

# Women and Their Nature in reference to The God of Small Things & Mistress

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## Abstract:

The point of this proposal is to investigate and assess the position of women in two critical books composed by contemporary Indian writers; Arundhati Roy's *The God of Small Things* and Anita Nair's *Mistress*. In this manner we focus on the different female characters and their involvement in post-frontier India in this paper. As Indian culture still depends on numerous ordinary standards and qualities and women need to manage the custom, the emphasis will be on the desires, the overwhelmingly male-arranged society requires, furthermore on the methodologies the women analyzed embrace to either adjust to them or rage rebellion against them, checking the codes of their religion, rank and economic wellbeing.

Writing has seen numerous features of feedback and hypothesis in this day and age. In old period, the authors were men thus they feminized nature since it has the same qualities as women. The trademark equivalences are residential, moral, unadulterated, tender, kind, beguiling, straightforward and delightful while men are essentially diverse, predominant, emphatic, free, modern and pleased. Accordingly nature was seen as an epitome of the considerable number of qualities that women have and that is apparent in numerous compositions. What's more, there are numerous speculations developing to investigate the profundity of writing. A branch of ecocriticism which has step by step gotten its place from its women' dissident point of view began to be known as ecofeminism. Ecofeminism can be seen as an

attempt to join two strings of thought: universe environment and lady's rights. As we in general know that Ecology concentrates on nature and Feminism focuses on the women's character.

Beginning in the late nineteenth century, Women appreciated the common advancements, especially insurance and protection much sooner than this. They worked in tries to guarantee untamed life, sustenance, air and water. Susan A. Mann an eco-women' dissident and teacher of sociological and women' lobbyist speculation consider the parts women played in these activisms to be the beginning for ecofeminism. Mann relates the beginning of ecofeminism not with women' activists yet rather with women of different race and class establishments who made relationship among sexual introduction, race, class and biological issues. This immaculate relationship is kept up through the prospect that in dissidence and speculation circles minimized social affairs must be fused into the trade. In early normal and women's improvements, issues of fluctuating races and classes were as often as possible confined (Mann Susan.2011.p 23).

In selecting a bride, the parents of the groom certainly consider such things as the girl's family background, economic position, general character, family reputation, the value of the dowry, the effect of alliance on the property, and other family matters. Greater emphasis was placed specifically on the characteristics of fitness and adjustability of the bride, Rao claims in his study of the women's position in India (Prakasa Rao and Nandini Rao 15). The novels under discussion confirm these expectations. An

unmarried woman's main task is to be as desirable a gift as possible. All her upbringing has one sole goal, that is, to make her as valuable as a bride can possibly be. Since it is the young girl's parents—and especially her father—who make the final decision about her marriage, it is also their responsibility to prepare her for the marriage. The girl is expected to fulfill all the expectations that are placed upon her. Her appearance is important, but it is not the only requirement. Her character must be shaped so that it matches the prospective husband's wishes. The girl is supposed to be meek and malleable without any trace of assertivity. "Displaying a stubborn single-mindedness," the narrator in *The God of Small Things* claims, "in a young girl in those days was considered as bad as a physical deformity—a harelip perhaps, or a club foot" (Roy 24). When it comes to education, it seems that the less education a woman had the more likely she was to get married. Roy's Baby Kochamma was allowed to study only after she had developed a reputation that made her unlikely to get married and Rahel was only allowed to study since nobody cared about her getting married. Loomba argues that traditionally the arguments for women's education in the colonies "rely on the logic that educated women will make better wives and mothers. At the same time, educated women have to be taught not to overstep their bounds and usurp authority from men" At the point when the subject of marriage emerges, Radha in *Mistress* assumes an uninvolved part in the match making. Her dad finds an appropriate spouse and organizes the wedding. This is the conventional marriage technique that is portrayed much of the time in the novel. While the spouse to be is generally asked his assessment on the picked lady of the hour, similar to the instance of the Jain minister who when asked "raised no protests to offering my life to an aggregate outsider" (Mehta 29), no such probability applies to the lady. There is no distinction in this perspective in book with regards to the

family's religion. The Muslim Saadiya's future—"she would be decked in her adornments and marry to a man she had never seen" (Nair 100) does not vary from the Hindu Musician's little girl whose father makes a more unusual guarantee to wed his girl in return for his music lessons without her assent (Mehta 218). The same fate of being hitched to an outsider without their assent would apply additionally for the Christian Baby Kochamma and Ammu, were it not for their created notoriety and absence of settlement individually. Here again the thought of lady as an item who has nothing to do with the choice of her future develops and is acclimated by the convention of orchestrated marriage. Notwithstanding when Sethu requests that the bank proprietor discover him a reasonable young lady that he could wed, her great notoriety was the main ground on which he was settling on his choice. He doesn't think that it's imperative to meet her, as if the young lady as well as her family overall were just expected to acknowledge his proposition:

"Try not to be so hurried. Shouldn't you see the young lady first?" the proprietor of the bank said. Sethu might be given to settling on the spot choices, however this was excessively hurried, he thought..

"Should I?" Sethu inquired.

"Yes, you should. They'll need to see you also." (Nair 235)

As said, great notoriety was one of the vital qualities of a reasonable lady of the hour. Modesty was such an essential necessity, that it as a rule is just suggested and scarcely ever expressed. This is by no chance an astounding finding, reflected in the way the universes of men and women were isolated. Here, be that as it may, we can discover contrast between individual gatherings. For Saadiya's situation, the unmarried young women were kept bolted at home and should be watched at all times. Many a times Saadiya breaks the principles and miracles into the normal back street, however probably clad in her burkha and concealed by anybody, she is vigorously rebuffed. Her

resulting relationship to Sethu is not just a purpose behind her to be barred from the group additionally for her dad to be rebuffed as his little girl's encroachment is viewed as his disappointment. Then again, Radha's undertaking with a wedded man, despite the fact that putting her dad's great name in peril, is not rebuffed as extreme. She is compelled to wed Shyam after her dad has "heard some fairly disconcerting things" (Nair 113) as not to bring about any more harm.

The alternative of marriage is the main choice for any respectable lady. Not getting hitched was for all intents and purposes impossible by any means, as the position of an unmarried lady was exceptionally less great. An unmarried lady's predetermination was to stay for whatever remains of her life in her dad's home, taking her part in the life the family lives with no desire for her future. There are no rights she can assert consequently for her obligations. The books specify a few relational unions that are acknowledged just on the ground that it is the main option for the women to developing old alone in their folks' homes. Such is the situation of Master Mohan's significant other who just appears to get hitched on account of the measure of her settlement; fulfilled by getting away from the fate of an old house keeper, yet loathing her better half to have hitched her and making her carry on with an existence she would not have picked herself. Such is the situation of Radha, for whom marriage was the best way to recover her family's great name after her issue, and also the best way to abstain from turning into an old maid that no one could ever need to associate with as a result of her harmed notoriety. Such is additionally the instance of Ammu who wedded a man she didn't imagine "to be infatuated with. She just measured the chances and acknowledged. She suspected that anything, anybody by any means, would be superior to anything coming back to Ayemenem" (Roy 39). Being an old house keeper was impossible anybody could pick, rather a fate that was prudent to

maintain a strategic distance from at any expense.

Regardless of marriage being the primary objective a young lady has throughout her life and in addition one of her dad's principle life objectives, instead of changing her life it normally just brings new desires she should satisfy. Through marriage, women ceases to be their fathers' property and get to be property of their husbands. No more do they have to stress over meeting the prerequisites for women. Presently they need to face desires held by their husbands and their families. They should deal with their new homes and of their husbands and—most importantly—give them kids at the earliest opportunity. A marriage just turns out to be totally satisfactory when the wife brings forth an infant, ideally a child, therefore expanding her husband's respectability in the general public. Now and again, bringing forth a child can be the main desire the wife needs to confront. Once satisfying it, her conjugal obligations are over. Despite what might be expected, while saying the obligations a wife has, she is typically guaranteed that the sex of the youngster is not an important issue, the length of their relation is of question in the marriage.

Having a youngster is such a programmed reason, to the point that anybody, it appears, is qualified for ask about it. "Isn't it time you had a youngster?" demands Rani Oppol when Radha and Shyam are still childless in their second year of marriage (Nair 114). In a comparative manner, Comrade Pillai in *The God of Small things* doesn't hesitate to drop the inquiry in his first discussion with Rahel upon her arrival to Ayemenem subsequent to having lived away for over 10 years. His inquiries poignantly outline the part a woman generally plays in a marriage:

"Any issues?" "No," Rahel said.

"Still in planning stages, I assume? On the other hand expecting?" "No."

"One is an absolute necessity. Kid young lady. Anyone," Comrade Pillai said. "Two is obviously your decision." (Roy 130)



For a husband the requirement of a child is what a woman needs to meet with a specific end goal to be viewed as a decent wife. A large portion of them like those she needed to meet as a little girl. A decent wife ought to moreover develop her great qualities, while discarding her indecencies. With respect to her appearance, she is relied upon to keep her great searches for her husband, perhaps at the same time to awe his companions. It is normal that she will be faithful and submissive to her husband, dependably available to him. Besides, even now as a wedded woman she needs to guarantee that her notoriety, and also that of her husband and family, stays in place. To meet this prerequisite she needs to manage the family so it is a genuine home for the husband and act legitimately in the public eye, remembering that any conceivable little slip by on her side can influence his glory. The portrayal of Sethu's second wife Devayani, may give us a thought of what an attractive customary wife resemble. Being viewed as a decent wife, she is depicted as "cherishing and obliging, and not given to enthusiastic overabundances. She grinned effectively and sometimes lost her temper. She ate well, rested soundly and cherished well" (Nair 238).

Consequently to play well the part of the spouses, the women are guaranteed to be cared for. The taking care of is fitted to the male perspective, as is depicted in Mistress in Uncle's discussion with his visitors concerning why he keeps Malini, his fowl, in an enclosure.

How distinctive is it [keeping a fledgling in a cage] not the same as keeping your wife and little girls at home? Isn't that an enclosure, as well?

And he, for it is dependably a man, would giggle in dismay. "By what means can you analyze the two? Flying creatures are meant to be free."

"And women are definitely not?"

"Women should be cared for," he would let me know, and his eyes would demand: What

do you think about it? You don't have a wife or youngsters to stress over.

Is there any forbidden rule with regards to women's marriage, it must be separation. It is something that is inconceivable for any well-mannered women. There is for all intents and purposes no justifiable reason an explanation behind a woman to abandon her husband and record a separation. Women who break such a forbidden rule are never treated well by the general public and are denounced even by their families. A separated woman has "no position in her guardian's home" (Roy 45). This is a metaphorical method for communicating the basic conviction that she holds no rights at all in the general public, the home of her folks being the main spot she can depend on. Companion Pillai's response when he learns she is separated is symptomatic of the basic perspective of separated women: "Kick the bucket vorced?" His voice rose to such a high enlist, to the point that it split on the question mark. He even affirmed the word just as it were a type of death" (Roy 130).

And social passing it was. It was difficult to conquer the shame it involved. The twenty-seven year old Ammu is very much aware that after her separation "for her, her life had been lived. She had one chance. She committed an error. She wedded a wrong man" (Roy 38).

At the point when talking about women all in all every one of the three books treat them in a comparable way that is as a pretty much homogeneous gathering of females that don't contrast one from another. Hence the storyteller in *The God of Small Things* regularly discusses the town women starting a stereotyped gathering of anonymous persevering, exotic coquettish women, none of whom emerges more than the others. The same applies for the rustic women picking tea leaves as Nitin Bose depicts them and for the processing plant women that visit Chacko. In the event that they talk, they are credited one voice, as if they were every one of the a model of a specific, irrelevant lady. Essentially, in the Play performed at Sophie

Mol's entry in *The God of Small things*, the onlooking lady, however having changed names shape a "noiseless blue-aproned armed force gathered at the greenheat to watch" (Roy 172). Here, as well, they are denied of individual identities and talk—or rather don't talk—in one voice: "No one made proper acquaintance with Rahel. Not even the Blue Army in the greenheat (Roy 173)" The examination that is drawn here between the transports and the young women (Roy 60 and 172) as to their names is a pregnant one, catching the homogenization of the young women as well as their objectivisation. There is in fact much contrast between the transports and the young women in the novel to the extent we can see, both being decreased to an article that can be claimed.

This trademark, in any case, just applies to the depiction of gatherings of women. At whatever point an individual lady is being depicted, she emerges from whatever remains of what are viewed as the normal women. Calling attention to women from the group results in giving her an individual character that diverges from the aggregate character of women as a mass. Having an individual relationship to any of the characters guarantees the lady an individual character that will single her out from the homogeneous gathering. Nevertheless, barely any of the women that are framing the aggregate ever feels the need to vary from the gathering. Despite what might be expected, there are female characters in the books who as opposed to being fulfilled by their fate of those that contrast, long to wind up a part of the anonymous collectivity. Such women who complied with the desires set on them as women, rather than people, will be key to this part. The attention will be on what are the zones of the best congruity, what the inspiration not to emerge is and whether there is an example with reference to what sort of women choose to converge into the system.

It must be noticed that such women shape a minority of the female characters in the three

books, ordinarily framing a difference to those characters that rebellion against the standards that are forced on them. The standards that this gathering of women enthusiastically receives and, sometimes, forces on the others.

By depicting women that end up in exceptional circumstances at different purposes of their lives, Nair and Roy challenge the conventional parts Indian women are credited. The greater part of the women they portray in their books are especially solid women who are resolved to battle for themselves regardless. Doing as such, they frequently break the codes the general public has forced on them, either purposely or as a reaction. Crossing the lines of what is and what is not permitted in human connections is what Roy's novel looks at, and in addition the results that it brings for all who are included either specifically or in a roundabout way. The characters in *The God of Small Things* are solid women who battle for their rights and are set up to confront the outcomes. None of them is, be that as it may, ready to envision how diverse—and much crueller—the genuine outcomes can be from what they anticipate. There is an incredible error between what they envision would be a fitting discipline on the off chance that they cross the lines and what they truly need to face when they do. What may appear to be a typical conduct to a Western lady can have actually deadly outcomes if performed by a South Indian white collar class lady. Following up spontaneously or tailing one's fantasies paying little mind to what the others may say is a conduct that is not endured, as well as is rebuffed rather extremely.

Additionally in *Mistress* there is various women who choose to take after their fantasies and subsequently go too far of what a suitable conduct for a lady is. Nonetheless, the novel concentrates rather on the reflective of the characters than on the responses their social surroundings. Two women emerge from the group particularly, to be specific Saadiya and Radha. The novel suggests the

inquiry the storyteller of *The God of Small Things* asks straightforwardly when considering the occasions that tailed one lady's conduct; was it "a Small Price to Pay?" (Roy 336)

In a few cases there is no other way out from their circumstance than to acknowledge the test they confront and conflict with the tide. What the storyteller concentrates most in this novel, is the inward quality the women use and its source, and their strength and determination not to give in.

Separating the hindrances between societies" is what is going on by and large in the books. It is by all accounts unsustainable to stick to conventional qualities that carelessness lady as person equivalent to man on the planet where one can see what potential outcomes women have in other parts of the world. Scrutinizing the explanations behind why it is thus, drives therefore to opposing the social code and notwithstanding rebelling against them. The characters that are being analyzed in this part wind up at various

purposes of this range, from revolting in a specific circumstance to opposing almost every part of the standards that control their lives.

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