

3 Generations of Women in The God of Small Things

Sri Panchadarla Appala Konda

*Ph.D. Research Scholar in English, Dr.B.R. Ambedkar University, Etcherla,
Srikakulam District, G4 Aruna Plaza, TTD Road, S Rikaulam-532001*

Abstract— Arundathi Roy’s Booker Prize Novel the God of Small Things is an extraordinary One. Peculiar characters play their rolls.3 generations can be found in the novel. Each generation has its own distinguishing characteristic features. An attempt is made in this study to explain the peculiars of the women characters.

Index Terms— Booker Prize, Peculiar, Generation, Novelist, Characteristic, repressions, incest, outrage

I. INTRODUCTION:

In the world created by novelist Arundathi Roy in her debut novel, The God of Small Things there are 3 generations of women. Baby Kochamma, Kochu Meria and Mammachi represent the generation born in pre independence Kerala. They have sometimes impulses and urge that defy the age-old norms of patriarchy but they are not able to make a decisive choice and have their way in a largely traditional society. Margaret Kochamma and Ammu represent the intermediate generation that defies the dominant sexual norms of the time and the later in particular pays a heavy price for doing so. Rahel and Sophie Moe represent the contemporary generation in post independence India that does not seem to have any feudal, patriarchal hangover and live a life free from inhibitions and repressions of Syrian Christians in Kerala. Rahel has the courage to go it alone violating even the taboo of incest between a brother and a sister. Rahel arrives in Aye Menem a small village near Kottayam in Kerala. She has returned after a long time to see her twin brother Estha. She finds her grand aunt Baby Kochamma is still alive. Her ancestral house is vacant. Rahel is 31-Year-old. Ammu is the mother of the twins Rahel and Estha. Ammu divorces her husband and returns to Kerala and seeks protection and care from the family. It is at this stage that Ammu comes to know of her real status in her father’s home. She realises that a married women has no position in

her parents’ house. Baby Kochamma’s outrage cannot be described at the divorced daughter Ammu. Baby Kochamma has fallen in love with father Mulligen a Roman Catholic but she failed to have him as the man of her choice.

Baby Kochamma was sent by her father to attend a course of study at the University of Rochester in America. In spite of her study abroad she used to hate Ammu because she herself failed in her love whereas Ammu married the man of her own choice by love. Baby Kochamma accepted that she is a wretched manless woman. Ammu divorced her husband when she realised that he was an alcoholic. Later Ammu had the court with Velutha a young handsome untouchable carpenter. Baby Kochamma gave a false complaint to police that Velutha raped Ammu. Police beat Velutha to death. Ammu muttered to herself “He is dead. I have killed him”.

When Ammu went to the police station to save Velutha the police officer who was brainwashed by Baby Kochamma insulted Ammu stared at her breasts and said “we don’t take statements from vesyas or their illegitimate children. Ammu was at last sent out of her house and she went in search of job and died in a room finally at 31 years of age.

Rahel when she was a student at Nazareth convent she was blacklisted. She was found outside her housemistress’s garden gate decorating a knob of fresh cowdung with small flowers. For this serious breach of propriety and decorum she was forced to look up the meaning of the word depravity in the Oxford Dictionary and read aloud its meaning at the assembly next morning. She was expelled after repeated complaints from seniors.

Rahel grew into a young woman on her own without any body to arrange a marriage for her. She spent 8 years in a college of Architecture in Delhi. She married a senior student at the college and went with her husband to Bosten. She worked for a few months as

waitress in an Indian restaurant Network after divorce from her husband. The contemporary generation of women is represented by Rahel who lives throughout the life of a rebel and a non-conformist. She is not a nice and decent woman. Arundathi Roy makes it abundantly clear that Rahel is not a good traditional woman. She is a transgressor. She is guilty of incest as well; a taboo not to be violated even in contemporary society.

Thus the 3 Generations of women in *The God of Small Things* of Arundhati Roy played their peculiar roles

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