

Chapter 1

Introduction

Suzanna Arundhati Roy was born on the 24th November 1961, the child of a love marriage between Bengali Hindu tea planter and Christian woman from Kerala. It was not a happy marriage. She spent her crucial childhood years in Ayemenem. She trained herself at the Delhi school of Architecture where she started her literary career and wrote script of *Electric Moon*. She drew the media attention when she spoke out in support of Phoolan Devi, whom she felt had been exploited by Shekhar Kapoor's film *Bandit Queen*.

The cost of Living is Roy's new book, which includes the essay 'The Greater Common Good' a vigorous attack on the rationale and reality of the dams being built in the Narmada valley.

For her novel *The God of Small Things* she was awarded with the prestigious Booker Prize in 1997. Six million copies were sold and have been translated into forty languages.

Arundhati Roy's novel *The God of Small Things* presents problem in marital institution. The research under production sees patriarchal ideology as the deep-rooted problem in marital institution. The novel explicates the male/female relationship, gender bias, gender discrimination and causes of the unsuccessful married life. The novel tells the story of Ayemenem, a village in Kerala.

Various critics have studied the novel from different perspectives assigning different meanings. The present study tries to present the bitter realities attached to marriage and the condition of woman in the marriage.

The novel has autobiographical elements too. Roy herself admits the fact in an interview:

A lot of the atmosphere of *The God of Small Things* is based on my experiences of what it was like to grow up in Kerala. Most interestingly, it was the only place in the world where religions coincide, there's Christianity, Hinduism, Marxism and Islam and they all live together and rub each other down. When I grew up it was like the revolution was coming next week. (15)

Regarding this Manorama Mathai is of the opinion, "Like most first novels it is heavily autobiographical and child character Rahel is so clearly Roy herself that she is a completely plausible character with whom the reader can empathize" (5).

The novel explores the family relationship, which lack understanding, cooperation, love, warmth, emotional attachment and affection among family members. We find jealousy, hatred, and ill treatment in one another. In this regard Mathai further writes:

Set in Ayemenem, "The God of Small Things" is about family seen from the perspectives of seven year old Rahel. She and her twin brother Estha live with their mother Ammu. Who was married to Bengali, the children's Baba, but from whom she is divorced. Ammu and therefore the twins seem to live on sufferance in the Ayemenem house with their grand mother and grand Aunt Baby. (4)

Patriarchal ideology is the deep-rooted problem in marriage institution that makes woman suffer. Males being privileged are free to exercise their will in the society but females are restricted to act on their will and the painful imperatives of marriage work on women and other marginalized.

Patriarchy is male dominance over female in the society. In patriarchy male solely holds formal power over public decision and policymaking. Regarding

patriarchy, Kate Millet in her *Theory of Sexual Politics* writes, “We are not accustomed to associate patriarchy with force. So perfect is its system of socialization, so complete the general assent to its values, so long and so universally has it prevailed in human society, that scarcely seems to require violent implementation” (529).

She has seen patriarchy as a means of socialization. Through ideology patriarchy has been circulated in the society and it has very powerful grip over its members.

Ideology in its initial stage used to be taken as science of ideas. *Oxford Advanced Learner's Dictionary* defines ideology as a set of ideas or beliefs that forms the basis of an economic or political theory that is held by a particular group or person (589). It has been defined variously and encompasses various meanings. Different thinkers and writers have used the word with different meanings. Ideology is socially interested utterances. Terry Eagleton in his book *Ideology* defines ideology in several ways. Patriarchy being dominant ideology has created certain images of women that have negative tone. A woman in patriarchy is love, tenderness, compassion, nurturance, passion, beauty and pleasure as well as weak, emotional, dependent, imprudent, incompetent, fearful and undependable. Sheila Ruth clarified this view in this way, “She is the object of love and hate, fascination and horror. As Venus she carries traits that are at once beautiful and terrible, seductive and dangerous; hence she may be held and tolerated by man, but only so long as she serves and is controlled, like feeling within” (55).

Patriarchy has stereotyped women into idealized and deviant. A stereotype involves the reduction of person to a set of exaggerated, usually negative character traits. Chris Barker quotes Hall, in his *Cultural studies: Theory and Practice* “stereotyping reduces, essentializes, naturalizes and fixes difference” (248).

The ideal woman is caring and maternal, supportive of men in their ambitions but had none of her own, sacrificing, empathic and home-centered.

Since time immemorial women have been subordinated. The subordination of women is necessity in patriarchy. Women are passive and subordinate, tied to housework, husbands' children. Women have been assigned certain roles and patriarchy seeks women to act accordingly.

Patriarchal ideology has formed femininity according to which women should be obedient, loyal, submissive, beautiful and caring. These notions regarding women are deeply grounded in our society and social institutions.

Since our society is patriarchal, almost all the social institutions are dominated by patriarchal ideology. The institution of marriage is no exception. It seeks the submissive role of wife in home and in society. Marriage institution remains intact as long as a wife becomes ready to follow the prescribed rules assigned to her.

Marriage is a universal social institution. It is a socially approved arrangement between a male and a female. Gillin and Gillin defines marriage "as socially approved way of establishing a family of procreation" (123).

Duncan Mitchell's *A Dictionary of Sociology* has defined marriage in a broader way as "a socially sanctioned sex, whose relationship is expected to endure beyond the time required for gestation and the birth of children"(123 – 124).

Marriage is a legal relation between a male and female. It is a basic bond of all human relationship. Marriage converts an attachment between men and woman into a permanent spiritual union consecrated by love and continued for the good of the family.

Since marriage is bilateral affiliation for harmony and balance in the relation, it expects many duties and responsibilities from both sides. There will be no problem

in marriage institution if the husband and wife are joined together by the principle of identity and devotion not with any notion of superiority and inferiority. But in practice, marital relations appear hardly satisfactory. Resisting factors like possession, domination and contamination affect the relation.

The novel presents marriage institution as an important means for suppression of women in the society. There are four married women characters in the novel whose personal freedom has been suppressed by their husbands. Roy advocates for personal freedom in the life of human beings. Through Ammu she says that one should respect others personal feelings and freedom. She writes 'people's feelings are precious'. But the husbands presented in the novel do not seem to have any regard for the feelings of their wives. All of them are male chauvinists.

Ammu is the central character of the novel. She has become mouthpiece of Roy. Roy opposes male chauvinism. Male is the sole inheritor of parent's property, though daughter does much work in parent's home. Roy opposes such notion. She writes:

Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or Sanitary engineers, he always referred to it as my factory, my pineapples, and my pickles. Legally, this was the case because Ammu, as a daughter, had no claim to the property.

Chacko told Rahel and Estha that Ammu had no Locusts Stand I.

"Thanks to our male chauvinist society", Ammu said.

Chacko said, 'what's yours is mine and what's mine is also mine'. (57)

This sense of 'mine' is dominant in the institution of marriage. Husbands treat wives as 'mine' property.

Marriage is the basis for family. So marriage is necessary to give continuity to family line. But in marriage institution, husband and wife do not have equal share. Husband always holds superior position. In this context Dadhich presents Gandhi's view as "Gandhi calls for reconstitution of family practices which challenge conventional ideas as the superiority of the husband/father over the wife/mother" (35).

In every society, there are some norms and customs relating to marriage and family size. Marriage for women in almost all culture is some how similar. The customs and practices of marriages are thoroughly rooted in social values and norms, which are primarily irrational but are followed blindly. Marriage had to be universal for Hindu women, because though men go through several sacraments throughout their lives, marriage is the only sacrament which women are allowed.

Roy's female characters are the victims of patriarchy. Entering the marriage institution they suffer because of their husband's treatment. Women are not considered as autonomous being in a society dominated by patriarchal ideology. Women do not fall under the category of human being in patriarchy. A woman is always defined in relation to some male either father or husband. Beauvoir writes, "thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being" (xviii).

Patriarchy has given certain roles to woman in society and institution of marriage in which she must conform and obey her husband. If she defies she becomes misfit and outcast. Ammu in the novel does not fulfill the feminine role required by her society for which she has to pay price for her resistance. Her resistance affects the lives of her children too. Chastity, purity, loyalty are the characteristics that patriarchy

seeks in a woman. It is continued throughout the history of civilization. Tharu points out, "In the 19th century "it was the women, their commitment, and their purity, their sacrifice, who were to ensure the moral and even spiritual power of the nation and hold it together" (14).

This image of the unsullied, selfless Indian woman continued even in the 20th century. Women are made to carry the burden of their husband's honor at the cost of their own autonomy. Devotion and obedience are must in wives.

Roy's heroine is a rebellious woman who rejects to be obedient woman. She refuses to stick to the feminine role by disobeying her husband. She fights against patriarchal oppression existing in marriage institution by divorcing her husband by having an extra-marital sexual relation with untouchable, so-called social outcast.

Ammu's rebellion can be seen in her rejection to choose either her father or her husband's name. She challenges patriarchal values.

Roy has shown how female themselves in the society collaborate in oppressing each other. In a patriarchal culture, men define, analyze, describe and direct the female as they define almost everything else. Ruth writes, "The issue is not only that man perceive women from masculine perspectives, but that given the nature of socialization, all members of society, including women, perceive the female from the prevailing masculine perspective" (84).

Institution of marriage suffers from imbalance of power, Husband, being powerful is always dominating and superior. In marriage, the masculine demand is on the whole less than the feminine supply. Women get some share in the world as her own on the surface level but actually she becomes the vassal to her partner.

Marriage aims at economic and sexual satisfaction and union of man and woman but it serves the interest of society. Neither personal love nor happiness exists

in marriage. A woman is deprived of establishing individual relation with chosen mate but she is expected to carry on the feminine functions. She has to have sexual pleasure only in the form of marriage and not in an individualized way. She has no right to have any sexual activity apart from marriage. But the male, being human and citizen can enjoy contingent pleasure before and after marriage.

Marriage subordinates wife to husband. Their individuality collapse and should act according to their husband. Marriage denies her human liberty and there is neither love nor individuality without liberty.

Though marriage is said to integrate woman in society, Ammu in the novel faces the problem of disintegration by entering into the marriage institution. She leads the fragmented disappointed life with no solution to cohere. She reaches to the stage where she loses all her self-control. The novel explores the social pressure in a woman both to marry and maintain certain role in marriage.

The thesis under production sees problem in marriage institution through the lens of feminism. The age-old subordination of women forced women to think about their condition in the patriarchal society. The subjugation and subordination of women discourages women's economic independence and personal strength. Roy in the novel writes men suppress woman because they are intimidated with women. She writes, "Civilizations fear of nature, men's fear of women, and power's fear of powerlessness" (308).

Ammu in the novel suffers inside and outside marriage. Entering marriage institution her suffering doubles which forces her to live alone. To live alone personal strength is necessary. She is shown strong in the beginning but she suffers her whole life and meets premature death. Ruth writes, "To live life alone well and happily requires personal strength, preparation, and experience none of which are encouraged

in women in patriarchal marriage. Hence the wife as ex-wife or widow is likely to suffer tremendously at her marriage's end" (261).

The present study is divided into four chapters including introduction.

The second chapter defines the terms patriarchy and ideology in detail and how patriarchal ideology caused feminism emerged. This section also illustrates the subjugation and subordination of woman since the time of Adam and Eve.

The third chapter makes a thorough textual analysis to support the claim that Roy has taken patriarchal ideology as the main problem in marriage institution.

The concluding chapter will include the synoptic overview and the finding of the present study.

Chapter 2

Theoretical Modality: Feminism

Patriarchal ideology as the cause of the emergence of feminism

The present chapter will analyze various aspects and the theoretical modality in order to clarify the proposed hypothesis and prove that the marital institution is really infected with problems. Though marriage is considered to be a sacred institution but it is not free from flaws. Almost all the marriages and male female relationship in the novel have failed and this failure is caused by patriarchal ideology.

Ideology

Encyclopedia Britannica defines ideology as “an ideology as a form of social or political philosophy in which practical elements are as prominent as theoretical ones; it is a system of ideas that aspires both to explain the world and to change it” (768).

The term ideology has wide range of useful meanings but they are incompatible with each other. Terry Eagleton in his book *Ideology* has defined the term in various ways:

Ideology is the process of production of meanings, signs and values in social life; a body of ideas characteristics of a particular social group or class; ideas which help to legitimate a dominant political power; forms of thought motivated by social interests; the conjuncture of discourse and power; the medium in which conscious actors make sense of the world; action oriented sets of beliefs; the process whereby social life is converted into a natural reality. (1-2)

The term ideology would seem to make reference not only to belief systems, but it is related to the questions of power. Ideology has to do with legitimating the

power of a dominant social group or class. John B. Thompson writes, “to study ideology is to study the ways in which meaning (signification) serves to sustain relations of domination” (5). This definition of ideology is regarded as widely accepted definition.

Basically, ideology is understood as a set of beliefs or assumptions that we are aware of. Marxism defines ideology in a different way as the following lines from *Literary theory The Basics*, “ideology is not a set of beliefs or assumptions that we are aware of, but it is that which makes us experience our life in a certain way and makes us believe that way of seeing ourselves and the world is natural” (84-85). They say ideology distorts reality. To some extent, such view on ideology seems to be acceptable. Ideology is a social and political construct. People within the grip of ideology do not realize the fact that they are in ideological grip.

Foucault replaces ideology with power. Power clearly has much in common with Althusser’s ‘ideology’ and Gramsci’s ‘hegemony’ because it rules by consent.

The world is an ideological battlefield. It may create certain meanings about particular things. French Marxist philosopher Louis Althusser has defined ideology in material relationship. He says, “ideology works through so-called ideological state apparatuses which include the law, the political system, and the educational system- in short all the institutions through which we are socialized” (85).

Patriarchal ideology

The society in which we are living is based on patriarchal ideology. The codes, conduct, values, social behavior have been molded according to the patriarchal ideology.

These definitions of ideology make clear that patriarchy is also an ideology. Patriarchy basically is the rule of father or male. *The Social Science Encyclopedia*

defines patriarchy as “a term which has been widely used in a range of contrasting accounts which seek to describe or explain the condition of male superiority over women” (562). Ruth Sheila, in her book *Issues in Feminism* defines patriarchy as “patriarchy is a society in which formal power over public decision is held by man” (43).

The modern history of the term starts with the lawyer Henry Maine’s *Ancient Law* (1861). In this book he has argued, “the patriarchal family was the fundamental and universal unit of society” (592). His view was quickly challenged by the evolutionary theory of Charles Darwin. According to the evolutionists, the earliest stage of human organization was matriarchy based on biological links between mother and child rather than social links with father. Patriarchy was developed later on but it became dominant in almost all the societies in the world. The development of patriarchal ideology is more recent. It seems to have developed after the 18th century. The social theory of Marx, Engels and Weber and psychoanalytic theory of Freud vitalized the idea of patriarchy. Engels article written in 1884 has focused on the connection between private property and patriarchal family and the origins of female oppression. We find inequalities between male and female in patriarchal ideology. Though patriarchy is more recent than matriarchy, it is dominant due to its powerful ideology. Patriarchy has always controlled women as inferior to men and as machine for producing children. Engels saw women’s social position as structured by their physical nature. Marxist approach argues that material structures determine relations between men and women but radical feminists reject such view as quoted in Bertens, “patriarchal values structures relations between the sexes and these inequalities of gender become paradigmatic of all other social inequalities and are not reducible to any other causes” (96).

From the beginning of civilization, women have been dominated and ill treated because of the deep-rooted patriarchal rules and regulations. Our society has been formed according to the patriarchal ideology in which male is constructed to be superior and female to be inferior. Patriarchal ideology is one of the most dominant one. The dominant ideology naturalizes itself. In the beginning of human civilization, patriarchal ideology constructed femininity, which says women should be submissive, loyal, obedient, caring, and loving to men.

In the western myth, it is shown that women were in the subservient role from the time of Adam and Eve. Eve has been blamed for the fall of Adam. Women have been presented as docile and mate to give pleasure or depicted as monstrous figures as Lucifer in Spencer's *Fairie Queene*, Lady Macbeth in Shakespeare's *Macbeth* and Eve in Milton's *Paradise Lost*. Women have always been presented as someone who brings chaos in the life of male. It is Eve who by eating forbidden apple brought trouble in the world. In this regard Beauvoir is of the view as in Gilbert:

A woman has been made to represent all of man's ambivalent feelings about his own inability to control his own physical existence, his own birth and death. As the other, woman comes to represent the contingency of life, life that is made to be destroyed. It is the horror of his own carnal contingency, which man projects upon woman. (34)

Patriarchy is the main ideology of male dominated society, which restricts women to go to the open air. It bounds women inside the home. From 18th century onwards certain conducts were regarded as desirable for women. They were made to internalize the image of 'angel'. Women were made aware that if they didn't behave submissively to the codes of the society and act according to the wish of husband then they would be called monsters.

A women's rebellious sense against the society was regarded as eccentric and unbearable to males. When a woman rejects to act according to the wish of her husband, she is oftenly beaten up.

Feminism

The term feminism derived from the French "feminisme", was coined by utopian socialist Charles Fourier. The term was first used to denote the support for women's equal legal and political rights with men. Now feminism also refers to any theory which sees the relationship between sexes as one of inequality, subordination or oppression. Thus the aim of feminism seems to identify and remedy the sources of all kinds of oppressions and subordination.

Feminism emerged as a reaction and resistance to patriarchal ideology. The feminism is a term, which includes social, educational, and political equality of women with men. It studies women as suppressed or oppressed beings. In almost every patriarchal society, women are regarded as inferior beings, limited within the home. Patriarchal ideology has created many myths regarding women. Aristotle has said as quoted in Beauvoir, "the female is a female by virtue of a certain lack of qualities" and St. Thomas has pronounced women to be an 'imperfect man'(xvii).

Women's resistance to patriarchal oppression is very probably as old as patriarchy itself. A recognizably feminist political vision can be traced back at least to the French revolutionary period with Mary Wollstonecraft's 'A Vindication of the Rights of Women'.

A woman is always defined in relation to man. She is not regarded as autonomous being. Michelet writes as quoted in Beauvoir: "woman, the relative being" (xviii). Women are regarded as weaker beings and are treated as object rather

than an autonomous individual being. No doubt, patriarchal culture has subordinated women.

Patriarchal ideology has taken biology as the basis of subservience of women. Genealogies follow the male line. It is also said that man was formed first and then the woman. Men rule all social institutions. Male is regarded as the carrier of the family name and inheritor of property.

Such 'patriarchal', 'masculist' or 'androcentric' ideology pervades writings that have been ranked as great literature. These works are written by men for men. The most highly regarded western literary works focus on male protagonists. Prometheus, Achilles, Odysseus, Ulysses, Hamlet, Huck Finn embody masculine traits as warrior, valiant whereas women as 'conspirator' and 'enticer' as Lady Macbeth and Hamlet's mother. Female characters, when they play a part, are marginalized and subordinated to the males and are presented either as complementary or in opposition to masculine desires and enterprises. Arthur Conan Doyle in his stories presents his detective hero Sherlock Holmes as unerringly penetrating, a man gifted with a brain that can solve any riddle. British critic Catherine Belsey, in this regard writes:

The women in these stories and their social position are not subjected to analysis at all. The silence of these stories with regard to their female characters reveals the workings of a patriarchal ideology in which the males take center stage and women are taken for granted. They may at best provide an occasion for Holmes' intellect to dazzle us. (93)

Feminism is a kind of awareness on the part of women. Feminism saw clearly that the widespread negative stereotyping of women in literature and film constituted

a formidable obstacle on the road to true equality. In the work of the male writers Kate Millet finds, “a relationship of power over males and female partners mirrors the distribution of power over males and females in society at large” (95).

Women had suffered a lot in the history of human civilization. They are dominated in sex, religion, culture and society. Feminism takes that sex is a fundamental and irreducible axis of social organization, which has subordinated women to men. Regarding feminism, Chris Barker in his *Cultural Studies Theory and Practice* writes, “Feminism is centrally concerned with sex as an organizing principle of social life which is thoroughly saturated with power relations” (222).

Feminists have argued that the subordination of women occurs across a whole range of social institutions and practices. Feminists describe this structural subordination of women as patriarchy-meaning male- headed family, mastery and superiority. In a society men have got the power of decision making whereas women, the home making. Sheila Ruth in *Issues in feminism* writes:

Women are expected to serve men physically taking care of their home, property, clothing or persons; economically, doing countless jobs for which women are ill paid or not paid at all; sexually as wives, mistress, or prostitutes and reproductively assuring men of paternity through female chastity. (86)

The image of women in patriarchy is charged with contradiction. Woman is represented as being at once a manifestation of the divine and as incarnation of evil. Regarding this Ruth says, “the images of women in our culture are fraught with contradiction: women are the sublime, the perfect, the beautiful; she is the awful, the stupid and the contemptible. She is the mother of God as well as the traitor of the garden” (89).

Misogyny is an integral part of masculism and patriarchy. Women are decorated with negative epithets. Ruth further says:

Misogyny includes the beliefs that women are stupid, petty, manipulative, dishonest, silly, gossipy, irrational, incompetent, undependable, narcissistic, castrating, dirty, overemotional, unable to make altruistic or moral judgments, oversexed, undersexed, and a host of other ugly things. (89)

Since patriarchy has constructed femininity that a woman should be loyal, submissive, dedicated to her husband and a family. In a society a woman lives not for herself but for her husband. She is expected to serve men physically, taking care of their homes and property. Myth about women says that they are regarded as less intelligent, less moral, less able physically, psychologically and spiritually. Home is regarded as the domain of women whereas outside world is man's domain. From the primitive age, outside world is related to males and home is related to females. Outside world is the world of competition. Feminists are dissatisfied with such myth and hierarchy against which they began to revolt. In almost all society in the world, women's identity is shaped according to patriarchal ideology. Women are treated as the other, the second sex whereas the men are regarded as the first one.

Mary Wollstonecraft's *A Vindication of the Right of Women* has described the state of ignorance in which women are kept in the society. This essay is taken as the first to talk about how women are being made inferior at several levels such as social, political and economical. She has raised the voice against different educational system provided to male and female. She says women lack proper position and proper education.

Feminism acknowledged both Virginia Woolf and Simon de Beauvoir as major sources of intellectual inspiration. Woolf in '*A Room of One's own*' discusses about the situation of women writers throughout modern history. Woolf says women do not have any private place from where she can flourish her genius. A woman can not prosper in patriarchy because she does not have her own room to act according to her wish. Woolf establishes an association between mind space and actual space. She says women writer is permitted to visit limited places. She is confined within home which is determined by patriarchal ideology. In this regard Woolf writes:

If Jane Austen suffered in any way from her circumstances it was in the narrowness of life that was imposed upon her. It was impossible for a woman to go about alone. She never traveled; she never drove through London in an omnibus or had luncheon in a shop by herself.
(822)

She says woman has no space that she can lay claim upon. She has no room of her own. Woolf in *A Room of One's own* writes, "a woman wrote, she would have to write in the common room" (821).

Woolf says a woman writer is trapped between male writers of the past and the male writers who are writing, so George Eliot had to take pseudonym. Woolf argues that women should have their own room and opportunity to travel out of her home to produce a good work of writing. Women should also have their income for their survival which frees them from sole dependency upon their husbands.

Elain Showalter gave a new shape to feminism by introducing 'Gynocriticism'. She has attempted to discover female tradition because she thinks writing tradition is also male dominated. She divided feminist criticism into two types: one is concerned with woman as reader and next one is concerned with woman

as a writer. She uses the term 'gynocriticism' to mean the discovery of woman as the producer of textual meaning. It is a criticism by the women, for the women and of the women.

The publication of Kate Millet's *Sexual Politics* is an important in the feminist movement. In this book she has talked on women's liberation. She says that andocentric cultures constructed persistently negative images of women. She argues that social and sexual relations between men and women are not so nice power arrangements. It is grounded in misogyny which has resulted in world wide oppression of women. Kate Millet in her *Theory of Sexual Politics* writes:

Sexual politics obtains consent through the "socialization" of both sexes to basic patriarchal polities with regard to temperament, role and status. As to status, a pervasive assent to the prejudice of male superiority guarantees superior status in the male, inferior in the female. The first term, temperament, involves the formation of human personality along stereotyped lines of sex category (masculine and feminine) based on the dominant group and values of the dominant group and dictated by what its members cherish in themselves and find convenient in subordinates: aggression, intelligence, force and efficacy in the male; passivity, ignorance, docility, "virtue" and ineffectuality in the female. (527)

Aristotle has compared women with slaves. Millet writes: 'Aristotle observed that the only slave to whom a commoner might lay claim was his women'. With Millet feminist criticism generated much public debate in women's right, and in their search for equality in society.

In patriarchal society, women have been forced to occupy secondary place in relation to men. French feminist Simone De Beauvoir's book *The Second Sex* is the work of great creativity and courage for feminist movement. She says that like all human creatures women are free and autonomous being but they find themselves living in a world where male force them to take the position of the other. She argues that femininity is the masculine project to construct women as objects but women themselves are complicit with the project. In this regard De Beauvoir writes in introduction of *The Second sex*

When man makes of women the other, he may, and then expect her to manifest deep-seated tendencies toward complicity. Thus, woman may fail to lay claim to the status of subject because she lacks definite resources, because she feels the necessary bond that ties her to man regardless of reciprocity, and because she is often very well pleased with her role as the other. (XXV)

Patriarchy has subordinated everything that is related to women. Even works written by women are considered inferior to male. But women writers have challenged such patriarchal notion and have tried to establish female tradition. Elaine Showalter's *A Literature of Their own* is a typical example. She presents three important stages of women's writing. First the imitation of mainstream literary tradition; second, the protest against the standards of this dominant tradition concerning social values and rights; and third, self discovery which aims at a search for identity. She identifies these stages as Feminine, Feminist, and Female

Susan Gubar and Sandra Gilbert's *The Madwoman in the Attic* studies the major female writers of 19th century. Gilbert and Gubar argue that to perceive artistic creativity basically as a male quality in 19th century is in fact a patriarchal

superimposition upon the women writers who are imprisoned within it. Gilbert quotes Gerard Manly Hopkins: "The artists' most essential quality is masterly execution, which is a kind of male gift and especially marks off men from women, the begetting of one's thought on paper, on verse, or whatever the matter is" (4).

From the very beginning of human civilization women have been treated as inferior and valueless being, as a result they could not enjoy all the rights that males did.

They were deprived of voting right till 1920. Women involved in different movement for voting right. Women of England got voting right for the first time in 1921. Women in France enjoyed voting right from 1949, whereas in 1983 New Zealand women were given voting right. This way women gradually concentrated them in gaining legal equality including the termination of educational and job discrimination against them. Slowly women started writing to reform the society, changing men's attitude towards women. Women of every society have to look after their children, household works, cooking food, washing clothes and are also forced to work outside their homes to solve their economic problem. The term feminism is originated from the awareness of the women. The concept of feminism was popularized since the women's Liberation Movement of 1960s in America. Feminists started to revolt against male hegemony to protect women from their domination. In a society women's identity has been shaped by the values and norms set by men. The main cause of women's sufferance is due to the domination of powerful males. The great Greek philosopher Plato's philosophical theories have glorified women for their physical beauty only but not for the adventurous works. Women's status is always shaped by the norms and values set by men.

Women's writing reflects women's voices. Their writing presents painful life of the women. Mostly in eastern countries males are holding power and property. They are the real successors of parental property.

With the rise of women's voice different women novelists appeared in the history of literature. The women characters in their novel are very conscious about their work and look bold at the difficult movement. Though they faced different problems in the society they are never afraid. Beside the four walls of the houses they seem more conscious about the outer world. They know that beside domestic matters there is also another world of music, painting, law, which they want to adopt.

As the women were given franchise right, feminist movement nearly disappeared. Later during 1900s a large number of women entered the labor force. They come to know that many high paying jobs were closed to them; they began actively participating to end educational and job discrimination against women.

In the second half of 20th century women became more independent. These women have challenged men for their exploitation and domination over them. They believed that married women are not husband's property but man's life partner to run the family.

After the introduction of feminism, different feminist appeared in the world history. Marxist feminist believe that women are being dominated because of lack of mode of production. Women are always proletarian and males behave as bourgeois so women must be economically independent. They opine that capitalism is the source of oppression. When capitalism is removed from the society then only the suppression of women will be removed.

Cultural feminist believe that the culture where women are living is the culture of male. All rituals, behaviors are male centric so women must decide their own culture then only they can be independent.

Bio-feminists talk about female body. They believe that females are richer than male, they have stronger experience like menstruation, pregnancy etc. Men never understand such type of women's experience. Bio-feminists are proud of being women. They never feel inferior in front of males.

Gayatri Spivak Chakaravarty, a post colonial feminist in "Can Subaltern Speak?" says that eastern women are suffering from two problems i.e. they are the non-western women. Women of east have suffered more. They are fighting with males as well as white women. Males dominate women and white women dominate eastern women. Eastern women charge white women because they represent themselves as males and try to throw out eastern women. So, post-colonial feminist demands equality.

Helen Cixous, psychoanalytical feminist is of the opinion that males are suffering from phallus+logo centrism. For her this never- ending privileging of the masculine, which results from what she calls the solidarity of logocentrism and phallocentrism damages all female. These feminists simply oppose the Freudian idea saying women never see erotic dreams. Males are unable to understand the psychology of females.

According to Linguistic feminist language is the male creation, so language should be desexed. Feminists believe that women should be loud, rough, strong, ferocious, sharp and fast as man. It is a male myth that men are stronger, active, aggressive right from the beginning of birth, they prefer adventurous activities in their life span. Women on the other side are less interested in adventurous activities

because they are not men. Ruth Says," According to misogynist ideology women are inferior in two ways: (1) women are morally inferior, evil, bad, sinful, dangerous, harmful, and dirty; (2) women are inferior in competence-physically, intellectually and spiritually"(158).

Throughout history, women have usually enjoyed fewer rights and a lower social status than that of men. The traditional role assigned to women is of wife and mother, and most women's lives centered around their households. Ruth in this regard says:

To the question "why haven't women produced any geniuses? Why are there no female Shakespeares or Beethovens? Virginia Woolf answered that "We have not been allowed a "room of our own". We have been accorded bread, but not roses. We have not been allowed the spiritual atmosphere, the creative space men are heir to the amenities that raise life above the mundane and encourage one to creativity" (160).

She further illustrates the fact that the Male historians and anthropologist 'forget' to research the contribution of women to early civilization-the introduction of pottery, weaving, food preparation and so on.

We should not forget the fact that men and women are created equal and are given equal rights by our creator. But there are several male critics having the patriarchal notion and believe that women are worthless and inferior beings. Simone de Beauvoir in *The Second Sex* Writes:

For Montherlant transcendence is a situation; he is the transcendent 'he scars in the sky of heroes; women crouches on earth, beneath his feet; it amuses him to measure the distance that separates him from her; from

time to time he raises her up to him, takes her, and then throws her back; never does he lower himself down to her realm of slimy shadows. (994)

From the above lines we can know that Montherlant believes that women submit her self to the will of men. She does not possess her own identity.

Feminism in India

Feminism as a movement started from the western countries and spread to the eastern countries too. Feminism in India can be seen as an influence of western feminism. Ilina Sen writes as quoted in Menon:

In the late nineteenth and early 20th Centuries women in the west fought for the vote, for the right to legal equality and education. The constitutional equality that Indian women (and woman in many other countries) today enjoy is the result of the struggles waged by these women. (371)

In 1904 an Indian Women Conference was organized for the first time in India. In 1905 Indian women boycotted foreign goods. By the beginning of 20th century, women in India began to work collectively against the male supremacy linking their oppression as patriarchal practices. One of the landmarks of organized women's movement is the formation of All India Women's conference in 1927 to discuss especially the female education but it soon looked at the other issues, such as purdah and child-marriage. Women's Indian Association was formed in (1917), and the issues of votes for women were first raised the same year. The National Council of Women (1928) and the all India Women's Conference (1927) discussed women's issues and social problems concerning them. The formation of women's groups has changed people's views about male and female roles. Geraldine Forbes in *Women in Modern India* writes:

This women's movement continued to focus on traditional practices, beliefs, and institutions as the source of oppression. It also attends to violence against women, the institutional framework for the maintenance of gender differences, and the impact of the economic situation on the day-to-day lives of women. (244)

By the late 19th c. Indian Women took active participation in life outside the home. Women became more involved in politics during the early 20th century joining the agitation. They boycotted foreign goods and donated money and jewelry to the nationalist movement. Indian Women have limited options to extend their role outside home as they were oppressed from high caste ideology and male domination. They are often subjected to pressure from high caste ideology and male domination.

Nivedita Menon in her introduction says that Vedic Period was the golden age of Indian womanhood. Restrictions on women began with the coming of invaders especially Muslims.

Contemporary feminist scholars argue that such a history is the mixed product of 19th century colonialism and nationalism. Colonial ideology used the tool of the status of women to prove the status of Indians. Historians like James Mill considered Hindu civilization to be crude and immoral. Colonial Historians argue that women required the protection and intervention because they want to justify their rule in India.

The social reformers in India spent much time and energy in order to organize different social movements, as the abolition of sati, widow remarriage, anti-polygamy and female education and others which were related to the position of women in the society. B.N.Banerjee in *Sang Badpatre Sekaler Katha* writes, "As early as 1835 women started expressing their own views on the status of women" (246-7).

Gandhi believed that women being the companions to men should be treated equally. He insisted on the absolute personal autonomy of women in the family and society. But instead of realizing this truth males considered themselves as lords, or masters of women. Kumari Jayawardena in *Feminism and nationalism in the Third World* says, “Gandhi believed that every man and women had a duty to perform in the interest of self-realization and social well-being, even the most ignorant and worthless men have been enjoying superiority over women which they do not deserve and ought not to have” (95).

Later, Indian women followed this Gandhian Ideology. Gandhi brought women in public life and gave them the tools to solve their own problems.

Jawaharlal Nehru also talks about women. He believes that women should go outside the home to be economically independent. He says that freedom always depends on economic condition, if a woman is not economically free, she should have to depend on her husband and she will never be free.

Sarojini Naidu in 1917 took part actively in the campaign for women's right; she emphasized cooperation and equality between men and women. Forbes further writes:

As women broadened their scope two things happened. First they lost their identification with the goddess and became "enemies" who could be beaten or killed without notice. The other significant change was the decline in their influence. Saraladevi Chaudhurani, Sarojini Naidu, Latika Ghosh, Lilavati Munshi, Manmohini Zutshi, and Satyavati Devi were all listened to with rapt attention. (222)

In a patriarchal society women's lives are meant to be lived for men's need but not for themselves. In patriarchal society women's differences subordinate women on

the basis of biology so women are destined to play supportive role. The suffering of women is due to lack of freedom. The patriarchal society is male centered society where women are given subordinate position. The word feminine and masculine are cultural construct, which are generated by the same society. Female figures in the society are given marginal roles. The contemporary feminist movement emerged in the late 1970s and early 1980s taking New Leftist ideas and movements developed. Regarding this Forbes writes, "Mary Katzenstein has defined the contemporary women's movement in India as similar to the women's movement in Europe in that feminist groups are dispersed, without one centralized organization, and with political commitments and language more leftist than liberal" (243).

Literature plays vital role in social life for it spreads awareness and messages. But in most of the male produced literature females are given stereotypical images, and decorated with negative epithets which give negative impact on readers, for it basically imposes traditional roles upon them.

Even in women writer or feminists there is difference. There are two types of feminism they are liberal feminism and radical feminism.

Liberal feminists are liberal in a sense that they emphasize on equality, harmony. They want to reform society rather than revolt and have no objection towards male. They believe that male and female should work together forgetting their age-old superiority. But radical feminists do not agree with males. They oppose the male culture they argue that males are the exploiters, so women should create their own culture. Being aggressive they want to reject the patriarchal notion.

Feminists want to rupture the hierarchy of male and female. Feminists are aware of the myth of the woman as weaker, powerless, dependent, and incapable.

Women are most of the time engaged in their household works and men are free to spend their time in other activities.

Male images are related to the positive aspects of things in the world at large, strong, hard, and heavy and female qualities or images, weak, soft and light have negative tone.

The patriarchal society demands feminine quality of women. Women who do not seem inferior to men are not normal; they are not regarded as good women. If we look at our history, we can find great scientists, inventors, salesmen, warriors have always been male. In a patriarchal Indian society, if the women remain unmarried, they are dominated by the parental family members as well as by the society they live in. The case of the married women is worse than the unmarried ones.

Gradually female started raising voices through literature, criticism, theory etc. A large number of female writers appeared in the field of literature. Women became more conscious about their own status, culture language and tradition. We find literary abuse or textual harassments of women in the famous works of literature by male. Feminist critics are dissatisfied with such type of textual harassments and social misinterpretation. So the women writer produced their literature of their own.

Though women are the victims of patriarchal ideology they appeared in the field of writing. Woman writer like Muddupalini's poem were filled with description of sex. She wrote poem called *Radika Santawanam* or *Appeasing Radhika* which describes the sensuality of the female protagonist Radha (14). Feminist writers focus on women's right and emancipation. They argue for the equality of sex and fight against contemporary culture and male dominated tradition. Different feminist theories explore the female voice against the patriarchal society. Forbes in *Women in Modern India* writes, "The newer challenges to the task of writing women's history

come from the subaltern school, originating in Calcutta, and from historians interested in everyday life" (3).

It was the subaltern project that led Gayatri Spivak to write her challenging article: "Can the Subaltern Speak?" In this article she states the problem of writing the history of colonial women. In her essay she charged the feminist intellectual to take her work very seriously. Females are marginalized due to the cultural tradition and value of contemporary society. Norms of female seclusion and sex segregation offered them an opportunity to form their own organization relatively free from male tutelage though not free from patriarchy.

After the emergence of Indian Feminism different feminist writers like Amrita Pritam, Anita Desai, Arundhati Roy, Mahadevi Varma, Mahasweta Devi, Kamala Bhasin etc appeared. These feminist writers sensing the burden of Indian women serving as slaves to men enslaved by colonial power wrote incisive essays debating the role and situation of women.

Different writers raise the voice for the emancipation of women and slowly developed various approaches on feminist criticism. Women's identity has been structured by the society since ancient time, it is difficult task to remove the deep-rooted structure of the society, and it takes a long time to establish woman's identity.

Chapter 3

Patriarchal Ideology as the problem in Martial Institution in Roy's *The God of Small Things*: A Textual Analysis

The present chapter analyzes the text in order to clarify the proposed hypothesis and to prove that institution of marriage is infected with problems; marriage is an encroachment and painful imperatives on the marginalized.

Roy has challenged the institution of marriage by pointing out the problem existing in it and by presenting her heroine as a divorcee. The story is told mainly from the perspective of 7 year old Rahel and Estha 'two-egg twins' and from that of Rahel 23 yrs later. The story is told through flashback technique, which tells the story of unhappy family and unfolds the secrets of these characters' unhappiness.

In this novel, Roy opposes the patriarchal dominance prevalent in martial institution. The society presented in the novel is patriarchal. There are group of characters, who perpetuate the division of caste, race and gender and Ammu and her children Rahel and Estha, consciously and unconsciously resist these hierarchies. The setting of the novel is post- independent India. The story is set in Kerala. The novel centers on Ammu, a young and beautiful woman who suffers a lot first in the hands of father and then of husband and again in the parental home. She is the victim of patriarchy, who rebels against it by not fulfilling the feminine role required of her by her society and pays a price for her resistance. She openly challenges the patriarchal order of things for which she destroys herself.

Like all other social institutions, martial institution is also dominated by patriarchal ideology. Patriarchal Ideology takes woman as the 'other' and subordinate to man. The society provides women with prescriptions for social behavior men and women are provided with different rules to follow. Ammu is the central character of

the novel. She is from middle – class Syrian Christian family. She is the daughter of an Imperial Entomologist. She has her schooling in Delhi for her father works there. But she has to return to Ayemenem because of her father's retirement from job. She wants to study further but her father is not ready to spend for her higher education. He says that college education is unnecessary expenses for girl whereas her brother Chacko studies in America.

Gender biasness is very transparent in the novel. Women from her childhood are treated as other's property. For this reason men in the society are reluctant to educate their daughters. They think to give higher education to daughter is to make an unnecessary expenses because they should go to other's home. Ammu's father in the novel is reluctant to provide her with college education. Roy writes, “Ammu finished the schooling the same year that her father retired from his job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them” (38).

So, Ammu has nothing to do in Ayemenem other than to wait for marriage proposals. In Indian society marriage is taken as an ultimate destination for girls. But dowry system is there. Bride's father must fulfill the demand of the grooms. If a father does not have enough money to raise dowry for his daughters, proposals of marriage do not come. Dowry system proves that women in society are of less importance and value than men. Pappachi, Ammu's father does not have enough money to raise her dowry. Roy exposes, “There was a very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with the housework. Since her father did not have enough money to raise a suitable dowry no proposals came Ammu,s way”(38).

From the very beginning of life, Ammu has been victim of patriarchal violence. She suffers a lot in the hands of her father. She has seen her father's dual nature: generous to the outsider and cruel to wife and children. As a girl she develops an impression that it is father who beats mother regularly and mother tolerates silently. Roy describes Ammu's feelings as, "As a child, she had learned very quickly to disregard the Father Bear Mother Bear stories she was given to read. In her version, Father Bear beat Mother Bear with brass vases. Mother Bear suffered those beatings with mute resignation" (180).

As Ammu grows, she sees her father becoming crueler. She has a miserable childhood. Males are powerful in society. They exercise power over females. Her father beats her and her mother on regular basis. Roy describes father's cruelty as:

In her growing years, Ammu had watched her father weave his hideous web. He was charming and urban with visitors, and stopped just short of fawning on them if they happened to be white. He donated money to orphanages and leprosy clinics. He worked hard on his public profile as a sophisticated generous, moral man. But alone with his wife and children he turned into a monstrous, suspicious bully, with a streak of vicious cunning. They were beaten, humiliated and made to suffer the envy of friends and relations for having such a wonderful husband and father. (180)

Pappachi's act is very brutal toward his wife and daughter. Ammu as an adult remembers how her mother and her self were driven out of the home and endured cold winter nights in Delhi hiding in the Mehndi hedge around their house to not to be seen by "people from the good families". Pappachi does not get satisfaction only by beating his wife and daughter he breaks other things in home. "Not content with

having beaten his wife and daughter (Chacko was away at school), he tore down curtains, kicked furniture and smashed” (181).

It is female in the society to suffer both mentally and physically. Pappachi in the novel, beats not only his wife and daughter, he also destroys the things they dearly love. Once, Pappachi shreds Ammu's gumboots which she loves most. Ammu creeps back into the room through a ventilator from hiding place to save her new gumboots that 'she loved more than anything else'. But her father catches her and beats with his ivory- handled riding crop. Roy describes the situation as:

'Ammu did not cry. When he caught her, he made her bring him mammachi's pinking shears from her sewing cupboard. (181). He cuts her dear gumboots in front of her eyes which Ammu tolerate silently watching. Roy exposes:

It took ten minutes for her beloved gumboots to be completely shredded. When the last strip of rubber had rippled to the floor, her father looked at her with cold, flat eyes, and rocked and rocked and rocked. (181)

Ammu from the very beginning of her life does not find favorable space to live in. She is tired of living with her parents so she dreams of escaping from Ayemenem and the clutch of her ill- tempered father and bitter, long suffering mother. Eventually she convinces her father and becomes successful to leave Ayemenem and goes to Calcutta to spend the summer with a distant aunt. At someone's wedding reception, she meets her future husband. He proposes her five days later they first meet. She accepts the proposal silently though she has no intention of marrying when she leaves Ayemenem. She accepts because she has no choice other than accepting whatsoever life offers her. Roy writes, “Ammu did not pretend to be in love with him.

She just weighed the odds and accepted. She thought that anything at all, would be better than returning to Ayemenem” (39).

Regarding Ammu's acceptance of marriage John P. Mathew writes, “It was conservatism, deeply ingrained in the Syrian Christian as psyche that was responsible for Ammu's desperate act. She decides to get married not out of love, but the fear of not marrying at all” (10).

Ammu enters the marital institution, which is lopsided with patriarchal ideology. Due to power imbalance in marital institution, most of the marriages end soon than it is expected to last. It is the case with Ammu. She marries a Bengali but her marriage does not last long.

Since time immemorial, women and men have different spheres. House is the real sphere of women and outside world belongs to men. Women are regarded as caretakers and the makers of future generation. Man is related to the society as a citizen, a worker or a definite member of certain class, race or community where as women as subhuman being and their relation to the society is a bit distant one as she is recognized on the basis of her relation with her husband. 'Marriage' is one of the major social institutions, which the society expects everybody to enter. Marriage is assumed to provide the female with social, physical and emotional security. It is the institution where people enter into the relation of production and reproduction with one another and on one another's account. Marital institution is important to give continuity of human beings in the earth.

Marriage is socially approved mating relationship and it has the common characteristics all over the world. Married couples are expected to share economic responsibilities, to engage in sexual activity only with their spouse, and to bear and raise children. Marriage is a ritual, which helps to form family. Traditionally, the

family has been defined as a unit made up of two or more people who are related by blood, marriage or adoption and who live together, form an economic unit, and bear and raise children. Family is sexually expressive relation or parent- child relationship in which people live together with a commitment, in an intimate interpersonal relationship. The family functions as a social unit that legitimizes sexual activity, provides emotional support to the family members and establishes member's place in the society. But in the novel none of the criteria of family is found. There are no good terms among the members of family but they are laden with jealousy and anger for each other.

The purpose of marriage is the procreation of the children and men and women enter to this civil institution in order to give continuity to their lineage. England is the country where personal freedom matters much. Up to the 18th century, the marriage without parental consent was regarded void when one of the partners was under the age of 21.

Marriage is the oldest institution for Romans considered, "Marriage was purely a family contract" while the Spartans considered "marriage not as a private relation..... but as a public institution" (112).

Men naturally conduct the matrimonial negotiations and they do so often with little regard for the women's wishes because male domination and patriarchal social order have become fully established. For a woman to make any advances comes to be regarded as immodest.

Marriage is regarded as necessary for both men and women. It is the pre-requisite to the establishment of full adulthood and maturity. A girl from her childhood is taught that marriage is her destiny and she must bear children. Marriage is said to be the auspicious state in which girl passes from the protection of parents to

that of husband. For a man, marriage is the institution, which ensures continuity of his lineage.

Marriage is a relationship based on love, intimacy and companionship. But marital relationship has not lived up to this ideal. That means this relationship is permeated with gender inequalities. Marriage enslaves woman. Marriage is not favorable to women as much as it is to the men. Women are forced to forget their subject and tolerate everything that husbands do.

Ammu marries when she is eighteen years old. Her marriage is inter-community marriage. Ammu is a beautiful woman. Roy describes, "When Ammu and her husband moved to Assam, Ammu, beautiful, young and cheeky, became the toast of the planter's club" (40).

Ammu's husband is an enigmatic person for he says one thing when he has done the opposite. Narrator describes Ammu's wondering why he lied so outrageously when he did not need to (40).

Ammu can not get happiness and pleasure in marriage. In patriarchy a man and women marry, each taking on certain responsibilities. He agrees to love, give her happiness and provide her with the physical necessities of life. She also agrees to love and obey. On the surface, marriage appears an exchange but in actually it is not so. With marriage a women enters the relation of unreciprocated world where she is always at the receiving end and the man in the transcendental position. Man always tends to take the role of superiority. Women are vulnerable. Husband wife relationship can better be compared with master slave relationship, husband a master and wife a slave. A slave must be obedient to his master as a wife to her husband. Regarding husband wife relationship Beauvoir is of the view:

Marriage has always been a very different thing for a man and for woman. The two sexes are necessary to each other, but this necessity has never brought about a condition of reciprocity between them; women as we have seen, have never constituted a caste making exchanges and contracts with the male caste upon a footing of equality.

(476)

A man is considered socially independent and complete individual whereas women as dependent and incomplete. Husband treats his wife as if she is his personal property and wants her to act on his wishes. Menon, in the introduction of her book 'Gender and Politics in India' writes, "As for property, women not only did own property, they were considered to be property, the bride for example, being given to the groom along with other goods" (4).

In context of novel, Ammu has to leave her husband as a consequence of her disobedience. Baba, Ammu's husband becomes stay at home neglecting his job for which his boss a white summons him to his home for a 'serious chat'. Baba also wants to send her for a few days; Mr. Hollick proposed that Baba go away for a while for a holiday to a clinic perhaps, for treatment. For as long as it took him to get better. And for the period of time that he was away, Mr. Hollic suggested that 'Ammu be sent to his bungalow to be looked after' (42).

Ammu remains silent on the matter that infuriates him and comes to the violence and beats her. Roy describes Baba's violence, "Ammu watched her husband's mouth as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort" (42).

She rejects to prostitute and suffers. She divorces her husband when children become victim of their Baba. She returns to her parental home since she has no choice at all. Roy describes the situation as:

When his bouts of violence began to include the children, and the war with Pakistan began Ammu left her husband and returned, unwelcome, to her parents in Ayemenem to everything that she had fled from only a few years ago. Except that she had two young children. And no more dreams. (42)

Marriage ruins her life and shatters her dream. Patriarchy makes discrimination between the sexes. There is discrimination between son and daughter. In such a society a divorced daughter has no space at all to live in. She has to live life full of sorrow and disappointment. Working of the patriarchal ideology is so strong that a male never traces faults in another male. Same is the case in the novel. Ammu narrates everything that has happened but her father does not believe her story. “Pappachi would not believe her story not because he thought well of her husband, but simply because he did not believe that an Englishman would covet another men's wife” (42).

A patriarchal wife's social status and identity too are grounded within her marriage. A divorced woman not warmly welcomed in the society and home, she becomes social outcast. Ruth is of the opinion:

To the community of couples, the single woman is a pariah, more so the divorce because of the image she carries of wantonness, danger threat. Seeking new relationships, she often sought. When a woman leaves her marriage, she takes on a new image and a new status is male/female encounters. (264)

Ammu and her children in Ayemenem are hated by almost all the members of her parental home. Baby Kochamma, Ammu's baby aunt is jealous of them and her heart is full of bitterness for them. Her bitterness is expressed thus:

'She subscribed wholeheartedly to the commonly held view that a married daughter had no position in her parent's home. As for a divorced daughter according to Baby Kochamma, she had no position anywhere at all. And for a divorced daughter from an intercommunity love marriage, Baby Kochamma chose to remain quivering silent on the subject. (45-46)

Marriage as an institution is based on imbalanced relationship between the couples where women give more and receive less. By marrying, woman enters an alien world. Though marriage is supposed to provide its partners with friendly companionship, the opportunity to talk, to do things with are another, these aspects of marriage are impossible in patriarchal society.

Chafetz argues that in marriage, husband and wife must have equal share. It must be based on love, companionship and mutual cooperation but the gender discrimination plays a vital role in marriage, in which husband and wife do not have equal share and the same status: She puts forward her argument as:

Marriage is supposed to provide the partners with companionship, affection and a sexual outlet, a way to lead life that is more satisfying than singleness. In this kind of marriage the emphasis becomes personal expression and 'growth'. However, largely because of our gender roles, in reality, marriages rarely resemble this ideal. In fact, they are often little more than economic units with child rearing responsibility. The disjunction between the realities of marriage and

our ideas probably helps to account for the high divorces rates not merely in our society, but in virtually all industrialized, modernized society. (184)

Patriarchal ideology in its establishment has set up certain rules and regulations for women. It emphasizes feminine qualities of women which include, obedience, tolerance, dutiful and tongue-tied. Women must conform to these qualities to become a perfect woman. If woman tries to neglect these rules she becomes misfit in the society. Even M.K. Gandhi has emphasized on feminine qualities of woman though he is the propounded equality in India. Menon exposes Gandhi's attitude towards woman as:

Gandhi explicitly focused on 'feminine' qualities as having the strength to combat imperial power. He associated 'femininity' with spiritual and moral courage- the heroines he chose for women to emulate were Sita and Draupadi rather than, the Rani of Jhansi. His ideal stressed women's superior capacity for suffering and self sacrifice rather than forceful intervention to protect their interests. (9)

Ammu rejects to follow the feminine qualities so she suffers. She does not get affection and love and same is the case with her children. Only Ammu loves her children and is loved by her children. Roy in the novel writes, "Ammu loved her children (of course), their wide eyed vulnerability, and their willingness to love people who didn't really love them, exasperated her and sometimes made her want to hurt them- just as an education, a protection" (43).

Ammu, as a divorcee, has to face ostracism by her society and family. Her female relatives sympathizes her in a way to make her conscious of the gravity of her

crime she has committed in living separate from her husband. Roy exposes their sympathy as:

Within the first months of her return to her parent's home, Ammu quickly learned to recognize and despise the ugly face of sympathy. Old female relations with incipient beards and several wobbling chins made overnight trips to Ayemenem to commiserate with her about her divorce. They squeezed her knee and gloated. She fought off the urge to slap them. (43)

Roy writes their position in Ayemenem as: “she was keen for them to realize that they (like herself) lived on sufferance in the Ayemenem House, their maternal grandmother’s house, where they had no right to be”. (45)

After returning from her husband, Ammu feels she has nothing to do other than to remember her past. Looking at her wedding photograph she feels the woman standing in the photograph is not she but someone else as if she has been alienated by marriage. Lines from the book say, “when she looked at herself in her wedding photographs Ammu felt the woman that looked back at her was someone else foolish jewelled bride” (43).

Marriage should ensure an equal relationship. A man and a woman enter into the institution but the reason to be the part of it differs seriously. Beauvoir calls marriage a career which most of the women take to become economically secure. But in its exchange she loses much in comparison to what she gains. Beauvoir elaborates the things as: “It is still agreed that the act of love is as we have seen, a service rendered to the man; he takes his pleasure and owes her some payment. The woman's body is something he buys; to her he represents capital she is authorized to exploit” (481).

Roy's attitude of marriage is expressed through Ammu as: "she had permitted herself to be so painstakingly decorated before being led to the gallows. It seemed so absurd, so futile. Like polishing firewood" (44).

Marriage is unavoidable for woman. If she stays unmarried she becomes problem and burden for her parents. She cannot act on her wish and must enter the institution to conform the society. According to Roy, "Ammu knew that weddings were not something that could be avoided altogether. At least not practically speaking" (44).

Being divorcee Ammu suffers a lot as if she has no right to pursue for happiness in life. The only option open to her is to spend solitary life, life of disgrace waiting for death. Her children become burden in Ayemenem house. Chacko, Ammu's brother says, "Ammu and Estha and Rahel are millstones around his neck" (85). Even Kochu Maria, the servant cannot tolerate Ammu and her children. Time and again she chides the children by saying "tell your mother to take you to your father's house" (83).

Ammu and her children do not get love and respect in Ayemenem as much as they deserve. So, they turn to Velutha an untouchable in search of love and happiness. Velutha offers them what is denied in society and family. Ammu's children spend most of their time with Velutha. Her children find father in Velutha. He is the best companion of the children, who feel suffocated in Ayemenem because of the status of their mother as divorcee. He gives real happiness to Ammu and her children against hostile outer world. Their relationship in the book is described as: "To love by night the man her children loved by day" (202).

Mammachi's jealousy and hatred is expressed thus: "Mammachi said that what her grand children suffered from was far worse than Inbreeding. She meant having

parents who were divorced. As though, these were the only choices available to people, inbreeding or divorce” (61).

The story of the 'The God Small things' centers on events surrounding the visit and the death by drowning of the twins' half- English cousin Sophie Mol. Sophie Mol's arrival from England becomes the matter of excitement for everyone in the Ayemenem. Twins hated from the very beginning are ignored when Sophie Mol comes. “Nobody said hello to Rahel. Not even the blue Army in the green heat”. Kochamma family performs many events to welcome Sophie Mol providing Rahel a small part in the play, which she escapes and goes to Velutha. “Before he emerged through the trees and stepped into the driveway, Rahel saw him and slipped out of the play and went to him” (170). Velutha loves Ammu’s children as his own. He is the only source of happiness and love for them. Roy describes:

“In the dappled sunlight filtering through the dark green trees, Ammu watched Velutha lift her daughter effortlessly as though she was as inflatable child, made of air. As he tossed her up and she landed in his arms Ammu saw on Rahel's face the high delight of the airborne young” (175).

Roy elaborates Ammu's thought at the sight of her daughter's ease with Velutha as:

She was surprised at the extent of her daughter's physical ease with him. Surprised that, her child seemed to have a sub- world that excluded her entirely. A tactile world of smiles and laughter that she, her mother, had no part in. Ammu recognized vaguely that her thoughts were shot with delicate purple tings of envy. She didn't allow

herself to consider whom it was that she envied. The man or her own child or just their world of hooked fingers and sudden smiles. (176)

Sophie Mol becomes the center of talk in the Ayemenem. She is described as 'Sophie Mol hatted', bellbottomed and loved from the beginning (328). Everyone's love for Sophie Mol and hatred for Ammu children makes Ammu tensed. The thing done by Sophie Mol is desirable but the same thing causes scorn if Ammu's children do. Ammu prohibits her children from doing that Sophie Mol does for which Ammu suffers silently. Roy describes Ammu and children's condition after Sophie Mol's arrival as:

Ammu leaned against the bedroom in the dark, reluctant to return to the dinner table where the conversation circled like a moth around the white child and her mother as though they were the only source of light. Ammu felt that she would die, wither and die, if she heard another word. If she had to endure another minute Chacki's proud, tennis-trophy smile. On the under current of sexual jealousy that emanated from Mammachi. Or Baby Kochamma's conversation that was designed to exclude Ammu and her children to inform them of their place in the scheme of things. (329)

Velutha is the title figure that is god of small things in a sense he loves neglected and abandoned persons Rahel, Ammu and Estha. These three persons are small things in the novel.

Velutha and Ammu's children's friendship makes Ammu love unwittingly Velutha. Their relationship grow to such an extent that they do not care about their class and caste barrier and submit to each other. They have sex, which becomes the

cause of their life's end. Woman having extra marital relationship is not accepted by marital institution. Beauvoir writes:

Patriarchal civilization dedicated woman to chastity; it recognized more or less openly the right of the male to sexual freedom, while woman was restricted to marriage. The sexual act if not sanctified by the code, by a sacrament, is for her a fault, a fall, a defeat, a weakness; she should defend her virtue her honor, if she "yields", if she 'falls' she is scorned'. (418)

Velutha's father reports Ammu's mother about their relationship. The news infuriates Mammachi. "Her tolerance of men's Needs' as far as her son was concerned became the fuel for unmanageable fully at her daughter" (258).

Though Mammachi and Baby Kochamma are also the victim of patriarchy they perpetrate this injustice. Baby Kochamma, jealous of Ammu, blooms and makes Mammachi repeat the story when she hears about Ammu's affair with Velutha. She sees Ammu's affair as sin. Roy describes this as:

She bloomed. She saw it as God's way of punishing Ammu for her sins and simultaneously avenging her (Baby Kochamma's) humiliation at the hands of Velutha and the men in the march the modalali Mariya Kutty taunts, the forced flag-waving she set once. A ship of goodness ploughing through a sea of sin. (257)

The family projected in the novel is middle class. If we go through the history of society, we find middle- class the carrier of rules, regulations, codes, norms and values set up by the society. Society does not bother and care what the upper class people do because they are in the highest position in social stratification. They may engage themselves in many activities prohibited by social values but remain

unquestioned because no one in the society has authority. Lower class people also act on their wish. No one bothers whatever the lower class people do. People from this class marry more than once in their life, may have extramarital relationship but remain unquestioned. Middle- class people are the sole follower of the social code. They are rule bound people and women from the middle-class seem even more rule bound than that of male. They think they are the people to maintain rules and regulation in the society. Regarding this Ruth Vanita writes, “The Indian Middle class does not abandon its own so easily”(4).

Ammu's family surrounding compels her to turn to Velutha who fulfills her need though they know the result. It is Baby Kochamma, who is jealous of Ammu from the very beginning of the story, entices Mammachi. Narrator says, “Baby Kochamma put her heavy arm around Mammachi. It must be true. She said in a quiet voice. She's quiet capable of it. And so he is. Vellya Papeen would not lie about something like this” (257).

Baby Kochamma’s expression is full of revenge motive. She wants to take revenge on Ammu and on Velutha because Ammu is 'man-less' and Velutha has insulted her in the public.

Baby Kochamma is the villain in the novel. It is her idea to lock Ammu up. She files a false FIR in the police station. Roy writes, “She misrepresented the relationship between Ammu and Velutha not for Ammu's sake, but to contain the scandal and salvage the family reputation in Inspector Thomas Mathew’s eyes” (259).

Marriage is an institution which gives license to exercise sexuality between husband and wife. If women exercise sexuality outside marriage she has been labeled as a whore. But the extramarital sex of men is made unnoticeable and unquestioned in the society. Same is the case with Ammu in Roy's novel. Regarding extramarital sex

of men Beauvoir is of the opinion, “Polygamy has always been more or less openly tolerated: men may bed with slaves, concubines, mistresses and prostitutes, but he is required to respect certain privileges of his legitimate wife” (478).

When Ammu reaches police station to amend the statement, the Police Inspector Thomas Mathew maltreats her. He calls her Veshya and her children illegitimate. The following line from the novel clarifies the treatment of Ammu by police officer, “He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu is breasts as he spoke. He said the police knew all they needed to know and the Kottayam police did not take statements from Vesyas or their illegitimate children” (8).

Ammu pays very high price for having sex with Velutha. She suffers both physically and mentally. Though she is allowed to attend funeral of Sophie Mol, she is made to stand separately. Roy writes, “Though Ammu, Estha and Rahel were allowed to attend the funeral, they were made to stand separately, not with the rest of the family. Nobody would look at them” (5).

Chacko orders her to pack of things and get of his home. Rahel, Ammu's daughter as a grown up remembers Chacko saying Ammu, “Get out of my house before I break every bones in your body” (225).

Rahel thinks of Ammu who had to pack her bags and leave. Because she had no locusts stand I. Baby Kochamma becomes successful in breaking Ammu's family and sending them away from Ayemenem. Ammu is ordered to send one of twins to Baba because it had been decided that one twin could stay in Ayemenem. Roy describes Baby Kochamma's success as: “Chacko breaking down doors was only the sad bull thrashing at the end of Baby Kochamma's leash. It was her idea that Ammu be made to pack her bags and leave. That Estha be returned” (322).

Ammu is expelled from Ayemenem house as a punishment. She dies alone in a lodge room in Alleppy at the age of 31. "Not old, not young, but a viable, die-able age"(161). Church also refuses to bury Ammu.

The death of Velutha and Ammu is the symbol of the death of male/female relationship, husband and wife's relationship. They meet their death for breaking love laws that lay down who should be loved and how and how much.

Almost every marriage in the novel has been proved failure. There is no any emotional attachment among married partners. The marriages in the novel have just become of formality. None of the partners are satisfied with each other. The broken marriages in the novel are the instances of patriarchal oppression. Regarding this John. P. Mathew writes, "The Ayemenem house becomes a spouseless house grand mother Mammachi, Baby Kochamma, Ammu and Chacko either man- less or woman- less. The tension in the milieu in which the story is set palpable" (10).

If we trace the history of marital relationship of the Kochamma family, we find poor relation of the spouses. Roy describes Ammu's grand parents' portrait as: "Aleyooty Ammachi looked more hesitant. As though she would have liked to turn around but couldn't. Perhaps it wasn't as easy for her to abandon the river. With her eyes she looked in the direction that husband looked. With her heart she looked away" (30).

In patriarchal society woman must conform to her husband's will, and view. The novel describes the four-generation of Kochamma family but none of them has happy married life. Showing failed marriages, she has shown patriarchal dominance in institution o marriage. Ammu's mother Mammachi also suffers a lot in marriage for she gets beating from her husband on regular basis. Pappachi, Ammu's father is a

jealous husband because Mammachi looks younger than he. He thinks himself to be old man “when his wife was still in her prime” (47).

Feminists argue that economic independence of female is the way to salvation from patriarchal dominance. But males do not want females' economic independence because it may threaten the patriarchy.

Mammachi starts pickle making as Pappachi retires from the job. She wants to support the family financially. But Pappachi, instead of helping his wife, thinks that making pickle is his insult because 'he did not consider pickle making a suitable job for a high-ranking ex-government official' (47). Pappachi's jealousy increases as Mammachi gets more demand for the pickles. Roy points out, “he had always been jealous, so he greatly resented the attention his wife was suddenly getting” (47). He beats Mammachi every night. Roy describes his violence as “Every night he beat her with a brass flower vase. The beatings were not 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” (47-48).

There is no love and emotional attachment between Mammachi and Pappachi. We can see a master-slave relation between them. Emma Goldman's says, “The soul poverty and sordidness are elements inherent in the marriage institution” (503).

Emma Goldman compares marriage with insurance. She writes, “Marriage is primarily an economic arrangement, an insurance pact. It differs from the ordinary life insurance agreement only in that it is more binding more exacting. Its returns are insignificantly small compared with the investment” (502).

Every husband in patriarchy seeks care, attention and service from his wife. Pappachi in the novel sits on the Varandah in evenings when visitors are expected and sews buttons that are not missing 'to create an impression that Mammachi neglected

him. To some degree, he did succeed in further corroding Ayemenem's view of working wives.' (148).

Chacko and Margaret's married life does not go well and ends in divorce, because 'she realizes that for herself and her daughter's sake she had to leave Chacko' (248). Chacko's dependency on Margaret for doing everything does not amuse her. She does not receive mutual cooperation that she needs from her husband. She is a working wife. Regarding Margaret and Chacko's relation Roy writes:

It no longer amused her that while she went to work, the flat remained in the same filthy mess that she had left it in. That it was impossible for him even to consider making bed, or washing clothes or dishes. That he seemed incapable of buttoning up his shirt, knotting his tie and typing his shoe laces before presenting himself for a job interview. (247).

She marries Chacko without her parents' consent. Her parents do not attend her wedding. She regrets for marrying Chacko. She realizes later that she married Chacko not out of love. These lines express the thing as, "She was perhaps too young to realize that what she assumed was her love for Chacko was actually a tentative, timorous acceptance of herself" (245).

It can be concluded that love is necessary in marriage. Generally accepted notion is that marriage and love is synonymous thing. But Emma Goldman as a feminist opposes institutional marriage and rejects such notion and writes, "Marriage and love have nothing in common, they are as far apart as the poles; are, in fact, antagonistic to each other. No doubt, some marriages have been the result of love" (502).

Rahel, Ammu's daughter also fails in marriage. She goes to America when she marries an American named Harry Mc. Caslin. When they make love her husband finds that Rahel's eyes are belonging to someone else. Her eyes offend him. After some days they divorce and Rahel returns to America as she gets the news of Estha's return to Ayemenem.

Regarding marital relationship in *The God of Small Things* Mohd Khursid Alam writes:

The Kochamma family has a history of poor relations between its male and female members. Ammu's mother Mammachi, for example, is severely beaten and abused by her husband, and she becomes the victim of his anger and frustration whenever he faces a failure in the outside world. He leaves a little room for Ammu to grow as an independent and confident individual. Her only objective in life is to find a 'reasonable husband' depending upon him for the rest of her life. Her attitude also corresponds to the idea of a 'good daughter' shared both by Hindus and Muslims. Chacko the elder brother saves Mammachi, from his father's abusive attitude. (2)

Women who does not accept her fate silently and tries to defy patriarchy, has to face the tragic end. Roy's Ammu is the best example. She meets her tragic end for defying existing social codes. From her infancy, a girl is taught to bear, tolerate as much as she can. The same thing applies to her married life too. Our society teaches woman that it is her duty and 'dharma' to tolerate husband and in-laws.

Feminists argue that females' slavish acquiescence to man's superiority has kept institution of marriage intact up to this date. As woman is coming out and her

growing aware of her-self, the scared institution of married is under threat. Emma Goldman is of the opinion:

The institution of marriage makes a parasite of woman, an absolute dependent. It incapacitates her for life's struggle, annihilates her social consciousness, paralyzes her imagination, and then imposes its gracious protection, which in reality a share a travesty on human character. (505)

Woman as Marginalized

Ammu is the biggest victim of the patriarchy, caste system race and gender. She is an archetypal image of a daughter marginalized in a patriarchal society. She has a marginal existence in a family structure and is never encouraged to find her place in life. Marriage is the only justification of her survival. Chacko, her brother, on the other hand, is privileged character.

Since time immemorial woman has been marginalized. Though the western woman has come out of patriarchal grip, women living in developing and underdeveloped countries are still marginalized. Male is a privileged being. Here discrimination expresses itself in marginalizing the women in their personal and public life.

Almost all the social institutions are governed by patriarchal ideology. Marriage institution is not an exception. As patriarchy has marginalized woman, marriage institution seeks discipline from marginalized people. The thing that is taboo for the woman becomes the source of enjoyment for male.

In context of the novel both Ammu and Chacko is divorcee. Being divorcee, Ammu suffers a lot but divorce makes no difference in Chacko's life. Being privileged, a male's extra-marital sexual relationship is acceptable by the family,

society and marriage institution. It remains unquestioned on the part of male. Chacko is privileged because he is male. His sexual relationship with female worker is ignored by her mother but Ammu's relationship with a Paravan is intolerable. Roy beautifully describes how Mammachi ignores Chacko's sexual behavior, "She was aware of his libertine relationships with the women in the factory, but had ceased to be hurt by them. When Baby Kochamma brought up the subject, Mammchi became tense and tight-lipped" (168).

Mammachi even provides her son with women saying 'he can't help having a Man's Needs' (168). Baby Kochamma, who considers a married daughter has no place in parental home, accepts Chacko's sexual relations when she knows from Mammachi. Roy has clearly portrayed that why and how women collaborate in oppressing each other. Mammachi and Baby Kochamma turns a blind eye to the factory workers Chacko sleeps with Roy describes very sarcastically their acceptance of Chacko's sexual act:

Surprisingly, baby Kochamma accepted this explanation, and the enigmatic, secretly thrilling notion of Men's Needs gained implicit sanction in the Ayemenem House. Neither Mammachi nor Baby Kochamma saw any contradiction between Chacko's Marxist mind and feudal libido. They only worried about the Naxalites, who had been known to force men from good families to marry servant girls whom they had made pregnant. (168)

Ammu's relationship with Velutha is not accepted by the society because both of them are marginalized, Ammu being woman and divorcee and Velutha an untouchable. Regarding this discrimination Mohd Khursid Alam in his M. Phill research paper writes:

This injustice is perpetuated by a group of characters who are themselves the victim of injustices. Mammchi, Ammu's mother, who endure her husband's abusive attitude, ignores Chacko's sexual exploitation of the female workers, but she can't tolerate her daughter's love affair with a Paravan. (3)

Male- female sexual relationship not sanctified by marriage results in pain inflicted by the society, this is true in case of the marginalized. Ammu is expelled from her home for having sex with Velutha and the latter is beaten to death.

Chapter 4

Conclusion

Reading the novel through a feminist perspective it has been observed that Ammu has been the biggest victim of patriarchal ideology. She died in solitude due to the societal codes that have suppressed her individual will. Ammu belongs to the middle class Syrian Christian community who should not cross the social

boundary. Women from middle class should stick to the social codes. Poor or lower class women who had to work outside the home for a living enjoy more freedom than the middle class women who are often kept at home. Chacko's sexual affair with women worker in his factory can be the best example of this. Ammu has rebelled against patriarchal ideology deeply grounded in middle class Christian in Kerala. She wants to transcend the age-old social barrier and the codes of the society having sex after love with Velutha the Paravan. He is the only man to offer love to Ammu. But her rebellion is muted because of the strict social codes. Her desperate love for Velutha forces her to be separated from her children and goes through extreme miserable death in a hotel room from a bout of asthma, unattended and unwept by anyone.

Roy has been successful in portraying men and women. The jealousy and possessiveness of the husbands are minutely presented in the novel. She has clearly shown how society's expectations and personal freedom and aspiration are polarized in Ammu's life. She is at loggerheads with society because of her marriage outside her community and her divorce.

Women throughout history have been considered weaker and inferior to male. A male and female in the society have been brought up differently. She comes out of a feminine world where she has been taught feminine qualities to respect such

qualities and value whereas male is trained in the principles of male ethics. So it becomes very hard to understand each other and conflicts arise in the marriage.

Though marriage normally subordinates wife to husband, the problem of their mutual relations is posed most sharply to the female. Marriages generally are not founded upon love. It is implied in the very nature of marriage institution that the aim of marriage is to make the economic and sexual union between man and woman to serve the interest of the society than to assure personal happiness.

Ammu's life is full of suffering. She suffers physically and mentally in the hands of both her father and husband. A woman throughout her life is dominated by father and brothers and she is handed to a strange male by known familiar males.

Every custom, religion, art, media, social and cultural morality are the products of patriarchal ideology. In this context, woman's mind and sexuality are also set under patriarchal ideology, which regards woman as second creature and treats them as inferior human beings. So women are not free to use their body as their own. Due to this, biological matter like sexuality does not remain as her personal matter. Woman is forced to exercise sexuality only in the institution of marriage. To exercise sex outside marriage is punishable on the part of woman. Ammu is the best example in this regard.

Marriage is said to protect woman but in reality, it not only fails to assure woman the promised happiness but it mutilates her. The institution of marriage makes women parasite and dependent.

Marriage today still retains traditional form for it is forced tyrannically upon the girl than upon the man. But economic evolution in woman's situation is in process of upsetting the institution of marriage. It is becoming a union freely entered with the consent of two independent persons.

In the novel Ammu is no longer ready to perform the submissive role assigned to her by patriarchal society. She divorces her husband causing unsafe edge to her life. Though the codes and values related to the society and marriage institution drive her to untimely death, she has resisted the patriarchal domination by divorcing her husband. Roy has shown that marriage institution does not provide women with protection because it itself suffers from patriarchal ideology.

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