
RAMIFICATION OF INFIDELITY IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract: Arundhati Roy reached Indian readers in 1997 through her great original novel, *The God of Small Things*. It was sold more than 6 million copies in 40 languages. She has spent four and a half years in writing this novel which has made an Indian writer truly international author. *The New York Times* called it “a dazzling and brilliant novel” Roy is the first Indian to win the prestigious Booker Prize. Critics interpret this novel as a protest novel, feminist novel or dalit writing. The Present research paper attempts to explore the elements of marital relations, self-centered nature, woman’s sexuality and treatment of woman as the other sex. It explores the exercising of sexual freedom of Ammu, the protagonist and the consequences of the relationship which affect the psyche of her children. It throws light on some important problems of life like how a woman struggles against the rigid rules of patriarchal society which leads to sadness, destruction and ultimate wreck of the family.

Key words: Human relations, self-centered, woman sexuality, misdeed, mislead and misery.

Introduction: *The God of Small Things* opens with memories of a family mourn around a drowned child’s sarcophagus. There are countless examples of miserable sequences in the novel. Throughout the story, all characters are portrayed in a very sympathetic manner. The reader gets morally strenuous and remains perplexed all the way at its agonizing finish.

The God of Small Things is a family saga taking of a remote village in central Travancore region of South Kerala, the rustic idyll set in the author’s childhood and told endearingly through the stream of consciousness of a small girl. The story is purely autobiographical. In the novel, the writer breaks the regular sequence of events and allows them to the sad fate of Ammu shared by her two egg twins, Rahel and Estha. The theme of doomed love between Ammu, the Syrian Christian, Velutha, the untouchable paravan is presented in a post-modern form. It is frequently praised for its sensitivity to social injustice and its feminist politics, saying who is to be loved by whom, how much and how little less. Here, we can see how a woman’s self desires to cross the existing rules of the society. It explores the wreck in the family as the sequel of her relationship with Velutha. The question of the novel is whether a woman needs to satisfy herself and to be self centered by neglecting her children and family which leads to misery? Every woman of Indian society needs to know her position in the family. She is expected to be careful about restrictions of sexual relations with others. If she transgresses the ethical rules she has to suffer the

feeling of guilt. If she is in right way, she need not accountable to anybody in the society. A woman is expected to be a good mother, and good wife, then only she can reconstruct the new generation in a marvelous way through her children by her behavior. If a woman has a conflict with her husband, she needs to face various problems of the society like marginalization or Glass ceiling syndrome (quoted by **Graciela Hierro**).When the women are exposed to the public world, they share ruptured or estranged relations with their husbands. Moreover, they suffer from a feeling of guilt towards the children, in the present novel *The God of small Things*, Ammu, the protagonist of the novel losses everything (children, husband, family respect in the society, even her life) by her self-centered personality, desires and woman’s sexuality. However, it is observed that in the present generation women are ignorant to ethical values, In the way of searching self identity they are prone to make mistakes. The misdeeds cause misery in their lives. Towards the ending that misery becomes destruction or wreck in the total family. A mother can build or damage her life by her deeds. Indian mythology has many women who don their roles as mother and wife, who ultimately succeed. The situation is quite contradictory in the present scenario with the changing roles, values, expectations and demands of the society on a woman.

The God of Small Things is an endless journey in a woman’s psyche. The Indian traditions do not support why at all during her struggle to redefine herself. The new voices of India, the new feminists

and the women writers echo the inner turmoil, the southing anger and the pant up depression of women. A woman's destiny is to live her life according to her priorities with her freedom. Yet everywoman has some moments of joy, which make her God of small things but the ultimate agony of discrimination and deprivation turns her to be the God of loss. In *The God of small things*, the long suffering and torture starts with the female character Ammu. One can say that Ammu is a good mother of Rahel, and Estha. But one needs to glance at her as a daughter of her parents, and a sister of her brother. Pappachi is Estha and Rahel's grandfather, Ammu's father. Pappachi always beats Mammachi; it shows us that he is an angry person. Mammachi is also very strict in her beliefs and habits. She always treats lower class people as forbidden. She gives much importance to herself. Her father is a drunkard and always torturing her wife and Ammu. She does not get the same kind of treatment when comparing Chacko, her brother. In fact, it seems like she does not have all that many options. Ammu has to suffer much by the psyche of their parents. Life in her house becomes intolerable to her. She faces many situations in her life which help her to assert herself satisfaction or self identity. In the words of Arundhati Roy "All days she dreamed of escaping from Ayemenem and the clench of her quick -tempered father and pungent, long suffering mother. 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" (Roy 39, 1997). She feels that there will be some relaxation by inviting her husband into her life. She shares hardly anything with her mother about her inner feelings. Ammu escapes from Ayemenem to Calcutta as a visit in summer. Here, we can get a view of self-centered personality of Ammu; she does not care about her parents' choice in her marriage and does not care for society around her. The only reprieve for Ammu, in the stifling atmosphere, is her nuptial tie. While taking a refuge at an aunt's place in Calcutta, she encounters a gentle Hindu Bengali from the tea-estates in Assam, and without consideration she consents to marry him. Arundhati Roy writes, "She just weighed the odds and accepted. She thought that anything, anyone at all, would be better than returning to Ayemenem" (Roy 39, 1997). According to Simone de Beauvoir's remarks, it is observed that there is a unanimous agreement that

getting a husband – in some cases a protector – is for her (woman) the most important of undertakings- she will free herself from the parental home from her mother's hold, she will open up her future not by active conquest but by delivering herself up, passive and docile, into the hands of new master. Soon, Ammu's marriage becomes a bad choice. Baba an alcoholic, without reason, tells lies very easily. The happiness of married life soon ends up and Ammu becomes a victim of her husband's drunken rages. Roy portrays the positive side of him, though he is a drunkard, sometimes he is kind to her. When she becomes pregnant, once she happens to travel by bus to the hospital. There we come to the know his kindness and pity expressed towards his wife. In the words of Arundhati Roy "[...] and for the rest of the journey Estha and Rahel's father had to hold their mother's stomach (with them in it) to prevent it from wobbling" (Roy 3, 1997). Ammu always blames his nature of saying lies in alcoholic condition but she never thinks about her behavior in club by doing smoking, as a middle class and belongs to dignified family. Arundhati Roy's depicts, "She wore backless blouses (...) She smoked long cigarettes in a silver cigarette holder and learned to blow perfect smoke rings" (Roy 40, 1997). By being a woman of Indian middle class family she is expected to be patient enough when her husband behaves odd. When he asks her the proposal of his Boss Mr. Pollick, and beats her. In the words of Arundhati Roy "Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort" (Roy 42, 1997). She loses patience and she also stabs him with a heaviest book. In the words of Arundhati Roy, "Ammu took down the heaviest book she could find in the book shelf - ... and hit him with it as hard as she could. On his head. His legs. His back and shoulders.(Roy 42, 1997). As a traditional Indian woman, she never does that. In Ammu's opinion Baba is not a good and perfect match to her. The paradox of the novel is that she fails to be good in her habits and behavior. When he starts to torture Ammu and the two year old twins, Ammu decides to leave her husband. Not only has that but Baba forced her to sleep with his Boss Mr. Hollick, the employer. So that Baba does not lose his job. All these reasons make Ammu divorce Baba and moves back to Ayemenem when the twins are toddlers. But when she gets into troubles she remembers her husband and she decides to send Estha to his father, who has changed after second

marriage. In the words of Arundhati Roy “Ammu was made to send him back to their father (...) He had remarried, stopped drinking (more or less) and suffered only occasional relapses”(Roy 9, 1997). Ammu takes a wrong decision by leaving her husband. When we look into Puranas, Itihaasas and scriptures, we can see so many women, how they struggle under circumstances by their husbands. Though he is drunkard, liar, he may be self centered by forcing her sleep with his boss, Ammu has to be patient. According to the old scriptures and human psychology we know that Love and patience can have victory upon anything, and can change anybody's mind. She is not only a wife, she should be like a friend and mother to her husband. Arundhati Roy deconstructs the age old patriarchal rigid patterns and pens her feminist critique. Ammu's humiliation is the consequence of her marriage gone awry. Simone de Beauvoir words can be recalled that marriage is not an honorable career and one less tiring than more others: it alone permits a woman to keep her social dignity intact and at the same time to find sexual fulfillment as loved one and mother.

As an archetypal mother, she not only showers her love and affection on her children but also has lots of concern about their innocence which makes them willing to love people who do not love them. She is sensitive in motherly sentiment. Arundhati Roy views in the novel “small bewildered frogs engrossed in each other's company (...) her watchfulness stretched her, made her taut and tense” (Roy 43, 1997). She wants to impart not only the bookish knowledge to them but also something more. Ammu is very careful about her attitude of strictness and love towards the kids. But she never cares for the society. She does not feel ashamed of her divorce. However, she feels that she has wasted years in the courtship with her husband. As a mother, she loves her children. In some critics view she proves as a good mother by her way of inculcating good habits. How to behave, how to mingle with others everything. In the words of Arundhati Roy “when you hurt people, they begin to love you less. That's what careless words do. They make people love you a little. Less.” (Roy 112, 1997).

She does not care about social status, though she belongs to higher dignified class in the society. In this way she is quite different to other family members in her house. By comparing her, other family members are looking better than Ammu in the society. She does not care about social prejudices.

Here, she was more of trespasser and less of an inmate of the house as she had been married. In human relations there is no good place for women in the society, who had divorced. This turn to Ammu. Amitabh Roy comments, “It is a pity that she submits in the name of decency and honor in the very sexist, casteist and communal prejudices that have stood in her way and denied fulfillment to her “ (Amitabh 62, 2005) According to Baby Kochamma, her aunt declares that divorce women has no position in society. In the words of Arundhati Roy, “she had no position at all as she had been divorced” (Roy, 45, 1997). But when the time passes, she is bitterly aware of the hypocrisy around her and she has learned. When she goes to police station after being sex with Velutha, she is treated very rude by the police men. Then she cries and knows what is the position of woman like her in the society. Kottayam policemen called her veshya” (Roy 8, 1997). They misbehave with her. In the words of Arundhati Roy “Then he tapped her breasts with his baton. Gently. Tap tap. As though he was choosing mangoes from a basket. Pointing out the ones that he wanted packed and delivered” (Roy 8, 1997).

She faces the feeling of guilt from her parental community also. The moment she is relieved from her parental care she gets self identity and freedom, and when she returns to Ayemenem in the same situation in the quest of her identity. Always wishes to escape from the burdens and fate. Had she waited, may be the God would have changed her fate into good fortune. When she returns to her parents place, she has to face sympathetic words of her near and far relations. In the words of Arundhati Roy “Ammu quickly learned to recognize and despise the ugly face of sympathy. Old female relations with incipient beards and several wobbling chins made overnight trips to Ayemenem to commiserate with her about her divorce” (Roy 43, 1997). At last Ammu realizes the importance of the father in the life of her children. She experiences this after Sophia Mol's death. When she finds the fact that, kids need father, she is obliged to bare Baba for the sake of her children. She realizes the importance of her husband as father to her children. In the words of Arundhati Roy “May be they're right, “Ammu's whisper said. “May be a boy doe's need a Baba?” Rahel saw that her eyes were a redly dead” (Roy 31, 1997). They become the hot topic in the church also. There are two reasons, that everyone in the church excommunicates

her including relatives and so-called society. The divorce with her husband and her illicit relationship with Velutha is one of the reasons, in Sophie Mol's death. So everyone avoid them. In the words of Arundhati Roy "Though Ammu, Estha and Rahel were allowed to attend the funeral, they were made to stand separately, not with the rest of the family. Nobody would look at them. It was hot in the church" (Roy 5, 1997). In every event Ammu quarrels and tries to get out of struggles. But she loses everything. She has to face many problems in her personal life and in upbringing her kids. She has to love them because; they do not have their father. Their need does not satisfy by help of her brother Chacko also. Ammu's fault is that she is too gentle and always ready to do what the other people want without expressing her opinion to state clearly herself.

Thus, Ammu moves around without being noticed. The male dominated world in her parents' house leads her into many turns. Knowingly or unknowingly everyone hurts Ammu in different ways. She expects her brother to be more protective. Ammu knows about her brother, even though she comes to him after divorcing from her husband. In the words of Arundhati Roy, Chacko said, "Are they my responsibility?" He said that Ammu and Estha Rahel were millstones around his neck" (Roy 85, 1997). Arrival of Sophia Mol and Chacko's ex-wife captures everyone's attention. Afterwards Ammu and her twins get into complete isolation. In this isolation she faces financial problems also. Arundhati Roy writes, "He always refers to it as my Factory, my pineapples, my pickles. Legally this was the case, because Ammu, as a daughter, has no claim to the property" (Roy 58, 1997), Chacko said, "What's yours is mine and what's mine is also mine" (Roy 57, 1997). As a mother Ammu cannot accept the hardships faced by her children when they confront the other family members. Unable to bear the realities of life, she wants to be alone to avoid all those burdens. In her misery and loneliness, she addicts to smoking. In the words of Arundhati Roy "She spoke to no one (...) She smoked cigarettes and had midnight swim" (Roy 44, 1997). She observes how Rahel enjoys the company of Velutha. Through the cheer of her daughter she also meets a glance of Velutha, who is three years younger than her. In the words of Arundhati Roy "As he tossed her up and she landed in his arms, Ammu saw on Rahel's face the high delight

of the airborne young" (Roy 175, 1997). She does not stop there. She observes the happiness of her daughter with Velutha. She recollects the past memories when the kids spend time with Velutha. Though he is down trodden, Ammu does not think too much of class difference or social rank. She is very much impressed with Velutha's taking part at the communist march. Comparing this we can find that both have same thoughts about society. Even though she has a soft corner for Velutha, she refuses to accept that she is in love with him. Because she wants her kids to behave well so that everyone can see that a woman on her own can be both independent and a good mother.

By being aloof from the society some feelings develop in Ammu's heart. She recollects the childhood memories with Velutha. Being lack of man's love she is attracted by Velutha's looks which make her forget about everything, in the words of Arundhati Roy "Ammu saw that he saw. She looked away. He did too. History's friends returned to claim them. To re-wrap them in its old, scarred pelt and drag them back to where they really lived. Unable to restrain herself, she pulls down all the barriers and walks along the pleasant company of Paravan, who has no respect in the society. She never minds about the future, for nothing could be worse than what she has been already facing. Not only to fulfill her lust but also a precious gift for the sake of her daughter's joy, she wants to give him something, and wants get something from him. Even though Ammu comes to realize that, she avoids her children and prefers talking with Velutha. She cannot avoid meeting Velutha. Her relation with Velutha becomes strong. In the words of Arundhati Roy "A swimmer's body. A swimmer-carpenter-s body. Polished with a high-wax body polish. He had high cheekbones and a white, sudden smile" (Roy 175, 1997). Ammu is attracted to his body, though he is not good looking, but being away from her husband, in her loneliness, she wants him. Once Ammu teaches her children how to behave in the society and how to interact with people, she feels that her responsibility is over and wishes to have illegal sex with Velutha to satisfy her bodily desires as a woman. The ideals with the transgressive love of Ammu for Velutha Brinda Bose points "Sociological studies have repeatedly proven that the idea that love and desire are elitist indulgences is a myth" (Bose 97, 2006).

She teaches moral to her kids, but she herself fail to cling to that. In the words of Arundhati Roy “People’s feelings are precious. And when you disobey me in public, everybody gets the wrong impression” (Roy 149, 1997). As a mother she is very strict towards her children, saying how to behave and talk in the society. But when things turn towards her, she does not mind about society. In her loneliness she starts to smoke and midnight swim, eventually she loved Velutha. In the words of Arundhati Roy, “eventually led her to love by night the man her children loved by day” (Roy 44, 1997). Ammu and Velutha’s affair becomes very strong. We can tell that Ammu is strong enough to satisfy her instincts. At last their love leads to misery and destruction. May be Baby Kochamma is one reason of Velutha’s death in the hands of the police. The affair between them makes her to continue to tell the false stories of Velutha. The caste inhibitions were so profoundly entrenched in the minds of the people that such an affair involving a respectable upper-class lady and an untouchable Paravan was scandalous enough to rouse great fur ore in the locality and a mass condemnation. Murari Prasad comments, “Ammu’s rebellion against maternal and marital conventionalist, and finally, her liaison, with dark skinned and untouchable Velutha constitutes a violation against determinates social order sponsoring the immutable ‘love laws” (Prasad 39, 2006). For Mammachi Chacko’s irregularities seemed insignificant in comparison to Ammu’s erotic involvement. As a result of this Ammu is tricked to confinement, castigated bitterly and finally disowned and disinherited by the family.

After Velutha’s death, Ammu cannot imagine her life without him. She is lost the memories of the man whom she loved very much, and by whom she loved. The kids also get separated from her. She avoids meeting Rahel, the reason is that she thinks it may pollute Rahel’s mind. She is tortured by loneliness, she becomes sick like tuberculosis. Though, many turns take place in their lives by her mother’s illegal contact with Velutha, Rahel never takes to heart. She is very kind enough to her mother’s miserable death. She was even denied dignity of a funeral as “The church refused to bury Ammu...” It is for breaking these love laws that Ammu had to die. In the words of Arundhati Roy “She died. Thirty-one. Not old. Not young. But a viable die-able age” (Roy 3, 1997). “She died alone in the lodge with no one to lie at the back

of her and talk to her” (Roy 325, 1997). She died at early age, her children being very small. Ammu promises them to love double. But for the sake of her illegal sex, she cannot keep her promise of loving them forever. In the words of Arundhati Roy “Esthappen and Rahel said” “because you are our Ammu and our Baba and you love us Double,” “More than Double,” (Roy 149, 1997).

However, the victimization of Ammu is not the complete story of Arundhati’s novel. A new idiom of relation is coined by the woman of next generation, Rahel, while Estha shows the features of an introvert: Rahel is just the opposite – detached and aggressive. Her aggressiveness is a perfect foil to her mother’s passive suffering. She has an innate relation to Estha, She grows up in Ayemenem but, as an adult, lives in the United States with her husband, Larry McCaslin. After their divorce and upon hearing of her brother’s return to Ayemenem, Rahel goes home herself. Rahel’s life has deprivation of love of father, brother and mother. She cannot mingle with co-students. Lack of love from family members lets her to be alone always. Rahel has to be transferred from one school to another, because of her perverse demeanour. She does not have the success in marital relations also. She gets married only for the sake of societal prestige. In the words of Arundhati Roy “Rahel drifted into marriage like a passenger drifts towards an unoccupied chair” (Roy 18, 1997), and later she concludes her marriage in divorce, because she finds unable to relate completely with her American husband. We can see in Rahel’s eyes was not despair at all, but a sort of enforced optimism. And a hollow where Estha’s words had been. In the words of Roy, “He could not be expected to understand that. That the emptiness in one twin was only a version of the quietness in the other. That the two things fitted together. Like stacked spoons. Like familiar lover’s bodies” (Roy 20, 1997). It’s about Rahel and Estha, Ammu’s twin children, their innocent childhood infringements and the soaring’s and stifling of their little hearts, their complex entwined lives which are governed by the Love Laws, that lay down who should be loved. And how. And how much. And how long. The stake in the relationship between Estha Rahel is not only a challenge to heteronormativity, liberal individualism, and national historicism, but also a reinvention and transformation of the narratives and norms that structure and regulate human being in the world.

Estha lives with his father and Ammu's ex-husband when he works on a tea estate in Assam, but Baba cannot or will not take his son along to Australia. Rahel's male fraternal twin. His full name is Esthappen. After Sophie Mol's death, he is sent to live with his father, Baba, in Assam. At the age of thirty-one, he moves back to Ayemenem. Estha stops talking. One day when he was a child and has not said a word even, he is considered crazy by the other inhabitants of Ayemenem except for Rahel. When we take a glance of Estha, he also suffers from lacuna of family love. In the words of Arundhati Roy, "He had terrible pictures in his head" (Roy 32, 1997) second, his own betrayal of Velutha. When he is seduced by the orange drink lemon drink man, he is very much paralyzed, he thinks like this, and he plans to run away from there to somewhere. That encounter treats him, and allows him to think that anything can happen to him. Second thing his present in Velutha's death, and lack of family love. All these make him so silent. Through the silence he is privatizing his grief. Whenever Estha sees his sister, he reminds her as his mother. "Their beautiful mothers mouth" (Roy 327, 1997). We know that Rahel comes Ayemenam only to meet Estha. They are separated for many years, but we can smell that Estha is the only and important person in her life. Love which needs Estha is fulfilled by her sister. When she comes to embrace him as a mother that psychological mothers love less grief of Estha is seen. Whenever they are close, they do not even speak to know that the other is there. They still have an innate sense of being completed by each other. This sort of feelings explain why Rahel and Estha have sex at the end of the book, although the idea of incest is really uncomfortable for most of the readers, being together makes the two halves a complete whole.

In the words of Arundhati Roy "There is very little that anyone could say to clarify what happened next. Nothing that (in Mammachi's book) would separate Sex from Love. Or Needs from Feelings (...) only that Quietness and Emptiness fitted together like stacked spoons" (Roy 328, 1997). From long time they do not meet so the lack of love brings them close each other. They never think that, they would be separated from each other. But it happens, the loneliness, the emptiness, grief, sadness make them love each other by consoling, which leads to sex, which is forbidden relationship between them, who come from one womb. In the words of Arundhati Roy, "only that

what they shared that night was of happiness but hideous grief" (Roy, 328, 1997). "Once again they broke the Love Laws that lay down who should be loved, and how and how much" (Roy 328, 1997).

In this novel the fourth victim Velutha who belongs to lower caste, forbidden to be touched by higher class people. He serves as a worker in Mammachi's house. Ammu and Velutha are childhood friends. Estha and Rahel love Velutha very much. He continues this affection for Ammu. That becomes the cause of their meeting every night. This illegal contact becomes the cause of his death. Khurshid Alam in his article "Roy expresses her disillusionment with the social condition of the post colonial world in which the untouchables of the still face a hostile society that does not let them live as free and independent individuals" (Khurshid 5-6, 2007). Mammachi files rape and kidnapping cases against him. This drags him to death. His relationship with Ammu is the cause of his death. In the words of Arundhati Roy "On the way, when is from police station, Ammu confesses that, she is cause to Velutha's death "He's dead," Ammu whispered to him. "I've killed him" (Roy 8, 1997). Ammu's secret relationship with Velutha is no less natural and justifiable on biological grounds than all the relationships.

Mammachi behaves brutally with Velutha due to caste and class bias. Navarro- Tejerro in her article titled "Power Relationship n the God of Small Things-": "The first generation of women in the novel give extreme importance to patriarchal social norms, indeed they succumb to them" (Tejerro 201, 2006). She summons Velutha to her house and then abuses him. Her foul language surprises all the listeners around her. But that is not all: In the words of Arundhati Roy "Though the rain washed Mammachi's spit off his face, it didn't stop the feeling that somebody had lifted off his head and vomited into his body" (Roy 286, 1997). Mammachi uses foul language to him in front of all factory workers, once who appointed him as a worker in her pickles factory. In the words of Arundhati Roy "He was walking swiftly now towards the Heart of Darkness. As lonely as a wolf. The God of Loss. The God of Small Things (...)" (Roy 290, 1997). Bose emphasizes later, the politics of desire in Roy's novel is intimately linked with the love laws and the power to tell certain narratives. Mammachi cannot flee her share of responsibility for Velutha's murder by the police as the case against

Velutha is not lodged without her consent. He crosses the societal rules for the sake of his illegal relationship with Ammu. At the end it becomes the cause of his downfall.

Velutha's role is very less in this forbidden love. By the complaint of Mammachi, police treat him very cruelly by beating. Ammu confesses that she is the cause of Velutha's death. He is treated by the people as untouchable from his childhood. The same thing also happens to him at his death also. Though Velutha and Ammu are sinners, Ammu's role major part in the sin. Ammu willingly makes choices in which the momentary freedom of the fatal, transgresses sexual act outweighs any possible penalties. In the words of Arundhati Roy "Ammukutty....what is it—"She went to him and laid the length of her body against his. (...). I could lose everything. My job. My family. My livelihood. Everything. (...) Somewhat. She unbuttoned her shirt" (Roy 334, 1997). Velutha knows that, there is no life, nothing to him in the world, if he commits sin with her. Knowingly they continue that sin behalf of to fulfill their bodily pleasures. In the words of Arundhati Roy "Even later, on the thirteen nights that followed this one, instinctively they stuck to the Small Things" (Roy 338, 1997). They know well, there is no future for them, when the sin reveal to their family and society. But they cannot avoid. They died of very small causes. They become the cause of their death. They know that, there is no tomorrow (future) for them.

They all crossed into forbidden territory. They all tampered fundamental tool with the laws that lay down who should be. And how much. Fraternal twins Esthappen and Rahel fashion a childhood for them in the shade of the wreck that is their family. Their lonely, lovely mother, Ammu (who loves by night the man her children love by day), is the main

cause of degradation of next generation. Surendran in his article "Roy creates more than Velutha, who is the protagonist or may be the "God" of The God of Small Things" (Surendran 7, 2000). She knows that, there is no future for her and her children, if she does that sin. Though she does sin. In the words of Arundhati Roy "Each time they parted, they extracted only one small promise from each other: Tomorrow? Tomorrow. They knew that things could change in a day. They were right about that" (Roy 339, 1997). Not only her life, but also her innocent children become victims. They also fall prey to forbidden love. In the words of Arundhati Roy, "They all crossed into forbidden territory. (Roy 31, 1997). The seemingly transgressive acts of Ammu and Rahel-Estha cannot be interpreted as rebellion against social convention. They mean that the parties concerned found fulfillment in sexual union. - A formula quite common in modern Western fiction, although in that universe regarded as revolutionary political gesture. Reading Brinda Bose's line of argument reminds Alvarez's attempt to glorify suicide as the supreme act of art in *The Savage God: A Study of Suicide*. The tragedy of Ammu Velutha and Rahel-Estha is the tragedy of the victims of social oppression rather than martyrdom of political revolutionaries. They crossed the moral values whom, how and how much should love. In the words of Arundhati Roy, "They all tampered with laws that lay down who should be loved and how. And how much (Roy 31, 1997). In the 'The God of Small things', Roy describes, how the victims undergo miserable life by their deeds. Prasad, Murari observes that *The God of Small things* is the spirit of powerlessness and social exclusion that pervades the lives of the unfortunate of the world. *The God of Small Things* takes in his embrace Velutha, Ammu, Rahel, Estha.

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