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Women Same Status: Feminist Study Of *The God Of Small Things*

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Abstract: The male-dominated society also plays an important role in reducing the status of the characters in the novel, seen from a feminist perspective. The novel *The God of Small Things* is essentially a woman's novel and it is seen through the eyes of a woman. It is a novel centered on women, in its sensibilities of pity and fear. It shows readers the current situation of the fair sex in a specific social environment. The story tells about three eras of women:

Baby Kochamma, Mammachi Ammu and Rahel were all discouraged in their own ways. The novel's story shows readers that in a patriarchal society, women are nothing but oppression. In fact, every female character from Mammachi, Ammu, Baby Kochamma, Rahel to supporting characters like Kalyani and K.N.M. Pillai's niece Latha is a victim of a society made by blind males laws.

Keywords: Feminism, Gender, Revolution, Patriarchy, Domination.

Arundhati Roy's *The God of Small Things* is a dedicated remaking of the past through ladylike reasonableness. It's a shocking story of a woman who is rebuffed for overstepping society's deep-rooted laws. The main female character violates the codes of society. Ammu, her mom Mammachi, Baby Kochamma and Ammu's two dizygotic twins, all are victims in the overwhelming man-centric culture. The most noticeably awful victim in the novel is the courageous woman of the novel who met her end at a youthful age. The novel tells the dismal story of a powerless woman snared in the male-controlled society. It would not be out of point in the event if one can say that the novel has all the characters having the same characteristics as it has been composed by a female creator, starting with Ammu and Mammachi's relationship. Ammu, the focal character and girl of Mammachi, (really

shoshamma Ipe) directly from her youth, endures the pangs of male-centric society and duel treatment for being a little girl. Her dad Bennam Ipe (alluded as Pappachi), the entomologist, consistently beats and torments her and she is not permitted to continue her higher education like Chacko, her sibling. Her dad Pappachi considered women's education and training as a pointless and useless job.

Here, we can see the discriminatory treatment between a child and a young woman on the part of their parents. While on the one hand, Chacko, as a child, was raised for further testing and sent to another country as a Rhoder researcher, on the other hand, Ammu, as a young woman, interrupted to continue his studies.

Ammu had three options and unfortunately, they all failed completely and decisively. The first thing destroys the illusion of a happy married life; second, she ended her married life; and third, she took her own life. Ammu is ashamed and ostracized by her father, abused and cheated on by her partner, insulted by the police, and abandoned in despair by her brother. Each of these embodies the male-centric philosophy that they should not have privilege anywhere. In the house of Ayemenem's, things were similarly arranged. Ammu does much of the same work as Chack on the production line, but Chacko constantly refers to it as his industrial, pine cone, pickle factory. He said frankly, because she was a girl, she had no interest in property. Furthermore, it is also the case of a brilliantly macho society when Chack asks about the property situation. The moment Ammu's affair with Velutha was revealed, Chacko, her brother, compromised her with all the power of a patriarch.

Hers (Ammu's) has a sad story told from the beginning. She completed her tutoring and returned to Ayemenem the same year her father resigned. When she was prevented from pursuing higher education, she had no choice but to cling to a reasonable marriage. Her eighteenth birthday celebration went unnoticed or perhaps unnoticed by her parents. She develops many different types of emerging ideas in her mind. With her somewhat defiant nature, she needs to be able to fly unhindered in the free skies.

There, at someone else's wedding, she met her future husband. He proposed to Ammu five days after their first meeting. Since Ammu needed an accomplice, she accepted the proposal like a duck to water. We come to see her rebellious streak when Baba, her husband, asks her to become a prostitute to save her job. She won't do that. His refusal only caused him more physical and mental pain. Furthermore, Ammu then returned to the very place where she had tried to flee. However, these were not the only men who contributed to perpetuating his unhappiness; Women serve as experts in this community to care for other women. Mammachi and Baby Kochamma are the main characters who bring him misfortune.

At the family level, she received no help and her twins were hated by everyone except the unsociable Velutha. The female members of the family, including his mother, are determined to embarrass this incredible, neglected and abandoned woman. They left no opportunity, whenever possible, to embarrass him. Furthermore, this is the reason why she is attracted to Velutha. She loved Velutha even more because perhaps he was Ayemenem's lonely man who truly loved his abandoned children. It may be characteristic that Ammu, with her downtrodden youth, her oppressed presence, and her incomprehensible dreams, flies towards Velutha, a Paravan who wants to be not a Paravane. Today, they too understand this through an epiphanic snapshot of self-awareness.

Here, they understand that he has assets to discuss for each other. As for Baby Kochamma's life, it is a story told by an idiot full of noise and anger, meaning nothing. She was a sex enthusiast who tried to seduce the Irish pastor, Father Mulligan, with her trembling, kissable mouth and eyes as bruised as coal. Furthermore, because she lost her cult status, she became evil. His evil beliefs are expressed through his familiar view of Ammu. At the age of twenty-four, his life ended. Immediately after the wedding, Ammu discovers that she has gone from a bad situation to something even worse. It becomes an unmixable combination.

It is interesting to note that, from a woman's perspective, a daughter whose husband is irritating is also tormented and abused at her parents' home. Once again a hot-tempered child, Chacko is invited and remains the legal heir to the family's property and assets. While Chacko toyed with low-ranking women, Mammachi allowed him to carry out his intrigues according to the men's needs. While here again, women's needs are completely condemned and considered evil and illegal. Mammachi could not bear to hear the romantic story between her niece and Vellyapappen far away.

The matter of courtship between Ammu and Velutha involved only thirteen rights and expressed horror to both Ammu and Velutha. Velutha was arrested and charged with kidnapping and assault. In the end, he was tortured to death by Kottayam police. Here we can see how the police, whose purpose is to take care of the undervalued and powerless, are participating in the execution of the undervalued when Ammu realizes that Velutha has been implicated in some way. mistake in this situation. She ran to the police headquarters to tell everything. However, she was mistreated and acted cruelly by Kottayam Police Inspector Thomar Mathew. This shows the difficult situation of women in our community. The listener, Thomas Mathew, looked at his chest as he spoke. He said that Kottayam police did not use the word 'veshyas' well

She is obedient and not provocative like her daughter. The moment Baby Kochamma turned into an old girl, she was unable to win his affection. Her father thought she was not ready for marriage and therefore sent her to study at the University of Rochester in the US. As a father, Pastor Ipe suffered the biggest shock of his life and was devastated by Kochamm's decision to convert to Catholicism. Then we can see that for a woman, marriage is the "Best" choice (Excellent Leader) in the eyes of society in case she is not involved or not looking for marriage. its check.

Rahel is another important female character in the novel. She endured the sufferings of a wanderer and a withered wanderer. After Ammu's death, she was more abandoned than ever. After her mother's death, Rahel lost her anchorage and she began drifting from school to school, spending eight years at one school without earning a diploma, eventually marrying as a drifting tourist. An abandoned chair in an airport lounge. Her husband sees her as something extremely precious. Either way, when they had sex, he was teased by her eyes. It's not compliant. She is not as obedient as her mother. She doesn't feel ashamed or weak because of her separation. She stunned Pillai by shedding light on the separation. Some of the different women who appear in the novel are more traditional. They care about and even contribute to a male-centered culture where women are minimized. The idea of a forced relationship could very well be found in a different context.

Indeed, even Pillai's niece Latha, although an energetic young woman of about twelve or thirteen years old, performed her role most accurately in the delivery of a sonnet, but when confused by Chacko's presence, she hopes Pillai's commission continues with the sonnet. Therefore, the power of human-centered society is recognized and respected. Indeed, even the novel's construction is feminine. The novel's phonological strengths involving phonological structure, morphology, syntax, and orthographic freedom support the activist nature of the novel's women.

The believable deconstruction and sentence cutting reflect the novel's feminine spirit. While falling in love with Velutha, Ammu tries to reassure herself that her youth and current charm are not completely lost. She placed the toothbrush under her breasts to check if it would stay up, and when it didn't, she could make sure her breasts weren't sagging yet. In the novel, the use of language and style is realistically feminine. The feminine nature of the novel is such that she does not follow certain linguistic principles and uses figurative language with incredible skill.

Through many means of manipulating language, Roy is able to enlighten her text, her characters, and her readers. Roy's portrayal of Rahel and Estha's use of English throughout the novel reveals on the one hand the development of a hybrid conscience, and on the other, the author's reappropriation of the imperial English to release it from the ideology and the political loadness of the old colonial discourse. As Homi Bhabha puts it, hybridity here is symbolized by "the moment in which the discourse of colonial authority loses its univocal grip on meaning and 'nds' itself open to the trace of language of the other, enabling the critic to trace complex movements of disarming alterity of the colonial text" (1990: 22).

Viewed from a Marxist perspective, the novel exposes the wrong cases of Marxism discussing the equality of both rich and poor. In Marxist studies, one can find the philosophy that legitimizes the persecution of the ruling class in society; and moreover, how the express platforms, whose role is to provide security to subordinates, abuse it. The fundamental principle of studying Marxism is to explore the social, cultural and class status of the creator and the extent to which the novel was influenced by the socio-political climate of the time. create it. It is almost certain that the novel is about the rapid increase in political unrest in Kerala. Kerala has always been considered a socially conscious province of India, with a literacy rate of nearly one hundred percent and adopting a Marxist decision-making approach in government affairs. The strongest attack conveyed in the novel is against the artificial and artificial daily habits of lawmakers, who constantly change their tone like a chameleon.

Throughout the novel K.N.M. Pillai, the so-called supporter of the lackeys, played a dirty role in government affairs in the Marxist scheme. He was the one who contributed to the heartbreaking death of Velutha, Paravan. At the time he was confused as the attacker and the hijacker, Velutha was the rally card holder, went to his friend Pillai's house to clarify his position and get his help, however, he (Pillai) did not help him. Thus, it can be seen that Pillai continuously uses Marxism for personal gain to serve the interests of powerless or low-level workers.

We can detect extraordinary inconsistency in his characters. A person who talks about discipline is the one who breaks extraordinary discipline. In any case, Pillai's questionable plays were difficult to watch for Chacko.

The novel is therefore notable for its women's studies elements. It shows different types of discrimination, based on sex and gender. It presents multifaceted issues of repression, oppression and torment for women in male-dominated societies. It is possible to note different types of structural and cultural points that make the study complete in a feminist sense.

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