001, 37). Being a woman, Mrs. Masood has to suppress her addiction to wine because the society imposes a strict code of conduct on women alone. On one hand, she is driven to it but on the other hand she is guilty as she recalls her grandmother's warning and her husband's prohibition.

Another instance of Marxist feminism is seen when Mr. Masood imposes his orders on Malika to keep his wife away from his daughter's wedding by saying, "I'm giving you a chance to do as I say of your own accord. If not, then I'll be most unhappy" (Khan 2001, 133) to which Malika responds that how can she keep a mother out of her own daughter's wedding. He even threatens to kill her husband if she would not comply. Though it is really disturbing for Malika to keep a mother away from her daughter's wedding. But she had no option. The aspect of the

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exploitation of women could be seen in the abusive custom of slapping the women across the face, in the nose ring, which is considered to be a sign of good fortune.

Both Karl Marx and Frederick Engels argue that society is divided into two classes in terms of commodity production (Althusser 2006, 55). The capitalist class, often known as the bourgeoisie, owns and controls the means of production, as well as labor, or the working class. By coining the phrase Marxist feminism, Frederick Engels gave Marxist theory a new perspective and makes an effort to draw attention to women's issues with housework, sexism, and economic distress. This study aims to provide light on women's challenges during the industrial and patriarchal eras. Women are likewise subjected to patriarchy and exploitation in African American literature, both at home and abroad. Engel coined the phrase Marxist feminism to highlight women's battles throughout history, which generally focuses on economically evicting women and allowing males to become prominent roles in capitalist society.

Women are typically connected with housework, which is essentially unpaid work because they are required to work from morning to night but are not compensated adequately to fulfill these activities or responsibilities. As a result, women are frequently compared to slaves who perform similar tasks. They were even stripped of their property rights and deemed worthless, with their property being largely owned by men in society. Domination and conquest are issues that African-American writers' female roles encounter. *Their Eyes Were Watching God*, a novel by Zora Neale Hurston, is also about the exploitation of black women. She discusses the oppression of black women in her novel. Hurston attempts to highlight the exploitation of black women by white people of the society through her works. White and black males both treat black women as second-class citizens. In *Their Eyes Were Watching God* Janie, has to deal with male dominance and exploitation. Janie has three partners in her life. Janie first married Logan Killicks for financial reasons, but he treated her like an animal, demonstrating his dominance over her, which caused the marriage to dissolve. Janie, then married Joe Starks. Joe, chose to use capitalist behavior against Janie, forbidding her from speaking in public, keeping her hair tied back, preventing her from participating or attending porch parties, and confining her to household chores. Third, Jenny married tea cakes, who liberated her from patriarchy. Through her writing, Hurston attempted to highlight or explore the issues that women encounter in their daily lives. Feudal and patriarchal systems exist.

Toni Morrison's work *The Bluest Eye*, also emphasizes patriarchy or control. Pecola was subjected to her father's exploitation in the form of sexual abuse, with her father raping and abusing her frequently. Toni Morrison's novel *The Beloved* on the other hand, centers around the story of the slave Sethe. She shares a home with Mrs. Garner, a schoolteacher, and her nephew, dubbed "Sweet House." In a plantation setting, Sethe was chastised by Mrs. Garner when she informed her of her nephew's crime. Sethe considered killing her daughter during her pregnancy in order to keep her from being forced to work as a slave. Toni Morrison's work exposes the humiliation and male-dominated challenges that women suffer in African American literature.

When the working class is unable to meet the daily expenses and to fulfill the basic needs of life because they are getting insufficient amount, for the work they have done for the capitalists, it brings in them a sense of alienation not only from the world in which they are

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living but from the objects which are manufactured by them because they are unable to take hold of those products. Women face the oppression of the capitalists are unable to do anything or to take any action against those upper class men and they have to bear the ill treatment silently which leads them to a state of unconsciousness which results in alienation. Alienation is also one of the important key terms of Marxism. The term alienation in Marxist theory refers to the disastrous consequences of capitalism on individuals, affecting them physically and mentally as well as socially. In his study of *The Concept of Labor*, Baudrillard polemicalizes against what he calls the 'anthropology' and 'ethnic' of labor which he sees as characterizing most versions of Marxism. For Marx, labor is the primary human activity through which basic human needs are satisfied and human potentialities are developed. He saw labor as alienated under capitalism to the extent that it precluded full development of human potentialities. For Marxism, overcoming alienated labor would thus involve constructing another mode of labor and another system of production whereby individuals themselves controlled the labor process and the fruits of their labor, while at the same time engaging in a wealth of activities to fully develop their many-sided being. Against the anthropology and ethic of labor, Baudrillard suggests that this view of human nature and value is precisely the capitalist view of human beings as production machines, a view which in fact presupposes capitalist values of unchained and unlimited productivity as the goal of life (Kellner 1989, 41). In *The Story of Noble Rot* this idea is highlighted in this way "Behind the curtain Malika remained deathly still. She was conscious of nothing, not even the spasmodic movements of her feet. The picture of Mrs. Masood beaming triumphantly, framed by the doorway to the street into which she had disappeared, an acquitted thief, had bewitched her" (Khan 2001, 7). These lines bring into light the alienated nature of Malika that when Mrs. Masood does not pay the exact amount for Chaudry's labor.

Malika wants to use the proceeds from the sale of Chaudry's table, to pay for her son's education but she knows she would have to do so in secret because her husband is opposed to his education. She is unsure whether she will be able to achieve her desire of enrolling her son in school rather than working in a factory or being with his father. When she is alone, she spends most of her time praying for fulfillment of her dream. She assures her son that by enrolling him in school, she will relieve him of the strenuous task of weaving yarn. She truly makes an effort to gain her son's trust. When Chaudry, on the other hand, suffers deprivation at the end of each contract, Malika gets concerned that her son may lose faith in her. Momin has formed the habit of sitting alone in the corner of the house like a neglected child as a result of these conditions. Malika compares capitalists to donkeys who receive a large sum of money for purchasing commodities produced by workers. She thinks about Mr. Saeed, who visits large stores to add the greatest material to his collections.

Chaudry's broken state compels him to force his son, Momin, to support him financially. But Malika rescues her son from child labor by keeping him with herself at Mr. Saeed's house where he grows increasingly fond of Mr. Saeed's daughter Saima. Malika and her son Momin were kept apart by Malika's duties as a caretaker at Mr. Saeed's house. Every afternoon, Saima reads Momin stories and he eagerly waits for her return from school at the front door each day. But Saima snubs him one day "I'm sick of you following me about like a lovesick poodle" (Khan 2001, 105). Momin remained glued to his seat. She then drew nearer and nearer. Her silken hair shimmered like the wings of a big bug, and the hefty frames of her spectacles

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threatened to clap like thunder. Momin's condition deteriorates after this incident and grows more and more alienated. Malika's growing awareness about her son's state of mind compels her to consider quitting her job to protect her son.

When they are alone, Malika serves Momin lassi, sparkling jalebis, Multani halwa, and kulfi, among other things. She even gives him a flask filled with his favorite drink, Pepsi, to take to the gardens with him. Momin, on the other hand, never grins as trustingly at her as he did the first time on the bus. When Malika is standing on the terrace, she starts to reflect about her history and life in Karachi, including her friendship with Chaudry, her memories of her sons, and her future dreams for Momin. She appears to be praying, and she continues to pray. She blames herself for sowing the seed of disobedience in Momin. She fears that she will lose her son and her husband, both, as a result.

All she wanted was to give her family the dignity that had been bestowed upon them by birth, albeit only she seemed to be aware of it. Instead, she became entangled in a never-ending circle of deception. She becomes trapped in a circle of deception from which she cannot escape. She ruins Mrs. Masood's life and imprisoned the twin Khalil, befriends Mr. Saeed's daughter, Saima, and puts the life of her husband in danger, in the course of fooling others. Malika feels as though her world is collapsing around her, as if she is drowning or trapped in the gullies of an ancient walled city.

In a patriarchal capitalist state, women of all classes belong to the same lower stratum and that is why they feel a connection with each other as could be seen in Mrs. Masood's attraction towards Momin when her husband ruthlessly sends her away with Malika "It was Momin who satisfied her need for companionship. For the first time in her life she was in the presence of someone who did not judge her" (Khan 2001, 182).

Capitalism's division of work is the cause of all alienation. It transforms the worker into a crippled monster, allowing him to hone his dexterity in the minutiae at the expense of production. Independent farmers or craftspeople, to a lesser extent, practice knowledge, judgment, and willpower. They are snatched from the workers and confiscated by capital, who concentrates them on machinery, organizational structures, and technology. Furthermore, the worker's intelligence in the face of the material production process, is the property of others, as the dominant force. This separation of manual and intellectual labor reduces the worker to a single detail worker and makes science obsolete. A type of productivity that is distinct from labor and places demands on it in order to serve capital. To subdivide a person is to murder him. The murder of a nation is division of labor (Andre 1976, 7).

Science and technology must be revolutionized and taken over by the proletariat, and re-appropriated collectively as a common power by means of a reunification of manual and intellectual labor and a complete rebuilding of the organization of both labor and education. In no case can the working class, once in power, restrict itself to make workloads lighter, to cutting down the working week and to increase the pay, for the work process as shaped by capitalism represents that it's an unacceptable production goals, the destruction of the worker, the negation of his freedom, in other words his alienation. Marx stated this admirably in sections of *Capital*: "At the same time that factory work exhausts the nervous system to the uttermost, it does away with the many-sided play of the muscles, and confiscates every atom of freedom, both in bodily and intellectual activity. The lightening of labor, even, becomes a

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part of torture, since the machine does not free the laborer from work, but deprives the work, of all interest. Every kind of capitalist production ... has this in common, that it is not the workman that employs the instruments of labor, but the instruments of labor that employ the workman" (Marx 1867, 422).

The monopolization of production and administration by giant institutions- industrial corporations, bureaucracies, specialized professions (doctors, teachers, civil servants) – means that everyone is compelled to produce what he does not consume, to consume what he does not produce, and is unable to produce or consume according to his own individual or collective desires.

The aspect of Marxism under capitalist production is that the worker gets alienated from himself. The object which was created by himself, he is unable to buy that object because he receives very low wages. As a result of it the worker is not happy with his work and he is unable to develop his physical and mental capabilities which disturb his mind and body.

Conclusion

This study justifies that the capitalists are forcing the working class to sell their labor- power to them. In return of selling their labor-power in the manufacturing of the products they are getting lesser amount due to which they are unable to meet the basic needs of their life. Due to this, the workers are unable to purchase the products of their own labor and they feel alienated not only from the products, which are made by them but from the environment in which they are living. Such discrimination gives rise to another Marxist term, which is Marxist Feminism.

By employing Marxist theory *The Story of Noble Rot* infuses the concepts of Karl Marx and Fredrick Engels and brings to light the fact that such discrimination between two different classes harms the personality of an individual. Moreover, this study significantly contributes to the have and have-nots, rich and the lower class and the Marxist discourse. It brings into light the gap between the have and have-nots. The have-nots are continuously suffering because they are deprived of getting the basic necessities of life and the haves on the other are getting more and more by taking benefit from the have-nots by using their labor power. This study will also open up new domains of research for future researchers.

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