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A Recuperation of the Oppressed and Subjugated Women in Arundhati Roy's the God of Small Things

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Abstract

Postmodern Indian literature in English is a powerful expression of Indian women writers who have made significant contributions to the world of English fiction. The volume, diversity and maturity of the Indian novel have grown considerably. Famous writers like Kamala Markandaya, Nayantara Sahgal, Kamala Das, Arundhati Roy, Anita Desai, Shashi Deshpande and many others have given their creative outlet the enrichment of literature in recent decades by sensitively exposing various issues on the gender bias of women and society. In their creative writings, female characters either rebel against the subjugation of women and the oppressive role of family, society, religion and culture, including long-standing patriarchy, or they reinvent the feminine ethos. The God of Small Things Arundhati Roy's debut novel is a saga about the eternal suffering of women in a patriarchal society, who were oppressed and even deprived of their socio-political, economic identity and basic human rights. Roy excels at how women are victims of violence, exploitation, marginalization, suffering and exile. The novel deals with the suffering, struggle and transformation of three generations of women: Mammachi, Ammu and Rahel. This idea is the basis of this research, which tries to find out how painfully three generations of Women in the novel suffer.

Keywords: Suffering, Humiliation, Patriarchy, Society, Subjugation.

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Introduction

Suzanna Arundhati Roy, better known as Arundhati Roy, born in 1961 in Shillong, Meghalaya, and a famous Booker Prize-winning Indian writer. He is a famous Indian writer, actor and political activist who is deeply concerned about social issues in India, especially those affecting the socially marginalized and underprivileged. She has won a number of national and international awards together with National Film Award for Best Screenplay, Lannan Foundation Cultural Freedom Award, Global Exchange Human Rights Awards, Sydney Peace Prize, Sahitya Academy Award and Norman Mailer Award. *The God of Small* Things has had a major impact on Indian English writing in recent years. Indeed, the novel has been widely regarded as an important contribution to the postmodern literary movement.

In 1992, Arundhati Roy started writing her first book, The God of Small Things, and completed it in 1996. Much of the semi-autobiographical work is based on his early years in the town of Aymanam. It was listed as one of The New York Times' top books of the year and won the 1997 Booker Prize for fiction. On The New York Times list of independent fiction bestsellers, it peaked at number four. From the beginning, the book was also a commercial hit, with Roy earning an advance of half a million pounds. The book was released in May and sold in 18 countries by the end of June. Major American newspapers, such as The New York Times ("a brilliant debut novel," "extraordinary," "but so morally weighty and so imaginative"), The Los Angeles Times ("a novel that is maddeningly big"), and Canadian editions like the Toronto Star ("rich, magical"), all gave *The God of Small Things* glowing reviews. One of the top five books of 1997 was this one. The novel was criticised as "misleading" by a 1996 Booker Prize judge, and the Guardian editor referred to the competition as "deeply depressing 24]"; in Britain, the reception to the book was less favourable. The book received criticism in India mostly for how it depicted E.K.'s extreme sexuality. Women's Oppression.

The God of Small Things presents a realistic portrayal of Indian women's predicament, depicting their extreme anguish, suffering, oppression, subjugation, and needless humiliation. in a society ruled by men. The novel stresses the unpleasant, painful, and rebellious representation of women, despite the intriguing fact that there are more women than males. The majority of the men are described in the novel in a vivid manner, but the women are crucial to the story. Baby Kochamma and Mammachi are among the first women in the novel. Mammachi, mother of Amu and Chacko and wife of Pappach, is a remarkable character. She is a silent sufferer throughout the novel, falling prey to her husband's cruelty and outspoken ways - "due to his black and white moods and sudden whims". He is humiliated, physically humiliated and severely beaten, for no reason, "every night he beats her with a brass flower vase".

Mammachi is a victim of Pappach's anger; he successfully starts a pickle factory but is jealous and refuses. do that to help him because it is "not a suitable job for a senior ex-government official". Her husband suffers, humiliates and beats her badly for no reason. Even his love for the violin is crushed when his music teacher mistakenly tells Pappach that his wife is "extraordinarily talented" because he cannot resist her wild anger. The climax comes when he tries to crush her spirit of ambition and independent thinking by breaking her musical instrument and throwing it into the river. He endures painful suffering and is not crushed because she was the woman who made room for him. Roy realistically portrays show Mammachi gives Pappachi the status of god and how he accepts all his atrocities God's will. Although baby Kochamma represents the first generation, she is less tolerant of the other characters due to her powers. to challenge social norms related to women. She even dared to fall in love with Father Mulligan, an Irish monk and left her family to pursue him by converting to Roman Catholicism. She suffers from love failure and patriarchy.

Women's Place in Patriarchal Society

> …… family is a dominant ideology, through which a particular set of household
> and gender relationships are universalized and naturalized… and through which
> unequal power relations are observed and legitimized (Patricia Oberai. Qtd in The God of Small Things. A Critical Study, 2004)

The story revolves around the suffering of the main character Amu, representing the second generation, emerging as a sad and betrayed character that wants to live her life on her own terms but is mercilessly oppressed. Her suffering starts with her family and ends with her death in society as she is oppressed by her father, sister, husband, brother, aunt, police and finally the male dominated society. His childhood was full of suffering and tragic because as a child his father beat him hard with "riding". Father deliberately deprives Ammu of higher education. He suffers from boredom, isolation, unlove and a secondary place in his family, so - "He dreams of escaping from Ayemeneandla clutches of his malevolent father and bitter, long-suffering mother". Desperate to escape her husband's cruelty, Ammu marries without her parents' permission with the help of the manager of the Tea Estate. She soon suffers and regrets

her wrong choice of marrying an alcoholic and a wife beater. The marriage later falls apart when he offers her to his white boss in exchange for his reinstatement. When her dirty attitude turned violent, "she left her husband and returned her unwelcome" with her twins, Rahel and Estha. Submit to eternal suffering as she receives mental abuse and hostility from her mother and uncle.

The women of the family Ammu and her children are ignored, hated and humiliated because they are considered a burden, but she swallows everything for her children. Baby Kochamma says: "Regarding the divorced daughter - Baby Kochamma said that she had no place at all. And there are no words to express Baby Kochamma's rage towards the daughter of a love marriage. Regarding the daughter of inter-community love marriage." Long ago, ownership is denied by male chauvinist society according to the norms. Chacko tells him bluntly, "What's yours is mine, and what's mine is mine."Fate takes another terrible turn to deliver him a fatal ordeal. She makes the tragic decision to "love at night the man her children adored during the day." Rejected by orthodox society, the couple bravely meets in a haunted house on the banks of the Meenanchali River to find peace. When this secret relationship is revealed, Velutha is arrested for raping Ammu of Mammach and Kochamma's child. When arrested by the police, he is tortured and humiliated in the most inhuman\possible manner and beaten to death.

As Ammu rushes to the police station to liberate Velutha, she is severely humiliated. As he speaks, the cashier peers at Amu's breasts. "Veshyas (prostitutes) and their illegitimate offspring do not take statements from the Kottayam police," he states. He even pats her breasts with his cock. Most helpless and humiliated, Ammu muttered to herself: "He's dead... I killed him."Unfortunately, his own family members drive him home. As a result, she is separated from her children and dies alone in a dirty inn. In a male-dominated society, she suffers as a daughter, wife and sister, and even as a citizen. The author's feminist rage reveals how women become victims of violence, exploitation, alienation and isolation, and how the well-oiled exploitation machine of patriarchal society kills Amon.

Rahel is a female character of the third generation who experiences less suffering. like the other women in this novel. Daughter of a divorced mother, her own familyand patriarchal society treated her as alienated and degraded. He suffers all his life because of the lack of love from family or father. Ever since she was a small child, she had seen her mother's endless suffering. He also had to deal with the pain of a failed marriage and became estranged from his twin brother Estha after the death of Sophie Mol. Her life becomes a living nightmare because of her horrible past memories. The first generation of women, Mammachi and Baby Kochamma, who are traditional in their views, suffer a lot because they accept a submissive existence and male dominance. Second-generation women Ammuand Margaret Kochamma suffer because they rebel against the socio-cultural norms of society, but Ammupays a heavy price. Rahel, a third-generation woman, suffers from the inheritance of a rebellious attitude\and resists the pressure of society. He is far from traditional, but disobedient. She is guilty of incest, which is not accepted even in today's society.

Conclusion

To conclude my paper I made a study of every woman in *The God of Small Things* who suffers in a unique way. The novel is a saga of the eternal suffering, misery and physical and sexual violence of women in a male-dominated society. It depicts how women suffer mentally, physically and sexually under male chauvinism. It also portrays the futile struggle of women to achieve and their dire conditions in a traditional patriarchal society. The author's feminist rage reveals how women become victims of violence, exploitation, alienation and isolation, and how the well-oiled exploitation machine of patriarchal society killed Amu.

Thus, it is evident that Arundhati Roy's focus in this book is on purposefully created harsh agencies that undermine the rights of women. Everyone is covered with this. policing officers, families, politicians on the left, etc. In conventional Indian society, these forces try and muster the bravery to hold onto the weaker members of society. As noted feminist thinker Jennifer Mather Saw, a British citizen.

Families both shape and are shaped by factors that are clearly of political significance. In particular, we shall see, their structures play a key role in impoverishing and disadvantaging women; and their structures are shaped, at least in part, by constraints imposed by laws, workplace, and the ways that children are educated. (Jennifer 89).

Social arrangements are made to elevate the sacrifice of women. In this new trial, Arundhati Roy's depiction of women's miserable lives certainly points to the persistence of these labor forces. From the information above, we can see that the book features three main women who show the true story of women who bite. Baby Kochamma is conscious of the causes and ideologies of oppression and is a victim of social injustice as defined by society. Mammachi was mentally ill and marginalized as a result of her experiences in a society where men predominated. Ammu, the primary character, is a rebel who stands in for the educated, driven, and considerate women who are battling for equality and freedom in today's society.

The God of Small Things explores that every woman suffers in her own unique way. The novel is a saga of the eternal suffering, misery and physical and sexual violence of women in a male-dominated society. It depicts how women suffer mentally, physically and sexually under male chauvinism. It also portrays the futile struggle of women to achieve and their dire conditions in a traditional patriarchal society.

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