

Arundhati Roy- A Feministic Chronicler

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The purpose of this study is to highlight the shifting images of Indian women in relation to traditional and modern values. The Feministic analysis on Arundhati Roy's *The God of Small Things* help to focus on this point of view. Roy's tales depict how the tribal Dalit woman try to make an attempt to build her life and identity in her own unique way. But these indigenous people are caught between tradition and Caste Conflicts. Through her work, Arundhati Roy have cultivated a fearlessness in expressing the thoughts. Writers like her strive to represent the dictatorial chauvinistic canons and traditional superstitious notions of Indian society that have bound women within the cobweb of marriage and the iron wall of caste, religion, culture, and tradition through their creative masterpieces. The primary ideas they perceive are centred on the domestic terrain; family life, sexual relationships, gender discrimination, socio-political turmoil, and the desire for peaceful coexistence, in which a woman attempts to carve out a space for herself.

Keywords: Discrimination, Tradition, Chauvinism, Feminine, Dictatorship.

Roy's novels depict the family based troubles that women experience before and after marriage, as well as the lives of women who live and suffer under the restrictive framework of a closed society. The sensitive female writers like Roy seek to present Indian women's lives while taking into account the complexities of their lives, varied histories, cultures, and value frameworks. Roy believes that views must be expressed through writing and that a successful writer is someone who can meet the problems of the period rather than someone who creates something ideal. They see a writer's intellectual labour as a means of increasing consciousness, recognising difficulties and providing methods of resistance and negotiation. They testified that a feminist writer is one who is awakened and aware of the lives and issues of women. And feminist consciousness is the experience of specific social order contradictions. This means that a feminist writer regards certain aspects of social reality as intolerable and must reject them in order to reform society for the better.

Arundhati Roy's novels attempt to connect several facets of their protagonist lives, such as the drive for self-assertion, the normal female psychology, and marital strife, in order to establish a relationship between these features. Toward the end of the novels, Roy got successful not only in proving their interdependence, but also in justifying the heroines conduct as a result of these elements. As a result of the various parallels and differences between Arundhati Roy's work, it is vital to examine the works critically and then proceed to bring out the resemblances and disparities between them.

Arundhati Roy, one of the world's most known novelists, depicts untouchability, gender bias and the caste system vividly in her most celebrated work *The God of Small Things*. She

brings to light society's social problems and ethos. "This is the first novel, and it's a Tiger Woodsian debut—the author strikes the long socio-cosmic ball but is also exquisite in her little game, like a devotionally crafted temple," comments legendary novelist John Updike in his review. [1]

Roy encourages us to pay special attention to people who are disadvantaged and silenced in the postcolonial subcontinent through this literary masterwork. Furthermore, she delivers a crucial message: while colonialism may be abolished, the concept of empire will never die, both now and in the future.

The God of Small Things is a novel of protest, departing from standard patriarchal discursive patterns in thought and action. Submissiveness and sacrifice are the patriarchy's mandated benchmarks for women. The women depicted in the novel are from the 1960s. In Indian history, this is known as the changeover period. The newly created modern India accepted modern concepts of equality, fraternity, brotherhood, and fairness, but this could not be accomplished overnight in the firmly caste-and-gender-hierarchical India. The pace of progress was gradual.

The story depicts the private and public lives of the Ayemenem family's men and women spanning three generations, whose lives are ruled by patriarchal ideas, caste prejudices, and gender discrimination. It delineates women's home, political, social economic and cultural lives in a male-dominated world. The novel's rigorous examination reveals the truth that men control the public and home spheres, leaving no room for women to demonstrate their qualities and talent.

As Murari Prasad observes: "The God of Small Things exposes the rigid hierarchy of the caste system in Indian society, where the untouchables are placed at the bottom of the social ladder"[4].

In this regard, Paul Kingsnorth says, "The power structure endorsed by the laws is metaphorically reflected in the novel's narration of the tense relationship between the Big God and the Small God|| [6].

As Binod Mishra writes, "The novel The God of Small Things is a very rich text dealing with several social issues. Ammu, the protagonist of the novel, seems to be a woman alive and not a fictitious character. She tolerates all the humiliation silently. But she always has her way of life" [7].

Language, according to modern feminist writers, is the most important weapon for demystifying feminine myths. Language emerges as a critical life-blood for incorporating feminine literature in its true sense. Arundhati Roy, predictably, reject linear structured language in favour of a negative nonlinear presentation of the substance. Arundhati Roy's literary achievements have arrived at a time in history when current feminist thought has brought about a tremendous revolution in the history of literature. One could see their works as the result of rewriting a big literary history, because social change produces language change, and language change effects changes in attitudes slowly and indirectly.

Ammu's effort to escape "the grips" is reminiscent of generations of women's demonstrations. In women's literature, the word "home" invariably connotes imprisonment. Ammu's desire to cross the threshold is nothing more than a woman's defiance of age-old

conventions and ideals. When she gets the chance, she takes advantage of it to get out from the crushing clutches. Only marriage can ensure her release from the precarious circumstances she has found herself in. Pappachi agreed one day to let her spend the summer with a distant aunt in Calcutta, where she married Baba, a man of low morals.

Ammu's reaction to the suggestion is out of the ordinary, just, and violent. She recognises her own dignity as a human being and objects to her treatment as a slave. Ammu, unlike her mother, is not a silent suffering since she does not accept her husband's mistreatment passively. When she smacks him with *The Reader's Digest World Atlas*, she reveals her altered demeanour. Ammu leaves her husband and returns to her parents in Ayemenem, unwelcomed, when the ill-treatment does not end and he begins to beat the children with her.

Ammu's life as a woman is snuffed out by the divorce. Her physical, sexual, and emotional needs are met the moment she leaves her husband. The only position left to her is that of a mother, with the burden of raising children without the financial and emotional support of their father and her parents, a difficult task for a single woman with no personal fortune of her own. Ammu is unable to afford her children's expenditures because she is financially dependent on her brother and parents. They are completely reliant on Mammachi, Chacko, and Baby Kochamma's kindness. The circumstance has an impact not only on their financial situation, but also on their psychological existence. For the twins and Ammu, life appears to be a struggle for survival.

Ammu's sexual inclinations are also influenced by her uniqueness. A woman is burdened with the wifely, motherly, and womanly responsibilities that come with parenting. When she becomes aware of her body, she dismisses her children and demands her body back. These

women have a natural desire for liberty and have dared to debunk myths by doing bold anti-patriarchal actions. They have arisen as "New Women" by rediscovering their roots and reimagining a new history, and they have declared a new order for posterity.

Roy have successfully brought to light something new and rarely discussed particularly the condition of women in India, through their writings. Roy believe that, even in this day and age of progress, women are still oppressed and unable to assert their independence in a male-dominated world. Roy have addressed the issue of "women's distress" by witnessing and analysing their sad fate from two perspectives—psychological and social.

Both novels examine various aspects of a woman's existence, including her struggles as a kid, adolescent, married woman, and divorcee. Roy's female characters who have overcome obstacles at practically every stage of their lives to justify their existence. They highlight the desire of the entire female community to be treated equally with their male counterparts.

Ammu and Rahel represent the struggle of a female child who is taught to internalise and accept the dominant patriarchal ideology, which is the conscious and unconscious premise of male supremacy, during the process of socialisation. As a result, their groomed childhood teaches them to deny their own sex and participate in their own servitude.

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