

Three Generations Having the Same Treatment: Feminist Study of *The God of Small Things*

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Abstract

Men controlled society additionally assumes a significant part in downsizing the state of the characters in the novel, seen from the feminist point of view. The novel *The God of Small Things* is essentially a novel by a woman about women and it has been seen through the eyes of a woman. It is a women-centered novel in the sensibility of pity and fear. It brings out before the readers the state of fair sexes in a specific social milieu. The tale presents three ages of women: Baby Kochamma, Mammachi Ammu and Rahel, and all are despondent in their own specific manners. The story of the novel puts before the readers how in a patriarchal-society woman are just removal things. Practically, each and every female character directly from Mammachi, Ammu, Baby Kochamma, Rahel, to the minor characters like Kalyani, and K.N.M. Pillai's niece, Latha is the casualty of male bullhead society.

Keywords- Feminism, Gender, Revolution, Patriarchy, Domination

Arundhati Roy's *The God of Small Things* is a dedicated remaking of the past through ladylike reasonableness. The tale is 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 dual 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, one can find discriminatory treatment between a kid and a young lady by their folks. While on the one hand, Chacko, being a kid, is being advanced for additional examination

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and sent to another country as a Rhoder researcher, then again Ammu, being a young lady is halted to proceed with even her schooling.

Ammu takes three choices and lamentably all flop completely and definitively. The first one breaks the fantasy of cheerful wedded life; the second, she takes her wedded life; and the third, she kills her life itself. Ammu is embarrassed and sidelined by her dad, abused and deceived by her significant other, offended by the police and delivered dejected by her sibling. Every one of these persons voices the male centric philosophy which instructs that she ought to have no privilege at any place. In the Ayemenem house, she is similarly as thing to be arranged. Ammu accomplishes as much work as Chack in the production line however Chacko consistently alludes it as his industrial facility, his pine apples, his pickles. He is directly saying so as she being a girl has no case to the property. Furthermore, it is additionally the case of brilliant male chauvinist society when Chack asks what are the situations of assets. At the point when Ammu's affectionate connection with Velutha is identified, Chacko, her sibling, compromised her with all the authority of a patriarch.

Hers (Ammu's) has a heart-breaking story to tell directly all along. She completes her tutoring and gets back to Ayemenem that very year her dad resigns. As she is halted to proceed with her higher degree, she has no real option except to hang tight for a reasonable marriage. Her eighteenth birthday celebration goes back and forth undetected or possibly unremarked upon by her folks. She develops different kinds of emergent ideas in her mind. As she is somewhat defiant in nature she needs to fly uninhibitedly in the sky of freedom.

There, at another person's wedding gathering, she meets her future spouse. He proposes to Ammu five days after their first gathering. As Ammu is in the need of an accomplice, she acknowledges the proposition as a duck to water. We come to see her insubordinate nature when Baba, her husband, asks her to be a whore to save his work. She would not do as such. Her refusal just exasperates her physical and mental agony. What is more, after this Ammu gets back to the very spot from where she had attempted to flee. Nonetheless, it is not the male people alone that help to sustain her misfortune; women go about as specialists of this general public to fix other women. Mammachi and Baby Kochamma are instrumental figures to bring her misfortune.

At familial level, she does not get any help and her twins are detested by everybody with the exception of Velutha, the unapproachable. Female members of the family including her mom are set on embarrassing the shocking, forsaken and deserted woman. They leave no chance at whatever point they get it to embarrass her. Furthermore, that is the reason she is attracted to Velutha. She adores Velutha even more as he is conceivably the solitary man in the Ayemenem who truly cherishes her overlooked youngsters. It may be characteristic that Ammu with her trampled youth, oppressed presence and baffled dreams, should float towards Velutha, a Paravan who set out to be un-paravan. Also, it is these days when they understand this in an epiphanic snapshot of self-acknowledgment.

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Here, they understand that it has endowments to bringing to the table one another. Concerning Baby Kochamma's life, it is a story told by a moron brimming with sound and wrath, meaning nothing. She is a sex fiend who attempted to entice the Irish minister Father Mulligan with a shuddering kissable mouth and bursting, coal-bruised eyes. What's more, because of her loss in adoration she becomes perverted person. Her bad faith is uncovered from her normally held view about Ammu. At the age of twenty-four, her life reaches at stop. As not long after the marriage, Ammu finds that she has leaped from one predicament into something worse. She becomes an unmixable combination.

It is fascinating to note from the women's perspective that a girl irritated from her husband is tormented and tyrannized in the parent's home as well. While then again, an irritated child, Chacko is invited and stays legitimate inheritor of the family's riches and fortune. At the point when Chacko plays with low-standard women, Mammachi empowers him in the stratagem of man's need. While then again women's need is completely reprovved and thought about wicked and unlawful. Mammachi cannot endure to hear the romantic tale of her little girl and a distant by Vellyapappen.

The issue adulatory between Ammu and Velutha went on only thirteen rights and demonstrates awfulness for both Ammu and Velutha. Velutha is captured and involved in the charge of abducting and assaulting. Also, eventually, he is tormented to death by Kottayam Police. Here, one can see the police whose run is to ensure the underestimated and the powerless, are themselves engaged with the execution of the minimized when Ammu comes to realize that Velutha has been erroneously involved for the situation. She races to the police headquarters to come clean. Yet, she is abused and acted mischievously by the Kottayam Police Inspector, Thomar Mathew himself. This shows the hopeless state of women in our general public. Auditor, Thomas Mathew gazed at her bosom as he talked. He says the Kottayam Police do not take articulation from "veshyas" or their ill-conceived youngsters; then he tapes her bosoms with his mallet.

It shows the general public's demeanor towards an affection-lorn woman who is rebuffed for adoring and passed on in dingy room in the Bharat Lodge in Alleppy, in a weird room, in an unusual room, in a bizarre bed, in an odd city, where she had been for a new employee screening as a Secretary. She passes away the bucket in capable age.

Another female character that endures the pangs of male-centric society is Mammachi. Her husband, Pappachi who was a savage and anglophile never treats her with love and she is accustomed to bearing affronts and disgraces by her significant other.

She is compliant and not defiant like her girl. At the point when Baby Kochamma transforms herself into an old maid she is unable to prevail with regards to getting her affection. Her father thinks as she is not prepared to wed so she ought to be shipped off to go to a course of study at the college of Rochester in America. As her dad, Rev. Ipe got the principal stun of his life and is broken by Kochamm's choice of turning into a Roman-Catholic. Subsequently, one can

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see, that for a woman, marriage is the "Best" choice (Chief great) in the eyes of society in the event that she is not doing or seeking after her examination.

Rahel is another significant female character in the novel. She endures the aches of being a vagrant and at withered stray. After the passing of Ammu she is more disregarded than ever. With the demise of her mom, Rahel has lost moorings she had and she starts to float from one school to another, goes through eight years in a school without getting a degree lastly floated in to marriage like a traveler floats towards an abandoned seat in an air terminal parlor.

Her husband views her as something extremely valuable. Be that as it may, when they had intercourse, he is irritated by her eyes. She is not compliant. She is insubordinate like her mom. She does not feel any sort of disgrace or good soft spot for her separation, she stunned Pillai by illuminating the separation. Not many different ladies that show up in the novel are pretty much of traditional sorts. They take an interest in and even add to the man-centric culture where women are minimized. The idea of forced relationship can well be found in an alternate circumstance.

Indeed, even Latha, Pillai's niece, albeit an aggressive looking young lady of around twelve or thirteen does her part most precisely in presenting a sonnet, however when hindered by the presence of Chacko, trusts that the authorization of Pillai will proceed with the sonnet. Consequently, the authority of the man centric society is acknowledged and respected. Indeed, even the actual construction of the novel is ladylike. The phonetic highlights of the novel concerning the phonological, morphological, syntactic construction and the freedom with spelling support the women-activist nature of the novel.

The breaking of structure and reliable breaking of sentences mirror the female mind of the novel. When in adoration with Velutha, Ammu attempts to guarantee herself that her adolescents and actual charms are not yet totally lost. She puts a tooth brush under her bosom to check whether it stays, and when it does not, she feels guaranteed that her bosoms have not yet drooped.

In the novel the actual utilization of language and style are feminine. It is the female nature of the novel that she does not observe a portion of the linguistic principles and utilizations figurative language with incredible felicity.

Arundhati Roy has utilized language as per her own reasonableness. Countless illustrations of her freedom with language can be seen hence: Clubbed words (This way that way), invert words (ehTmutnevds to eisus lenuqs) average symbolism (Rice-Christian; radioisotopes, red strip.), ungrammatical sentences (no, we can't not go to class); absence of accentuation (In Amayrica currently, is n't(?); Vague reflections (Plymouth, Little Elvis the Pelvis), dark words and articulations (Wish 'n' never, No Locusts Stand I), mutilated words (Stoppit, porketmunny, Thang God, Never. The less. (all things considered), Foreign words (namaste, naale and so forth), hyphenated words (a true blue, Genuine Bourgeoise, making an effort not-to-cry mouth), ludicrous tunes, silly sounds (very, En ee vee ee aar); half sentences (like old roses in a breeze) unnecessary italics and capitals (LayTer) and others.

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Whenever seen from the Marxist perspectives, the novel uncovers the bogus cases of the Marxism which discusses equity of the rich and the poor at the same time. In Marxist investigation one can find the philosophy that legitimizes the mistreatment of the prevailing class of society; and furthermore, how the foundations of the express, whose run is to ensure subalterns, abuse them. The fundamental precept of Marxist investigation is to discover the social, cultural and class status of the creator and how much the novel is affected by the social and political climate of the time that delivered it. Almost certainly, the novel is a prompt rise of the political unrest in Kerala. Kerala has consistently been viewed as a socially mindful province of India, with almost hundred percent literacy rate and a practice of Marxist governmental issues ruling. The most severe assault is conveyed in the novel against the sham and counterfeit daily routines experienced by the lawmakers who continue changing tones like a chameleon. All through the novel it is K.N.M. Pillai, the alleged up-lifter of the subalterns, who plays a grimy round of governmental issues in the ploy of Marxism. He was the instrumental for the heartbreaking passing of Velutha, the Paravan. At the point when embroiled erroneously as attacker and hijacker, Velutha being a gathering card holder, goes to friend Pillai's home to clarify his position and get his help, however, he (Pillai) does not assist him. So, it can be seen that Pillai continually utilizes Marxian for individual gains for the sake of helpless or lower rank workers. One can track down an extraordinary incongruity in his characters. A man who discusses discipline, is himself an extraordinary breaker of indiscipline. Pillai's questionable games are hard to see, in any event, for Chacko.

Thus, the novel is remarkable for the elements of feminist studies. It shows different kinds of discriminations one on the basis of gender and sex. It provides multifaceted issues of suppression, oppression and tormenting activity against women in male dominated societies. Different kinds of structural and cultural points can be noted which make the research complete in the sense of feminism.

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