



ISSN: 2395-7852



International Journal of Advanced Research in Arts, Science, Engineering & Management

Volume 10, Issue 5, September 2023



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 6.551

+91 9940572462

+91 9940572462

ijarasem@gmail.com

www.ijarasem.com

Communal Exploitation of Underrated and Downtrodden in Arundhati Roy's *the God of Small Things*

Vinod Kumar Suthar, Dr.Ramkumar

Research Scholar, English, Shri Khushal Das University, Hanumangarh, India

Email – sutharvinodkumar008@gmail.com

Research Supervisor, Dept. of English, Shri Khushal Das University, Hanumangarh, India

ABSTRACT: Arundhati Roy's first novel *The God of Small Things* had a great impact on reader all-around the world. The novel was awarded with the prestigious Booker Prize in the year 1997. "The God of Small Things" novel reflects, as its title hints, is how fragmentary things and tiny incidents have a substantial influence on the survival of people. The novel is an inspection of the persisting traditional caste system in India and its impact in the wits of conservative and conventional Indians. Arundhati Roy in the novel raises communal theme that have great significance.

Arundhati Roy started plotting the novel *The God of Small Things* around the year 1992 and finalized it around 1996. When the book was with the publication firm RST India Ink & Penguin Books, Roy was very assured and convinced of this novel's recognition and favorable outcome. As Roy's conviction the novel exhibited massive record breaking sales throughout the world. And as a result it has been translated into many regional and international languages and she had a tight routine that time as she travelled cities to cities for the promotion. Arundhati Roy tuned her chorale of regret for the prohibition of contemporary communal customs and traditions and pleaded that these communal customs and traditions out worn, peripheral, and needless for a healthy and developed society. The novel presents an analytical and practical and logical assessment of the community that has two folded retaliation of people especially for underrated and downtrodden position of woman.

The purpose and aim of the article is to research the various concerns as human manipulations, women unjust, chorale of downtrodden and underrated, traditional caste mechanism, contemptuous and disparaging adolescence, and other prejudices. Arundhati Roy has woven these entire subjects to prepare a marvelous plot of the novel to mirror the true identity of the society. The study is all about those people in society who are victims of injustice, atrocities, inequality, and prejudice. Roy using qualitative research methodology to study and accumulate the pertinent data uses the textual analysis method to show her notion in the novel.

KEYWORDS: Child Abuse, Gender, exploitation, underrated, downtrodden Indian Society, Patriarchy.

I. INTRODUCTION

Arundhati Roy started plotting the novel *The God of Small Things* around the year 1992 and finalized it around 1996. When the book was with the publication firm RST India Ink & Penguin Books, Roy was very assured and convinced of this novel's recognition and favorable outcome. As Roy's conviction the novel exhibited massive record breaking sales throughout the world. And as a result it has been translated into many regional and international languages and she had a tight routine that time as she travelled cities to cities for the promotion. Arundhati Roy tuned her chorale of regret for the prohibition of contemporary communal customs and traditions and pleaded that these communal customs and traditions out worn, peripheral, and needless for a healthy and developed society. The entire story of the novel nucleus all over Ammu, the Syrian Christian breached and her facsimiles twins. Ammu's catastrophic wedding finishes in a break up, she returned to Aymanam, a village in the Kottayam District of Kerala, to her parental home after leaving her in laws house. In her parental home, Ammu and her fraternal twins, Estha and Rahel begin a new life. The kids experience all nature of embarrassments and abuses, aches and tortures. Velutha, a low-caste worker of Paradise Pickles and Preserves, was the only person round these kids who had some tender feeling for these kids. In the course of novel in response to these tender feelings Ammu flourished attractiveness for Velutha. This misdemeanor by Ammu had a lethal impact on Velutha's life and at the same time also agonizing for children.

II. HUMAN ILLTREATMENT AND ROY'S SYMAPTHY FOR MANKIND:

Arundhati Roy's childhood is the tale of strife and clash and for live hood so she often picked and sells empty bottles. Her indolence suffering experiences nurtured the humane feelings in her that developed a feeling in heart that made her



feel the pain and sorrow of the underrated and downtrodden and this pain and sorrow penned in her novels. In her novel *The End of Imagination*, Roy condemned the nuclear strategy of the Government of India and the trail of nuclear weapons in Pokhran village in Rajasthan. Likewise, *The Greater Common Good* is set down in help of the dislocated underrated and downtrodden folk community who suffer from the construction of the Sardar Sarovar Dam on the banks of the Narmada valley. She through her creation tried to put forth the poignant condition of the underrated and downtrodden people and also tried to make it a national issue. Likewise In "*The People Vs the God of Big Dams*", she herself had said, "*We must be the only country in the world that builds dams, uproots millions of people, submerges forests and destroys the environment to feed rats.*" The Ministry of Food and Civil Supplies report says that ten percent of India's food grain is destroyed by rats every year. So, Roy advocated that *the construction of better warehouses as more relevant to our needs than big dams.*

1. WOMAN TREATED AS SUBORDINATE IN SOCIETY:

The novel in actual is a documentary of the persisting distressing situation of the people of Kottayam in Kerala who are victimized, differentiated and milked being borne in the low caste on the ground of the caste system of India. Arundhati Roy being a communal analyst is a valiant novelist who uses her own childhood experiences to bring forth the merciless and pitiless real life materiality of our community. An inside analytical evaluation of *The God of Small Things* novel displays how she tunes her choral against the manipulation, oppression, misuse, and persecution of the underrated and downtrodden low caste community people. Being a lower middle-class Indian woman Arundhati Roy has witnessed the heartless realism existing in our society especially through Aymanam, a village in the Kottayam District of Kerala but through it she canvassed an original lifelike drawing of the community, with all its real life authenticity. The underrated and downtrodden low caste community people had none to speak for them and being illiterate had no wisdom about their civil rights, so Arundhati Roy gave them an utterance by writing about them. Velutha, an underrated and downtrodden low caste untouchable, is fascinated towards Ammu and as a result was arrested, battered and embarrassed by cops on fictitious allegations of attempted abduction and hostageing the kids by Baby Kochamma, Rahel and Estha's grandaunt and ultimately this incident marks the end of Velutha. It is a communal approved transgression and atrocity for an underrated and downtrodden low caste person like Velutha to have a rendezvous with an upper-caste especially woman. Velutha's father, Vellya Paapen couldn't shield the code stated "What his Untouchable son had touched is more than touching He also Entered Love". Comrade Pillai could have aided Velutha, but also he didn't do anything to guard him. As Hedidn't tell to the cops that Velutha was an authorized member of the Communist Party. Comrade Pillai deceived wretched Velutha as he has no other count on save Pillai. At last when Rahel and Estha disclosed the actual proceedings of Velutha's chastity and innocence to the superintendent of police Thomas Mathew, he also didn't take any suit in defense to save Velutha out of the concern of some influential people.

In the contemporary century, there are writers who had chorale their creativity for the communal cause. Contemporary writers not only use their creativity for fictional creation but also to bring a communal revolution in the society for the betterment of mankind. Although it was assumed that after independence there will be no prejudices, oppression, misuse, and persecution of the underrated and downtrodden low caste community people based on caste but regardless of this, there are many states in present times where people are underrated and downtrodden on the basis of traditional caste mechanism. Arundhati Roy through her creation spread out consciousness of the virtues and rights of these underrated and downtrodden low castes community people of India but throughout the world by her novels. The novel is among the most courageous and elegantly venturesome of modern era novels. Roy in the novel shows the degradation and aching of the underrated and downtrodden low caste community people so called minorities by the upper class community. It ventures on complications like isolated, separation, and caste exclusion of underrated and downtrodden low caste community people.

2. THE PERPETUAL STRIFE OF FIMINIST WORLD:

Arundhati Roy canvassed the pathetic situation of feminist protagonists disposing three peer groups (Baby Kochamma, Mammachi, and Ammu and Rahel). In the novel Mammachi, the bride of Pappachi, who is an imperial entomologist, falls to the category of the first peer group feminist character. Pappachi was seventeen years elder than her Mammachi. Pappachi is of the traditional mindset that it is lawful to beat his wife ruthlessly. Mammachi out of fear of society wordlessly tolerates all the torments without single word. Mammachi receive lectures in violin but when her teacher told Pappachi that she is an exceptional violinist, he was very angry to hear this and in a rage cancelled all her violin lecturers. Mammachi was the victim of domestic violence, scars and swelling on her forehead was an ample warrant of beating at hands of Pappachi in anger. One day Chacko, her son grabs his father's hand and instruct him not to do this thing again. He instructed his father, "*I never want this to happen again, 'Ever.*" After this incident the life of Mammachi changes forever and Pappachi stops beating his wife. At Pappachi died, she mourned his death like a loyal wife. Mammachi maintains the manufactory of pickle efficiently. Mammachi being familiar of the skills of Velutha, a low-caste Paravan, made him a central technician. Velutha showed his exclusive potential in restoration and mending of machinery in Paradise Pickles and Preserves. His forefathers have been working for Chacko's for years. Being a proficient active worker Velutha is not like other downtrodden and underrated people, he is a very industrious and



faithful. Mammachi is an incarnation of suppression in the male-dominated society.

Ammu falls to the category of the second peer group feminist character. In the novel Ammu is the spokesperson of Arundhati Roy. Unlike her mother Ammu wants to live a life of her own option and identity. But when the aspirations of daughters are not fulfilled in a male dominated society. This statement becomes evident when Ammu asked her father for higher studies; she is not allowed to carry forward her higher studies. But on the other hand, when Chacko seeks permission, being the male of the Aymanam House is readily sent to Britain for higher education. Pappachi is of the ideology, that the college education corrupts the woman. So at last she runs away from her father's violence and she weds a man of her own desire. *"She thought that anything, anyone at all, would be better than returning to Aymanam"*.

Ammu's husband is a habitual boozier and ill-treated her every day. When one day Mr. Hollick, a co worker, made an impermissible proposal for Ammu, she left her husband and arrives to her ancestral house. *"For her -she knew that there would be no more chances. Only Aymanam, A front verandah and a back verandah, hot river and pickle factory. And in the background of constant, high, whining mewls of local disapproval"*.

In traditional Indian society, woman is only considered subordinate to man so it is assumed she has no right to allege on the property of her parents. On this mentality Ammu remarked that, *"Thanks to our wonderful male chauvinist society"*. Chacko was always ungenerous to her and often commented that *"What's yours is mine and what's mine is also mine."* When Ammu's association with a low caste Paravan Velutha was get to known to her family, they seized and fasten Ammu in the chamber. And Velutha is persecuted objectively by the cops on allegation of sexual abuse and abducting by Baby Kochamma. Velutha a guiltless and meticulous man who adorned Kids like their own father was tormented and ultimately terminated by the cops. Ammu did whatever she could do to protect Velutha but in vain. She also went to the police station to extricate Velutha. Inside the police station Inspector Matthews who is investigating officer of the case, beats Ammu and condemns her for her act. He remarked *"the police [...] didn't take statements from veshyas or their illegitimate children"*. this statement of Matthews's profound us that, women even are not defended in the police station where else they could go for justification.

In the course of story we also learn that Chacko has illicit connections with the women working in the pickle factory; his mother seems very much anxious about this need as she so calls it as *"Men's Needs"* and to fulfill his desires she even dispose a detached gate for him. But when the same woman is aware Ammu's illicit connections with Velutha she remarked: *"She thought of her naked, coupling in the mud with a man who was nothing but a filthy coolie. She imagined it in vivid detail: a Paravan's coarse Black Hand on her daughter's breast. His mouth touching her lips. His black hips jerking between her parted legs. The sound of their breathing. His particular Paravan smell. Like animals, Mammachi thought and nearly vomited."*

The novelist aim is to project the contradictory standards of the society differ for a man and a woman in respect to where venereal preferences are concerned. Ammu breaks the social protocol hereditary tradition of society by loving a downtrodden and underrated man of low caste. The recent happenings of Ammu ultimately lead to her early demise. *"Ammu died in a grimy room in the Bharat Lodge in Alleppey, where she had gone for a job interview as someone's secretary. She died alone. With a noisy ceiling fan for the company and no Estha to lie at the back of her and talk to her. She was thirty-one. Not old, not young, but a viable, die-able age"* This quote signifies the theme of death in the novel. Ammu died alone with nobody around her at her last moments. The quote highlights the intensity and tragedy of her death.

Rahel falls to the category of the third peer group feminist character. Rahel and Estha are not only brother and sister but they are marked as fraternal twin *"two-egg twins"*. Estha is eighteen minutes elder than Rahel. Just in the identical manner as it with her mother she also arrived back to Aymanam her ancestral house at the age of 31 after being deserted and victimized by her husband. The rights of women are simply neglected in a traditional community which is a question on right to equality in itself for women.

3. YOUNGSTER'S EXPLOITATION:

The God of Small Things novel is not only projection of domestic violence but also mirrors the exploitation of the youth especially of downtrodden and underrated youths of low caste. Estha's sexual harassment at the Abhilash Talkies gives us the idea how some pessimistic rustic Indians are ready to go to any limit to fulfill their savage and barbaric sexual aspirations. Arundhati Roy mirrors the real image of Indian society wove altogether with the incidents of women's and child exploitation and discrimination that reflect the real Indian society. In our society youths especially of downtrodden and underrated are bound to quell their feelings and are often treated as sex toys by those who desire to fulfill their sexual wants. Similar incident is appears in this novel where Estha was sexually exploited by the Orangedrink Lemondrink Man at Abhilash Talkies. There that man took Estha behind his counter; there he allures him for a free cold drink to sexually exploit him. When Ammu rebukes the twins and states: *"I should have dumped you in an orphanage the day you were born. You're the mile stones round my neck"* and *"why can't you just go away and leave me alone"*. On these remarks the twins flees from home. Estha and Rahel prepare to live in the haunted house, an old neglected house. The twins want their mother to express regret for her deed. It is clear from there statement *"What*



if Ammu finds us and begs us to come back”, asks Rahel. “Then we will. But only if she begs” replies Estha. Since Sophie Mol’s parents have gone to Cochinto buy the flight tickets for the return journey, she decides to accompany her twins' cousin on the adventure trip. SophieMol, the daughter of Chacko and Margaret Kochamma, is submerged of her narrow boat which overturned. Baby Koachamma summons Velutha of a conspiracy of kid’s kidnapping and sexual assault. In the desire to rescue their mother the twins gave their testimony against Velutha as Baby Koachamma told them. Modest kids have no notion of the maleficent plan of Baby Koachamma. Velutha passes away because of being mercilessly wiped by cops. Occasionally children have to tolerate various sexual and mental torments owing to the negligence of mature.

III. CONCLUSION

This study exactly enlarged and described several of wickedness, inequality, favoring attitude of people, malevolent psychology, and contradictory standard of community regarding to those of downtrodden and underrated people of low caste who are needful, incapable, and feeble. The novel narrates the tale of the adolescence incident of twins whose lives were deserted by the “*Love Laws that lay down who should be loved, and how and how much*”. It uncovers how family constraints and communal margins woefully influence the morals and standards of virtuous and chaste people. Underrated and downtrodden workers are utilized and exploited at the hands of their masters and influential people like proprietor, zamiders, and industrialists and capitalists.

Therefore, in *The God of Small Things*. Arundhati Roy has tuned to chorale voice of all these Underrated and downtrodden to rehabilitate and restore communal environment. The traditional Indian society doesn't regard women on equal footing to men. This contradictory standard of the society toward the Underrated and downtrodden is the prominent subject matter and theme of Arundhati Roy’s *The God of Small Things*. Arundhati Roy not only shows the position of women in our male dominated society but also the psychological and sexual harassment of downtrodden and underrated youths all over India. She narrates about the dreadful event of Abhilash Talkies that keeps obsessed Estha like a nightmare throughout his life.. The plot revolves round the present and the past, prospecting higher and higher into the pathetic enigma and troublesome events of the Aymanam family.

REFERENCES

1. Roy, Arundhati. *The God of Small Things*. Penguin Books India, 2002
2. Hariharasudan, A., and S. Robert Gnanamony. 'Feministic Analysis of Arundhati Roy's Postmodern Indian Fiction: The God of Small Things.' *Global Journal of Business and Social Science Review (GJBSSR)* 5.3 (2017):159-164.
3. Suleman, Danish, and Abdul Halim Mohamed. 'Examining the Women Issues and Child Abuse as Mirrored by Arundhati Roy’s *The God of Small Things*.' Available at SSRN 3604023 (2018).
4. Baghirathi, k. Social Issues In The Select Novels Of Rohinton Mistry And Arundhati Roy, Thesis submitted to the Department of English Periyar Maniammai University, 2014.
5. Al-Quaderi, GolamGaus, and Muhammad Saiful Islam. 'Complicity and Resistance: Women in Arundhati
6. Roy’s *The God of Small Things*.' *Journal of Postcolonial Cultures and Societies* 2.4 (2011): 62-78.
7. Kumar, N. Sowmia. 'Critical Study of marginalized sections of society in select novels of Mulk Raj Anand
8. Anita Desai Arundhati Roy Neela Padmanaban Perumal Murugan and Yuma Vasuki'



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA



International Journal of Advanced Research in Arts, Science, Engineering & Management (IJARASEM)

| Mobile No: +91-9940572462 | Whatsapp: +91-9940572462 | ijarasem@gmail.com |

www.ijarasem.com