



CHAPTER - V

CONCLUSION

The God of Small Things is a remarkable novel about patriarchy and the injustice and oppression faced by women. In the male-dominated society, woman is victimized everywhere: as a daughter in her parents' house, as wife in her husband's house, as a worker in a factory or as an employee in an office. The novel brings into limelight the women's desire for self-respect and liberation from all social taboos and it is presented through Ammu, Rahel, Mammachi, Baby Kochamma, Margaret Kochamma etc.

Roy creates wonderful picture of Nature and habits. The novel is an exotic portrayal of the colourful Nature that inhabits the inhuman and cruel human beings who are victims of their own attitudes and beliefs. In other words Roy, highlights the paradox between wonderful beauty of Nature and disgraceful human behaviour and it shows her humanistic concern like Mulk Raj Anand.

Roy employs an indirect narrative and there is no chronological sequence in the novel. There are time shifts. The narration suddenly moves forwards and backwards. It enhances the effect of the narration making the novel post-modern. It is essential to understand the variations in the narrative to grasp the point of view and the tone of the novel. And it is a challenging task in the critical circle. Many scholars have expressed different opinions about the structure of the novel. All of them assume that The God of Small Things has a design and a purpose. It seeks to spell out the tragedy of individuals caused by victimization by caste, class, gender, history and social

conventions. Besides, women's oppression . this seems to be a major thematic area of the novel.

All the characters in the novel are able to hold our attention and involve our emotions from beginning to end. Almost all the male and female characters in the novel- Ammu, Rahel, Baby Kochamma, Mammachi, Margaret Kochamma, Sophie Mol, Velutha, Chacko, Comrade Pillai, Estha, Pappachi etc. have something to say about their loss. Even the minor characters- Vellya Paapen, Miss Mitten, Inspector Thomas Mathew etc. are not an exception to this rule. The dream world of the characters in the novel is build up and one witness the collapse of this world.

Undoubtly, the novelist exhibits her capacity of probing deep into human psyche, especially female psyche, by exploring vast tracks of human experience in a unique manner. Like James Joyce and Virginia Woolf, Arundhati Roy has tried to probe into phyche of her characters. She has given more emphasis on delineating 'individual' rather than 'social'. She has tried to capture psychological convulsions in the minds of Velutha, Ammu, Estha and Rahel. Rahel becomes her mouthpiece and sometimes authorial comments are used to probe into consciousness. Being a woman novelist, Roy supershines in delineating female experience, female psychology with a feminine sensibility is the characters like Baby Kochamma, Ammu, Rahel, Mammachi etc. Besides there is an Indianness in her portrayal of male and female characters. It seems that all the characters have been affected by the ideologies of culture, caste, gender, politics and religion in the Post-colonial Indian society. It would be no

exaggeration to say that what happens in the town Ayemenem can take place anywhere in India.

Roy's style has got an architectural forming and cinematic movements. She has attempted to find a new thought in the realm of traditional thinking. Her depiction of the Indian society in general and the society in Kerala in particular is negative. The author has clearly suggested that the Indian society is filthy, sick and wounded. But there is an authenticity in her representation.

She has also the credit of creating so many new words and phrases, images and symbols, the striking similes and verbal abundance and yielding a number of Indian words to the English dictionary. This novel is a judicious blending of realism and romance.

The general impression that one gather is that it has graphed a dark picture of Kerala and its society. The town Ayemenem is not devoid of love. It would be an injustice to her craft if the readers form the negative impression of condemnation about the picture of Kerala and India in The God of Small Things. The picture of Kerala as well as India that emerges in the novel is an outcome of the author's personal experiences which she has undergone. Her intention doesn't seem to present the blackening image.

There is absolutely no doubt that Arundhati Roy has known suffering and injustice so that she is in genuine sympathy with the dispossessed and suppressed people. Recently her participation in the 'Narmada Rally' is a striking example of it. Her defamation is not a politically calculated movement. But her emphasis on the weaker side of the party organization

seems to be deliberate one. Her views are in keeping with the present anti-Marxist wave. Roy sinks deeper and deeper into the bourgeois writer's pessimistic romanticism. And she finds the remedy in degraded sexual pleasures. Roy's attempt to give a national dimension to the story of the twins is an aspect of her implied intension, but the parallel fails to crystallize. Occasional references to the political developments appear to be incidental. Her work invites comparison with Rushdie's Midnight Children in which he sufficiently underlines the allegorical purpose.

Coming to the novel's form and technique, it cannot be denied that the subtlety of the plot is different. It certainly overlaps with the result that the movement of the story is subject to violent and painful movements back and forth. There is the jumping of the narrative from present to past or to future. It is back in different chapters. It brings forth pathos and irony, which would have been impossible in a straight narrative. The use of capital letters is a different matter. It is certainly quite annoying and appears mere graphic play. But what is special about her composition is the fact that poetry is always lurking just below the surface.

The novel in its final analysis is profound and moving tragedy. It approaches the classical counterparts which show the operation of ruthless deterministic forces of God and History engaged in crushing the spirit of the individuals who follow natural human instincts. In the novel, Roy relieved herself of her complexes: joys and sorrows hopes and fears, desires and disappointments. By transforming the experience into a work of art, she has

universalised it. This makes The God of Small Things a remarkable achievement in Indian fiction in English. The God of Small Things deserves the Booker Prize because it is provincial and universal at the same time.