

# Forbidden indulgence and tragic moment in Arundhati Roy's *The God of Small Things*

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## Abstract

This paper deals with the novel "The God of Small Things" by Arundhati Roy, it was a deeply reminiscent novel that approach issues of marginalization, gender and sexuality. The story set in Kerala, India it focuses Rahel and Estha, who directs a society that enforces strongly sexual norms and gender roles. Roy portrays masterfully marginalisation character faced by Ammu, she is independent woman excluded for her choices of love. An untouchable discrimination experiences faced by Velutha due to his social status. By their experiences, Roy challenges ruinous consequences of social stratification, rigid gender and societal norms. In "The God of Small Things" by Arundhati Roy, the author says a momentous narrative point of view and this novel have emotions and themes of complex. Roy uses first person and third person narration. Roy explores multi experiences of her characters in the novel. And author portrays the political landscape of Kerala, in India. This novel primarily opens with twins Rahel and Estha, by this we can see their childhood and adulthood. The lives of the traumatic events were shaped in this novel. Roy focuses first person perspective on twins and author allows the readers to connect with their feelings, thoughts and memories. we experience with their innocent voices, with their fears, confusion and the suppressed desires in the gender and sexuality.

## Keywords

Gender discrimination, marginalization, casteism, class struggle, religion and Indian society.

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Arundhati Roy was born on 24th November 1961, in India. She is a Political activist and Indian author. For the *God of Small Things*, Roy was the best known for this award-winning novel. Roy full name was Suzanna Arundhati Roy. Roy won Awards and Honors of the Booker Prize in 1997. And Roy's first novel was *The God of Small Things* she started this work on 1992 and Roy finished this novel on 1996. She says this novel as semi autobiography because Roy says her childhood experience which was happened in Ayemenom.

We can see in *The God of Small Things* as a Postcolonial criticism. In the 15th century with the age of discovery the history of colonialism began, and it is led by Portuguese and Spanish explorations of some other continents and Americas. The great changes in the advent of the Industrial Revolution, led to economies of industrial transformation to great changes and it developed enormously in the traditional trade. In order to provide themselves in European countries with markets and for raw materials their goods colonized for many non-European countries. On behalf of European colonialism, making way to their non-European countries came with the contact of landscape and nation in non-European country. Let them observe themselves as Identifying with Eurocentrism as colonized and superior with their land as uncivilized and inferior. Consequently, similar to home country they try to transform, the colonized.

In Arundhati Roy novel, *The God of Small Things* we can see impact of oppression on individuals, societal restrictions and particularly the themes related to gender, caste and social

hierarchies. Breaking societal norms was the consequences explores in this novel, we can see deep rooted discrimination and characters in Indian society faced inequality. Additionally, we can see in this novel the complexities of desire, love and the consequences of relationships which was forbidden in society.

Baby Kochamma was Pappachi's sister. Pappachi married Mammachi. Mammachi is blind not from birth. They both have child Ammu and Chacko. Chacko married Margeret Kochamma and they got separated and got divorced later. Then Margaret Kochamma married her friend Joe. Sophie Mol step father considered as Joe. Ammu married Baba. Their childrens twins Rahel and Estha. Rahel loves and married Larry Mc Caslin. Later they separated, Baby Kochamma loves father Mulligan. He not accepts so Baby Kochamma not married anyone. Baby Kochamma goes as Nun and after television comes, she always in front of television and become diabetics patient. In this novel we can see love lose mainly it affected Ammu. Rahel and Estha have sexual relationships. That pleasure they says it is not for lust, it because of Rahel and Estha shares their pain. And we can see main theme as untouchability. Velutha got affected by untouchability.

Roy says this novel is not about India, it is about human nature. Roy uses stream of consciousness in this novel, which include present and past. This novel include present to past. In 1993 present and 1969 past incident. Rahel often thinks about past life. Rahel was a narrator who fully explains in this novel. This novel *God of Small Things* starts with present.

Rahel comes from foreign by got divorced with her husband. At thirty-one-year-old she comes. On that times ammu dies. Rahel and Estha sees after twenty-three years. Pappachi follows untouchability. Pappachi thinks women's doing work should not do by men. Pappachi is with patriotic sense.

And we can see rigid caste system in *The God of Small Things*. The tragic events explored in the theme, the devastating consequences reveals as a societal blinded class boundaries and caste by its adherence. In the novel another significant aspect is local communities and impact of colonialism.

Totally in this novel it consists of twenty-one chapters. In chapter one Roy says about Paradise Pickle and Preserves and in chapter two we can see Pappachi's Moth it says about the events like Pappachi's abusive nature. In chapter three we can see Big Man the Laltain, Small Man the Mombatti, in this we can see in the drenched from the rain when Estha walks in, Rahel follows silently to Estha room and where she watches him undress. In chapter four we can see Abhilash Talkies in this we can see family back in 1969 reaches the cinema hall it is the Abhilash Talkies. Estha feels traumatized and unclear. In the chapter five we see God's Own Country, it was the place where near riverbank Velutha lives.

In chapter six we see Cochin Kangaroos. In this the narrative focuses again the time of Sophie Mol's arrival. In the chapter seven it was Wisdom Exercise Notebook, in this we see the result of Ammu's life is 'Cruel'. Chapter eight we can see Welcome Home, Our Sophie Mol, In this we can see Sophie Mol's arrival in the Ayemenem House. In chapter nine we can see Rahel remembers one day with Estha she took Sophie Mol to meet Velutha. In chapter ten we can see The River in the Boat, in this it was when the twins back at the pickle factory and on that day Sophie Mol's arrival.

In chapter eleven it was *The God of Small Things*, in this Ammu has a dream to love one-armed man. In the chapter twelve it was Kochu Thomban, in this it was at a temple Rahel sees a ritual elephant which was named Kochu Thomban who travels around the village to collecting coconut from villagers. In chapter thirteen it was The Pessimist and the Optimist, in this it was about the scene shifts back to Chacko when he saw Margaret first time in Oxford University. In this we can see Margaret is an independent woman. In chapter fourteen it was Work Is Struggle, in this it was Chacko visits comrade Pillai house. For Chacko's new product he needs pillai to take new contract to print labels. In chapter fifteen it was The Crossing, it was Velutha swims across the river. The narrator describes Velutha as beautiful and strong.

In chapter sixteen it was A Few Hours Later, in this it was Estha's plan to go to the History house. In chapter seventeen it was Cochin Harbour Terminus, in this we can see Baby Kochamma's ill-fated relationship with Father Mulligan. In chapter eighteen it was The History House, in this narrator describes the day of Sophie Mol's death. The policemen see clues looking at river. In chapter nineteen it was Saving Ammu, in this it was the Inspector deeply annoyed the twins went to river of own volition. And Sophie Mol's drowning

was accident. Velutha dies later. In chapter twenty it was The Madras Mail, the twins both Estha and Rahel guilt of Sophie Mol's death and Velutha's death. Rahel goes to the house of Estha's room in the Ayemenem and Rahel calls Estha by childhood nickname, "Esthapappychachen Kuttappen Peter Mon". And at last, twenty-one chapter is The Cost of Living, in this it was about description of Ammu and Velutha's relationship.

In this confusing world love is mixed with love, sex, needs and feelings. The poet Arundhati Roy says in this novel Rahel and Estha's act as boundaries of perversion, pure love and sibling love. And as a conclusion we can see the themes of loss, societal oppression and the nature of cyclical life. We can see in ending economic divisions in society and the caste, leaving for the equality and true freedom.

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