



## Portrayal Of Marginalized Women In Arundati Roy's '*The God Of Small Things*'

Dr. R.Dharani, Assistant Professor & Research Supervisor, Vels Institute of Science, Technology & Advanced Studies, Chennai.

Mr. R. Murugan, Ph.D., Part-Time Research Scholar, Vels Institute of Science, Technology & Advanced Studies, Chennai.

### Abstract

This paper points out to consider Roy's novel from a women's activist point of view, with an uncommon center on the marginalization of ladies society through the representation of three era ladies. The topic of the three women namely- Mammachi, Ammu, Rahel. Roy in her novel has examined the structure of control and persecution. Whereas translating the novel from a women's activist point of view, it recommends how the representation of women ought to be seen. This novel appears how in an unexpected way men and women are treated agreeing to the unwritten social standards. Women who stand against men and society are considered as the other and they will be rebuffed in like manner. The show article examinations how Roy depicts an repulsively troublesome circumstance of Indian women against the setting of Ayemenam, a southern Indian state of Kerala where the chain of connections are exceptionally complex which traps the female characters subjecting them to rehashed concealment.

**Keywords** Marginalization, Oppression, Gender, Patriarchy, Post - Colonial.

Arundathi Roy is one of the Indian novelists who depict contemporary social and political issues. In her writings she exclusively talks about the controversial issues such as caste discrimination, gender discrimination, and marginalization. She has used the theme of marginalization's as literary device to explore the sufferings of women. Arundathi Roy's novel *The God of Small Things* was published in 1997 and Sidney peace prize in 2004. Through this novel she brings out the struggle of marginalized women skillfully. The main women events in the god of small things take place during 1969 in Ayemenem, a town in the state of Kerala.

However the aim in post colonialism and feminism is the changing forms of oppression. Each context of the novel has unique structure of despotism. When Roy describes Kerala in the novel, there are several layers of oppression stemming from colonialism, patriarchy, religion and caste. These structure are interwoven with each other. The author also allows her narrator to give an unflattering version to explore the cause of the strong growth of Marxism particularly in Kerala are given a high status. This high status serves as the explanation to the strength of agency displayed by some of the women characters as powerless exploited objects and victims as opposed to the assumed powerful male exploiters.

Roy's novel is particularly interesting because it focuses on how every woman relates and them to other women and man. There lies a plurality of relationships in the novel. The notion of female suffering in the Hindu tradition is dangerously glorified. Mammachi is a outstanding character in the novel that represents the old generation of women. She faces marginalization ferocious. The only person responsible for her marginalization is her husband and other persons who consider them as loftier to her. She regards Ammu and her children as inferiors and is autocratic to them. She is deeply rooted in gradable caste system of her culture. This is evident in her treatment towards Velutha he has a relationship with her own daughter. She treats his father also in the same way by pushing him off the kitchen and blasts him very badly for crossing his supposed limits. They are not gratifying to her house unless she needs some help from them. When Mammachi is confronted with the facts regarding Velutha's relationship with Ammu, she thinks of the coupling dogs and vomits This shows that her strong principles of caste and difference overrides her religious beliefs.

Ammu, the women character who represents the second generation is obviously marginalized. She is the upholder of the novel, who faces marginalization in the hands of both men and women. Though she is born in a rich family, she is denied love and care from her parents. She is a divorcee with two children. They live a life of sufferance in her parent's house where she is degraded by other relatives. On the other hand Ammu's brother Chacko reminds her children that she does not have any rights to inherit any property of her parents. She is treated as a mere barnacle in the town.

In the end of the novel Ammu is literally kicked out of her house by her brother who seems to be poignant. She is not allowed to see her children. If Ammu as a mother strives to love and protect her children at any cost. But as an individual she is pessimistic to break free and rebel against the world surrounding her. Ammu carries a feeling that she lived her a life to the fullest and she has nothing to lose. She has developed a majestic sense of injustice and rectitude that makes her view things differently while compared to her mother and aunt she finds a possible companion in him. Ammu is in fact the only person in the family who openly reacts to Chacko's flirtatious ways and illicit relationship with the female factory workers. Apart from her bluntness another important technical stria in her character is that her sense of not belonging anywhere. Her unwelcomed presence in the family leaves her with the feeling of detachment. This becomes the cause of her relationship with Velutha. She is pining to belong somewhere and feels safe with Velutha. She yearns for love and faithful kinship with another human adult is stronger than her fears of what might happen if she has relationship with an untouchable. The third generation women, who is disparage is Rahel. when compared to her mother and grand mother Rahel is less marginalized. She is marginalized only because she is born to a mother who is abandon by everyone. Her life is totally disturbed and deserted because of her mortify recollection of the past. Roy consider many female characters In her novel The God of small things who are all trapped in persecution in different ways.

From a post- colonial feminist perspective Roy has contributed represent the third world women through giving us heterogeneous portraits of women that despite their oppressed and marginalized status they are depicted without responsibility. In her novel she represents women as subalterns, some of whom try to bring about change through resistance. These women mount resistance against both global and local inequalities.

Through their flight path of personal involvement in various issues they interrogate the structure of caste, class and gender. By exposing the marginalized status of women in her novel Arundathi Roy considers the proper way for the liberation of the post colonial Indian women.

In Sexual politics, Millet calls the family “*a patriarchal unit within a patriarchal whole*”(45). A typical Indian male expects his wife to take care of all the work connected with h house- keeping. As Luce Irigaray says, “*The family has always been the privileged locus of women’s exploitation*”(142). Not only men but also many women are and chauvinistic and fix into the mould. Silence of women has been often misunderstood as their incapability and lack of feelings. So, violence of different kinds is unleashed on women. Roy seems to show that the Indian male goes home with a determination to beat his wife. A manifestation of sexism is the male chauvinistic ideologies that are deep rooted in women who submit themselves to the dictates of men. Typical examples to this are Baby Kochamma and kalyani. Annie Leclrec says:”women will not be liberated as long as they do not also want to be liberated, by denouncing and by fighting all oppression...”(79). Women has been indoctrinated to be mute against assaults. But the new generation women like Rachel can no longer be silenced.

As Mary Eagleton points out,” Speech can empower women”(29), and it is vital that such abuses are brought to light and promptly investigated and punished. Creative writers in the modern era must incorporate women’s issues and struggle against those institutions social relations and ideas that divide women and keep them powerless and self-effacing to men. They must pave way to wrench control of the institutions that now oppress them In women and fiction Virginia Woolf prognosticate.

“Women in time to come will write better novels; and not novels only,  
But poetry and criticism and history. But in this, to be sure, one is  
Looking ahead to that golden, that perhaps fabulous, age when women  
Will have what have so long been denied them-leisure, and money,  
And a room to themselves”(40).

As Sarah Gamble suggests, psychoanalysis and feminism should “be used in a politics that would fight to see the end of the patriarchal phallo-centricism that produces sexism and misogyny”(178). This is indispensable is essential to establish gender justice and ensure dignity and self-respect to which women are entitled. Roy in her novel displays women in the range of options and choices, whether complicit, resistance or dominant. She does not idealize the women but rather exposes them as human beings with complex characters. Roy does not offer any cliché. She has used the theme of marginalization in her novel as a medium to exhibit the low-spirited lives of women in the orthodox Indian society. She has also brought out the sufferings, pains, prejudice, physical and sexual violence of women in the devoted world. Roy has also not failed to criticize the social institutions such as family, marriage and religion which act as the authoritative factor for marginalization in her novel.

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