

Textual Study of Marginalised in Arundhati Roy's *The God of Small Things*

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ABSTRACT

Many Indian women writers predicted the phenomena of the rise of poor women in Indian literature. Because of their awareness of their newly awakened selves, their literary prowess, their ever-expanding choice of subjects, and their urge to stay in touch with themselves by writing about poor women, these women—despite being poor and female—have sparked a revolution. We have the impression that there is a real poor female literary legacy because of the florescence of creativity and the desire for this new poor self-definition on the side of the poor women.

INTRODUCTION

The authors of Indian English literature have experimented with a wide range of topics, including Indian exotica and new genres. They reflect the Indian mindset and deepen the readers' understanding of India. Through her writing, Arundhati Roy authentically depicts a variety of situations and encourages us to view her characters from a feminist angle. The paradigm shift in a woman's perspective is depicted by Arundhati, and the patriarchal society's barriers are broken by women who are born within a changing sociopolitical order. Relationships and society both cannot be alienated from each other. "Change in one influences the other" (Aschroft 237). Merrill and Eldredge say, "In its concrete sense, social change means that large number of persons are engaging in activities that differ from which they engaged in the same time before" (43). Despite being from middle-class homes, Arundhati Roy's women exhibit a remarkable sense of stoicism in the face of adversity.

The linguistic method used by Arundhati Roy in *The God of Small Things* (1997) involves underscoring the typically dominant theme of racial segregation and emphasising other difficulties. "There is a continually evolving dynamic association between the factors that characterize individuals and those that define their relationships" (Walter 121). In other words, the inter-racial arena is sidelined in favour of the intra-racial one. This textual method conveys a sense of poor pride and self-sufficiency, upending the existing power dynamics. "Society is composed of vast and complex network of patterned human relationship in which all men participate" (Ashley 98), when human behaviour is in the process of modification. This is the only other way of indicating that social change is occurring" (512-513). Arundhati Roy, a living personality is a great example of humanity and new wave of feminism in India. Aijaz Ahmad calls her "a woman of great grit" (Prasad 39).

For instance, Arundhati discusses issues of class, such as the hypocrisy of the poor bourgeoisie, and of gender, such as marriage and quick prejudices towards women. Arundhati's marginalisation of poor-related topics and emphasis on gender-related concerns was seen as betraying the cause in the backdrop of a poor-conscious India. She went to him and laid the length of her body against his. He just stood there. He didn't touch her. He was shivering. Partly with cold. Partly terror. Partly aching desire. Despite his fear his body was prepared to take the bait. It wanted her. Urgently. His wetness wet her. She put her arms around him. He tried to be rational: What's the worst thing that can happen? I could lose everything. My job. My family. My livelihood. Everything (Roy 334).

Nevertheless, when we read Arundhati's text with fresh eyes, we see that she was ahead of her time in realising that her textual method was the best 'tactic' to rebuild a positive poor self-image, in accordance with contemporary identity politics theories. Roy tells the psychology of mates: "But I'm sure he's just experimenting, testing his wings, he's a sensible fellow, Comrade. I trust him..." (Roy 278). Poor, the figure that personifies the bourgeois class in this book, sees what constitutes a successful tea party as inconsequential, as evidenced by this paragraph. Arundhati, in this way, highlights the parallels rather than the distinctions between the poor and wealthy worlds, exposing the shallowness and pretensions of the poor bourgeois.

The well-known Post-Independence novelist Arundhati Roy explores in her writings the psychologically troubled interior lives of her characters. The discriminatory attitude of the higher castes is also clear from inspector Thomas Mathew's statement, "You people, first you spoil these people, carry them about on your head like trophies, then when they misbehave, you come running to us for help" (Roy 21). Even while their relationship is at its height they are well

aware that: "As though they knew already that for each tremor of pleasure they would pay with an equal measure of pain"(Roy 335). Her books emphasise the themes of sex, marriage, and love. Her protagonists are typically women who become neurotic, self-destructive, and unhappy as a result of experiencing a strange feeling of impending doom. These female characters are too reserved to be able to deal with their own situations, adapt to life, and tackle problems bravely and effectively.

In every setting and in every walk of life, Arundhati Roy offers strong characters with energy and inspiration. She frequently emphasises sensitivity in all of her writings. She paints a pitiful picture of an attractive married Indian woman who desires to triumph over the chaos and anguish of her quite peculiar life. She frequently contrasts the lives of women from the east and the west in her writings. She notes that although life for women is leisurely and empty in India, it is fast, bustling, and congested in the west. "Every night he beat her with a brass flower vase. The beatings weren't new, what was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river"(Roy 47-48). She claims that neither of the two lifestyles, whether in the east or the west, can fully satisfy a woman's heart.

Human interactions, particularly the man-woman relationship, are the most prevalent theme in Arundhati Roy's books. Rapid industrialization, rising women's rights awareness, and differences in individual beliefs and lifestyles among people all contribute to its increased importance. "Margaret told Chacko that she couldn't live with him anymore. She told him that she needed her own space. As though Chacko had been using her shelves for his clothes"(Roy 117). The bond between a man and a woman will always be the greatest relationship for humanity, according to D.H. Lawrence. Man and man, woman and woman, and father and kid will always have a subordinate connection (130). Because Arundhati Roy writes about the plight of contemporary women and goes beyond the realm of the skin and the body, her fiction is timeless. For her, reading literature is not a way to escape reality but rather an investigation into the wider world and a diversion from the conventional ruts of physical reality and the outside world.

These authors use the viewpoints of being poor and women to investigate individuality and interpersonal connections as a means of understanding complex social challenges. "You are a very lucky man, you know, wonderful family, beautiful children, such an attractive wife..."(Roy 41). Since racism and sexism are institutionalised not just in society but also in one's family and close relationships, they are therefore in the best position to write about them. Despite the sadness and rage expressed in their work, we also detect a feeling of optimism about human potential in them. "He had always been a jealous man, so he greatly resented the attention his wife was suddenly getting"(Roy 47). The poor women writers have ushered in a revolution inside their society and have admirably completed their job of explaining their plight and demonstrating their literary sensibility. They list the ailments the poor woman has experienced throughout the years. These authors have a profound effect on the generation they belong to. They explore the issues that are relevant to women and outline their afflictions. She subscribed whole-heartedly to the commonly held view that a married daughter had no position in her parent's home. "As for divorced daughter – according to Baby Kochamma, she had no position anywhere at all. And as for a divorced daughter from a love marriage, well, words could not describe Baby Kochamma's outrage. As for a divorced daughter from an intercommunity love marriage – Baby Kochamma chose to remain quivering silent on the subject" (Roy 45-46). Poor women advocate to advance the status of women. "You're welcome, Chacko said. „Now let me introduce everybody...Margaret Kochamma needed no introduction really, „My wife, Margaret"(Roy 142). The recurring theme in Roy's writing is her determination to investigate the connection between struggle and change. This investigation includes the suffering of poor people's life, which the author protests but will not overlook.

Since Roy has grown to recognize herself as human being, her analysis of poor female experience is no longer only dominated by the traumatic meeting with the wealthy world. Their main goal is to investigate how poor men and women fail to form healthy relationships and fail to raise their kids in a way that will enable them to participate in society rather than withdraw into themselves. According to her, "Just a case of a spoiled prince-ling playing Comrade! Comrade! An Oxford avatar of the old zamindar mentality – a landlord forcing his attentions on women who depended on him for their livelihood"(Roy 65).

They concentrate on domestic abuse as a result of inadequate human love in familial relationships. They find a connection between poor women's unacknowledged femininity, their lonely, unhappy marriages, and the demise of human values. This is true whether they are concerned with the sociological or psychological ramifications of the feminine issues that arise in their novels or whether they are concerned with their creative art as a means of self-expression. The writings are all about discovering oneself. But modern woman like Ammu revolt against it, "Ammu watched her husband's mouth move as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly she lunged at her, grabbed her hair, punched her and then passed out from the effort" (Roy 42). The main concern of poor women is the plight of women who lack opportunities for intellectual and emotional development as well as positive personality expression.

CONCLUSION

Thus, because of her distinct historical experience, Roy has a significantly different viewpoint on the man-woman interaction. For her, history is crucial in forming and defining their sensibility. A change of fundamental attitudes regarding poor women is being demanded by contemporary poor women writers who have gained widespread recognition for their famous literary accomplishments.

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