



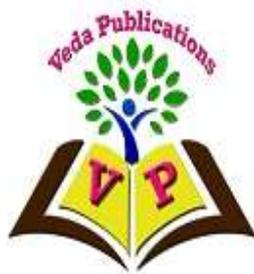
## THE THEME OF PATRIARCHAL ARROGANCE AGAINST FEMALES IN *THE GOD OF SMALL THINGS*

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### ABSTRACT



The present paper “**THE THEME OF PATRIARCHAL ARROGANCE AGAINST FEMALES IN *THE GOD OF SMALL THINGS***” deals with the study of thematic analysis with amazing, innovative artistic skills with which the reader is fascinated. Here it is tried to find out how she has managed the new theme with an innovative style; how her way of saying things creates a stir in the minds. Thus a detailed study reveals that the true nature of her thematic presentation is to assault ordeals against females. The focus has been on how she has presented the theme of patriarchal arrogance against females which blocked and rotten the cheerful quality of the life of females. She has created a new dimension not only escaping from the mire of stale themes but evolving new artistic styles, which have definitely strengthen the Indian writing in English.

**Keywords:** *Emotional, Germination, Monitor, Motif, Struggle.*

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**THEME: METALANGUAGE**

The germination of plot lies in theme. An incident or illustration develops a motif; sequence of motifs develop a theme; series of themes make a plot, the life and soul of a novel. Thus theme is the blend of the events of the story; it is the vital idea about specific human behaviour at a given time. It is an idea repeatedly suggested throughout the text. Hence, it is implied rather than stated outright by the author. The theme, being abstract, is made concrete to the readers through literary techniques such as symbols, metaphors, and imagery for representing action, characterization and behaviour. Consequently, it is used deliberately by the author to convey his/her ideas.

Plot is the order of actions in a story while theme is the core of the story. A plot can exercise physically by placing enthusiasm and clash in the story that could heighten one's senses. A theme is more on exercising one's mental and emotional capacity through the morals and message of the story. Literary prototype of theme, like the artistic-delineating patterns, *control emphasis and deploy a reader's attention.*<sup>i</sup> (Turner, *Stylistics* 237) Grasping the topic the reader enters the labyrinths of writer's mind which is the first requirement for understanding a novel because *the work of fiction is as much the creation of the reader as of the writer*<sup>ii</sup>.

(Mandell, *Fiction: Reading, Reacting, Writing* 294)

Further what is the theme and how it works in literary patterns is tried to make more clear with the following quotes;

In *Form and Meaning in Fiction*, N. Friedman writes, *Theme in one of those crucial but shifting terms in contemporary criticism which for the old-fashioned critics means message or moral, while for the new critic it means total meaning and form. It can also refer variously to the basic problems, issues or questions embodied in the work.*<sup>iii</sup> (Friedman, *Form and Meaning in Fiction* 56)

*Theme is to plot as meaning is to form; theme is what which plot constitutes a temporal projection of; theme is what is made of a topic; theme is a main idea in a text, a central thread, a minimum generalization; theme is highly abstract semantic category subsuming a set of motifs or minimal and concrete thematic units, theme is a*

*frame, a macrostructure, a reality model, a system organizing knowledge about some phenomenon in the world; theme is what a text or a part thereof is about, theme is general thought, unifying and summarizing a series of sentences: theme is a proposition entailed by a discourse sequence...A theme involves only general and abstract entities; ideas, thoughts, beliefs and so on...A motif is not a theme, but a possible illustration of one or put it differently and more precisely a motif is a number of the set of objects characterizing a theme extensionally; relative to a given semantic domain.*<sup>iv</sup> (Gerald. *Narrative as Theme* 1-3)

*Theme is the central or dominating idea in a literary work, often an abstract concept which is made concrete through characters and action... details are important because they take us closer to the deeper underlying meaning of the story – what we call its theme.*<sup>v</sup> (Roy. *Studying Fiction: A Guide and Study Programme* 212)

Whether it may be called an embellishment or a monitor or germination but it unifies the whole concept of the literary work. It is a key to plot both for encoding and decoding to writer and reader respectively.

*The God of Small Things* enfolds several themes. Roy, in an interview, has stated, she didn't think she offered one thing. If there's sadness there's also happiness. *You see tragedy in comedy and you see happiness in sorrow, you see everything in everything and that is part of the process of living. So, in my book there is horrible sorrow but there is also the most delicate happiness.*<sup>vi</sup> (Sokol "Like Sculpting Smoke Arundhati Roy on Fame, Writing and India") *But happiness is the occasional episode in a general drama of pain.*<sup>vii</sup> (Kramer, ed Thomas Hardy *The Mayor of Casterbridge* 327) A social novel is like tragedy, *essentially an imitation not of persons but of action and life, of happiness and misery.*<sup>viii</sup> (Bywater, Aristotle: *On the Art of Poetry* 37) *The God of Small Things* is a family-made-misery saga In it there seems no obstruction in the smooth current of misfortunes and miseries inflicted upon Ammu and company by various systems – family, society, government, and bureaucracy.

**PATRIARCHAL ARROGANCE AGAINST FEMALES**

Weather-wise or otherwise all the female characters in *The God of Small Things* are living for practical or impractical purposes in a hopelessly (im)practical world.<sup>ix</sup> (Roy, *The God of Small Things* 34) They were fighting a very worst sort of war in their own kingdom of family and society. A war that made them adore their conquerors and despise themselves. *They belong nowhere. Sail unanchored on troubled seas. They may never be allowed ashore.* (Roy, *The God of Small Things* 53) They are always exploited all around, because law rests in patriarchal voice and fortune in man's hands.

Probably the biggest issue in *The God of Small Things* is the gender issue, how it is influenced by all parts of society with particular patriarchal social norms, the rules that decide how a character in their society should, or should not act. These are the rules that underpin the men and women who act similarly but should be treated differently.

Arundhati Roy's *The God of Small Things* is the clear picture of the pathetic plight of women in the society and their unexplainable struggle. The novel demonstrates the ugly face of society which is portrayed in a vivid manner; the novel highlights the position of women in India and their constant struggle against the incessant exploitation. The women are portrayed as the victims of male chauvinism. It indicates how women are oppressed, humiliated and made to live a marginal existence due to the domestic violence, which is the result of patriarchy. Mainly Mammachi, Ammu and Rahel are the victims of the so called *wonderful male chauvinist society*. In an interview, Roy tells about the status of women in Kerala. She explains that women from Kerala work and earn their own money, which can be interpreted as high status. Nevertheless, they still *will get married, pay a dowry, and end up having the most bizarrely subservient relationship with their husbands.*<sup>x</sup> (Barsamian, and Arundhati Roy. *The Checkbook and the Cruise Missile; Conversations with Arundhati Roy* 05)

**AMMU**

From birth to death *Ammu was buying time* for her life (Roy, *The God of Small Things* 302) firstly under her father's torturing reign then under her husband's tormenting sway followed by brother's

perturbing supremacy and finally destined not to meet even six-foot-land.

As a child, Ammu *had learned very quickly to disregard the Father Bear Mother Bear stories she was given to read. In her version, Father Bear beat Mother Bear with brass vases. Mother Bear suffered those beatings with mute resignation.* (Roy, *The God of Small Things* 173) these fables are defiantly the microcosm of the tales of suffering women in the novel.

In her growing years, Ammu had watched her father weave his hideous web. He was charming and urbane with visitors, and stopped just short of fawning on them at home. He donated money to orphanages and leprosy clinics. He worked hard on his public profile as a sophisticated, generous, moral man. *But alone with his wife and children he turned into a monstrous, suspicious bully, with a streak of vicious cunning. They were beaten, humiliated and then made to suffer the envy of friends and relations for having such a wonderful husband and father.* (Roy, *The God of Small Things* 173)

*Ammu had endured cold winter nights in Delhi hiding in the mehndi hedge around their house (in case people from Good Families saw them) because Pappachi had come back from work out of sorts, and beaten her and Mammachi and driven them out of their home.* (Roy, *The God of Small Things* 173)

*On one such night, Ammu, aged nine, hiding with her mother in the hedge, watched Pappachi's natty silhouette in the lit windows as he flitted from room to room. Not content with having beaten his wife and daughter (Chacko was away at school), he tore down curtains, kicked furniture and smashed a table lamp. An hour after the lights went out, disdaining Mammachi's frightened pleading, little Ammu crept back into the house through a ventilator to rescue her new gumboots that she loved more than anything else. She put them in a paper bag and crept back into the drawing room when the lights were suddenly switched on.* (Roy, *The God of Small Things* 174)

Pappachi had been sitting in his mahogany rocking chair all along, rocking himself silently in the dark. When he caught Ammu, he didn't say a word. *He flogged her with his ivory-handled riding crop.*



*Ammu didn't cry. When he finished beating Ammu he made her bring him Mammachi's pinking shears from her sewing cupboard. While Ammu watched, the Imperial Entomologist shred her new gumboots with her mother's pinking shears. The strips of black rubber fell to the floor. The scissors made snicking scissor-sounds. Ammu ignored her mother's drawn, frightened face that appeared at the window. It took ten minutes for her beloved gumboots to be completely shredded. When the last strip of rubber had rippled to the floor, her father looked at her with cold, flat eyes, and rocked and rocked and rocked. Surrounded by a sea of twisting rubber snakes. (Roy, *The God of Small Things* 174)* Here I personally reflect with jewelled leaden wet eyes why God bestows such fathers with daughters. Perhaps there will be no reader who will not reflect sympathetically towards the unsympathetic hideous inhuman treatment with a nine years old innocent cute daughter.

As she grew older, Ammu learned to live with this cold, calculating cruelty. She developed a lofty sense of injustice and the mulish, reckless streak. She did exactly nothing to avoid quarrels, confrontations and torments, perhaps even enjoyed them.

Ammu finished her schooling the same year that her father retired from his job in Delhi and moved to Ayemenem. Ammu is compelled to have an easy taste of chauvinistic brutality and hypocrisy through her father. No one is serious about her education. To her father *a college education was an unnecessary expense for a girl.* (Roy, *The God of Small Things* 38) So emotionally tortured and economically forced Ammu had no choice but to leave study and move with them to Ayemenem. On the other hand her elder brother Chacko goes to Oxford for education. When being jobless he was economically forced writes to Mammachi telling about his clandestine marriage and asking money. Thought Mammachi was devastated by the news of Chacko's clandestine marriage but avoids all this in son-affection and secretly pawns her jewelry to send Chacko money not for study but for merry making.

Being a daughter of such a father as is unwilling to raise a suitable dowry, Ammu is tired of waiting for marriage proposals. Two years went by. Her eighteenth birthday came and went. Unnoticed,

or at least unremarked upon by her parents. Ammu grew desperate. *All day she dreamed of escaping from Ayemenem and the clutches of her ill-tempered father and bitter, long-suffering mother.* (Roy, *The God of Small Things* 39) She hatched several wretched little plans. Eventually, one worked. Pappachi agreed to let her spend the summer with a distant aunt who lived in Calcutta.

There, at someone else's wedding reception, Ammu met her future husband. He proposed to Ammu five days after they first met. He was a pleasant-looking, old-fashioned man who hadn't been to college but working on the tea estates for six years. Ammu was not avid but she just weighed the odds and accepted. *She thought that anything, anyone at all, would be better than returning to Ayemenem. She wrote to her parents informing them of her decision. They didn't reply.* (Bold mine)

Ammu was not happy because her husband turned out to be not just a heavy drinker but a full-blown alcoholic and liar. There were things about him that Ammu never understood.

By the time the twins were two years old their father's drinking, aggravated by stupor. So always he was lying in bed. Mr. Hollick, his boss suggested that ***Ammu be sent to his bungalow to be "looked after"*** as a compensation for Baba's laziness and irresponsibility towards the tea estate. (Bold mine) Mr. Hollick wanted to enjoy sex with Ammu. Baba did not hesitate to order Ammu to do so. Ammu watched her husband's mouth move as it formed words. She said nothing. He grew uncomfortable and infuriated by her denial in silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort.

Drunken husband becomes violent with children when Ammu refuses to accept to sleep with his boss, And therefore Ammu takes divorce from Baba, and returns to Ayemenem, but her humiliation has no end.

*Ammu left her husband and returned, unwelcomed, to her parents in Ayemenem. To everything that she had fled from only a few years ago. Except that now she had two young children. And no more dreams.* (Roy, *The God of Small Things* 42)



For herself – she knew that there would be no more chances. There was only Ayemenem now. A front verandah and a back verandah. A hot river and a pickle factory. And in the background, the constant, high, whining mewl of local disapproval. (Roy, *The God of Small Things* 43)

People made trips to Ayemenem to commiserate with her about her divorce. (Roy, *The God of Small Things* 43) People avoided Ammu because to them a woman that they had already damned, now had little left to lose, and could therefore be dangerous. And they agreed that it was best to just Let Her Be. (Roy, *The God of Small Things* 44)

Baby Kochamma subscribed wholeheartedly to the commonly held view that a married daughter had no position in her parents' home. As for a divorced daughter-according to Baby Kochamma, she had no position anywhere at all. And as for a divorced daughter from a love marriage, well, words could not describe Baby Kochamma's outrage. As for a divorced daughter from an intercommunity love marriage – Baby Kochamma chose to remain quiveringly silent on the subject. (Roy, *The God of Small Things* 45)

Though Chacko and Ammu were siblings but Ammu, as a daughter, had no claim to the property. (Roy, *The God of Small Things* 57) so she has to work somewhere for her and her children's survival. But her journey is full of obstacles Ammu had lost the latest of her succession of jobs – as a receptionist in a cheap hotel – because she had been ill and had missed too many days of work. The hotel couldn't afford that, they told her. They needed a healthier receptionist. (Roy, *The God of Small Things* 159) It is very shocking that due to the meager income she is unable to live with her son and being compelled she sent him away until she got another job and could earn enough to rent a room for the three of them to stay together in. Then she'd go to Calcutta and fetch Estha. (Roy, *The God of Small Things* 159)

When the relationships between Ammu and Velutha discovered, Mammachi lost control. Her tolerance of "Men's Needs," as far as her son was concerned, became the fuel for her unmanageable fury at her daughter. In Mammachi's view Ammu had defiled generations of breeding and brought the family to its knees. For generations to come, forever now, people

would point at them at weddings and funerals. At baptisms and birthday parties. They'd nudge and whisper. It was all finished-now. (Roy, *The God of Small Things* 248)

They locked Ammu up (tricked her into her bedroom) before they sent for Velutha. They knew that they had to get him to leave Ayemenem before Chacko returned. (Roy, *The God of Small Things* 258) After locking Ammu into her bedroom Baby Kochamma had the keys. Ammu was incoherent with rage and disbelief at what was happening to her – at being locked away like the family lunatic in a medieval household. (Roy, *The God of Small Things* 252)

Mammachi thinks her daughter Ammu's love affair with Velutha, as ... animals... like a dog with a bitch on heat. (Roy, *The God of Small Things* 258) Contrary, Her tolerance of "Men's Needs," as far as her son was concerned is sheer prejudice. (Roy, *The God of Small Things* 248) She was aware of her son's libertine relationships with the women in the factory, but had ceased to be hurt by them and became tense and tight-lipped while at daughter's case she busted with anger. Her son can't help having a Man's Needs so Mammachi had a separate entrance built for Chacko's room, which was at the eastern end of the house, so that **the objects of his "Needs" wouldn't have to go traipsing through the house.** She secretly slipped them money to keep them happy. They took it because they needed it. They had young children and old parents. Or husbands who spent all their earnings in toddy bars. The arrangement suited Mammachi, because in her mind, a fee clarified things. Disjuncted sex from love. Needs from Feelings. (Roy, *The God of Small Things* 161) (Bold mine)

Ammu with sea-secrets in her eyes, with hidden fish of shame in a sea of glory, quite outside, shaking inside (Roy, *The God of Small Things* 226) can't but pack the rags. When all is lost Ammu had had to pack her bags and leave the home. (Roy, *The God of Small Things* 264)

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 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. (Roy, *The God of Small Things* 161)

**Even the mighty death remains failure to seize the torments of poor marginalized Ammu!**

*The church refused to bury Ammu. On several counts. So Chacko hired a van to transport the body to the electric crematorium. He had her wrapped in a dirty bedsheet and laid out on a stretcher. (Roy, The God of Small Things 162) She was cremated in the crematorium where the police-custody dead were cremated there. People who died with nobody to lie at the back of them and talk to them. (Roy, The God of Small Things 162) Besides Chacko and Rahel no one else from the family was there (Roy, The God of Small Things 162) There were no tears (Roy, The God of Small Things 163)*

Who knew **that a few dozen hours (spent with Velutha) can affect the outcome of the whole lifetime.** (Roy, *The God of Small Things* 29) (Bold mine)

It is Ammu's braided *unmixable mix[ed]* subaltern consciousness of "tenderness" and "rage" that drives her feelings toward her children, toward the untouchable Velutha, and her disapproving mewling family and local culture and society. Ammu's capacity to present herself directly reflects her ability to feel with others and tussle with the normative oppressive rules. *It was what she had battling inside her. An unmixable mix. The infinite tenderness of motherhood and the reckless rage of a suicide bomber. It was this that grew inside her, and eventually led her to love by night the man her children loved by day (Roy, The God of Small Things 44).*

**RAHEL**

Rahel was also a victim of male chauvinism. She was also denied the love and care by her parents and grandparents. Rahel became fatherless at the very young age so Ammu was both her mother and baba. Thus theoretically Ammu must love twins double but practically Ammu showed much love and care towards Estha. Rahel didn't receive parental love; she comes to Ayemenem along with Ammu, where she was denied all kind of love and care, even Ammu didn't care much love towards Rahel. She always gets frightened lest Ammu love her a little less. She is keen to exchange punishments. No

dinner, in exchange for Ammu loving her the same as before "Ammu," Rahel said, "shall I miss dinner as my punishment?" (Roy, *The God of Small Things* 107)

The lack of love and affection in family made her believe that Velutha as her father figure. *She'd have known him anywhere, any time. And if he hadn't been wearing a shirt, she would have recognized him from behind. She knew his back. She'd been carried on it. More times than she could count. It had a light-brown birthmark, shaped like a pointed dry leaf. (Roy, The God of Small Things 64) So when Velutha dies, indirectly Ammu and Rahel die there.*

After Ammu died Rahel drifted from school to school. She spent her holidays in Ayemenem, largely ignored by Mama Chacko, Nani Mammachi, and Bhua-Nani Baby Kochamma. In matters related to the raising of Rahel, Chacko and Mammachi tried, but couldn't. *They provided the care (food, clothes, fees), but withdrew the concern. (Roy, The God of Small Things 14) The traumatic events ushered Rahel through childhood into womanhood. Rahel was first blacklisted in Nazareth Convent at the age of eleven, when she was caught outside her Housemistress's garden gate decorating a knob of fresh cow dung with small flowers. At Assembly the next morning she was made to look up depravity in the Oxford Dictionary and read aloud its meaning.*

*"The quality or condition of being depraved or corrupt," Rahel read, with a row of sternmouthed nuns seated behind her and a sea of sniggering schoolgirl faces in front." Perverted quality; Moral perversion; The innate corruption of human nature due to original sin. (Roy, The God of Small Things 15) Six months later she was expelled after repeated complaints from senior girls. She was accused (quite rightly) of hiding behind doors and deliberately colliding with her seniors. was questioned by the Principal about her behavior (cajoled, caned, starved), she eventually admitted that she had done it to find out whether breasts hurt. (Roy, The God of Small Things 15)*

That was the first of three expulsions. *The second for smoking. The third for setting fire to her Housemistress's false-hair bun, which, under duress, Rahel confessed to having stolen.* The expulsions were completely due to biased behaviour of the



judgement . because *In each of the schools she went to, the teachers noted that she:*

(a) *Was an extremely polite child.*

(b) *Had no friends.* (Roy, *The God of Small Things* 15)

How can such an innocent girl hurt others?

She spent eight years in college without finishing the five-year undergraduate course and taking her degree. The fees were low but it was very hard to scratch out a good living with merge earning from a draftsman's work. She would be *staying in the hostel, eating in the subsidized student mess, rarely going to class, working instead as a draftsman in gloomy architectural firms that exploited cheap student labor to render their presentation drawings and to blame when things went wrong.* The other students would leave her alone. *She was never invited to their nice homes or noisy parties. Even her professors were a little wary of her – her bizarre, impractical building plans, presented on cheap brown paper, her indifference to their passionate critiques.* (Roy, *The God of Small Things* 16)

*Rahel grew up without a brief. Without anybody to arrange a marriage for her. Without anybody who would pay her a dowry and therefore without an obligatory husband looming on her horizon.*(17)So with enforced optimism, Rahel drifted into marriage like her mother and ill-fated to divorce shortly after marriage like her mother. Like her mother she was fiercely vigilant but became brittle with exhaustion from her unending battle against real Life.

*Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge. With a Sitting Down sense. She returned with him to Boston.* (Roy, *The God of Small Things* 16) And Larry, her husband held her in his *arms as though she was a gift. Given to him in love. Something still and small. Unbearably precious.* (Roy, *The God of Small Things* 18)

After they were divorced, Rahel worked for a few months as a waitress in an Indian restaurant in New York. And then for several years as a night clerk in a bullet-proof cabin at a gas station outside Washington.

On knowing that Estha had been re-Returned Rahel gave up her job at the gas station and left America gladly. *To return to Ayemenem. To Estha*

*in the rain. To fill the hollow with Estha's words.* (Roy, *The God of Small Things* 19)

*Rahel, on the other hand, was wide awake, fiercely vigilant but was made brittle with exhaustion from her battle against Real Life.* (Roy, *The God of Small Things* 05)

Who knew ***that a few dozen hours (spent with Larry) can affect the outcome of the whole lifetime.*** (Roy, *The God of Small Things* 29)

#### **BABY KOCHAMMA**

Baby Kochamma defied her father's wishes and became a Roman Catholic. With special dispensation from the Vatican, she took her vows and entered a convent in Madras as a trainee novice. She hoped somehow that this would provide her with legitimate occasion to be with Father Mulligan whom she tried to seduce and gratify her *sexual excitement* (Roy, *The God of Small Things* 23) that would rise like a tide in the slender girl when Mulligan used to visit her father's.

*But very quickly she realized the futility of this endeavor. She found that the senior sisters monopolized the priests and bishops with biblical doubts more sophisticated than hers would ever be, and that it might be years before she got anywhere near Father Mulligan. She grew restless and unhappy in the convent.* (Roy, *The God of Small Things* 25)

On receiving puzzling letters from his Koh-i-noor, that she is ill, unhappy, homesick, and ill-treated, Reverend Ipe went to Madras and withdrew his Koh-i-noor daughter, Baby Kochamma from the convent. She was glad to leave the church. But due to the 'Reputation' that she had been a 'sister', Baby Kochamma was unfortunate to find a husband. But year after year she remained in love with Father Mulligan than ever.

She was so madly in love with Father Mulligan that *every night, night after night, year after year, in diary after diary after diary, she wrote: I love you I love you.* (Roy, *The God of Small Things* 298) Even *Father Mulligan's death did not alter the text of the entries in Baby Kochamma's diary, she possessed him in death in a way that she never had while he was alive. At least her memory of him was hers. Wholly hers. Savagely, fiercely, hers. Not to be shared with Faith, far less with competing co-nuns, and co-*



sadhus or whatever it was they called themselves. Co-swamis. (*The God of Small Things* 298)

Baby Kochamma resented Ammu, due to the affinity of *the fate of the wretched Man-less woman. The sad, Father Mulligan-less Baby Kochamma.* (Roy, *The God of Small Things* 45) Baby Kochamma's fear over the years would grow to consume her. *Hers too, was an ancient, age-old fear. The fear of being dispossessed.* (Roy, *The God of Small Things* 70) Who knew **that a few dozen hours (spent with Father Mulligan) can affect the outcome of the whole lifetime.** (Roy, *The God of Small Things* 29)

### MAMMACHI

Mammachi suffered a lot right from her marriage. She married to a man, who is seventeen years elder to him. She couldn't raise her voice against Pappachi, because he was the supreme voice in their family. Mammachi had a doleful life as a wife, she often beaten up by her husband. Pappachi would not help to Mammachi because being a husband, doing so seems him below his dignity. On the contrary he takes pleasure in beating her *Every night he beat her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river.* (Roy, *The God of Small Things* 47)

The beatings were so frequent that Chacko who came home for a summer vacation from Oxford also got disturbed. One day, Pappachi is caught red handed beating Mammachi. At this, Chacko caught Pappachi's vase-hand and twisted it around his back. "I never want this to happen again," he told his father. "Ever." (Roy, *The God of Small Things* 48)

Pappachi behaves like a decent man but he shows his ego and bourgeois nature on Mammachi. Pappachi had a sort of frustration that he was retired and taking rest at home. But Mammachi was earning fame as a musician as well as a successful entrepreneur in the pickle making business. Mammachi was never allowed to sit in Pappachi's Plymouth until his death. This sort of inequality was there and it continued and Chacko also dominated in the life of Mammachi.

At Pappachi's funeral, *Mammachi was crying more because she was used to him than*

*because she loved him.* (Roy, *The God of Small Things* 50)

### MARGARET KOCHAMMA

Margaret Kochamma moved out of her parents' home, for no greater reason than a youthful assertion of independence. She worked as a waitress in Oxford and intended to save enough money to put herself through a teacher training course, and then look for a job at a school. She shared a small flat with a friend waitress. She continued to lead the same small, tight life until Chacko walked into the café one morning. After some datings, Chacko arranged a clandestine marriage with Margaret Kochamma. *Margaret Kochamma's father had refused to attend the wedding. He disliked Indians, he thought of them as sly, dishonest people.* (Roy, *The God of Small Things* 240)

Chacko tried a lot but couldn't find a job in Oxford. Being jobless he was compelled to write about his clandestine marriage to Mammachi, and asked for money. Mammachi was devastated, but in son-affection, she not only accepts Chacko's clandestine marriage but also secretly pawned her jewelry for arranging money to send to him in England. But it was never enough.

*By the time Sophie Mol was born, Margaret Kochamma realized that for herself and her daughter's sake, she had to leave Chacko. She asked him for a divorce.* (Roy, *The God of Small Things* 248) *Margaret told Chacko that she couldn't live with him anymore. She told him that she needed her own space. As though Chacko had been using her shelves for his clothes. Which, knowing him, he probably had. She asked him for a divorce.* (Roy, *The God of Small Things* 117)

After divorce from Chacko she remarried with Joe but after sometime he was killed in a car accident (Roy, *The God of Small Things* 35) and she was deserted. Thus Margaret Kochamma was fated to jump from frying pan to fire. On the following Christmas Chacko wrote inviting her to Ayemenem because there was nobody in the world she would rather spend Christmas with. Despite everything that had happened between her and Chacko, something inside her sighed and sat down. The more she considered it, the more tempted she was. She persuaded herself that a trip to India would be just



the thing for Sophie Mol. So eventually, though she knew that people would think it odd – her running back to her first-husband-just-as-soon as her second-one-had-died – Margaret Kochamma broke her term deposit and bought two airline tickets. At her ex-husband's home, her ex-mother-in-law Mammachi, considers Chacko's British ex-wife Margaret as ...*just another whore* (Roy, *The God of Small Things* 169). Moreover Margaret's decision proved the hardest; she was haunted by that decision for as long as she lived. Because she lost Sophie Mol forever.

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<sup>i</sup> Turner, G. W. *Stylistics* (Harmondsworth: Penguin Books Ltd. 1979)237.

<sup>ii</sup> Laurie G Kirsner, and Stephen R Mandell , *Fiction: Reading, Reacting, Writing* (New York: Harcourt Brace & Company, 1993)294.

<sup>iii</sup> Friedman, Noman. *Form and Meaning in Fiction* (Athens: University of Georgia Press, 1975) 56.

<sup>iv</sup> Gerald, Prince. *Narrative as Theme*. ( London: University of Nebraska Press, 1992) 1-3.

<sup>v</sup> Roy, Johnson. *Studying Fiction: A Guide and Study Programme*. (Manchester: Manchester University Press, 1992) 212.

<sup>vi</sup> Sokol, Kathy Arlyn. "Like Sculpting Smoke Arundhati Roy on Fame, Writing and India"

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<sup>vii</sup> Kramer, Dale ed *Thomas Hardy The Mayor of Casterbridge* ( New York: Oxford University Press, 1998)327.

<sup>viii</sup> Bywater, Ingram. *Aristotle: On the Art of Poetry* (Oxford: Oxford Clarendon Press, 1967) 37.

<sup>ix</sup> Roy, Arundhati *The God of Small Things* (New Delhi: India Ink, 1997) 34.

<sup>x</sup> Barsamian, David, and Arundhati Roy. *The Checkbook and the Cruise Missile; Conversations with Arundhati Roy*. (Cambridge: South End Press, 2004) 05.

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