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REVIEW ARTICLE

ARUNDHATI ROY: THE RADICAL VOICE OF THE SUBDUED WOMEN

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Arundhati Roy: The Radical Voice of the Subdued Women

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Abstract - Women's rights concerns and child abuse are two of the most visible problems that India faces even in the twenty-first century. This study explains how the most serious violation of essential freedoms in India is the mistreatment of women and children. The present study examines the factors that contribute to women's difficulties and child abuse in India, as seen through the lens of Arundhati Roy's smart novel *The God of Small Things*. Sex segregation and child abuse in Indian culture remain the best case scenario in today's India, even after independence. An Indian lady's life is full with many responsibilities and duties that she fulfils in her roles as a wife, daughter-in-law, mother, or all of the above. She's been told from the outset that her torments and torments are aware of her modesty, and that she should try to satisfy others rather than herself. She must be able to remain firm in the face of adversity and maintain her composure while overcoming the different challenges she faces during her life. This is the enigma of a woman's eventual emergence as a survivor..

Keywords - Indian, woman

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INTRODUCTION

An Indian woman's life is full with many responsibilities and duties that she fulfils in her roles as a wife, daughter-in-law, mother, and, above all, a lady. She has been taught from the outset that her torments and agonies are a reflection of her lowliness, and that she should focus on others' happiness rather than her own. She must be able to stand firm even in the face of adversity and maintain her composure, being unaffected by the different challenges she encounters during her life. This is the story of a woman who, at long last, emerges as a survivor. It's certainly true that every one of the aspirations and assumptions for a typical Indian woman never go beyond the recognised norms of Indian social and moral code of respectability. Those who attempt to cross this line are chastised by the general public as well as by themselves. However, such a woman's exterior has a negative impact on her inside being and casts a pall over her psychological, physical, and emotional well-being.

With the emergence of positive improvements in India and the rise of women's activist affectability, the image of a demure lady has shifted dramatically. The ladies have recently begun to question the common male-centric standards. They don't waste any time in putting the man-made code of social convention to the test, and simply discard their manikin-like position. They are now especially aware of their own capabilities and, as a result, of their own free presence. They are no longer willing to allow their latent talent be harmed by unjust masculine power. The new ladies have began

carving out a niche for themselves, breaking the stereotype of contemporary women limited by their husbands' and in-laws' inclinations and tastes.

In the not-too-distant past, a with respect to woman herself was regarded as a floozy. To express dissatisfaction with a secret was seen as heresy and a breach of family trust. Today, words are shouted without fear, and they may be heard beyond the walls of houses that formerly kept a woman safe and hidden. Some of the people that converse here have gone out. Others who have not yet discovered articulation are beginning to do so. Let them portray themselves in any circumstances. Their appearance hasn't altered, but their attitude has. They each have a name and, all things considered, a personality. Their new authority was not imposed on them, but it did exist, hidden behind boundaries. Since power has faded into the background. Their new power comes from personalities that define themselves on their own terms, bringing beauty into everyday life.

Similarly, Indian female writers have adopted this spirit and moulded their images accordingly. These essayists' depictions of women demonstrate the evolution from traditional depictions of altruistic women to more evolved self-determined women. These new females are clearly on a character journey, with plenty of representation of unadorned relationship bonds, as well as the female protagonists' extremely close-to-home interior lives. The declaration of female sexuality and the following societal uproar is a prominent part of these journalists' subject strategy. Arundhati Roy is one

such novelist whose erratic representation of problems affecting women has made many people tremble. With her smart *The God of Small Things*, she has succeeded in carving out a niche for herself in the realm of English literature. The present part focuses on Roy's portrayal of women's activist affectability in *The God of Small Things*. The forthright writer has added fresh dimensions to the picture of the issue faced by ordinary Indian women..

Portrayal of Women Characters

The God of Small Things might be seen as a vengeful retaliation - a rebel against the deplorable treatment of women in the upper-class Indian household. The story is a stinging expression of women's defiance of man-made social acceptability rules, which place women in an auxiliary and fairly despicable position in society. Roy's female characters defiantly flout the restrictions imposed by a highly traditional society's rules and standards. They skirt around these rules and try to carve out a niche for themselves. However, such initiatives by these insubordinate women fail to expand the rigid social structure, in light of the fact that in this general public, change is a given, and acknowledgement is much more so. As a result, the general population exacts vengeance on them. They are forced to persevere, even if it means death. Ammu, the central figure, has the courage to defy family tradition by marrying a Bengali Hindu for affection and respect, abandoning her respected Syrian Christian family in Kerala. Regardless, her pursuit for a respectable existence comes to a halt when she is forced to bear the brunt of her afflicted spouse's physical and mental cold-bloodedness.

Ammu's passing on her better half and return to her home in Ayemenem does not suggest her death. She is still clinging to life and working hard to find a majestic home for herself and her children. She may have chosen her family home if she hadn't received any financial assistance or had a government-managed retirement. Nonetheless, this is merely the beginning of her adventure. She, as well as her two daughters, Rahel and Estha, get embroiled in a male extreme society's arrogant attitude. She and her children are assumed to be living in 'suffrage,' where they have no rights. It explains the general public's long-held belief that a married woman has no right to remain in her parents' house. Ammu's Christian family is no less averse to imposing restrictions on her. Ammu, like her Hindu sisters, is seen as ceremonially foreboding and is expected to abandon any pretence of wearing coloured saris and embellishments, as well as the chance of remarriage. Ammu is slandered by Baby Kochamma for arguing with a fate that she believes she has benevolently accepted. The sad fate of the woman who has never had a guy.

Ammu's return to her parents' house after her separation from her better half is surprising in that it deprives her of any favourable position or glory, much alone her basic rights. In her own home, where she

was conceived and reared, she is viewed as an unwelcome guest. Velutha, the unsubmitive and smart Parvan (supposed outcaste), with whom she chases down a proclivity, draws her closer to him because of his family and societal aloofness and intrinsic deceit.

They are brought together by their similar circumstances, and as a result, they create an unmistakable personal enthusiasm and commitment. As a result, she becomes unforgivable, causing both the police Inspector and her own family a great deal of humiliation.

It's strange that certain exogamous partnerships are tolerated while others are severely chastised. Ammu's Bengali-Hindu husband is despised by Baby Kochamma, as are her twins, who are "Half-Hindu Hybrids" whom no self-regarding Syrian Christian could ever marry. In the case of India, this has remained steady. Essentially, Mammachi goes nuts when he sees Ammu in Velutha's arms, but Chacko's wandering to the outside portion of the home to satisfy his sexual needs with low-ranking specialised women is made to seem as a man's must.

Chacko takes advantage of this double standard and pours his heart and soul into bringing his ex and child into the home like a pair of tennis trophies. Despite the fact that Mammachi despises Margaret, she treats her grandchildren in an unexpected manner. Ammu's twins, Rahel and Estha, remind her of "devalued currency," but her English granddaughter, whom she "read[s] like a cheque" and "check[s] like a monetary certificate," appeals to her for her real character.

The astute acquires a number of vital socio-social difficulties including the Indian culture's dual norms and pretensions. It absolutely demonstrates the peculiarity of the Indian mindset, which is to discreetly nurture the supposed sense of superiority while suffocating the submissive all around. By and large, the western border mindset, which is convinced of high social values in contrast to their Indian counterparts, has been reinstated.

The representation of three generations of females, Mammachi, Ammu, and Rahel, exemplifies the sad treatment of women inside the four walls of the home. Pappachi, Ammu's father, is presented as a fearsome persecutor who beats his wife (Mammachi) with a metal container. Mammachi's talent causes him a complex, which he uses viciousness to get rid of. Ammu, too, becomes a survivor of his persecution. Chacko, on the other hand, succeeds in suffocating his father's ferocity..

It is not surprising to see someone whose identity is enslaved strive to suffocate others. Mammachi, who is a victim of a male-centric culture, is bombastic when it comes to the issue of class. Her attitude about Velutha isn't all that different. He is not allowed to contact Ammu or anybody else while giving them presents.

He's just a talented artisan who creates useful gear for her family and business. This explains her scorn when she learns of her daughter's problem with the faraway Velutha. Despite the fact that she has been a victim of sexual segregation for the most of her life, Mammachi clearly distinguishes herself in understanding the sexual needs of her kid and small daughter.

Chacko indulges in "loveless wantonness" and takes use of his mediaeval privileges. He asks for a gathering of female employees at the industrial plant in the evening. Mammachi allows him to use the room with a separate entrance. In any event, his attitude toward Ammu is unusual. When he discovers Ammu's bond with Velutha, he warns her with dire consequences if she leaves the chamber where the family had confined her.

Rahel has been paying close attention to her mother's issues since she was a small child. She and her twin sister Estha had to put up with their mother's wrath on a regular basis, which stems from discontent over unmet passionate and sexual needs. Ammu chastises Rahel from time to time and even harms her with her dumb remarks. As a result, she perceives her mother via a vertical view from the start. Because her mother is in such a precarious position in terms of family and social advancement, virtually everyone looks down on her. In any event, the account chooses to accept Rahel's point of view, therefore ruling out the possibility of stealing her mother's life for her narrative point.

Rahel comes home as a divorced woman, much like her mother, and she is around the same age as her mother was when she died. Towards the end of the novel, she is seen having intercourse with her twin sister Estha out of compassion while her mother made illicit love to Velutha, both feeling alone and prohibited from the overpowering forces in the public sphere. As a result, Roy adopts Rahel as a conspiratorial focalizer, promoting the story's progression as well as her own destructive dissent against the general public's pitilessness and gesture.

Pappachi tackles the typical masculine extreme mentality. His treatment to Mammachi exemplifies what his cruel brutality did to Ammu's psyche. Pappachi is a connoisseur, a traditional, passionate husband who poses a danger to his own family. He's a perpetual undershirt who brutally lashes his better half with a bras container or his "Ivory took care of riding crop" (181). Despite the fact that Mammachi has to put up with a lot of her better half's cruelty, she is a typical 'Indian Nari,' who has no antipathy to her significant other and fits into the usual routine. She, truth be told, sobs during her significant other's burial ceremony not because she loved him, but because she is used to him. She looked her significant other in the eyes with her gaze. She averted her gaze with her heart. Ammu's mother's life is trapped between the cruel savageries of her better half - Pappachi - and her responsibilities. That is most likely the reason she

decides to start a pickle company. The poem depicts the constant anguish, torment, and suffering that Rachel, Estha, and Sophie Mol will face as they grow older.

Ammu defies the boundaries that had previously confined her, undermining her real existence and forcing her to flee the dreadful circumstances. To avoid the dictates of the man-controlled society, the new woman takes on more distinct forms. She reverts to segregation as her primary means of reclaiming her life. Ammu felt like a captive lady in Ayemenem. She is forced to abandon her studies since Pappachi believes that an advanced degree for a young girl is a waste of money. She gradually begins to get agitated. She wished she could get away from Ayemenem and her grouchy father and strict, forbearing mother all day. She hatched a few of pitiful schemes. In the end, one of them worked. Pappachi agreed to let her spend the middle of the year with a distant auntie in Calcutta..

Ammu isn't one of those "fallen" ladies. She is tortured by her significant other's inability to protect her feeling of pride and, as a result, she decides to leave him. She returns to the same dark underground Ayemenem from which she had to run. Indeed, predestination leads her to the point of unending agony. This reflects a lady's affability, who would put up with anything for the sake of her children.

In *The God of Small Things*, a lady's sexual orientation separation is clearly verified. The aforesaid reality is shown by Mammachi's mysterious pawning of her diamonds to enable Chacko to continue his education and Ammu's forsaking of training since she is a young girl. Pappachi is envious of his better half's pickle manufacturing plant. He tries to stay away from her while she is playing the violin well. When it comes to property, sexual orientation is also a factor. Ammu has no cases in the pickle factory because she is a woman. Chacko recognises that women are unfit to claim property, yet the plant gains greater advantages under Mammachi's supervision. What is yours is mine, and what is mine is also mine, says Chacko.

Margaret surrendered to Chacko's brash, optimistic tendencies, but she was soon burned out on something quite similar. She rushes into marriage with him, only to divorce him and marry Joie shortly after. Without a doubt, she loves her little child Sophie Mol. Sophie later becomes hysterical after an unforeseen death. The conflicts, obligations, connections, and so on of the female characters may all be seen in this light.

Velutha, Vellyapappen's kid, is a talented young man with a rebellious streak. Ammu thinks he has a unique personality since he expresses everything she couldn't. He seems to her to be the God of the minor things. As a result of this recognition, and as victims of the persecuted and underestimated, Velutha and

Ammu seek refuge in one another's organisation. Velutha is killed for this protest, and Ammu is separated from her children. She finally departs for her magnificent house at the age of 31.

Despite the fact that Ammu is a working-class educated and eloquent ordinary woman who is divorced with two children, she is not welcomed back to her father's house. Her own particular brother Chacko, a type of first-class liberal, underestimates her. She is also constrained by the Community of Syrian Christians' customary family structures and inheritance regulations. Ammu is seduced by Velutha and finds herself at odds with her community's "love rules." Her defiance of the position, class, and severe boundaries sparks a rebellion that diminishes her status as a lady. She is shunned by both her family and the broader population, despite the fact that she is an integral part of both. In any event, Ammu is a tough woman who refuses to give in to the family's and public's conflicts. She rejects such pleasant structures and challenges the real arrangement of marriage, but she eventually kicks the bucket and is expelled. All things considered, she becomes a personification, especially for women who question the social request's power structures.

Ammu is pitted against a system in which her Marxist brother Chacko exploits the vulnerable female employees at his processing factory, both financially and physically, and goes unpunished. She views female figures, like as Mammachi, as seized by male centred authority and disfigured by it. Velutha is being accused for Sophie Mol's unintended suffocation. Ammu's father is sceptical of her Bengali-Hindu husband's desire to prostitute her in order to interest his white chief. As a result, Ammu, a lowly woman who is undervalued financially and socially, questions the authority of the kings. Ammu, who has been suffocated by friendly foul play, rejects the out of the ordinary methods that have helped to develop the Syrian Christian people group in Kerala. This act of civil disobedience is an act of defiance against the general public's real institutions. Ammu, as an inferior/lady, challenges harsh and repressive social and political structures in this way. Despite the fact that she does not succeed in bringing about any discernible change, she makes a concerted effort to achieve flawless recognition. Her efforts to help subalterns may not be conscious, but they undoubtedly contribute to their independence.

Similarly, Mammachi expresses some criticism to man-centered domination and underestimate. She is also a physically and psychologically abused wife who endures unspeakable pain and damage but never fights back. She isn't merely a bystander, but also the object of her entomologist husband's desire. Mammachi's music examples abruptly halt when her music teacher informs her significant other that she is "exceptionally gifted" and "possibly show class" (67).

Mammachi's attempts to practise 'patriarchal expert' on her toddler Chacko are futile. On the premise that he protected Mammachi from Pappachi's beatings, he accepts responsibility for the pickle manufacturing plant from her. Mammachi has undervalued herself by handing up her manufacturing plant to Chacko.

Rather than an ingenious agreement with authoritarian powers and authority, her assimilation to man-controlled society reflects her protectiveness..

Reverend John Ipe's young child, Baby Kochamma, is smitten with Father Mulligan, a Roman Catholic priest. To win him over, she converts to Roman Catholicism, but she doesn't go out of her way to dispute the prevalent ideas of love and marriage in post-colonial India. She doesn't go away to realise her dreams, and she promotes very orthodox ideas. As a result, Mammachi and Baby Kochamma strictly follow man-centered recognised behaviours.

Estha and Rahel's lower status is evident in their affordable as well as monetary rootlessness. Their lack of loving love and a stable financial foundation causes them to rely on one another.

As a result, via their actions, all of the female characters in the story challenge not just the national norms associated with class, status, man centred society, and mediaeval entrepreneur financial structures, but also the love laws. Ammu's drab reluctance to serve as a whore to her significant other's white chief, Mammachi's compromise as a result of looking at the TV, Baby Kochamma's acceptance of Roman Catholicism for Father Mulligan, and so on are all crucial.

The women in the story are subalterns who set out to challenge the prevalent societal inequities in order to effect change. The fight of female characters like as Mammachi, Baby Kochamma, Ammu, Rahel, and others against sex persecution incites anti-provincial feelings. They compete with the neighbourhood, much as global versions do with the wider public, by leveraging their own advantages in a variety of challenges..

Quest for Identity

In India, socioeconomic inequities and standing alongside man-centered persecutions are intertwined and feed one another. The God of Small Things, Roy's Booker Prize-winning novel, deals with the war inside oneself, with people's boring and gloomy states of mind. Against the chaotic societal context, the writer comprehends the profundities of the human intellect. The brilliant portrays the unrelenting war of ladies and untouchables for writing their individuality in this barbaric, moderate, and male controlling culture, and is an enrapturing viewpoint of Indian public activity. They are vulnerable and abandoned, therefore they must suffer because of legislation. Arundhati Roy, a social renegade, raises the existential challenges of

subalterns and their ardent search for identity in this new, majority-rule, mind-boggling society with a hushed voice. An Indian woman is stuck in a complex maze created for her by a man-centered society, and she encounters many hurdles at each stage of her life that prevent her from achieving her goals. Nonetheless, she proves her worth by detaching all of the impediments erected by the general public and emerging strong-willed rather than set in stone. The current chapter focuses on Roy's female characters in *The God of Small Things* and explores their never-ending quest for self-awareness.

Arundhati Roy's heroes are excessively sensitive, perplexing, and flighty, with no position in the overall public's usual bar, nor do their issues manage food, clothing, or a secure haven. Rather, they are rebels, and their disobedience is directed mostly at individuals rather than society. This part demonstrates how Roy's female characters are exploited and how they are torn between their individuality and societal obligations. A concerted effort is also made to focus on the character of Ammu, who sacrifices her life in her search for identity. The section also discusses Ammu's mother's sorrows and that of her little daughter, demonstrating a clear distinction between Mammachi's acceptance of violent conduct at home as her fate and Ammu's daring to walk away where she may have her own identity.

The original depicts a continual conflict between women and their industrious double-dealing, pain, and battle, which they face as a result of a male-dominated moderate society. It addresses the follies and betrayals of domestic and public female behaviour. Roy focuses on the qualities that each person seeks: the courage to live and the ability to appreciate as well as be cherished. Personalities like Ammu, Velutha, or even Rahel and Estha's antagonised state causes them to start with one emergency and then go on to the next, pulling in a few other characters. They are presented mostly as people on the lookout for love and identity. Ammu and Velutha are both relentlessly and twistedly driven by undefined longing and ardent desire, which leads to their ruin. They make do with what they have, while being unprepared for silent lodging and unrelenting sorrow. Ammu openly opposes man-centered rule, class, and rank prejudice, and she pays a high price for it. Roy's heroes suffer from the consequences of a lack of parental love, a rocky start, and shattered households, and are often unhappy with their reality, deciding to abandon the quality of living. Indecent ties and workouts are the most common manifestations of this distancing. When people are separated from themselves, they go on a merry-go-round in search of their true selves via self-discovery and self-identification. The creative arrangements with the sorrows of three generations of females - Mammachi, Ammu, and Rahel - who react to the situation in their own unique ways..

Mammachi

Mammachi is a true agent of the ancient age of females, who submits herself to the man's main wish with ease. She is an *adarsh bhartiya naari*, a woman who believes that a woman's primary responsibility is to her significant other and that she should always subordinate herself to her better half. She has lived her whole life as a victim of her significant other's ruthlessness. Her significant other either beats her with a metal container or takes care of her riding crop with an ivory. Mammachi was never allowed to pursue her violin inclinations by Pappachi, who verbally abused her. Pappachi's actions are a reflection of his colossal envy. When he breaks the violin bow and throws it into the stream one evening, he reaches the pinnacle. When she started a pickle-making company, Pappachi refused to support her since pickle-making isn't "an acceptable career for a high-ranking ex-Government official." As a result, their marriage is devoid of receiving, love, and cooperation. Whatever her better half did, she realised that it was accepted by the general population because she was a pretty woman. Mammachi's visually crippled acceptance of male-dominated society is a carefully kept signal rather than a real agreement with oppressive forces.

Chacko, Mammachi's favourite and Oxford educated offspring, was the second guy who governed Mammachi's life. When he returns after his separation with Margaret, he takes over Mammachi's pickle factory without consulting Mammachi, who had started and nurtured the production facility before Chacko returned. Mammachi just acknowledged it subtly..

Ammu

Ammu belongs to the second generation of females. She is, without a doubt, the new woman in Indian society, who unapologetically defies the male-centric paradigm. Men, like women, diminish her twice as much. She was denied attention and care as a child because of her sexual orientation. The treatment she received as a child was a result of the traditional man-centered family structure, in which the arrival of a young girl child is considered as a burden on the family. Rather, her younger brother, Chacko, is given an edge in every aspect of life just because he is a man. Ammu is refused additional instruction after tutoring, while her brother is sent to Oxford for higher studies. As a result, Ammu had no choice but to leave Delhi and join them. Along these lines, her own family becomes a hindrance to her future growth and opportunities. Ammu's existence is engulfed by bluntness, detachment, and waiting for bids to be engaged after her family relocates from Delhi to Ayemenem. She is enthralled in her Ayemenem house, and she yearns desperately for her individuality..

In Ayemenem, there was nothing for a kid to do but wait for proposals to come in while helping her mother with the household... She wished she

could get away from Ayemenem and her irritable father and harsh, forgiving mother all day..

Ammu became the Planters' Club's interest when she relocated to Assam with her significant other. With her saris, she donned risqué pullovers and carried a silver ribbon purse on a chain. She also smoked lengthy cigarettes from a silver cigarette holder and worked out how to blow incredible smoke rings, defying the Indian framework's man-centered authority. Ammu, as a reborn individual, refuses to submit to the clutch of the masculine extreme cultural superstructure. Her futile marriage allows her to escape the claustrophobic house of her parents; nonetheless, it comes to an end when her boozier hubby gives her to his English manager for career opportunities. She does not grovel before her new expert (husband); rather, she isolates herself from him in order to maintain her sense of dignity and uniqueness. Unlike her mother, she is oblivious to the bad behaviour and actions of her Indian relatives. She returns unwelcomed to Ayemenem, to all she had run from a few years before, but now she had two tiny children and no more dreams. Ammu's marriage is a horrible experience for her; her significant other is an explanation for her bodily and emotional suffering. She, on the other hand, opposes such friendly constructions and difficulties marriage, which is by all accounts a disciplinary organisation (as Michel Foucault put it), pursuing the quieting and control of the person who stands apart, as if a non-conventionalist/maniac who should be contemplated/detained.

Ammu is considered as an invader in her own family since she is a victim of a failed marriage, and this clearly describes her predicament in the wider public. It's baffling that a young girl who has been insulted by her husband is tormented and humiliated in her parents' house because a divorced woman is regarded "non-prudent." In contrast, an irritable youngster, chacko, receives a warm welcome and remains the genuine inheritor of the family's wealth and riches. When he plays with a low woman, Mammachi empowers him for the sake of man's wants,' but Ammu's fondness for Velutha, a paravan, is seen as illegal, untraditional, and bad. In any case, the new woman in Ammu defies the four walls of her home, which have limited her reality, and makes the simple decision to 'love the guy her children adored throughout the day'. Ammu's enslavement by Velutha and subsequent abuse of the "love rules" imposed by her community is an infraction of status, class, and severe boundaries, and it stands in opposition to her diminution as a lady. Ammu's disobedience to parental and conjugal customs, as well as her interaction with the darker-looking and farther-away Velutha, constitutes a violation of a specific societal requirement.

Her insubordination (quest for identity) is an attempt to reclaim, rename, and reknow the world, but it appears to be bound from the start in light of the idea of the general public, where she had to seek asylum with her twins after her separation, and also as a result of her

family's inability (mother, extraordinary auntie Kochamma) to provide a sufficient model for rethinking oneself. (Chanda) (Chanda) (Chanda) (Chanda)

Despite the fact that Ammu is well aware that the general populace with whom she interacts is moderate, she strives to establish a relationship with Velutha. This depicts Ammu's desperate need for love, which neither her parents nor her significant other could provide. Velutha is the best friend of the children who are stranded in Ayemenem owing to their mother's absence. The few seconds the kids spent with Velutha's organisation were worth the price of true happiness. In any case, Ammu and Velutha's unusual connection is sadly explained to Mammachi by the final option's father. Mammachi couldn't stand Ammu's cross-station mission, so Velutha is kidnapped by the cops and slain on the pretext of an attack. Ammu is very insulted when she goes to the police station to resolve the situation.:

Veshyas (prostitutes) and their illegitimate offspring are not questioned by the Kottayam police..

Debjani Gangulay makes an excellent point in this respect.:

Mammachi's own marital history has left her unable to empathise with her daughter's damaged marriage. Rather, she views Ammu's ruined wedding as a kind of retaliation for her daughter's decision to marry outside of her community. Her strong and ardent interest in advancing systems of class, rank, and sexual orientation is reflected in the novel at many points..

As a result, Ammu is harshly handled by the police, who are seen to be welcoming the criminals to the right path. She is also hemmed in by the family planning and inheritance restrictions that are common among Kerala's Syrian Christian population. Ammu is eventually expelled from her house by her family. She is separated from her children and is not allowed to see Ayemenem. She desperately searches for fantastic jobs in strange places. Her desire for authentic identity, however, fizzles out in her endeavours. She is discovered dead in a smudged room at Bharat Lodge in Aleppy, worn out, exhausted, weakened, and finally crushed. Her shame does not stop with her death; the congregation refuses to cover her. She is finally cremated in an electric incinerator, which only incinerates burns, cast-offs, and police care dead.

Ammu's conscious decision to embrace Velutha, according to Brinda Bose, is an unlawful cross-position encounter of radical relevance within the clever's specified societal aims... Bose connects these infringements to Arundhati Roy's strong commitment to self-reliance and the possibility of minor things. As a result, according to Bose, "the female

reconceptualization of governmental concerns in Roy's work is substantially explosive."

Prior to Ammu's realisation of such damage, she transforms into a representative exemplification, everything being equal, notably ladies who confront power structures of the societal request, in unrestrained initiatives of self-awareness. Following that, Arundhati Roy expresses her dissatisfaction with the social conditions of the post-provincial world, in which the past's untouchables still confront an adversarial culture that prevents them from living as free and independent individuals. Velutha, the outcast, will never be able to coexist peacefully with the "touchable" networks, no matter how long the stigma of unapproachability is attached to him and many others like him. Ammu, another "untouchable" inside the "touchable," is unable to experience delight since doing so would jeopardise the present request, and the general population tries every possible method to avoid change. As a result, Ammu is severely undervalued by supportive institutions such as family, marriage, religion, and the police. Women, such as Mammachi and Baby Kochamma, have an equal stake in her accumulating the damage..

Rahel

Rahel belongs to the third epoch. In comparison to Ammu and Mammachi, she is a less insignificant character. Unlike them, she is never subjected to violent behaviour at home, but she remains on the periphery due to her status as the neglected daughter of Ammu. As her mother saw, she also faced offence and disgrace throughout her adolescence. In light of the torturous memories of the past, her life has been entirely upended and abandoned. When Rahel opposes the adults, they threaten to expel her and warn her that it makes others dislike her a bit less. This reprimand adds to Rahel's internal image of herself as someone who isn't very endearing. Ammu, who has learned not to love or believe anybody since fear may hide behind a facade, is terrified by her children's propensity to love people who didn't really love them... and (it) at times made her want to punish them—as training, a precaution. Ammu's scepticism of others teaches Rahel that devotion isn't something to take lightly, that it is a constraining and constricting experience that leaves Rahel feeling unstable and uneasy. Rahel's fear of not being loved is always mirrored in her demeanour, and her eagerness to learn disciplines might be seen as a continuation of this. 'Ammu, must I miss dinner as my discipline?' Rahel said, quickly switching disciplines. No dinner in exchange for Ammu's age-old adoration. When Ammu refuses to give her any discipline, Rahel becomes irritated and refuses to eat, expecting that if she affected her own discipline in some way, Ammu would revoke hers. This demonstrates Rahel's zealous pursuit of adulation.

Rahel is a woman who makes no place for herself in her family or society. She watches the blatant

betrayals directed at her mother while staying at her grandparents' house. As she grows up unattractive, she develops into a free-spirited person who, unlike her mother, is not constrained by traditional traits. Because of her obsession with her twin sister Estha, Rahel was unable to enjoy a successful married life. Following that, the clever displays the depleted spirits of women from a certain socioeconomic class.

The work also depicts genuine attempts to deviate from male-centric norms. The breakdown of man-centric shows is Rahel and Estha's perusal of the banners in reverse. The true original persuades the audience that it should be read backwards. The characters strive to push their boundaries in a variety of ways. Velutha has the audacity to forget his distance; Ammu has the audacity to forget the fact that she is a reachable woman who should not let an unapproachable near to her; Locusts Stand I (Locus Standi) is ignored, and Ammu dares to feel at peace in Ayemenem. The male-dominated society's norms have been shattered, resulting in disaster.

In this way, Roy's heroes are powerful enough to break the law, but only at a high price. The History House is the lawgiver, putting an end to all crime in the Ayemenem House. In some ways, Roy embodies her femininity. Ammu pushes the boundaries of how much and who she can do - she resists any phallogocentric rhetoric in order to be a forerunner of a day when women will make their own choices, regardless of if it means passing in detachment in a raided location..

OBJECTIVE OF THE STUDY

1. To study Feminist Perspectives on Arundhati Roy
2. To study on Portrayal of Women Characters

RESEARCH METHODOLOGY

The current investigation is exploratory, interpretive, evaluative, and analytical in nature. Various topics in the chosen works are taken into account. Data is gathered from a variety of sources, including literary columns in local libraries, books, research journals, the internet, magazines, and newspapers, as well as the official website..

Feminist Perspectives on Arundhati Roy

In Roy's *The God of Small Things*, there was a lot of resistance and agitation against the global and regional inequities that are prevalent in India. The original reveals the issue of Indian women, as well as the situation of dalits (untouchables), racial subalterns, and lower-class persons, in relation to neo-liberalism and globalisation. In this case, Arundhati Roy echoes Ranajit Guha's appraisal of the Subaltern Studies group's praise, and observes the struggle against sexual orientation abuse to build a

means if not to obstruct class maltreatment, standing and animating opponent of provincial activities and idea. These many types of safe disobedience are beautifully transmitted amongst Mammachi, Ammu, Rahel, and Baby Kochamma's sexual orientation and marital interactions. Their offences, which are plainly insubordinate or beyond the realms of marriage, along with the pre-colonial love regulations, result in a scathing judgement of the underlying designs and attributes that pervade post-colonial Indian society. As a result, Roy makes an effort to pave the road for Indian women, so that they may stand up to both local and global ideals.

This chapter discusses how to approach Arundhati Roy's *The God of Small Things* from a feminist perspective. Roy focuses on the aimlessness and prejudices of women's domestic and public activities, as well as the widely held double standards that a female should be protected and kept out of power while the other, such as a man, rules the world regardless of his actions. Arundhati Roy takes aim at the disproportionate features that pervade our male-dominated culture.

The place of Indian females is featured in *The God of Small Things*. It is a story of never-ending endurance in the face of incessant double-dealing and torture of women in India's male-centric framework. Mammachi, Ammu, and Rahel are three women of different ages who are conceived and nurtured under different circumstances in the original. They are all survivors of marital and family problems.

Mammachi, the original woman, takes life as it comes her way. She believes in entire submission to masculine territory and accepts a variety of torments as a result of her significant other. She married Pappachi, who was a lot more established than her and was in charge of her every move. Her significant other beats and offends her on a regular basis. She is never allowed to sit in his Plymouth till he passes away. She is also the target of her entomologist spouse's desire, in addition to the latent exploitation. Mammachi also suffers due of her own advantaged and Oxford educated kid, Chacko, who returns after Margaret's separation. He takes full responsibility for Mammachi's pickle industrial facility, referring to it as "my industrial facility, my pineapples, my pickles," with little regard for Mammachi, who had established and nurtured the facility. Because certain responsibilities are restricted to males in Indian society, Chacko becomes her stand-in and reclaims the role of patriarch.

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CONCLUSION

Finally, Arundhati Roy's female characters are torn between traditional boundaries and present liberties. For disobeying amicable rules established somewhere near the general public, they face huge sadness, knotty conjugal connections, non-conjugal endeavours, and cruel sanctions. While some give up in the face of the dominating macho voice and accept their fate, others face the demands with courage and resist societal limits, attempting to find their own individuality as humans, but they are silenced in various ways. *The God of Small Things* is Roy's bold attempt to educate the Indian community about men's obtuseness in seeing women as items, cruel animals, subhumans, and playthings. This leads to an unequal society with unhappy families and chaotic lives for children who are exposed to this excessively one-sided and out of line view of life..

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