



This is the symbolic example how the touchable help a little to the untouchable and anticipate supplementary benefit from them. Mammachi helps VellyaPappan at the time of his eye injury but it is not a humanistic help but a help having some hidden intension. One of the intentions is VellyaPappan will work for the family submissively. VellyaPappan's son Velutha is of a new generation Paravan. He has a lack of hesitation. He is convinced. But here the behaviour of Velutha creates fear in the mind of VellyaPappan. His fear is well represented by the novelist with intention of expression of marginality. "VellyaPappan fired out for behaviour of his younger son. He couldn't see what it was frightened him. It was not what he said but the way he did it.

Although VellyaPappan loves his son and has great concern for him but out of his anxiety he constantly cautions his son. The resultant relationship of impoliteness between the father and the son is a sign of marginal living of the low castes in the society. When VellyaPappan cautions Velutha, who protests the view of VellyaPappan, VellyaPappan has naturally accepted their downtrodden condition but his son complaint and is the symbol of new generation of Dalits, the revolutionary. When VellyaPappan understands the love affair of Ammu and Velutha, he goes to Ayemenem house and obediently reports the story of love affair. He even asks forgiveness for himself. He told her that he is ready to kill his son with his own hands. VellyaPappan has his own fears. He knows that an untouchable's affair with a touchable woman is not approved in any community. So, to present this affair he goes to inform his son's mistake with a view to punish him. He even offers to execute his son and demolish what he has created.

Conclusion

The God of Small Things is grounded in the philosophy of Manichaeism duality which is found in the expression of the disparity in Indian society. It is a genuine document speaking the language of the low castes and destitute in the society. The depiction of such element in this boast of civilized Society of India is subject of harsh criticism. This is a horrendous life of ignominy meted out to the considerable section of the society in the wake globalization. With regards to the representations of the most vulnerable group of society-the women, It is found the fictional constructs of victimization consists of female existence through the study by comparing three main characters in *The God of Small Things* which represents the three distinct generation of women of the society.

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allowed to walk freely on the streets. They were not permitted to cover their upper bodies and carry umbrellas. The untouchables are not permitted to walk on the streets. This is the rational presentation of the condition of untouchables in India in past days. Presently there is some change but still they are discriminated on the basis of caste. Roy has brought it to the notice of the society through two children. The terror of the touchable is also exposed in the novel. M. Patil rightly comments: "Roy exposes the ugliness of the society by bringing two children to react to it." (Patil6)

The Character of Kuttapan.

He lives inside their heart, "paralyzed, from his chest rounded after falling of coconut tree unable to a good safe power one who could neither read nor write" (97) He is the ultimate symbol of non agency for non agency he does not have a any possibility to make significant choices of any kind. "His thoughts on bad days the orange walls held hands and built for him inspecting him like malevolent doctors slowly deliberately squeezing The breed out of him and making him scream. Sometimes there is needed on there uh own according and own accord and the room he lie in give him possibly large terrorizing him with the spectra of his own in significance that to made him cry out" Angela writes that he is screaming becomes the symbol of his inability to speak his voices becomes a screen that echoes unheard. (Angelika 2011)

The character of VellyaPappen.

He is an untouchable of the old generation. He has two sons; one of them is Velutha and the other is his elder brother Kuttappen. He is known as Paravan untouchable. He is the victim of caste system. He lives in hut in a very wretched condition. He is treated as an untouchable by the upper caste. He was working for the Ipe family. VellyaPappen and Velutha visit to their master's house to carry the coconuts plucked from the trees. They are not permitted to walk inside the house as it would pollute it. It is the mockery that the touchable masters accept the coconut plucked from the trees by the untouchable Paravans but would not tolerate the touch of the Paravans. Velutha and his father VellyaPappen are both Christians but that do not take out their old- Paravan identity.

VellyaPappen was an old world Paravan and consequently he feels that any effort at social equality on the part of an untouchable would be met with most harsh punishment. He has an idea of the practice of backward crawling with a broom, sweeping away their footprints in the past. VellyaPappen provides a distinction by showing good dissimilarity to his son. Both represent two different generation suffering from common ailment of humiliation. One is old days Paravan with the memoirs of scrawling backward days and the other is sincere member of the communist party. One is Paravan with mortgaged limbs; while the other is expert carpenter working in the 'Paradise Pickles' and preservative. VellyaPappan remembers the incidents in his life. He meets an accident. At this time Mammachi prearranged medical help and paid for medical treatment of VellyaPappen. VellyaPappen thinks that his life particularly his eyes are not his own but it is the gift from Mammachi. He was bending under the debt of Mammachi.

after being published in 1997. Due to the author's Indian nationality some critics hailed her as a female Rushdie establishing ... the cultural striking back of the once - peripheral. (Olsson, 2011) With regards to the representations of the most vulnerable group of society-the women, Angelika has found the fictional constructs of these marginalized female voices through the study by comparing three main characters in *The God of Small Things* which represents the three distinct generation of women of the society. They are Mammachi, Baby Kochamma and Ammu.

Likewise the depiction of the Marginals of the Indian society is based on cultural context. In the Indian society the cast factor dominates as well as governs the life of men and determines his destiny. Actually it is a major unresolved issue under under strict surveillance of the upper caste the people in the power in political social and economical sector of the country. RangaRoa has rightly commented about the novel: "The novel is all about atrocities against minorities, *Small Things*: children and youth, women and untouchables." (Rao 3) In many critiques it is declared that the novel is about the marginalization based on caste system and on the treatment of women who in a general sense are marginalized. It tells the story of Upper caste family along with the regional impact of caste system of Kerala in India. The novel is in a satirical tone depicting an account of gender structure, caste system and communalism in India. Roy gives an account of both the wretched conditions of untouchables and women.

The propagation or sustenance and creation of culture is supervised and dominated maintaining a type of total control. In this backdrop of high risk factor of hostility Arundhati Roy has projected the plight of the untouchables. She has dealt with the two generations of the untouchables in Indian society. The most poignant The treatment and introduction to the untouchables the people on the margins of the society such as picture of the marginal is found in the treatment of miniature characters like father of Vellutha and his brother Kuttapan. She describes how he is living they have to live a wretched life in the rags. His father is not allowed to enter the main building of the house of the Aymemenonfamily- the upper caste people in the society. Moreover, the deplorable conditions of these lower caste people is depicted in the explanations of the high caste people's expectations. They expect loyalty from them at the cost of their self esteem. The depiction of such element in this marginalized civilized Society of India is subject of harsh criticism. This is a horrendous ignominy at the wake boast of civilization.

As an instance, the condition of the untouchable's family, their houses, the darkness poverty is depicted in Vellutha's social and domestic condition. Velutha is the male protagonist of the novel. He belongs to Paravan untouchable caste. Velutha is marginalized because he belongs to Paravan an untouchable caste. Velutha is well aware of live sub-ordinate and sub-standard position in the society. The writer gives a realistic picture of the society where human being is separated from each other only because he or she belongs to lower caste. Mammachi tells her grandchildren that in the old days when Paravans were expected to crawl backwards with a broom, sweeping away their foot prints so that upper caste would not pollute them by accidentally stepping into a Paravans footprint. They were not

**Reflection of Manichaean Duality in *The God of Small Things* By****Arundhati Roy****Dr Sanjay L. Khandel,**

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Abstract: This paper attempts to introspect philosophical strand of manichaeism duality reflected in the award winning novel by Arundhati Roy in the light of the treatment of the miniature characters and the vulnerable section, the other half the women of the society. The women and the low caste people of specific community. They are termed as low caste depicting a specific tendency instilled in the society would look into realities of life through the frame work of two sides of the coin i.e. good and evil, black and white as per age old norms of ancient scriptures bent on dimension of discrimination. To achieve the objective, this paper deals with explication of the social conditions, they are subjected to live in. The poverty and pangs of humiliation is the key point of scholarly treatment by the author.

Introduction

In the critical study of the Indian English fiction, it is found that Arundhati Roy as a novelist belongs to the protest literature. Her novel, *The God of Small Things* which won the world prestigious The Man Booker Prize for literature, deals with issue hitherto held in taboo. She has placed the issue of the under-dogged section of the society on the public platform. She has narrated their lives, their fears, their slavish attitude, their low status and so on. In the tradition of the caste and class ridden society of India, there are some social codes of conduct. Accordingly, some subject are not free to open discussions. The violation of code lead to segregation and is branded as protest, revolt, as if something of what the culprit is supposed to do. The act that is harmful to the social peace and order.

The judgmental bias in the current critical parlance seems to be, evidenced in the critical acceptance of the Arundhati Roy as novelist, and her world level creation. The god of Small Things falls in to the category of, as in use of English term, a proletarian literature, the literature of the oppressed, intentionally neglected, subjugated, underpaid, exploited and thus the marginalized. In this paper, it is attempted to depict how the mean, low, dark world of the historically known communities in the society, is provided the world platform by describing their lives in her world class fiction. In this regard Arundhati Roy is one of the genuine figure in the tradition of Indian writing second to none, not even to the Indian trio of Anand category, in English who has shared her experiences revealing the aching vein of the Indian society.

About the treatment of the theme of representation of the lower class section of the society in her theme and entitled 'Arundhati Roy: Reclaiming voice on the margin in the God of small things' Angika Choudhary writes: Arundhati Roy's novel *The God of small things* received mixed reaction



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