

Woman Is An Obstacle For An Another Woman From Marxist Feminist Perspective In *The God Of Small Things* By Arundhati Roy



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Abstract: *This study assesses The God of Small Things by Arundhati Roy from a feminist standpoint. Roy fights against inequality towards females, whose rights are infringed upon in various ways. Roy is repositioning women in India, where they are neglected and oppressed despite their hard labor and duties because of the unequal allocation of power, which renders them inferior, weaker, and dependent. Roy recounts the past while giving women's aspirations, frustrations, and anxieties a voice. Because of their marginalization within the patriarchal social structure, women are often faced with a choice between following social norms and their own intelligence. Their attempt to disobey societal laws ends up backfiring on them. Women in Indian society are making an effort to break traditional norms. Their fundamental rights are taken from them. The study's theoretical framework is established in of Feminist Marxist. Marxist feminists contend that the fundamental source of women's oppression in the contemporary social setting is private property, which also leads to economic disparity, reliance, and political and home conflict between the sexes. In order to demonstrate that the patriarchal social structure is the primary source of women's exploitation, this research paper inspects the text in the context of Marxist-Feminism*

Keywords: Marxist, Feminist, patriarchy

Introduction

Women no longer have the proper standing, influence, or representation in society. They have been denied their fundamental rights in addition to being denied an education. Lerner refers to this kind of conflict between women's issues and experiences and their exclusion from interpretation as the "Dialectic of Women." Women advanced in the historical process and gained awareness of their rights thanks to this dialectic. Subsequently, women began to fight for their fundamental rights. Women's struggles like this take on a dialectical role, inspiring them to take action and change their circumstances.

Patriarchy is a historical phenomenon that has ruled women since ancient times; patriarchal philosophy has disregarded the existence of women's history. Men are seen as superior to women under this social paradigm. A patriarchal system of power relations limits women's ability to procreate, reproduce, and express their sexuality.

Society socially constructs gender distinctions. In order to comprehend women's oppression, Marxist and socialist critics of the latter half of the 20th century explain the connection between women's employment status and their self-image. The teachings of Karl Marx, Friedrich

Engels, and Vladimir Lenin provide the foundation for the beliefs of classical Marxist feminists, who hold that "women's inferior status is an outcome of classism." Marxist feminists believe that women's subjugation is partly a result of the capitalist mode of production (Tong 96).

A subset of feminism known as Marxist feminism focuses on Marx's foundation—the superstructure concept of society. Friedrich Engels' *The Origin of the Family, Private Property, and the State* examined the subjugation of women. Engels clarifies that rather than stemming from biological distinctions, women's oppression is a product of social connections. Marx and Engels thought that all forms of oppression would end with the self-emancipation of the working class, which included men and women of all races and nations (qtd. in Nancy; 2).

The Marxist feminist perspective started analyzing women's oppression around 1970. The Marxian model states that women are integral members of the household who carry the responsibility of bearing and raising children as well as maintaining the household. The assumption that women's oppression can be reduced to class oppression was rejected by feminist critics, who nevertheless acknowledged Marxist criticism of capitalism. This kind of work is not valued through exchange and does not fit into the model of capitalist production. Socialist feminists, in contrast to Marxist feminists, contend that the sex-gender system, or patriarchy, and the economic system, such as capitalism, are to blame for women's status in society. The sexual division of work in our society today is hierarchical, with men dominating women

Roy uses her writing to highlight the political and social problems in her society. In her book, Arundhati Roy addresses every social issue faced by people who were ostracized by the previous, repressive social structure.

A social critique of socialist feminism can be found in *The God of Small Things*. It challenges the systems of oppression such as politics, patriarchy, and discrimination based on caste,

gender, and other factors. *The God of Small Things* is about many things, but one of the main concerns it raises is the way that Indian traditional society has suppressed women and their freedom as human beings for millennia through the use of the family and social mechanisms.

Traditional joint families have a lovely structure where some members enjoy authority and take on a dominant role over others who are inferior. Deeply ingrained in society, this intricate framework has given rise to innumerable accounts of the personal tragedies of women who are treated unfairly. Their unfair status causes them a great deal of pain, suffering, and difficulties in life, which forces them to embrace the patriarchal system. Roy's book serves as a potent critique of this.

Statement of the Problem

The goal of this study is to examine the downtrodden women in *The God of the Small Things* in great detail. The current study examines how private property, patriarchy, and unequal power distributions between the sexes make women dependent on their male counterparts and suppress women through the actions of other women, whereby one woman becomes the easy target of another and is responsible for the sufferings of another. This is done through an analysis of the various female characters in Roy's chosen fiction.

RESEARCH QUESTIONS

The current investigation provides answers to the following queries.

1. How is the relationship between gender inequality and Marxist feminism explored?
2. How can a woman become an easy prey for another woman in the novel, *The God Of small Things*?

Significance

The goal of the current study is to find out more about how Indian English writers address women's marginalization in Indian culture and their economic circumstances. Investigating the connection between class oppression and the oppression of women will be made possible by

this study. This will be important because it will show how patriarchy affects societal structures and how a woman might be an impediment to another woman in any way.

Methodology

In order to emphasize the oppression of women at the hands of other women, a close textual analysis of Arundhati Roy's intended novel is conducted in this qualitative and analytical study. In line with the theoretical ideas of feminists such as Marx, Engle, Lenin, Hartmann, and Millet, the current study examines Mitchell's female characters that experience patriarchy in the chosen Roy's novel. Marxist feminists draw attention to the connections that exist between the creation of private property, the class divide, and the subjugation of women. Marxist feminists contend that one of the causes of women's oppression and rights violations is private property. In contrast to radical feminists, Marxist feminists contend that sexual oppression is not as destructive as class exploitation.

Analysis.

This study assesses "The God of Small Things," a book by Arundhati Roy, from a feminist standpoint. Roy fights against injustice towards women, whose rights are infringed upon in various ways. She is repositioning women in Indian society, where they are neglected and oppressed despite their hard labor and duties because of the unequal allocation of power, which makes them inferior, weaker, and dependent. She recounts the past while giving women's aspirations, frustrations, and anxieties a voice. Because of their marginalization within the patriarchal social structure, women are often faced with a choice between following social norms and their own intelligence. Their attempt to disobey societal laws ends up backfiring on them. Women in Indian society are making an effort to break traditional norms. Their fundamental rights are taken from them. Because the study is qualitative in nature, a close textual analysis highlights the ways in which men use the many female characters in the text to demonstrate their superiority over women by

controlling the means of production and women's reproduction.

Women to women

When it comes to other women, ladies also act like villains. Their animosity toward one another is rather unexpected because it is not supported by any good basis. A woman opposes the will of another woman by acting as an opposing force. Readers observe Mammachi acting aloof and uncaring toward her daughter Ammu. Mammachi publicly shames her daughter for her relationship with Velutha when she learns of it, but she also supports her son wholeheartedly when his relationships with numerous women at the factory are revealed. She never offers her kid any moral support and has a complete lack of empathy for her.

Roy's intended novel (1997) depicts a brilliantly patriarchal and marginalized societal system. She has also revealed another female character, Baby Kochamma, who, despite her gender, behaves cruelly and has a very dictatorial attitude toward Ammu, her twins, and Velutha. She is to blame for Velutha's untimely death as well as the growing suffering in Ammu's life. When Baby Kochamma was younger, she harbored romantic feelings for a young Irish monk whom she saw in Madras and leaned towards him. She becomes a Roman Catholic in an attempt to marry him, but in contrast to what she had anticipated, he just flirted with her and showed no interest in tying the knot, granting her his respect, and acknowledging her as his worthy life partner.

Because of her false accusations to the police that Velutha had gone to rape Ammu, had abducted twins, and was responsible for Sophie's death, Baby Kochamma becomes enraged and acts violently. As a result, she rejects Ammu and Velutha's love relationship. Consequently, Velutha is brutally murdered by the police without sufficient proof of her involvement.

Unhappy Marriage

Margarete Kocahamma, the mother of Sophie Mol and the wife of Chacko, is a great figure despite her youth. Like other "Mombattis" in the book, she suffers from injustice and tyranny that

is not her fault. Her life becomes riskier and less secure than it was before she marries Chacko. As she files for divorce, she experiences a string of unanticipated and terrible events that make her life unpleasant and dismal. Her second husband, Joe, passes away, and her beloved daughter Sophie Mol suffers an unexpected death. She becomes psychologically disturbed as a result of all these upsetting events and lets her fury out on the twins, who are drowned while being dragged to death. However, she quickly recognizes her wicked error and apologizes in a letter to Ammu.

Fate of Women and Lower Class people in Patriarchal Society

The intended novel tells the tale of both—male and female—that are oppressed by a patriarchal social structure and are destined to deal with unfair treatment, the court system, and personal struggles. The little town of Ayemenem, which is located in Kerala near Kottayam, is the setting for the tale. The planned novel describes the life of a Syrian Christian family that resides in the enormous Ayemenem House, along with Mammachi, Pappachi's widow, an elderly blind woman. Mammachi enjoys playing the violin, which is also one of her artistic talents. Her spouse Pappachi has mistreated, victimized, and physically assaulted her all of her life. Mammachi has a close and solid bond with Chako, but she also has a harsh and uncaring attitude toward her daughter Ammu, who moved out of her home because of the rigid and strict environment there. Following her departure from her home, Ammu heads straight to Calcutta, where she marries an alcoholic assistant manager named Babu. Ammu's marriage is disrupted, so she files for divorce and returns to her family's home with her twins, Rahel and Estha. The cruelty of life doesn't stop here; challenges and issues await her at home as well. She experiences isolation and loneliness, and as a result of her melancholy, she forms an illicit relationship with an untouchable who belongs to the lowest caste, Velutha. On the other hand her brother Chacko luckily being born male

During his visit, Chacko meets K N M Pillai, a local communist leader who used to run a printing press and produce labels for Chacko's

factory. Chacko employs the downtrodden and afflicted male character named Velutha in his factory.

The story begins and ends with Rahel's journey back to India and Estha's visit to Ayemenem. The projected narrative emphasizes the conflict between the upper rich elite and the bottom impoverished class.

Conclusion

In a nutshell, it is proved that a woman acts as a villain in the every pursuits of another woman life either small or big in any relation they are like a mother or daughter, siblings, sister.in laws etc. People belonging to lower social class weather male or a female has the same pitiful destiny and fate in their life Marriage also proves to be destructive and depressive for the females especially as for such females has no bright ray of hope to be free from all the tyrannies and sufferings they are facing since childhood.

All these pains and problems should be addressed and noticed at both domestic level and national and international level by providing basic education to all in order to get aware of the basic human especially women's rights from religious, social and humanity perspective,

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