

Exploring Intersectionality of Power Dynamics and Capitalistic Dismantling of Female: Marxist Feminism Perspective

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Abstract

In the current study, the researcher applies a feministic Marxist lens to analyze the female figure in 10 Minutes 38 Seconds in This Strange World. The impact of capitalistic values on working-class women is examined in this research. Within the framework of Marxist feminism, the study employs a qualitative methodology to explore the information gathered from the novel's text. Elif Shafak discusses the misogynistic treatment of Leila, an Istanbul prostitute who was forced into this horrible profession by society's vicious and ingrained mindset. Leila was forced into the sex industry; she did not choose to become a prostitute. The current study delves deep into examining the merits and drawbacks of Leila's decision to enter this deadly cycle of prostitution, where she endures physical and mental suffocation until her death. The current study emphasizes the relationship between the capitalistic deconstruction of women and power relations. The theoretical framework of Marxist feminism also focuses on the objectification, commodification, and social stratification of the female figure.

Keywords: Intersectionality, Power Dynamics, Capitalistic Dismantling, Social Stratification, Marxism, Capitalism.

Introduction

Feminism is a socio-political movement that works to eliminate discrimination based on gender to advance gender equality. Racial, ethnic, and socioeconomic boundaries are set aside by feminism in the pursuit of an equal society at the national, international, and intra-national levels. Elif Shafak is a dynamic feminist icon of the twenty-first century, known for visually captivating pieces such as *10 Minutes 38 Seconds in This Strange World*, which popularized feminism in patriarchal societies. She discusses the pains, abuse, marginalization, subordination, oppressiveness, victimization, and physical and emotional suffocation inflicted against women in the persona of Leila, the heroine, in her ongoing work, *10 Minutes 38 Seconds in This Strange World*.

10 Minutes 38 Seconds in This Strange World begins with the protagonist Tequila Leila's heartbreaking expiry. She was discovered dead close to a dumpster on Istanbul's outskirts. Ten minutes and 38 seconds after her somber departure, her brain functions. She recalls her dreams from early infancy until her passing. Her upbringing was in a polygamous patriarchal household; she also had a stepmother and an orthodox, conservative father akin to the Victorian father. After escaping the chains of this kind of servitude, she went to Istanbul and engaged in sex trafficking. This indifferent stage of her life exacerbated the situation.

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The researcher aims to look at the aggressive use of power that pushes women into the social margins as a whole. Such a conservative society devalues women to uphold its archaic expectations. A compelling depiction of these isolated cultures in the twenty-first century can be seen in *10 Minutes 38 Seconds in This Strange World*. These capitalistic power dynamics that subject women to abhorrent conditions are highlighted by feminism. The fundamental character of capitalism is ruthless. Class projection is favored by capitalism; it is a line separating the rich from the poor and the higher from the middle classes. However, Marxism advocates for an equitable distribution of wealth and a society without classes. The protagonist of *10 Minutes 38 Seconds in This Strange World* symbolizes the lowest proletariat social class. Overall, the study suggests Marxist Feminism to address feminist topics in the chosen literature.

Even though this book has been reviewed in a published article and some writers have attempted to delve deeper into the inner workings of this authentically fictionalized novel scenario of the twenty-first century (Fajariyah, 2021), no such cases have been brought forth for discussion, examination, or documentation worldwide. The lack of the concerns above indicates that investigations into women's conditions in the 20th century are thought to be uncommon, but if they were discovered, they would shock the whole world and create a void for this new research. Thus, this qualitative study aims to investigate how Marxist feminism, intersectionality, patriotism, and capitalism cast women in the background of society throughout the entire narrative. It also explores the author's intention to integrate how such a conventional society devalues women to the point where the main character becomes worthless, bitter, and unenjoyable in the darkest moments of her life. As a result, this new approach will expand the understanding beyond localized, isolated issues to global ones.

Research Objectives

The researcher endeavors to achieve the following objectives:

- To explore the implications of Marxist Feminism in the selected text regarding the intersectionality of power dynamics and capitalistic values.
- To investigate the impact of capitalistic values on female figures in terms of objectification and social stratification.

Significance of the Study

The study aims to identify the 21st-century evils of commodification, female objectification, capitalistic principles, and social stratification. The book is filled with heartbreaking instances where humanity is dangerously dehumanized. The opening scene of *10 Minutes 38 Seconds in This Strange World* features an urgently dying female character. The story's protagonist, Leila, is introduced to us at the beginning of the book. She is brutally slain and left in the trash, which is an ongoing insult to humanity. In summary, the entire narrative undermines the sanctity of the female body and spirit by illustrating how capitalism and power relations operate.

Literature Review

Marxist feminism addresses the question of unequal power relations and the allocation of wealth between the strong and the weak. Marxist feminism concurs that the financial basis of a society is built by producing forces that also establish ideological underpinning and that gender inequalities are, in general, a function of economic rather than production issues. Marxism classifies gender inequality as a byproduct of class hierarchy. Marxists also support the idea that women are oppressed when they are assigned to low-paying positions in the public sector. Marxist feminism

provides women with the best solution to their issues and leads them to a better life by specifically opposing their economic exploitation and patriarchal oppression. Marxist feminism maintains that when men have sexual domination over the female figure, the family turns into a place of tyranny and servitude for the other family members. The relationships that women from different castes, sects, communities, and religions have with one another create a barrier against societal injustice and protection against widespread oppression. Marxist feminism also highlights how important it is for women to marginalize their families' mental health, something that is usually disregarded in day-to-day existence.

Feminism and women are complementary, like two sides of the same coin. Feminist theory's central idea is the woman (Mikkola, 2016). The goal of feminism is to give the feminine figure her dignity back. According to Ratna (2018), feminism is a movement that rejects the dehumanization, marginalization, and oppression that come from a culture in which men in the areas of politics, business, education, and society dominate. Marxist feminism emphasizes how capitalistic power relations subjugate the female figure, while Marxism speaks of the masculine character in isolation. A heated debate about whether Marxism and feminism could coexist was prevalent in the 1970s and early 1980s. In a patriarchal society, women are underpaid and do not receive the benefits that they deserve (Eisenstein, 2005). Eisenstein contends that capitalism and patriarchy are inextricably linked. He clarifies that female subjugation happens as a result of capitalism. The common wisdom that women are ranked inferior and males are entitled to superiority is imposed upon us by capitalism.

Women are victims in the 21st century because of the stigmatizing ideals of capitalism. Chauvinism is a branch of the patriarchal system that uses cultural norms, tradition, honor, and outmoded beliefs to oppress women. Every effort was made by feminist movements to close social, political, and economic divides in all spheres of society. It is a recognized reality that all ideologies, including feminism, are a product of the political, social, and economic contexts that, in a progressive, well-balanced society, are capable of destroying injustice, oppression, alienation, and the objectification and commercialization of women. Because of their biological makeup, women are viewed as secondary in society's social construction.

Patriarchy and capitalism are incompatible. These two parallels share a strong intersectional relationship, addressing topics such as social injustice, income disparity, and gender inequality. Patriarchy is not limited to the home; it encompasses a wide range of social contexts and is not just limited to the four walls of the house. Capitalism and patriarchy are the two wheels on the same car. Walby (1990) contends that numerous concepts, such as "public patriarchy" and "private patriarchy," were combined in order to legitimize patriarchal systems. It goes without saying that in capitalistic social circumstances, three waves of feminism created a stable foundation for a paradigm shift.

Marxist feminism (Smith, 2020) maintains that capitalism not only uses the labor of the proletariat but also predominantly exploits the unpaid labor that women perform. Because women are workers and caregivers at this time, the financial foundations of capitalism are closely linked to the alienation of women. A multitude of social sensors, both overt and covert, are built into and contribute to the way we perceive the environment; capitalism is by no means a static concept. Cathy Caprino contends that feminism is a philosophy that supports gender equality in terms of social, political, and other human rights. It does not suggest that everyone is equal, but rather that some people are more equal than others. Marxist feminism supports societal economic norms. It claims that everything, including social and religious issues, is determined by money. The motivation behind the creation of these classes is money. Equal wealth distribution is the answer

to all problems, according to the communist manifesto (Marx, 1848). In *10 minutes and 38 seconds, This Strange World* examines the complex relationship between gender, class, and capitalistic values while shedding focus on the underrepresented female figure. Tequila Leila, the main character, stands in for the socially isolated individuals who are the narrative's focus. Elif Shafak examines Leila's life and the cultural elements—such as capitalism and patriarchy—that affect it.

Charlotte Perkins's book, *Women and Economics 19th Century*, provides an empirical analysis of women's household work. He was a pivotal player in Marxist feminism, for example. Margaret Benston and Peggy Morton scrutinize the idea of the state providing compensation for women while focusing closely on the domestic work performed by women. Marxist viewpoints focus on the connection between systemic discrimination against women and their sufferings. According to (Robinson, 2018), all of the problems women encounter are directly related to the political, social, and economic structures capitalism has produced.

It isn't easy to see the complexity of Turkish society without the lens of Marxism, which is essential to understanding the Italian examples. It is almost challenging to comprehend the Italian instances by delving into the intricacies of Turkish society without this lens; the speaking image of capitalistic conceptions is found in patriarchal ideals, which are a *10 Minutes 38 Seconds in This Strange World*. Leila suffers as a byproduct of capitalism. Discrimination based on caste is a subtle fact of modern Turkish society in all patriarchal regimes where politicians hold public office on behalf of the caste and division system (Menson, 2019). By no means can the contributions of Marxism and Feminism be disregarded in terms of gender, society, and the economy. The advancement of women into leadership positions in a variety of international fields and organizations was facilitated by feminism and Marxism (Matthaei, 1995).

The issues surrounding the capitalist system's subjugation of the female figure are made clear by Marxist Feminism. Women are perceived as the least important members of society. A degree of equity may be restored if factory owners were aware of the abuse and sexism that women endure in the workplace (Hossain et al., 2016). Marxism and feminism proceeded to examine more prominent aspects of the movement starting in 1970 and continuing until 1990. In the early stages of its history, feminism's central concept was Marxism; however, later on, it took a different turn. Marxism is nevertheless strong enough to understand feminist manifestos using Marxist methodology (Jackson, 1999)

Marxist feminism is concerned with how society exploits women, the underprivileged, and the lowest classes of workers. This study clarifies diverse cultural practices and the main ways capitalization exploits gender relations. One of the tools employed by the capitalist system to subjugate women is patriarchal customs. Using Pakistani health professionals as a sample, the consequences of patriarchy and capitalist exploitation were investigated. Research indicates that Marxist feminist analysis is the only method that might be able to pinpoint the materialistic challenges that women face (Shahrzad, 2019).

Regardless of the organization, religion, or society they are a part of, women's lives are similar everywhere. Women are mistreated and have the same worries in all countries and civilizations. They are seen as a disenfranchised group inside society. Their choices, classes, dress, food, and even movements are determined by the guys in their close surroundings. The seminal work *10 Minutes 38 Seconds in This Strange World* by Shafak shows women from different cultures adjusting to the harsh reality of a world in which men are the only ones who can make essential decisions and earn a living (Maseeh, 2017).

Domestic Violence against Women: Empirical Evidence from Pakistan is pragmatic research that was carried out in Pakistan's Bahawalpur District. The analysis asserts that urban women's situations are better than those of rural women. They are subjected to honor killings, acid assaults, domestic abuse, and sexual assault as a means of control. All national and international human rights NGOs denounce violence against women, both within and outside the home. Practical application of the law and judicial system is necessary to protect women from assault. Not any one religion, but rather a variety of cultural shifts and materialistic goods are the primary reasons for honor killing. The transformation of traditional culture into contemporary civilization is one of the leading causes of these crimes against women. Positive social, personal, and cultural reform would put an end to violence against female figures (Ashraf et al., 2017)

The patriarchal structure persists and even becomes more complex in this enlightened day. Comparatively speaking, all women now have equal rights in public. Chauvinism towards men is still typical. Public patriarchal relations are the main subject of analysis in *10 Minutes 38 Seconds in This Strange World*. It describes how the feminine figure is confluence by patriarchal practices and how they attempt to confront them. In *10 Minutes, 38 Seconds in This Strange World*, the research explores how Turkish culture is expressed in the twenty-first century. In *10 Minutes, 38 Seconds in This Strange World*, public patriarchal interactions are most plainly evident in the domains of state, paid job, male aggressiveness, and sexuality. These are the four areas where the research summarizes its results. Leila, the main character, depicts the patriarchal relationship in state-related affairs by being wrongfully buried next to people who are viewed as undesirable and social outcasts, such as AIDS patients, unmarried mothers, prostitutes, pimps, transvestites, and prostitutes. Nalan, a transgender woman, works fewer hours in paid jobs and is not even permitted to operate as a legal prostitute in a state-registered brothel. In terms of male aggressiveness, the primary female character is abused verbally, physically, and emotionally by her clientele. The study also demonstrates how the state prioritizes and regulates women's virginity in romantic relationships. Additionally, in *10 Minutes 38 Seconds in This Strange* (Fajariyah, 2021), the research clearly outlines how Turkish women's treatment and placement in unjust patriarchal relationships in the twenty-first century are closely mirrored in the patriarchal interactions between fictional characters.

According to Manson (2019), women's rights are violated by their family rulers in the patriarchal family system shown in Shafak's *10 Minutes 38 Seconds in This Strange World*. It talks about how repressed women are to the point that they are unable to defend their fundamental rights. When a woman is sexually harassed by an authoritative figure, it is considered valance. The concept centers on the patriarchy as the primary driver of male dominance and the violation of women's rights. This research looks at how close relatives can take advantage of women sexually, as well as the effects of violence and unsupportive patriarchal households on women's lives. Ten minutes and 38 seconds, the cruel deed is carried out by Leila's uncle, who has tormented her from a young age. Once a woman resists against the patriarchal system, the system envelops her. She faces sexual assault, rebellion, prostitution, and finally, the main character's death along her path of eradication and the overlaying of such patriarchies. When she becomes pregnant, her father abandons her, forcing her to become a prostitute when her uncle mistreats her. In the study, male superiority, gender inequality, and the ubiquitous patriarchal system are discussed.

Mehdi et al. (2021) look at the patriarchy behind Istanbul's unequal treatment of sex workers. Today's sexist society makes victimization and marginalization of particular socioeconomic classes more widespread. A specific set of sex workers encounters severe marginalization and continuous tolerance in *10 Minutes 38 Seconds in This Strange World*. Shafak's iconic *10 Minutes*

38 Seconds in This Strange World has a character named Leila, who stands in for these classes. The goal of the study is to examine the specific reasons why a prostitute was compelled to follow her career. These people experience social stigmas related to their profession, even in liberal nations like Turkey and the US. The investigator looks into Leila's cruel and heartless treatment simply for working as a prostitute. The most terrible aspect is that, despite not having selected that career, she nevertheless has to put up with everyday injustice and abuse from both her own family and society. This research aims to learn more about Leila's encounter with insulting behavior. The study's conclusions reveal the cruelty and mistreatment inflicted upon a young woman who was forced to live an onerous and unpleasant existence in a posh brothel without having the option to make a decision.

Feminist theory is used to examine how gender roles are socially constructed and to analyze how gender identities are constructed in the patriarchal Turkish society portrayed in the novel *10 Minutes 38 Seconds in This Strange World*, where men and women are expected to exhibit the qualities that society values. The current study focuses on the differences between gendered expectations for male and female figures that are socially taught. It also examines how these expectations reinforce gendered power, which spreads against discrimination and takes advantage of women's differences. The researcher used the theoretical framework of Marxist Feminism to analyze Turkish culture in order to identify the themes of gendered power, women's subjectivity, and women's passivity. Based on the study, it is evident that males occupy positions of power, and women are supposed to take care of the family, manage the home, and submit to their husbands. The story of *10 Minutes 38 Seconds in This Strange World* makes it very evident that men and the societal norm have a strong preference for handsome, obedient, and homely women. Women's individual freedom, economic and financial security, and education are all completely ignored. Through her work, Shafak empowers women to assert their rights and value themselves. Choose their own paths and, in spite of everything, realize their uniqueness. The story exposes the social and cultural prejudice and inherent gender inequality in society (Ayub et al., 2021).

Theoretical Framework

Marxist Feminism is applied to the current paper to undertake a qualitative investigation and support the intersectionality of power relations and capitalistic deconstruction of the female figure in *10 Minutes 38 Seconds in This Strange World*. The researcher indicates Marxist Feminism as the principal theoretical framework for the source text's examination. Marxist Feminism aims to undermine and challenge the dominant power structures and ideologies that sustain the patriarchal divide and capitalistic hierarchies that are pervasive in society. In order to apply Marxist Feminism to this book, one must consider the ways in which economic and class institutions influence gender issues. Marxist Feminism aims to comprehend how class conflict and capitalism fuel women's subjugation.

Analysis and Discussion

Shafak often challenges the patriarchal society's interpretation of masculinity in *10 Minutes 38 Seconds in This Strange World*. Due to biological differences acknowledged by society, women and men are treated differently. The work alludes to the intersectionality of power relations and the capitalist deconstruction of the feminine image according to sexual orientation and gender. Marxist Feminism examines how capitalism and patriarchy intertwine and how this oppresses the female figure. *10 Minutes 38 Seconds in This Strange World* explores intersectionality from the perspectives of Leila, the main character, and her companions. Shafak investigates the ways in

which economic variables, gender inequality, and societal power structures interact to affect women's lives. In a capitalist patriarchal culture, the study highlights how dehumanizing and exploitative capitalism is to women. The present research centers on intersectionality, providing a perceptive examination of the challenges faced by women in Turkey in the twenty-first century.

Intersectionality refers to the integration of social categorization, including gender, race, and class, and how they confluence people in a society. The interconnectedness of the protagonist's Turkish nationality, gender, and profession as a sex worker in the narrative impact her identity and societal exposure. Shafak focuses on identity and belonging in a patriarchal society, as well as how these manipulated identities affect the characters' lives. In an attempt to demonstrate to the world that these individuals exist and have voices that they would like to be heard, Shafak writes down every marginalized, othered, and oppressed person. She uses her work to speak for those who are silenced, regardless of their race, ethnicity, or religion (Nihad, 2019).

Ten minutes, 38 seconds through the eyes of Tequila Leila, a sex worker in Istanbul in the 1990s who was killed and dumped in garbage, this strange world takes us inside her mind. She digs up some dark history. Her first wife will raise her; the hint of salt serves as a reminder of her birth. Her mother is her father's second wife. She remembers specific little details, including her brother's bed, a pink hula hoop, and a watermelon for summer. Six more social misfits are introduced to us after Leila runs away to Istanbul to work in a brothel. They establish a network of oppressed people. Turkey's socioeconomic historiography provides an exciting context. Leila weds a youthful revolutionary, but their relationship does not last long. She witnessed the rise of the neoliberal Islamic wealthy, the persecution of Yazidis in her East Turkey homeland, and the Taskim Square Massacre on May 11, 1997 (Jilani, 2019).

In order to examine the intersectionality of power dynamics and the capitalistic deconstruction of women, *10 Minutes 38 Seconds in This Strange World* employs a creative technique. Tequila Leila, an Istanbul prostitute who is being dumped in the garbage and is thought to be dead, is the protagonist of the book. The book emphasizes how the interactions between various forms of privilege and power affect the protagonists' lives. The story of the book uniquely addresses gender, class, sexual orientation, and ethnicity in a metropolis such as Istanbul, where modernity and customs clash, marginalizing the underprivileged. The narrative's protagonists provide insight into the complex power relationships created by the capitalistic ideals that capitalism built. Briefly put, intersectional feminism holds that women's experiences with capitalism and patriarchy vary based on factors such as race, class, and gender norms.

Intersectionality of Power Dynamics

Power dynamics and intersectionality are only two of the many subjects explored in *10 minutes 38 seconds in This Strange World*. The heroine, Leila, is one of the primary characters who carries the concept of intersectionality through her experiences. The term "intersectionality" describes how social categories—such as race, class, gender, and so forth—are related to one another and influence an individual's life. The odd world's 10 minutes and 38 seconds paint a clear image of the junction of power. These feminist elements, such as the intersectionality of power and the capitalistic degradation of a female character in Leila, are encountered throughout the novel's narrative. The story of the female mind, which is fully possessed by her family, is revealed at the very beginning of the novel. The narrative of a woman's broken psyche is told in *10 Minutes and 38 Seconds in This Strange World*. When she was seventeen, she became a victim of this infamous trade. In order to expose the virtues of materialist, patriarchal institutions that are red in both truth and claw, Shafak weaves her suffering into her creations. A question that breaks my heart is does

Shafak tell the tale of a female character? Does she not have any male characters in her novels? Nope. She wants to reveal the faults of capitalism that women are supposedly obligated to do, which is the reason. In patriarchal institutions, they must navigate such situations in order to survive.

The incredible story of humanity found in *10 Minutes and 38 Seconds in This Strange World* is about our resilience in the face of adversity, prejudice, and injustice towards women who belong to the underprivileged class in capitalist society. She possessed quiet strength that allowed her to survive every blow from a world obsessed with worldly possessions, which were out to destroy her emotionally, mentally, and physically. However, it is also a story of bravery and tenacity in the face of capitalist forces. The novel's main issue is how women who do not fit into an inflexible, ossified patriarchal society are treated. The film portrays the extreme pain experienced by women in traditional family systems, as well as the challenges faced by Leila, a young woman with no formal education or experience who almost certainly finds herself in the brothel industry.

The narrative's initial scene takes the reader inside Leila's head. We discover more about her life as we clock down to her passing.

"Little did she know that puberty does not mark the end of childhood; instead, it marks the moment when a child's mind can finally view her life from an outsider's perspective" (Shafak, 2019, p. 27).

A feeling of memory like the weight of the salt the maternity nurse used to wrap her newborn child's body upon Leila's birth counts every second that passes (Salami & Taheri, 2022). Shafak's narrative abruptly shifts from being internal to being outward and from intuition to pragmatics at the beginning of the book. The book is filled to the gills with people who have been marginalized by society, such as prostitutes. Engaging in sexual activity with a female figure involves more than just objectifying and dehumanizing her. Due in large part to her allure and her subservient position within the capitalist system, women are precisely dehumanized (LeMoncheck, 1997, p. 134).

According to Ann Cahill, objectification should not be inferred while examining a diverse group of sex workers. Treating a woman as an object is ethically repugnant as it elevates the intellect above the body and minimizes the significance of the essential components of the person. According to Feminism, systematic inequality between men and women and male supremacy are the underlying premises of sexual trade. Sexual trade provides a patriarchal entitlement of access to women's bodies, perpetuating chauvinism (Farley, 2006).

The two challenges that Leila, Humeyra, Jameelah, and Zainab face while offering only a portion of their use and trade values are alienation and estrangement from others and a lack of desire. Like Leila, these five female characters have been shunned by their neighborhood. Nalan is smaller than average, Jameelah was smuggled into Istanbul illegally from Somalia, and Humeyra is on the run. Among the team, Sinan is a guy of strength and influence. Harsh patriarchal rules that discriminate against women influence the destiny of several female characters in the novel, including the heroine, Leila. Significant issues in Shafak's writings include minorities, women's rights, migration, underground cultures, and inclusivity. The ladies in the household are suppressed and kept in the dark as their dads get increasingly zealous. Shafak (2019) describes the majority of inhabitants in this town in the East as being uninformed and burdened by strict customary rules and religion. Shafak employs the notion of the other to address these fundamental questions. Almost everyone interred at the companionless cemetery, including single girls, women, prostitutes, pimps, and transvestites, was an outcast in one way or another when Leila's body was

discovered there in the book's last chapter. This cemetery itself serves as a visual metaphor for how women are objectified and made into commodities in a patriarchal society.

10 Minutes 38 Seconds in This Strange World demonstrates how women have been depicted as passive, unproductive individuals who are best suited for roles as daughters, spouses, mothers, or sisters rather than as autonomous, active creatures. They are also forced to contend with the persistent aggression of males because of their obligation to procreate and take care of others. Compared to masculine norms, women's maternal forms are viewed as sources of virtue, prioritizing caring and complete subjectivity above autonomy and obligation. Since they are considered to be the ones who, by their role in reproduction, anchor both anti-militarism and admiration for the environment, women are at the forefront of the peace movement. Because of all these qualities, women should be given a positive role; the patriarchal system and capitalism, on the other hand, devalue and objectify women.

Capitalistic Deconstruction of Female Figure

Shafak addresses issues related to women's status in society, human rights, and the cultures of the East and West. She frequently uses Istanbul as a backdrop for her writing. The present project, *10 Minutes 38 Seconds in This Strange World*, aims to explore societal alienation within the framework of Marxist Feminism. Men want to dominate all aspects of women's lives, including their gender and inherent character. To put it succinctly, men now dominate society as a whole. In the end, males are the ones who allow women to be taken advantage of. In her works, Shafak challenges gender norms, highlights gender inequality, and empowers women to recognize their rights and place in society. Al Zahra (2020) analyzes the heartbreaking themes of patriarchy, the capitalist deconstruction of females' psychological and physical oppression, the role of social and historical norms in gender construction, and women's response to gender injustice concerning Shafak's seminal work "Honour." She also discusses the political and social benefits and drawbacks of an androcentric society. She elaborates further, saying that the only thing causing societal prejudice against women is men's superiority. She asserts that women are viewed as weak and inept, serving as men's counterpoints in media. Shafak uses a feminist lens in *10 Minutes 38 Seconds in This Strange World* to paint a picture of a world in which women are expected to conduct their lives in line with the strange expectations placed on them by males and the societal norms that are enforced by capitalist cultures. Shafak's female protagonists, according to (Javed et al., 2022), are forced to follow the historical, sociological, and cultural stereotypes that shape their lives. They are limited to their roles as wives and mothers in the home. Additionally, he emphasizes how women defy the conventional roles of marriage and parenting.

Mehdi et al. (2022) gives special attention to Leila, the main character in *10 Minutes 38 Seconds in This Strange World*, and the difficulties she encounters during the story. She describes a sex worker's existence in Istanbul, a large metropolis. She provides support for the physical and psychological encounters this prostitute has throughout her life. Shafak focuses primarily on how Istanbul's society treats prostitutes poorly. She describes how the people undermine these female characters. The idea that individuals from other socioeconomic backgrounds need to be taken advantage of and regarded as "Others" is widespread and growing more accepted on a worldwide scale, particularly when it comes to women. The escort class is restricted to dealing with prejudice and judgment (p.78). It is impossible to dispute the influence of feminist philosophy on literary analysis, according to (Salami, 2022). The literature opens the path for the acceptance of women's rights and gender equality in a variety of academic disciplines, such as sociology, psychology, linguistics, and cultural studies, using a variety of literary devices. Shafak opposes this type of

objectification, monetization, and dehumanization of women by capitalism. She does not follow social conventions that are unfairly constructed for men and women. In *10 Minutes 38 Seconds in This Strange World*, Leila is shown as a symbol of inequity and the objectification of women in the Turkish setting, challenging socially created gender norms through the use of the fictitious figure Leila, who is taken advantage of by an androcentric and male-dominated society, the study uses a unique theoretical framework to explain how individuals respond to sexual harassment and rape (Attaullah, 2021, p. 32,33). Shafak illustrates the unequal treatment men and women encounter in society by referencing de Beauvoir's *The Second Sex* and Eagly's *Social Role Theory* as theoretical benchmarks. She discusses the condition of women who are oppressed by discriminatory practices in society and how men who uphold masculinity contribute to the oppression of women (Attaullah, 2021, p. 12).

Marxist feminism faces national, international, and intranational patriarchy, exploitation, discrimination, and violence against women. In order for the so-called dogmatic cultural standards to survive, women are forced by the patriarchal system to sacrifice their free choice, bravery, honor, and even their lives. Through the figure of Leila, Shafak mimics these capitalist ideas in her piece *10 Minutes 38 Seconds in This Strange World*. Leila's character is a confused mess that appears throughout the story. Additionally, her father attempts to force his will on her because he wants her to be quiet, chaste, obedient, and submissive. When Leila was little, her uncle mistreated her both physically and verbally. While they were having a picnic, he sexually attacked her and threatened to tell her parents if she did not have children. She was threatened repeatedly till she became pregnant. Leila's mother gives her medication to end her pregnancy when she tells her parents the truth. Leila married her uncle's son to maintain the family's standing and reputation. Leila was put up for marriage against her will (Attaullah, 2021, p. 68).

Themes of intersectionality of power relations and capitalistic disintegration of the feminine figure dominate Shafak's 10 minutes and 38 seconds in this range world. Shafak provides a variety of insightful perspectives on this issue. Like her other works, *10 Minutes 38 Seconds in This Strange World* paints a realistic picture of capitalism and the dominance of men. However, things should go better. Her father gives the main character the name Leila, hoping she will follow the moral principles of obedience, humility, virginity, and loyalty. However, he is looking for a bold and youthful partner for Leila. Both of them violate the patriarchal father's expectations. Leila refused to give up on the restrictions of traditional monarchy. We put much effort into ensuring that you had a good childhood. I do not know why you act like a whore; is this ultimately how you want to be perceived? It is difficult for me to accept (Shafak, 2019).

Nonetheless, the difference is emphasized by the uneven allocation of tasks between the sexes. To rule over women and establish their authority, males must possess strength, necessity, and dominance. Women are supposed to conduct themselves differently, with chastity, modesty, humility, dedication, and commitment to household chores. Thus, their roles include house maintenance, voluntary work, and childrearing. Shafak's books have all of these typical elements. Leila's mother has to become pregnant and give birth to a child in order for Leila to maintain her standing in her husband's household. Leila's father wants her to be obedient to him and committed to her family. Often, she does not make decisions about family affairs. Her paternal grandpa claims that she is humble and pure like water and listens to everyone with all of her ears. Shafak's writings openly depict the socially constructed gender stereotypes that people must conform to in today's world. Everyone in the community wants women to live obedient lives and submit to the expectations placed upon them by the community. They will be marginalized and banished from

society if they do not play these roles. Like Haroun, he faces similar decisions and wants his daughter to follow his lead (Shafak, 2019).

Conclusion

This research centers on the patriarchal family structure and its violations of women's rights, as demonstrated by Elif Shafak's *10 Minutes 38 Seconds in This Strange World*, which introduces the ideas of intersectionality in power dynamics and the capitalistic deconstruction of the feminine figure. The idea investigates sexual assault, exploitation of women's rights, male domination, and Leila's eventual downfall in the assigned novel. Leila experiences abuse from her uncle throughout the book. Her father is unsupportive of her pregnancy, and she is forced to marry her violent uncle's son. The researcher looks into the cruel and harsh punishment Leila gets just for being a prostitute. The most tragic part is that even though she decided against going into that profession, she still has to put up with constant injustice and cruelty from both society and her own family. Her family will not even accept her body once she passes away. The symmetry of Companionless marked her grave. She will endure the most severe humiliation, not even that she can work in a brothel. She must thus clean toilets in order to survive. Because sex workers are seen as so inferior, Article 438 of the Turkish Penal Code was used to reduce the penalty for rapists to one-third if it was shown that the victim was a sex worker. The lawmaker defended the item by claiming that a prostitute could not suffer the same physical or psychological injuries as a typical woman (Shafak, 2019, p. 307). In summary, the study examines how the intersectionality of capitalistic ideals and power dynamics undermines the female character in the patriarchal setting of *10 Minutes 38 Seconds in This Strange World*.

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