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A Postcolonial Study of Arundhati Roy's Novel *The God of Small Things* (1997)

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Dedication

In memory of my beloved Father **"Mostefa KHERBOUCHE"** May God have mercy on him.

To all those present in my heart.

To my beloved mother **"Fatima"** for her infinite love, trust and support.

May Allah bless her.

To my husband and children: kossay, Assinet and Siradj.

To my sisters, brothers and friends.

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In the name of Allah, the all Merciful, the all Compassionate, all Praise and Thanks belong to Allah, for His Grace and Mercy.

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Abstract

The present research work constitutes a study on postcolonial literature, as it examines the various principal concepts of postcolonialism such as: identity, otherness, racism and power dynamics. Most postcolonial writers expose to their readers the way in which the coloniser dehumanises the colonised, destroys its identity, language and culture. This study emphasises Arundhati Roy's standpoint towards the British colonial heritage through investigating the different aspects of postcolonialism in her outstanding novel *The God of Small Things* (1997).Therefore, the present study adopts the postcolonial theory in highlighting hybridity, mimicry, ambivalence, otherness, racism and subalternity through the characters' analysis. The novel depicts Roy's objection to the British colonial legacy in India through calling for rebellion against Neo-imperialism and its legacy.

Key words: postcolonialism, theory, aspects, India, imperial power.

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GENERAL INTRODUCTION

Post-colonialism is a theoretical approach and an intellectual discourse that serves to read, interpret, and critique the colonial cultural legacy. It basically focuses on themes of race, identity, and the struggle between the Centre and the Margin. It can also be considered as the voice of the colonized countries which depicts their dehumanisation and expresses their rejection of imperialism.

Colonial powers, mainly France and Britain, violently dominated countries in Africa and Asia. Their influence was not only physical but also cultural, leaving long lasting consequences even after leaving colonised territories. The harsh circumstances and their profound effects were directly reflected in the literary works of colonized subjects. These works are grouped under the appellation of 'Postcolonial Literature', while the investigation into these effects is the core of postcolonial studies.

It is worth mentioning that postcolonial literature includes works not only from authors of currently or previously colonized countries but also from colonizer countries. This is because it explores the relationship between the oppressor and the oppressed. Postcolonial studies are essentially centred on themes of identity, racism, segregation, oppression, and the mistreatment of colonial legacy.

Literature in India is flooded with postcolonial texts resulting from the British conquest of its land. Many works, especially novels, were created within this context. *The God of Small Things* by Arundhati Roy is one of them. The novel explores themes of identity, power, resistance, and social classes. Roy insisted on highlighting British colonialism and its relationship with natives, not only in terms of economic exploitation but also in cultural abuse. In addition to the moral harm caused by the belief in British superiority and Indian inferiority, there were racial behaviours based on colour, social class, and religion within the indigenous society itself. Various strategies emerged as a result of these elements, leading to different forms of resistance.

Within this specific context, this dissertation raises the following research questions:

- What are the core aspects of postcolonial literature?
- How does Roy utilize postcolonial aspects to illuminate the relationship between the 'Coloniser' and the 'Colonised ' in her novel *The God of Small Things*?

To address these queries, the study adopts the postcolonial approach .The dissertation consists of two chapters. The first chapter is devoted to the theoretical aspects. It provides an overview of postcolonial literature and theory. It also attempts to identify the principles of the field and emphasizes the specificity of the colonized-colonizer relationship through its representation in the literature.

The practical aspect is addressed in chapter two, where the British conquest of India is examined from a historical perspective. The chapter also envelops Roy's biography, alongside the summary of the novel *The God of Small Things*. Most importantly, the chapter delves into the thematic analysis of the novel, and therefore, an endeavour is made to highlight and discuss the predominant postcolonial aspects of the novel. These include hybridity, mimicry, ambivalence, otherness, racism, and subjugation.

CHAPTER ONE

Theoretical Background

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1.1. Introduction

Literary works are seen as reflection of the social, cultural, political and economic conditions of a given society. Literary works focuses on social events, language change, cultural structure and the literary movements. Postcolonial literature is a field which is concerned with the examination of the relationship between the colonizer and the colonized during and after the colonial rule.

The first chapter will be devoted to the historical and theoretical backgrounds of this research. First, it highlights the significant concepts for the study such as Postcolonialism and Postcolonial Literature then; it sheds light on the main theorists of the field namely: Edward Said, Homi Bhabha, Gayatri Chakravorty Spivak and Frantz Fanon.

The chapter, therefore, deals with the postcolonial theory which represents a counter discourse in the face of colonial imperial power, oppression and injustice. Therefore, a brief explanation on colonialism is necessary to be applied as a lens to come up with the analysis of the postcolonial aspects in the novel under study.

1.2. Postcolonial Literature: An Overview

Colonialism is considered a significant part of human history, dating back to very early times. It is known as a power relationship between the Western colonizer and the Eastern colonized, characterized by claims of superiority and supremacy. Colonialism involves not only the physical conquest of the colonized's land and economic exploitation but also encompasses cultural, social, and religious invasion. The Western colonizers used their perceived superiority to justify imposing themselves and making the colonized feel inferior. Young the author of *Postcolonialism- a historical introduction (2001)* claims that "Postcolonial theory is always concerned with positive and negative effects of the mixing of peoples and cultures" (Young 26).

Postcolonialism is a debatable term regarding its meaning and usage. Its meaning differs when written with a hyphen and without a hyphen: 'post-colonial' versus 'postcolonial'. The term first appeared in the *Oxford English Dictionary* in 1959 with a hyphen and without hyphen in the *American Heritage Dictionary* the same year. The version without the hyphen refers to the theory in general, whereas the version with the hyphen refers to a specific period of time, specifically after independence. ''as originally used by historians after the Second World War in terms such as the post-colonial state, 'post-colonial' had a

clearly chronological meaning, designating the post-independence period'' (Ashcroft et al. 168).

According to Loomba, the term post-colonial with hyphen refers to a historical period of time whereas the term postcolonial without hyphen is "the theoretical framework that is postcolonial theory which aims to scrutinize relations of domination between cultures and nations" (19).

Moreover Ashcroft, et al claimed that post-colonial term should be widening to cover the whole period during and after colonization. It "addresses all aspects of the colonial process from the beginning of colonial contact" (2).

According to Ponzanesi Sandra, the term "postcolonialism" refers to the conscious arising of the former colonized countries. These countries strongly "call for the maintenance of difference instead of assimilation to the west" (454). In the same vein Postcolonialism can be defined as the theory that studies "the impact that colonial and imperial histories still have in shaping a colonial way of thinking about the world and how Western forms of knowledge and power marginalize the non-Western world" (Nair 1).

Postcolonial study is a cultural, social and literary study of the impact of the colonizer on the colonized within and after the decolonization. Hiddelston defines Postcolonialism as "a political movement that deals with the analysis of the procedures of colonial forces. Accordingly, it spotlights on a variety of problems concerning the vilification of politics, economics and more importantly the cultural reformation's blindliness" (1-5).

Postcolonial literature investigates the two different literary products written either by the colonizer or by the colonized; both literature depict the colonizer's culture as supreme high and superior while the colonized is weak, low and inferior. That creates a sense of otherness as stated by Tyson "The colonizers saw themselves as the embodiment of what a human being should be, the proper 'self'; native peoples were considered 'other,' different, and therefore inferior to the point of being less than fully human" (419-420).

Postcolonial term was used widely in the 1990s appeared in books and studies like *In Other Worlds* (1987) by Gayatri Spivak, *The Empire Writes Back* (1989) by Bill Ashcroft, Gareth Griffiths and Helen Tiffin, and *Nation and Narration* (1990) of Homi Bhabha.

From her side, Elleke Boehmer in her book *Colonial and Postcolonial Literature* describes colonialism as a triple mission consisting of: "A settlement of indigenous territory, the exploitation or development of resources, and the attempt to govern the inhabitants of occupied lands". Side by side with Boehmer, Edward Said uses colonialism to mean a consequence of imperialism, the implanting of settlements on distant territory (Said 1993 8).

In fact the term "postcolonial" embeds the reality of colonialism in the very signifier that is more frequently used. It can also be described as a current movement concerned with impact on the period of colonization on the former colonized countries. It describes and depicts all experiences and analyses and debates postcolonial literature.

1.3. Postcolonial Literary Theory

Postcolonial literary theory originally emerged as a movement of resistance and critique against colonialism and imperialism. It focuses on the reading and writing of literature produced in formerly or presently colonized countries, or even in colonizing countries, as long as the works deal with colonization or colonized people. As an academic discipline, postcolonial literary theory analyses, explains, and responds to the cultural legacy of Western colonizers. Postcolonial theory deals with the writers who reflect a postcolonial past. It concentrates on writings from colonized or formerly colonized cultures in Australia, New Zealand, Africa, South America, Asia and other places that were once dominated by Europeans, referred to as "Third-World Literature".

Several events world-wide contributed to the emergence of this specific kind of literature mainly after the second world war such as the Indian independence by the 1950s, the end of the French involvement in Indochina, Fidel Castro's "History Shall Absolve Me" speech; in addition to the publication of the well-known books: Black Skin, White Masks (1952) by Frantz Fanon's and Things Fall Apart (1958) by Chinua Achebe. All that is considered by many scholars as the turning points for the birth of "third world studies" or what is called postcolonialism.

Postcolonial literature theory came to cover the massive failure of the European theory in being universal, and their inability to analyse the texts produced by postcolonial authors in ex-European colonies. It deals with the atrocious actions of Europeans in their colonies such as race, power, leadership, segregation, and identity. In other words postcolonial literature tends to revise history from the colonized perspective in an attempt to enunciate and even

glorify their cultural identities. First it examines the leftover of the colonization in the colonies then it attempts to repair the identity of the colonized countries through the presentation of the real "Orient" far away from the stereotypes established by the "West". It is very essential to ask the question how these colonized countries accepted the values, religion and identity of the colonizer and admitted its supremacy. Postcolonial literature came to look deeply for the origins of such an attitude and try to resettle the indigenous' lifestyle and recall their identity before being colonized. It also raises all the voices of the different groups in the native society not only the majority but also the minorities.

Bhabha (1994:171) sees postcolonial critique emerging from colonial experiences. He argues:

> Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples (qtd.in Rukundwa et al 1174).

For Ashcroft et al, postcolonial theory starts from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial writing (2004 94). They argue:

> As a result, further questions have been asked about what limits, if any, should be set round the term… It is clear; however, that post colonialism as it has been employed in most recent accounts has been primarily concerned to examine the processes and effects of, and reactions to European colonialism from the sixteenth century up to and including the neo-colonialism of the present day. (p.169)

Quayson adds another definition for postcolonialism [literature] is that it involves a studied engagement with the experience of colonialism and its past and present effects, both at the local level of ex-colonial societies and at the level of more general global developments thought to be the after-effects of empire (220).

Postcolonial studies as a field became well known in the 1970s after the publication of Edward Said's book *Orientalism* 1978 which criticized the Western construction of the Orient and the interplay between them. Said defines orientalism as "A way of coming to terms with the Orient that is based on the Orient's special place in European Western experience" (1).

Said views orientalism as a set of ideas related to "a style of thought based upon an ontological and epistemological distinction made between the Orient and (most of the time) "the Occident"(2). Then he goes to simple definition where he uses the terms of domination and authority to be "A Western style for dominating, restructuring and having authority over the Orient" (3). So it can be said that Edward Said established the colonial discourse theory which was used by many literary critics like Bhabha and Spivak.

Postcolonial literature is mainly characterized first, by themes of identity and culture; it explores the hole and the conflict between the local native culture and the foreign western culture. It also deals with the circumstances and the impact of this clash on both individuals and collectives, second, resistance against imperialism and oppression of the colonizer calling for a political, economic and cultural liberation and freedom. History is the third characteristic of third world literature, all what is known and written from the colonizer is different from the colonized perspective which led natives to write to grave their own history as they lived and felt it. Most of the authors aimed to value the native's history through traditions, symbols tales and even myths. Language as well is an important characteristic used by postcolonial authors to reach their aims and show resistance. They wrote in both languages they also wrote in the colonizer's language with inserting a local native dialect using idioms and rhythms. Most of the time what is resulting from this clash between colonizers and colonized is a hybrid culture and identity.

One of the early notable and prominent works that are considered as postcolonial novels is *Things Fall Apart* (1958) by Chinua Achebe. This African work portrays the clash between the native Igbo culture and British colonialism in his country Nigeria. In addition to *Midnight's Children* (1981) by Salman Rushdie which focuses on the transition period in India which moved from a British colony to an independent country. The novel through magic realism succeeded to convey a historical and political theme. There are also works such as Forster's *A Passage to India* (1924), Joseph Conrad's *Heart of Darkness* (1902), Ngũgĩ wa Thiong'o (1986) *Decolonising the Mind* (1986), Jean Rhys - *Wide Sargasso Sea*(1966), Jamaica Kincaid *A Small Place* (1988),*Murphy* by Samuel Beckett (1938), *Hundred Years of Solitude by Gabriel* Garcia Marquez (1967), *Season of Migration to the North* by Tayeb Salih (1966), and J.M. Coetzee's *Waiting for the Barbarians*(1980) among many others.

Postcolonial literary critics seek to investigate in what makes the colonizer fashion itself as "superior" and took over control on the other colonized "inferior" and also analyses the context and the circumstances in which the third word literature works were produced it is a kind of rereading works from a different perspective for instance, Chinua Achebe's rereading of Conrad's *Heart of Darkness*, Edward Said's rereading of Austen's *Mansfield Park*, and Homi Bhabha's rereading of Forster's *A Passage to India* (Mambrol 12).

As stated by Dobie (2012), postcolonial theory is tightly related to some basic assumptions such as the idea of a cultural rather than only a physical conquest which leads consequently to the adoption of new values and a loss of the prior ones. (155) Moreover, it pushes natives toward imitation and copying their feeling as inferior. The supremacy of the colonizer starts from the west itself and spreads among people of the colonies, this idea gains its proof from the development and the power possessed by the oppressor versus the backwardness of the oppressed, this phenomenon is called Eurocentrism. All these elements affecting the interrelations between the two poles colonized-colonizer led to the emergence of the concept "Other" be it Exotic with its fascination and beauty or Demonic known as inferior, savage and evil. Obviously not only the colonial identity was affected by the colonized one, but the opposite is also true Westerners as well as are affected in a way or another by this cultural contact, which creates a new mixed culture; it is called hybridity. It is also important to turn the eye of the bird to crucial point in the postcolonial issue which is the term neo-colonialism. This term refers to the no ending process of colonization from the imperial power over physical liberated colonies; it is rather a transformation of the physical conquest into a political, economic and cultural exploitation.

Postolonial literature as a field is very diverse, it attempts to depict, understand and analyses the colonial legacies through different perspectives incorporating different aspects: cultural, political, or even psychological.

1.4. Notable Postcolonial Theorists

Postcolonial literature was founded as a distinctive field thanks to a set of major figures such as Frantz Fanon, Edward Said, Homi Bhabha and Gyatri Spivak in addition to less prominent writers like Mikhail Bakhtin, Jacques Derrida, Roland Barthes, and Stuart Hall. They contributed together in examining the literary productions of previously or currently colonized countries and enriching the field with different concepts according to different perspectives. They tackled various subjects and themes such as the new

identity of the colonized born from the cultural clash, the notion of independence or decolonization and the issue of marginalized groups and alienation of minorities.

1.4.1. Frantz Fanon

Frantz Fanon was a psychiatrist, philosopher, revolutionary, and author from the Carribean Island of Martinique which was a French colony. He was born in 1925 to a middle class family. Fanon received a French education where he was taught the philosophy of 'negritude' by Aimé Césaire. Then he studied psychiatry and medicine at university in Lyons (Tracey 32). He moved to work in Algeria but in 1954 he resigned his post as president of psychiartric department in Blida Hospital to join the Algerian revolutionary against the French conquest.

Fanon's works were inspiring for anti-colonial liberation movements for a long time. His writings explore the colonial violence and oppression which were very polemical and aggressive where he discussed "the psychological aspects of oppression through concepts such as racism, alienation, segregation, dehumanization, and psychopathology (Tracey, 32). *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961) made Fanon a prominent contributor to postcolonial studies.

In *Black Skin, White Masks* (1952), Fanon looks at the colonial mechanics and their harsh effects on the colonies by drawing up his experiences as a psychologist. The harm of these individuals who are oppressed because of their skin colour; as the title may reveal black people are forced to wear white masks to get by white dominating world. Fanon as black man descendent from African origins depicts the circumstances under which black people were living. In chapter of '*'Fact of Blackness* '' Fanon describes his feeling when in France white foreigner pointed out his blackness with phrases such ''a dirty nigger'' or ''look a nigro'' exploring the theme of racism.

He also deals with the notion of 'other' and all these negative feelings of inferiority, oppression and segregation deeply rooted in the colonized identity. He illustrates how 'racism' is able to shape the individuals' lives in colonial and colonized countries at the same level. Ashcroft, Griffiths & Tiffin (2007) write that racism is not only an extreme practice but a deep psychological behaviour in the colonizer's attitude:

> The most important fact about race was, as Fanon was the first to notice, that however lacking in objective reality racist ideas such as 'blackness'

> were, the psychological force of their construction of self-meant that they acquired an objective existence in and through the behavior of people (186)

Fanon goes further to explicit racism in the language used applying symbolism in some word like 'whiteness' and 'blackness' carrying its cultural meaning of clean and pure versus dirty and impure "to be white is to be good, and to be black is to be bad" (Tracey 32). This book offers an opportunity to explain French colonialism in Algeria, as well as provides insight to the psychology of colonialism as a whole. (Blake 46).

The Wretched of the Earth (1961), deals wrathfully with the truth that colonialism annihilates the mental health of the colonized. He exhibits the real ideological essence of colonialism using

> a systematic denial of "all attributes of humanity" of the colonised people; that such dehumanization is achieved with physical and mental violence, by which the colonist means to inculcate a servile mentality upon the native men and women, and that the native peoples must violently resist colonial subjugation (Fanon 250).

Fanon rejection to colonialism ideas goes in the same line with those were from the essay *Imperialism, the Highest Stage of Capitalism* (1916), in which Lenin described colonial imperialism as a degenerate form of capitalism, which requires greater degrees of human exploitation to ensure continually consistent profit for investment (Baylis 231-35).

Fanon supported Algeria by serving as ambassador to Ghana for the provisional Algerian Government (G.P.R.A). His writings during this period were collected and published in *Toward the African Revolution* (1964) after his death. The great man Frantz Fanon died on 6th December 1961 in Bethesda, Maryland when he was only 36 years old. The protagonist of the Algerian revolutionary war was later buried in martyrs' cemetery in Algeria as he wished.

1.4.2. Edward W. Said

Edward Wadie Said the Palestinian scholar was born in Jerusalem, in 1935 to a rich Palestinian family. The academic, theorist and the most important figure in postcolonial studies was a professor of literature at Columbia University. This name refers also to the loudest voices calling for Palestine's independence. He is known with his literary and musical criticism in addition to postcolonial fundamental issues such as the Eastern-Western connection.

In 1947, Said joined St. George Boys School in Jerusalem but he lasted only one

year as he moved with his family to Egypt at time of the Israeli settlement. As the majority of Palestinian who were left homeless Said was obliged to leave his motherland. In Cairo, Said joined Victoria College where he started to assume the colonial injustice as he claimed in his book *Between Worlds, Reflections on Exile, and Other Essays*(1998)he felt really uncomfortable with the strict rule imposed on him. School administration imposed the language, they wrote on the school manuals "English is the language of the school".

With all these events, Said lived a kind of confusing childhood even with his full name which associate an Arab family name with a British first name after prince Edward, he was just "a Palestinian going to school in Egypt, with an English first name, an American passport, and no certain identity, at all (Said 1988 3-4).

Such feeling made him a troublesome student, the reason why he was fired from Victoria College by the year 1951. Said moved to USA to fulfill his studies as he possesses the American passport, due to his father's participation in the Second World War with the American army. Again Said felt out of the place, he described himself as deracinated (without roots) "the prospects of deracinated people, like us, being so uncertain that it would be best to send me as far away as possible" (Said 1988 7).

In USA, Said obtained his Bachelor of Arts degree at Princeton University in 1957, his master in the same field in 1960, and his doctorate in philosophy in 1964 at Harvard University (Said 82-83).

Said's academic career is indeed very rich and honourable. At Columbia University he gained the position of professor, he was a member in advanced studycentre in behavioural science in 1975 and Parr Professor of English and Comparative Literature at Columbia University in 1972. Said also represented the Palestinian National Council (PNC) as an independent member from 1977 to 1991 (Wood198).

In literature, Said possesses more than twenty books his first one is *Joseph Conrad and the fiction of autobiography*, published in 1966 in which he highlights the strong relationship between Conrad's life and the way he tells his stories. The second book saw light in 1975 under the title *Beginnings*. This book mixed different fields and received various discussions and critics. For which Said was granted the first Lionel

Memorial Award.

1978 was the year Said published his path-breaking book entitled *Orientalism*. The book which was translated into more than twenty six language shot to fame his author and ensure him a high reputation. The book represents a critical text on the Western negative perspective of the East, and became the foundational texts for Postcolonialism or Postcolonial studies (Dexheimer 13) same book made him the founding father of the critical theory field of postcolonialism.

Edward Wadie Said's work is fundamental in postcolonial studies have challenged the difference between East and West. He is considered to be one of the most influential thinkers of the second half of the twentieth century. Said made a huge step forward the foundation of the postcolonial theory in literature based on Foucault's notion of "discourse". *Orientalism* book is considered as a first fully worked out applications of Foucault's ideas as he declares:

> My contention is that without examining Orientalism as a discourseone cannot possibly understand the enormously systematic discipline by which European Culture was able to manage-and even produce- the Orient politically, sociologically, militarily, ideologically, scientifically and imaginatively during the post-Enlightenment period (Said 3).

Orientalist actions started in the 19th century by translating Eastern writings into Western languages such as English and French. This recurred knowledge helps and empowers the West to take control and defeat the East.

The word 'Orientalism' should refer to things related to eastern countries, but in the context of Said's Orientalism does not mean that but the misrepresentation of the people and the culture of the Eastern countries and that false image drawn by the Westerns on the Easterns from Middle East Asia and Africa.

Professor Edward Said in his critical book analyzes the interplay relationship between "the occident" and "the orient", "the self" and "the other", it examines how the colonizer created the colonized as exotic and inferior other which shaved the path for many other authors and philosophers to deal with otherness of Oriental culture and religion for instance Ashcroft, Griffiths & Tiffin (2007) see Orientalism as:

> [..] a mode of knowing the other it was a supreme example of the construction of the other, a form of authority. The Orient is not an inert fact

> of nature, but a phenomenon constructed by generations of intellectuals, artists, commentators, writers, politicians, and, more importantly, constructed by the naturalizing of a wide range of Orientalist assumptions and stereotypes (153)

Edward Said considers the Westerner as a society but more precisely those colonial powers like Britain and France. He puts in question the representation issue as he starts his book with Karl Marx's famous saying: "they can not represent themselves; they must be represented", which means simply that Westerners are giving the image they want of the East and not the East who is presenting itself. He clarifies that Orientalism is:

> the discipline by which the Orient was (and is) approached systematically, as a topic of learning ,discovery and practice". For him the discourse of Orientalism was much more widespread and endemic in European thought. As well, as a form of academic discourse, it was a style of thought based on ''the ontological and epistemological distinction between the 'Orient' and the 'Occident (Said 2).

He carries on to show the co-relationship between orientalism and colonialism and imperialism and how the West colonizer is dealing with the colonized East: "dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (3)

In order to impose themselves, dominate and take control over the East, Westerners consider themselves as active, rational, civilized, superior, and developed while the other East is viewed as exotic, lazy, irrational, uncivilized, inferior, and backward. They create the notion of the 'Self' and the 'Other' which is used to justify and to have the right to colonize them because the East has to be civilized by the hand of the West.

Said in his book Orientalism argues that this stream of view has helped European identity and culture to be superior to all other cultures and peoples(7). He mentioned that he is not saying that the orientalists should not make generalization, or they should include the orient perspective too, but creating a boundary at the first place is something which should not be done(Ranjan 88).

Said also sheds the light on what Orientalists writers especially travellers are reporting on the Orient and how these texts are influencing the whole vision of the West over the Orient.

> One big division, as between West and Orient, leads to other smaller ones' and the experience of travelers, writers and statements become the lenses through which the Orient is experienced, and they shape the language, perception, and form of the encounter between East and West(58)

On the side of that success, *Orientalism* received huge waves of objections like criticism of the famous orientalist Albert Hourani, Robert Graham Irwin, Ibn Warraq, and others. The historian Nikki Keddie affirmed that orientalism had

> [..] 'Orientalism', for many people, is a word that substitutes for thought, and enables people to dismiss certain scholars and their works. I think that is too bad. It may not have been what Edward Said meant, at all, but the term has become a kind of slogan (Gallagher 144-145)

Another harsh attack was received by Said's book from the Anglo-American orientalist Bernard Lewis. He used "arbitrary", "false" and "astonishing" to describe *Orientalism* book. For the same reason he published his critical book entitled *The question Of Orientalism* in 1982.

Said is also known with his trilogy, in addition to *Orientalism* (1978), there is: *The Question of Palestine* (1979) and *Covering Islam* (1981) in which he analyses the issues during and after Iranian hostage crisis, and more importantly, the unfair portrayal of Islamic life by the American Media which confirmed the idea that Islam is monolithic entity and synonymous to terrorism (Khan10)

Said possesses many other works for instance: *After The Last Sky: Palestinian lives* (1986) , *Nationalism , Colonialism and Literature (* 1990) *and the World , The Text And The Critic* (1993) and *Culture and Imperialism*(1993) which is frequently referred to as a sequel of his landmark book *Orientalism*. In *Orientalism* he made a clear cut between colonialism and imperialism by saying that colonialism is " thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others " (Said ,1993 7). Many other works could be enumerated such as: *'Peace and Its Discontents: Essays on Palestine in the Middle East Peace Process'* (1995), *'Out of Place: A Memoir'* (1999), and *'Reflections on Exile and Other Essays'* (2000).

Said passed away, after years of sufferance from the Leukemia disease on 25thSeptember 2003 in New York at the age of sixty eight.

1.4.3. Homi K. Bhabha

The early 1980s noticed the emergence of one of the main postcolonial theorists in addition to Said and Spivak. Homi Bhabha the Indian scholar was born in 1949 in Mumbai to a Parsi wealthy family. He was graduated from Bombay University and received his M.A.D from the Christ Church Oxford University. Bhabha worked as a teacher at the University of Sussex, Princeton University, the University of Pennsylvania, Dartmouth College, and the University of Chicago as well as Harvard University as a Professor of English and American Literature.

Bhabha, the Indian English scholar and critical theorist is a leading voice in postcolonial studies is highly influenced by Western poststructuralist theorists, notably Jacques Derrida, Jacques Lacan, and Michel Foucault. As well as Edward Said and his founding book *Orientalism*, Bhabha confessed in his book *'Postcolonial Criticism'* (1992) that 'Orientalism inaugurated the postcolonial field'. His contribution to the field is noticeable through the introduction of the concepts: ambivalence, hybridity, and mimicry which are crucial for understanding the complex cultural interactions in any postcolonial contexts.

Bhabha is known with his prominent works exploring the postcolonial theory such as *Nation and Narration* (1990) in which he denounced the third world identity shaped by certain narratives it also includes some very important concepts as: homogenous identity, mimicry and hybridity. In *The Location of Culture* (1994) he treated the concept of the self and the other, attacking the Western violence over the indigenous culture in their colonies.

1.4.3.1. Hybridity

Hybridity is a term first brought by Homi Bhabha into postcolonial studies. He presented this notion as the equivalent of the non-pureness situation. Bhabha claims that there is no possibility of cultural pureness. He proposes a third space where a new identity will be found composed of two (or more) fixed cultures and this in-between space or situation is called hybridity. However he presented a paradox with Said who argues in his book *Culture and Imperialism* (1994):**"**no one today is purely one thing…" (407) and "…because of empire, all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic" (xxv).

Hybridity is frequently referred to as the binary relationship between the 'colonizer' and the 'colonized', between the 'West' (self) and the subjugated 'other' which leads to "the appearance of new cultural forms of multiculturalism" (Ashcroft, Griffiths & Tiffin,2007).

Which means that hybridity is the baby or the fruit of colonization. Bhabha emphases on the relationship between colonialism and hybridity in his book *The Location of Culture* (1994) he states that: "hybridity is the sign of the productivity of colonial power, its shifting forces and fixities…the strategic reversal of the process of domination through disavowal" (159).

For Bhabha, hybridity starts once the powerful discourse of the colonizer loses its force against the local discourse. In his book "DissemiNation: Time, Narrative, and the Margins of the Modern Nation" (1990), he wrote:

> [T]he moment in which the discourse of colonial authority loses its univocal grip on meaning and itself open to the trace of language of the other, enabling the critic to trace complex movements of disarming alterity of the colonial text (22).

He defines Cultural hybridity in his collection of essays *The Location of Culture*as: [An] international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity.

In the same sense goes Young to suggest that this mixture is not easily viewed or discovered however it is a complex situation where "hybridity is a making one of two different things so that it becomes impossible for the eye to detect the hybridity of geranium or a rose" (Young 26).

All in all, Hybridity is considered as the mixture of two distinct cultures. It is the contact zone of two different transcultural forms produced by colonization. It may take various forms; linguistic, cultural, social…etc. It explores the mutable, plural, and complex nature of language in the postcolonial discourse; the mixture of two distinct languages, that of the colonizer and the colonized.

> 'Hybridity'; which broadly refers to an offspring of two different ideas that have been mixed up such as plants or animals, urban or rural, mixed racial or cultural origin and Western or Eastern; and more deeply, as the creation of new transcultural forms within the contact zone produced by colonization, and the relations of colonizer/colonized that stresses their interdependence and the mutual construction of their subjectivities. Hybridity has frequently been used in postcolonial discourse to mean simply cross-cultural 'exchange' (Ashcroft et al. 52).

Language hybridity refers to the mixture of local and colonial language and the mutual interaction between them which results of a new one. It is better understood from the perspective of Mikhail Bakhtin, he claims that it is:

> a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousness, separated from one another by an epoch, by social differentiation or by some other factor (qtd.in Young 1995: 20).

From Bhabha's perspective when the language is articulated by the colonizer it creates a distortion of culture and this is what is called a hybrid language meanwhile Loomba states, through language.

> Resistance is a condition produced by the dominant discourse itself... colonial discourse is not all powerful. Identity is always in constant flux making no unified self. The split hybrid colonial subject can exist anywhere in the colonial world. He is undifferentiated by gender, class or location (Loomba 1998 178).

Between the binary of self and other the term "identity" emerges. It is defined as: "people's concepts of who they are, of what sort of people they are, and how they relate to others" (Hogg & Dominic 19). Within colonialism the answer of these questions became a matter of debate because of the mutual changes brought from one to another. The whole society is divided into two groups those who adopt accept and value the western identity and those who resist it and try to revive their own local one. Nonetheless pureness is a difficult matter no side can maintain a pure identity without being hybrid and transformed by the fact of contact with other same as what Bhabha argues 'identity' is never pure. The historian David huddart (2006) claims 'cultural hybridity' should not be taken as a universal concept, considering that: 'disparate cultures are in no way pre-existing, but are an effect of historical change specifically of colonialism and postcolonialism' (84)

The fact of having no distinctive identity is referred to as "the Third Space" where there is no original and no pure identity. In the same vein Ashcroft, Griffiths &Tiffin (2007) explain: "this is the space of hybridity itself, the space in which cultural meanings and identities always contain the traces of other meanings and identities" (53-4). Though sometimes the differences between two given culture is immeasurable"… it is these immeasurable elements that create 'cultural hybridity' (Said 156).

Even if there is always a third space where hybridity is born, there will be always a control by the dominant discourse over the powerless small groups of resistance.

1.4.3.2. Mimicry

The notion of mimicry is the second term brought by Homi Bhabha to postcolonial studies. It refers to the act of imitating the other; *The Merriam-Webster Dictionary* defines it as "the activity or art of copying the behaviour or speech of other people or the activity or art of mimicking other people".

According to Bhabha hybridity has the character of mimicry, in his book *The Location of Culture* (1994) he argues:

> Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, appropriates the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominate strategic function of colonial power intensifies surveillance, and poses an immanent threat to both normalized know ledges and disciplinary powers (Bhabha 58)

In postcolonial literature, mimicry is the process in which the colonized imitate the colonizer in his behaviour, language and lifestyle. In this case the oppressed is obliged or chose to speak, dress, eat and live the same way as the oppressor. Jacques Derrida defines mimicry as: "when members of colonized society imitate the language, dress, politics or cultural attitude of their colonizer" (qtd.in Eichmanns and Franke 133).

What results from this process of mimicking can be quite threatening as it is the closest version, it is "almost the same, but not quite" (Bhabha, 86).This resemblance in behaviour between the oppressor and the oppressed may lead to a loss of control as Ashcroft clarifies 'Mimicry' therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized (Ashcroft et al. 157).In fact mimicry also contains a kind of mockery which evokes certain menace in addition to imitation. Bhabha declares that "mimicry is at once resemblance and menace" (86).

On the other hand, mimicry is frequently considered as a negative aspect. People who mimic the colonizer are most of the time laughed at however they can gain self-confidence and self-consciousness to rise up against the oppressors.

Mimicry makes a clear effect on the colonial discourse. "The post-colonial subject is therefore always potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance" (Ashcroft et al. 35)

Actually the colonized is obliged to give back the image of the colonizer, this produced image is neither identity nor difference. All starts from the desire of reformed and recognizable "Other". Bhabha goes further to claim that mimicry is a kind of camouflage in which what is shown off by the colonized is completely different from what he is:

> Mimicry reveals something in so far as it distinct from what might be called an itself behind. The effect of mimicry is camouflage ... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practised in human warfare (99)

Furthermore, Bhabha views mimicry as a non-efficient strategy as the West has already released a set of judgments based on colour, race or origins. In this vein he claims:

> Such contradictory articulations of reality and desire...are the effects of a disavowal that denies the differences of the other but produces in its stead forms of authority and multiple belief that alienate the assumptions of 'civil discourse' (Bhabha 91).

In postcolonial studies the term mimicry is generally used to describe that ambivalent co-relationship between the colonizer and the colonized. Bhabha claims

> However, since India's mimicry of the English blurred the boundary between the rulers and ruled, the dream of anglicizing Indians threatened to Indianite Englishness –a reversal the colonists found intolerable. Mimicry is therefore a state of ambivalence and undermines the claims of imperial discourse and makes it impossible to isolate the radicalized essence of either the colonised or the coloniser(506).

It can be also said that mimicry gives a kind of approval to the colonial discourse of superiority. When the colonized mimics them he confirms their idea of being educated, developed, advanced, civilized, and clean whereas the Other is illiterate, savage, violent, backward, uncivilized and dirty.

1.4.3.3. Ambivalence

The notion of ambivalence was applied by Homi Bhabha in postcolonial studies while it was developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite (Ashcroft et al 10) Bhabha illustrated the concept of ambivalence as the complex mixture of simultaneous attraction and rejection that characterize the relationship between the colonized and the coloniser (Young 26).

> Ambivalence deals with that engagement and barriers have an influencing relationship with the subject of colonial. Ambivalence also reflects the relationship between colonial discourse and colonized subject because it may be exploitative and nurture, or represent itself as nurturing at the same time (Ashcroft et al. 156).

In fact it describes the mixed feelings of positivity and negativity, attraction and repulsion in the relationship between colonized and colonizer. Usually, colonized people are fascinated by the superiority of the colonizer valuate its culture and norms but at the same time they reject the domination and the oppression imposed by the colonial imperial authority. Loomba tried to clarify this concept in a simple way he declares that the little difference between two cultures is viewed from the cultural and racial angle: “In reality any simple binary opposition between 'colonisers' and 'colonised' or between races is undercut by the fact that there are enormous cultural and racial differences within each of these categories as well as cross-overs” (105).

Ashcroft goes to highlight the element of exploitation in the relationship between coloniser and colonized and how the former places himself as nurturing the later. This idea makes the term ambivalence one of the unwelcomed aspects in the colonial discourse. “‘Ambivalence’ characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing, at the same time” (Ashcroft et al. 156).

The same idea was adopted by Robert Young who suggested that the theory of ambivalence constitutes a different way from Bhabha to reject, criticize and turn the table on the imperial discourse which is accused to be ambivalent.

Ambivalence is tightly related to the other notions presented by Homi Bhabha which are mimicry and hybridity. He argues that while the colonized usually mimics the colonizer in terms of culture, language, values and even behaviour, the imitation is never exact. The created version of imitation can destabilize the colonial authority over the colonizer and consequently creates ambivalence in the colonial discourse.

The colonial discourse of the colonizers is to want to produce obedient subjects who reproduce their habits, assumptions and values by imitating the colonizers, but instead produce ambivalent subjects when the mimicry is not far from mockery (Ashcroft et al. 157). Bhabha emphasized that “the colonial presence is always ambivalent because it splits between its appearance as original and authoritative and its articulation as repetition and difference”

(Bhabha121).

In the same way ambivalence is related to hybridity as it creates hybrid identities gathering different elements from both poles in a melting pot. Consequently hybrid identities challenge the cleanness and the purity of the former identity. A matter that leads to an ambiguous situation where there are no clear boundaries between the two identities and thus the authority may be destabilized "so that authority may also become hybridized when placed in a colonial context in which it finds itself dealing with, and often inflected by, other cultures" (Ashcroft et al. 159).

The most important idea that can be drawn from the above explanation is that ambivalence interferes strongly with the imperial domination authority and control over the colonized. In short ambivalence refers to that specific way colonizer and colonized views, regards and considers each other civilized and unethical and backward and interesting.

1.4.3.4. Binarism

Binarism was first established by the French structural linguist, Ferdinand de Saussure, who held that signs have meaning, but by their opposition to other signs which means that any given fact is meaningful unless with its opposite. The concept was primarily taken and adopted by Homi Bhabha and applied on postcolonial theory.

As Ashcroft clarifies the word "binarism" taken from binary meaning "the combination of two things, a pair, 'two', duality, this is a widely used term with distinctive meanings in several fields and one that has had particular sets of meanings in postcolonial theory" (Ashcroft et al. 159)

The foundational principle of postcolonial studies and criticism is at heart a simple duality: the binarism, of the colonizer and the colonized, of Europe and Others, of the West and the Rest, of the vocal and the silent, the white and the black, the civilized and the primitive, the intelligent and the stupid, the beautiful and the ugly, good and evil. These dualities are used in the colonial discourse to justify and give right to the imperial power to depose its entire control on opposite side "Orient". As an example, race conflict is taken by colonizer for granted and logic reason to invade other countries. As Aschroft clarifies "Imperialism draws the concept of race into a simple binary that reflects its own logic of power(Ashcroft et al. 159).

It is very important to mention that the four terms, "hybridity, mimicry, ambivalence and binarism", applied by Homi Bhabha in postcolonial studies are interrelated one to another. Each one causes the other and each of them explains the other so it is better to understand Bhabha's entire vision than to look for explanation of isolated concept.

1.4.4. Gayatri Chakravorty Spivak

One of the most effective postcolonial thinkers, theorists and critics is the Indian writer Gayatri Spivak. She was born in Calcutta, India on 24th February 1942. She attended her education in the Cornell University where she received her M.A in English and her P H.D in comparative literature then; she taught at university of Lowain from 1967 and lectured as a professor at Colombia University.

Following the steps of Edward Said, Spivak made a great contribution to the field of postcolonial literature based on his book *Oriontalism.* Spivak declared later being indebted to this when she described it as 'the source book in our discipline'.

Spivak is best known with her article entitled "*Can the Subaltern Speak?* (1988) which is a fundamental text in postcolonial theory in addition to *In Other Words: Essays in Cultural Politics (1987*), *The Postcolonial Critic* (1990), *Death Of Discipline (2003) and Readings* (2014) and for her translation of Jacques Derrida's Grammatology.

In her article *Can the Subaltern Speak? ,* Spivak refers to the lack of an account to the colonized will or desire she questioned in an ironic manner whither they can even speak or not, are they able to say what they want without the interference of their colonizer. Can they express their concerns? Or can they enter into a dialogue with more powerful parts? Can they even communicate and if yes 'will they be heard?

She mainly critiques the ability of those marginalized individuals or groups to have a voice within the control and the dominant discourse; she highlighted a set of issues such as representation and power. In order to understand the concept of 'subaltern' she made limits

> ...subaltern is not just a classy word for "oppressed", for The Other, for somebody who's not getting a piece of the pie ... In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern - a space of difference (Kock 33).

The term 'Subaltern' was essentially introduced by the Marxist thinker Antonio Gramsci then borrowed by Gayatri Spivak, to refer to the least powerful in society, those of a

low economic and cultural status, all those who stand outside the power structure in any society. She applied the concept on those social groups under the 'hegemonic' control of the ruling 'elite'. In other word subaltern refers to a different group it is the 'Other' (the colonized, those who are oppressed by colonial power) and elite refers to the 'Self'(the colonizer, who is the oppressor).The 'subaltern' is thus considered as an element of radical difference, this 'other' actually can't speak but not because he is dumb, but simply because he is not part of the discourse.

Spivak argues that among all components of society, women tend to be subaltern more than others. she particularly focuses on 'subaltern women' by saying "If in the context of colonial production, the subaltern has no history, and cannot speak, the subaltern as female is even more deeply in shadow" (Ashcroft et al. 155). These women are oppressed "to the extent that they have no conceptual space from which they can speak and be heard, unless, perhaps, they assume the discourse of the oppressing colonizer" (William & Timothy 17).

The author of the article Can the Subaltern Speak? concludes her essay by answering her critical question by writing 'no the subaltern can not speak'. This point drew massive comments as if she closes the door and makes up her decision that subaltern can't speak so they will be never heard.

On that point Ashcroft, Griffiths & Tiffin (2007) comment "…concludes with the declaration that 'the subaltern can not speak'. This has sometimes been interpreted to mean that there is no way in which oppressed or politically marginalized groups can voice their resistance"(201).

1.5. Conclusion

Postcolonialism is the field that deals with literary works from all currently or previously colonized countries. This chapter dealt with the theoretical overview including all concepts related to the field in order to set clear borders about what kind of literature and what type of authors should be classified under this discipline.

This study made an emphasis on the relationship between colonizers and colonized as well as the social and cultural circumstances of this crash. Moreover, it highlighted the pioneering theorists of the field mainly the "holy pillars" Edward Said, Homi Bhabha, Gayatri Spivak in addition to others mentioning their notable works coined concepts and their important contribution in postcolonial studies.

The following chapter constitutes a practical side of the theoretical part on the novel of "*The God of Small Things*" written by the famous Indian author Arundhati Roy. It will be devoted to the analyses of the novel from a postcolonial perspective.

CHAPTER TWO

Postcolonial Aspects in *The God of Small Things*

CHAPTER TWO: POSTCOLONIAL ASPECTS IN *THE GOD OF SMALL THINGS*

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2.1. Introduction

The second chapter is devoted to analysis of the novel *The God of Small Things* written by Arundhati Roy. The Indian author wrote a story happened in the independent India and choose Kerala to be the setting of her novel. Kerala is known by its multi social classes, cultures, religions and languages.

First of all, this part will deal with the Indian author's biography Arundhati Roy. Then, the research will move to the summary of the novel and finally, it will tackle the extraction of the postcolonial elements and aspects reflected in the novel such as hybridity, mimicry, ambivalence, otherness, racism, subaltern.

This chapter attempts to find proof of all theoretical elements talked about in chapter one and apply them on the given novel.

2.2. India the Postcolonial Country

Led by Mahatma Gandhi and Mohammed Ali Jinnah among many others, India gained its independence in 1947 after almost two centuries of struggle against the British colonialism. The two centuries of colonialism left a deep effect on the whole Indian society in all aspects of life. People were strongly adapted to the British governance, laws and rules in economy, agriculture, commerce or even in the public administrations remained nearly the same.

> After independence, India was exposed to various practices and thoughts introduced by the British colonial power. It became strongly influenced by the constraints of the colonial legacy of the British control and the existing social conflicts that are based on class system (Hay 48- 49).

After independence, Indian rulers decided to move from bureaucratical authoritarian to democratical system rather than which is the actual existing system. The whole social, economic and political atmosphere affected strongly the literary works mainly in the post-independence era. Writers from the postcolonial countries produced the so called Postcolonial literature which is analysed by the postcolonial studies.

These writers from one side challenged the western product which was dominating and from another side raised the native's voices who were suffering from colonialism and its consequences in silence.

Strongly, Indian writers raised their natives' voices through exploring themes of

subjugation of lower and working classes, gender discriminations, racism within social classes and castes such as untouchability, oppression, and marginalization. Postcolonial writers tend heavily to shed birds' eye on the anti-colonial feeling during the colonial era, which was the basis of their topics (Britannica).

All these works tried to draw world's attention to the pre-independence experiences. Postcolonial literature seeks to recuperate pride in their traditions and practices that were sullied by the colonial power (Boehemer 19-21).

The British domination over India can be also seen in language, most of the Indian literature is written in the English language. These works gained a major importance in the world and the Indian literature as well. Even the Indian government encouraged the translation of literary works into English in order to enrich and conserve the local heritage.

2.3. About the Novel

*The God of Small Thing*s is a novel written by Suzanna Arundhati Roy in 1967 about a story of the Kochamma family.

2.3.1. Author's Biography

Suzanna Arundhati Roy was born on 24th November 1961 in Shillong, Meghalaya, India to a Syrian-Christian mother and a Bengali Hindu father. Like her twin protagonist her parents divorced while she and her brother were too young. They returned back to their grandparent's home in Ayemenem. "All these striking resemblances to the protagonist in The God of Small Things, Rahel, bring up the question of whether the novel is in a sense autobiographical" (Surendran 110). Or for the majority, it is a semi-autobiographical one.

Roy moved to Tamil Nadu then to Delhi to join the school of Architecture, there she met her first husband from whom she divorced after four years. In Delhi, she worked as a research assistant at the National Institute of Urban Affairs (Tickell 12-15).Then she started publishing articles in some newspaper or working on documentary film commentaries and television screenplays beside her second marriage with a film-maker.

By the year 1992 Roy started working on her most famous and best seller novel *The God of Small Things*. The novel was completed in1996 and published a year later. For this work Roy received the 1997 England Booker Prize for Fiction and many other awards in India and elsewhere throughout the word. It was one of the five best books of 1997 according

to the Time newspaper. In addition to its commercial success, all this attention to the novel and its spread especially after being translated into over eighteen languages rose up Roy's name internationally to be as famous as Salman Rushdie.

The God of Small Things received positive literary critics all over the world unlike in the United Kingdom it was less positive. In India, the book was harshly criticized because of its unrestrained description of sexuality Roy was facing charges of obscenity. Over all, Arundhati Roy's *The God of Small Things* has welcomed a great attention especially when it introduced a non-western culture to western readers (Tickell 15-17).

2.3.2. Summary of the Novel

The novel is centred on the middle class Syrian Christian Kochamma family who lives in Ayemenem town; a small state in Kerala, south India. The novelist does not use a sequential narrative; however, she moves forward and backward between the years 1969 and 1993. Ammu, her twin boy Esthappen (Estha) and girl Rahel, her brother Chacko, her mother Mammachi, her aunt Baby Kochamma, and her father Pappachi a bitter, retired entomologist all reside in the family home.

The father has abusive behaviour toward his wife Mammachi until a day their son Chocko intervenes, demanding that he stop beating her. In fact, Pappachi stops beating her and also stops talking to her for the rest of his life. Pappachi the cruel man, also forces his daughter Ammu to leave her college education.

Ammu leaves for her aunt in Calcutta, where she meets her husband Baba. The Bengali Brahmin man works for a tea plantation owned by an Englishman. In fact, Ammu married Baba although he was Hindu just to avoid returning to her harsh father. After a period of time, the couple has a twin, Estha and Rahel and leaves each other because Baba is an alcoholic and a wife beater. Ammu and her twin Estha, and Rahel return to Ayemenem losing her prestige, social position and rights to live with her family Mammachi, Baby Kochamma, and Chacko

Mammachi starts her own business which is a pickle factory called Paradise Pickles and Preserves after the death of her husband Pappachi. Baby Kochamma remains unmarried because when she was young she loved an Irish priest. The reason why she had become a nun to be close to him, however, he did not return the love. He left for the United States and Baby

left the convent and returned to Ayemenem to her family house.

While Ammu stopped her education, her brother Chacko left to Englad to finish his studies in Oxford. There he met and married Margaret Kochamma, an English waitress who gave birth to her child, Sophie Mol. Their marriage did not last for a long time and they get divorced because Chacko was jobless and unable to help his family. Margaret marries again with Joe who died after an auto accident. As Margaret and Chacko were still keeping contact, Chacko invites his ex-wife and his daughter Sophie Mol to spend Christmas in Ayemenem.

Velutha, the employee of Paradise Pickles and Preserves Company is a paravan (an untouchable) which is a low caste in the Indian society but a talented carpenter as well. He was invaluable to the enterprise because he was just able to fix anything. He makes a good friendship with the twin and gets closer to their mother Ammu.

Things start to be complicated when Margaret accepts Chacko's invitation therefore Chacko and the rest of the family pick up Margaret and Sophie Mol, and on their way to Ayemenem they stop at a movie theatre to watch their favourite movie. The same day, Ammu and Velutha secretly meet and soon develop a love relationship. They meet in an abandoned house until Baby Kochamma and Mammachi learn about the affair. Ammu is locked up in her room and Velutha is fired from his job.

The three children: Sophie Mol, Estha, and Rahel decide to run away. At night fall, they take a boat to cross the river and reach a House on the other side. The boat capsizes and Sophie Mol drowns and dies while the twin manage to save their lives. This accident is taken by the family as a sigh that Velutha who is from a lower caste should keep away from their daughter. They accuse him to rape Ammu and kidnap the kids and the police arrest him. As a result, Velutha dies under torture of the police and Estha is obliged to move to live with his father Baba. Rahel lives with Mammachi and Ammu runs to live alone.

Years later, Rahel meets her mother who suffers from a lung disease which kills her by the end. Rahel moves to America and marries a white man. At the age of thirty one Rahel returns back to Ayemenem to meet her twin brother Estha who becomes mute because of his father Baba. Rahel tries all methods to bring her bother back. The plot unfolds in 1993; finally the twin is reunited in Ayemenem at the age of thirty-one year old, the same age their mother died.

2.4. Postcolonial Aspects of the Novel

A postcolonial study of a novel usually includes whole analyses of the text within the context. This seeks essentially to show how colonialism, imperialism, and the legacies of colonial rule influence the narration of the story, the main characters, the theme, the sub themes, and the unfolding of the event in the novel.

Roy in *The God of Small Things* portrays the Indian society and the complex relationship between English people and the Natives of India and mainly the impact of the former on the latter's life after the British colonization of India. The novel deals with the British legacy, the social, political, and cultural effect that persists in the post-independence era. It includes themes such as caste oppression, class disparities and gender inequality, cultural hybridity, and systems of power and privilege.

Most of the characters in the novel belong to the same neighbourhood; however each one of them is instinct and different in his background. Understanding and analysing their personalities is a crucial matter for interpreting the text as a multilingual piece of literature. These persons are different in their religion (Hindu and Syrian Christian) as well as in their social strata (caste-system). For example Syrian Christians are generally considered as the highest caste. It is firmly important to understand caste system to be able to analyse and interpret their thoughts and actions. These characters can be categorised according to their ethnicity, wealth, education and language into three main groups be it: the high, the mid, and the low social stratum.

In fact, it is easy to notice those characters that belong to the high social stratum with wealth and religion (Syrian Christian). This class contains educated people and speakers of both English and Malayalam (bilingual) such as members of the Kochama family: the grandaunt Baby Kochamma; the grandmother, Mammachi; the twin Rahel and Estha's uncle, Chacko; and his daughter Sophie Mol even if she is monolingual but classified in the high social stratum because she is daughter of British Mrgaret and simply because she is white.

While the mid social stratum enfolds: Ammu, mother of the twin, sister of Chacko and daughter of Mammachi. She was degraded from high social class after her marriage and divorce from a Hindu man. Margaret Kochamma, the British ex-wife of Chacko is the also mid as she comes from a working-class background, and Comrade Pillai, the leader of the marxist party of Kerala.

Velutha Ammu's lover, the untouchable and belongs to the Paravan caste and Kochu Maria the maid and cook of the Kochamma family, are considered as low social stratum as they monolingual speakers of Malayalam. Even if Kochu Maria converted into Cristianity but she remained down. In addition to them there is Lemondrink man, who sells soft drinks and candy at the cinema.

Moreover, *The God of Small Things* as a novel is considered as a challenge to the representation of India in terms of identity, language, memory and resistance. It is often considered a postcolonial novel as it shows most of the postcolonial aspects such as 'hybridity, mimicry, otherness, ambivalence, racism, and subaltern.

2.4.1. Hybridity

The God of Small Things represents a rich content and vigorous piece of writing in which hybridity is present in the author's style. The way Arundhati Roy implies the English language and structures, the use of the main characters, and the choice of the historical setting.

Hybridity, as the main element of postcolonial discourse, is commonly defined as the combination, mergence or mixture of two different cultural, social or even linguistic elements. It results from the direct contact between the colonizer and the colonized which leads to affect and change the own culture of both sides and consequently creates a struggle of identity.

Through The God of Small Things novel Arundhati Roy explores the endless conflict between the social norms, the language, and culture of the colonizer and the colonized. It deals with hybridity and its different types and various aspects.

2.4.1.1. Hybrid Culture:

Historical context of a novel means the circumstances in which it was written in order to have a general view of the setting and the writer's background. In the novel *the god of small things* the events took place in the state of Kerala exactly in Ayemenem, the southwestern state of India. The majority of events happened in this state which represents a multifaceted backdrop. It is indeed more than a setting; it includes many symbols, culture and themes. The area is known with its mixture of Hindu, Muslim and Christian beliefs and traditions which are manifested in festivals, rituals, cuisine, and language, highlighting the nature of its cultural identity.

Nature and the beauty of the area provide a picturesque backdrop for the novel's events. Natural beauty and vitality are symbolized in the river, it reflects at the same time themes of life and death. Social hierarchies are also present in Kerala including caste and class divisions. The novel shed lights on the inequalities and social injustice existing within this society which leads to a struggle led by the marginalized communities for their rights and dignity.

The Political image in Kerala is present through allusions to leftist movements, trade unions, and political activism. The influence of political ideologies in Kerala is clearly seen in the social change and resistance.

From the Dutch to the British, colonial legacy in Kerala is heavily present and clearly depicted through architecture, tea and even plantations. It is not limited to economic exploitation but moreover cultural norms imposition and social division. Kerala witnessed a rapid economic development and modernization thus different cultures intersect in it. Diversity and complexity was reflected in the novel through characters. The Anglo-Indian Kochamma family reflected this cultural hybridity by moving from Indian to Western one, even if feeling marginalized in both worlds.

Roy's *The God of Small Things* novel is one of the works concentrated on the cultural mergence. It is clearly seen that each character in the novel is affected by the crossing cultural borders which results of the tie relationship between the colonizer (Western) and the colonized (native). Clarke describes the personality of Chacko

> [….], himself an Oxford graduate, explains to Rahel and Estha that they are a family of Anglophiles, a product of the legacy of such colonial endeavor. From Chacko's, disillusioned perspective, cultural hybridity is seen as emphatically negative as it alienates the subject from both cultures, making closer identifications on which identity so strongly depends ultimately impossible: We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore (Clarke 138).

Characters in the novel are described as having no cultural home since they are mimicking culture and values of the supreme colonizer. They are living "in the penumbral shadows between two worlds, just beyond the grasp of their power" (Roy 22). They probably don't belong to any of the two cultures "We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore" (Roy 26). It seems that a new one is born a hybrid one.

The complexities of identity and the fact of belonging to a changing world make cultural, social, and historical powers shape the characters individual experiences and common relationships.

Ammu, Velutha and twins were viewed as having a nonconformist's identity. Ammu and Velutha challenged the Love Laws by breaking the cultural boundaries. For Estha and Rahel, the hybrid twins with no identity suffered a lot in their grandmother's house, Baby Kochamma disliked them:

> On the backseat of the Plymouth, between Estha and Rahel, sat Baby Kochamma. Ex- nun, and incumbent baby grandaunt. In the way that the unfortunate sometimes dislike the co-unfortunate, Baby Kochamma disliked the twins, for she considered them doomed, fatherless wail. Worse still, they were Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry. She was keen for them to realize that they (like herself) lived on sufferance in the Ayemenem House, their maternal grandmother's house, where they really had no right to be (Roy 22).

The twin brother and sister were living without a real identity or even a name. The mother Ammu has to choose either giving them her ex-husband's surname or her father's name. The first is a Hindu man and the latter is a Syrian Christian and because of this hybridity no one from Syrian Christians would marry any of them, they are"Syrian Christian-Hindu hybrids" (Roy 22). The twins' cultural hybridity is also a fruit of the way they were raised up in a British-Indian environment and the choice of their system of education.

They were eventually taught British morals and values especially by "Baby Kochamma who had been put in charge of their formal education, had read them an abridged version of The Tempest by Charles and Mary Lamb." (Roy 28). Thus, all what precede consequently established their cultural hybridity.

By using the English discourse in their native country Ayemenem, the twins are not highly welcomed. In their visit to the cinema in Cochin the Kochamma family arrives and takes their seats. Estha imitates clothing and lifestyle of his best singer ever Elvis. "Estha was wearing his beige and pointy shoes and his Elvis puff […] curling his lip like Elvis" (Roy 18). Moreover the young boy keeps singing while watching the movies which led him to be fired to the lobby room where he continuous singing and bothers the Orangedrink Lemondrink.

> Ay! Eda cherukka!" The Orange drink Lemon drink Man said, in a gravelly voice thick with sleep. "What the hell d'you think you're

> doing?" How do you hold a moonbeam in your hand? Estha sang. "Ay!" the Orange drink said. "Look, this is my Resting Time. Soon I'll have to wake up and work. So I can't have you singing English songs here. Stop it" (Roy 48).

Estha is a stranger in both words even his Indian society rejected his hybridity his way of dressing and speaking. "Porket munny?" The Orange drink Lemon drink Man said with his teeth still watching. `First English songs, and now Porket munny! Where d'you live? On the moon?" (Roy 48).

The twin sister Rahel is not better than Estha, she is also rejected because of her hybrid culture. From school to school making troubles, Rahel failed to make friends. "In each of the schools she went to, the teachers noted that she: (a) Was an extremely polite child. (b) Had no friends." (Roy 9). She is probably adapted to the English lifestyle and not the native one.

The girl is facing troubles from her hybridity but not only her it is the whole family who suffers.

> Looking back now, to Rahel it seemed as though this difficulty that their family had with classification ran much deeper than the jam-jelly question. Perhaps Ammu, Estha and she were the worst transgressors. But it wasn't just them. It was the others too. They all broke the rules. They all crossed into forbidden territory. They all tampered with the laws that lay down who should be loved and how. And how much. The laws that make grandmothers grandmothers, uncles uncles, mothers mothers, cousins cousins, jam jam, and jelly jelly. It was a time when uncles became fathers, mothers lovers, and cousins died and had funerals. It was a time when the unthinkable became thinkable and the impossible really happened. (Roy 16).

Both Estha and Rahel have no ability and no power to patch the gap or make up the two different cultures, societies and worlds they are living in. Their belonging is a big issue the twins are laying in between their hybridity doesn't enable them to be considered as British nor as Indian, their parental issue doesn't help them to be fully Hindu nor Syrian Christian; what makes their identity ambiguous.

The twins' uncle Chacko is another character who mimics the British lifestyle meanwhile his ex-wife asks him for a divorce after giving birth to their daughter Sophie Mol.

> 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. Those last few tortured nights before he left her,

> Chacko would slip out of bed with a torch and look at his sleeping child. To learn her. Imprint her on his memory. To ensure that when he thought of her, the child that he invoked would be accurate. (Roy 56).

In fact their marriage witnessed a kind of objection from the beginning from her parents. They refused to stand beside their daughter in her wedding. They hate Indians;

> Margaret Kochamma's mother was looking away, out of the photograph, as though she would rather not have been there. Margaret Kochamma's father had refused to attend the wedding. He disliked Indians, he thought of them as sly, dishonest people. He couldn't believe that his daughter was marrying one (Roy 114).

There was a clear denunciation from Margaret's parents of being stranger (Indian) however, Chacko after his coming back to India still behave like a British man.

While receiving his ex-wife and his nine years old daughter Sophie Mol, Chacko, "was wearing a funny tight suit and a shining smile". (Roy 67). Beside the dressing style which is different from the usual, the words funny and tight are used by Roy to show the cultural hybridity of this character. The coming of Sophie Mol is used metaphorically to demonstrate the change that happened after the coming of the colonizer in the colonized life and culture. "things can change in a day" (Roy 16)

2.4.1.2. Hybrid Language:

Many authors use their other languages in combination with English to represent a multilingual society within their literary works. Roy's novel *The God of Small Things* is often considered as a noticeable work of multilingual fiction in the postcolonial literature. Her novel is classified as a hybrid text since it is written in two languages, English and Indian local Malayalam.

> Arundhati Roy employs several techniques, including unconventionally placed capitals, extensive use of sentence fragments, and playful reactions on the sound or construction of words, in order to offer the reader the perspective of characters that are not wholly comfortable in the realm of English. This serves as the prime postcolonial facet of the novel; the reader is shown what it is like to have English imposed. (Volkmann 463).

Through her novel Roy presents English from the perspective of her main characters the twins Estha and Rahel. Due to their education both protagonists can speak English fluently and correctly but still they can do it at their manner to be a hybridized language.

One of the examples of breaking words is "Die-vorced?" (Roy 62). Mainly to stress the word die as if the divorce equals to death but metaphorically to highlight the wish of colonized people and nations to divorce their colonizers not only from their physical presence but moreover get rid from their imperial discourse. Another example is the backward reading technic used by the twins in the following quotation. "….said that she was a Little Disappointed in them when they read it aloud to her, backwards. "ehT sertanrvdA fo eisuS lerriuqS" (Roy 29).

She also used a numerous other techniques, including the use of the abnormal word order, the unusual capital letters, the use of regional words and sentences ...etc, for the purpose of indigenizing and hybridizing the imposed colonial language (Jadoon, 7).

Most importantly Roy incorporates both English language and Malayalam local language of Kerala through the technique of code-switching from one to another and manifesting a bilingual situation. Due to the setting where the events of the novel happened, the language used was extracted from the multicultural environment. Despite the excessive use of the English language (the one of the colonizer), Roy employs other techniques such as fragmented sentences and construction of words. Tickell argued that: Arundhati Roy is exceptional in the use of language and form as these have evolved so far in this literature, and she accurately and powerfully reflects the themes and ideologies that are currently dominant in the social fraction (117).

For instance appellations for the family members were used from the local language such "Appoi and Ammai"

> Chacko was driving. He was four years older than Ammu. Rahel and Estha couldn't call him Chachen because when they did, he called them Chetan and Cheduthi. If they called him Ammaven, he called them Appoi and Ammai. If they called him Uncle, he called them Aunty—which was embarrassing in Public. (Roy 18).

Or the use of "Kochu and Vellya" words to be understood in context as small and big

> Rahel approached quietly. She saw that his skin was looser than she remembered. He wasn't Kochu Thomban any more. His tusks had grown. He was Vellya Thomban now. The Big Tusker. She put the coconut on the ground next to him. A leathery wrinkle parted to reveal a liquid glint of elephant eye (Roy 109).

The use of untranslated Malayalam words is challenging step to the novel's western readers. The author is using such native words and expressions as a kind of resistance to the imposed culture and language.

Roy goes far and shows her reader that English language is a matter of obligation, natives don't choose it but rather it is imposed on them by the more powerful side. Baby Kochamma who is in charge of the twin education imposes on them the use of English in favor of their own Malayam one.

> That whole week Baby Kochamma eavesdropped relentlessly on the twins' private conversations, and whenever she caught them speaking in Malayam, she levied a small fine which was deducted at source. From their pocket money. She made them write lines–'impositions' she called them - I will always speak in English, I will always speak in English. A hundred times each. When they were done, she scored them with her pen to make sure that old lines were not recycled for new punishments (Roy18).

Both the twins felt toward the English language as a burden on their shoulders which led them probably to create their own hybrid language and to escape from the imperial imposed discourse.

Roy versifies her style of code switching to another technic which is spelling words the way they are pronounced breaking norms of English grammar, word morphology and spelling. "She had made them practice an English car song for the way back. They had to form the words properly, and be particularly careful about their pronunciation. Prer NUN sea ayshun." (Roy 18).

The twin characters depict the sense of hybridity in all sides. Their family did everything to make them a copy paste of British people in their language and even their interactions especially within the coming of their British cousin Sophie Mol. But needless the way Estha and Rahel mimic British people make them lose their identity and became hybrid.

2.4.1.3. Hybrid Identity:

The term "Hybridity" is generally used to describe a person whose identity is a mixture of other identities. It is a spread phenomenon among oppressed, inferior and marginalized people mainly because of colonization. These people know that the powerful one should be leader and the others led and to be alive and safe they should imitate the dominating one (the colonizer). However there is always an internal resistance, hybridity is ultimately a survival

approach.

> In her novel The God of Small Things Arundhati Roy introduced a hybrid English language that goes with her hybrid characters' identities. In this process, she creates a postcolonial non-native English that questions and subverts the language of the colonizer and develops a hybrid conscience that establishes an Indian identity. (Panavelil Abraham 1)

She tried through her characters to raise native voices resistance to the foreign identity, those who were exposed to the two English and Malayalam language. "Although, English was the result of colonial rule in India, it, in fact, turned out to be the best way to establish its hybrid identity". (Panavelil Abraham 10). The novel indeed sheds light on those who are living within complex identities.

> Roy has set up a cast who are trapped both "outside their history" and within their text, a predominantly English prose of double-conscious themes and complex identities. As they gradually lose their original cultural roots, they lose part of their identity. They are hybrids now, and so it's their culture. (Reyes201-202).

Roy manifested in her novel *The God of Small Things* the sufferance of the main characters from their multi identities. "Bhabha argues that hybrid identity arrives from the "interweaving of elements of both colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity" (Meredith 2).

Because of the complex environment created by the British colonization to India, Roy's characters in the novel found themselves in a hybrid atmosphere from society, language to culture which creates an in-between situation and hybrid culture.

The protagonists twin Estha and Rahel are the best example for having a hybrid identity. Both are the fruit of hybrid marriage between Hindu and Christian, receiving a British education and values however failing to reach their superior represented in the character of the cousin Sophie Mol. They are all the time questioning their identity. Beside the close relationship between the two worlds India and Britain represented in the cousins there are quite differences. "Esthappen and Rahel thought of themselves together as Me, and separately, individually, as We or Us. As though they were a rare breed of Siamese twins, physically separate, but with joint identities" (Roy 2).

The in between situation of the hybrid identity appears again in the case of Ammu who comes back to her paternal house after divorce. Baby Kochamma underestimate a divorced

woman since she belongs to anywhere in a metaphoric situation describing hybrid people who belong to none.

> She 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 a intercommunity love marriage – Baby Kochamma chose to remain quiveringly silent on the subject. (Roy 22).

Chacko's hybrid identity is strengthened within his marriage to Margret Kochamma, the English white woman. Despite their divorce Chacko still behaves as an English man, husband and father, this can be noticeable in his manners and attitude. Chacho asks the twin to look for the word Anglophile meaning.

Ammu said that Pappachi was an incurable British-CCP, which was short for chhi-chhi poach and in Hindi meant shit-wiper. Chacko said that the correct word for people like Pappachi was Anglophile. He made Rahel and Estha look up Anglophile in the Reader's Digest Great Encyclopaedic Dictionary. It said: Person well disposed to the English.(Roy 25).

This anglophile is spread in the members of the Kochamma family even Pappachi had the same attitude and thoughts. "Pappachi would not believe her [Ammu's] story – not because he thought well of her husband, but simply because he didn't believe that an Englishman, any Englishman, would covet another man's wife." (Roy 42).

As an anglophile he is not able to accept or even think that British people can miss behave or make mistakes, he takes for granted that the supreme power (colonizer) is always right and correct.

Velutha Paapen is the Kochamma family's carpenter who belongs to a different caste made him an untouchable man fell in love with Ammu who is a touchable woman. This situation creates the hybridity of Velutha's character who challenged his society, religion and restrictions. He aimed to get away from his identity and convert to Christianity to be no more untouchable. There is a clear rejection of own identity for this character "Velutha wasn't supposed to be a carpenter" (Roy 35).

Most of the characters lose their peace position and home identity while moving from their native country via imitating their colonial masters. They are all the time fighting their

feelings of underestimation, inferiority, oppression, imperialism and lack of belonging. The whole situation makes them looking for a mid-position, a confortable space, and a new identity since they are unable to reunite in either part.; India and Britain.

The god of small things novel examined the intersection of caste, class, and ethnicity as social hierarchies constructing and influencing individuals. These people are rejecting these traditions, norms and values but unable to demonstrate their objection in public and confront the consequences of crossing them. The colonial legacy is heavily present in the novel and its characters like Margaret Kochamma contribute to the hybrid situation.

2.4.2. Mimicry

Mimicry refers to the imitation, adaptation, acceptance and copying all what comes from the supreme power of colonizer, be it culture, language, values, habits, religion and the whole lifestyle. This matter can be illustrated in most of Roy's characters in *The God of Small Things Novel*.

Chacko, as most of the immigrants people, is the main personality who mimic British after his marriage to Margaret Kochamma he believes that the mixed marriage had transformed him into a real British like her. And even after divorce he has not stopped believing in that since he "had never stopped loving Margaret Kochamma" (Roy 17). Only Ammu rejected this attitude of mimicry and claimed:

> His general attitude towards British culture is that of a mimic man. He is very proud of staying at Oxford. He has tried to ‗whiten' himself by marrying an English woman. His sister, Ammu, dismissed him with a single blow. "Marry our conquerors, is more like it,' Ammu said dryly, referring to Margaret Kochamma" (Roy 52).

Nonetheless, Chacko imitates the western style in everything when receiving his daughter and her mother from the airport, he dressed like British men. Chacko, dresses in a Western-style suit, "anybody could see that Chacko was a proud and happy man to have had a wife like Margaret White" (Roy136).

Probably, he wanted to hide his inferiority in front of his daughter and his ex-wife Margaret by showing him in suit like British. His sister from her side makes all her efforts to look like a real British woman the same "day Margaret Kochamma and Sophie Mol arrive, Baby Kochamma fakes a British accent (137). Moreover she implies on the twin Estha and Rahel to imitate the proper English accent.

> eavesdropped relentlessly on the twin's private conversations, and whenever she caught them speaking in Malayalayam, she levied a small fine which was deducted at source. From their pocket money. … [The Twins] had to form the words properly, and be particularly careful about their pronunciation (Roy 36).

Baby Kochamma lives her Englishness with all its details. Roy describes her house and habits as follows:

> She kept her doors and windows locked, unless she was using them. She used her windows for specific purposes. For a Breath of Fresh Air.To Pay for the Milk. To Let Out a Trapped Wasp (which Kochu Maria was made to chase around the house with a towel). She even locked her sad, paint-flaking fridge, where she kept her week's supply of cream buns that Kochu Maria brought her from Bestbakery in Kottayam. (Roy 15).

Pappachi maternal grandfather of the twin is another character who relies on mimicking to gain a considerable position among Malayalam people, his family and most importantly in front of the British themselves. "Pappachi's mind had been brought into a state which made him like the English" according to Chacko (Roy 52).

Grandfather Pappachi the "Anglophile" believes in the superiority of British colonizers and tries all the time to mimic them even in clithes. After his retirement: "He bought the skyblue Plymouth from an old Englishman in Munnar. He became a familiar sight in Ayemenem, coasting importantly down the narrow road in his wide car looking outwardly elegant but sweating freely inside his woolen suits" (Roy 48).

Mimicking, adapting and imitating is usually the attitude of the colonized towards the colonizer in terms of culture, habit, norms, believes, religion, values and language. Hence, the colonizer is threatened to be equal to the colonized through mimicking and lose his superiority consequently which led him not to accept them whatever the situation is.

2.4.3. Ambivalence

The word ambivalence refers to contradictory thoughts and feelings toward the other how each colonizer and colonized sees the other. Both sides can be ambivalent in their attitudes combining feelings of acceptance and rejection, love and hate, respect and disrespect, equal and unequal. Ambivalence affects both colonizer and colonized despite the domination of the colonizer.

In the novel *The God of Small Things*, the colonized is 'ambivalent' towards the colonizer; most of the characters are mimicking their seniors but at the same time can't get rid from their home identity influence. As Hommi Bhabha coined "mimicry is constructed around ambivalence (122).

Chacko the immigrant with a British education having a British wife and daughter presents an internal feeling of ambivalence rarely shown. When talking to the twin he showed his contradictory thoughts about the necessity to mimic and imitate or to stick on your own culture.

> Chacko told the twins that, though he hated to admit it, they were all Anglophiles. They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history and unable to retrace their steps—because their footprints had been swept away. He explained to them that history was like an old house at night. With all the lamps lit. And ancestors whispering inside. (Roy 25).

Chacko feels ambivalent towards cultural hybridity is sometimes negative in the fact that it alienates Indians from both cultures. Moreover, Chacko's love to Margaret is a matter of ambivalent: did he love her truly? or he used her to gain a social position, to whiten himself and to be a real British man. Ammu said that Chacko had never stopped loving Margaret Kochamma. Mammachi disagreed. She liked to believe that he had never loved her in the first place.

Velutha, is another character described as "Ambivalence in his thoughts and feelings, Velutha's thoughts and actions are marked by ambivalence that is a typical symptom of a man in hyper-reality. (Mashori13). The same character was depicted by Arubdhati Roy as ambivalent as his name wasn't corresponding to his color. "He was called Velutha—which means White in Malayalam because he was so black" (Roy 35).

In addition to Valutha, there is also the character of his beloved Ammu. Mother of the twin throughout her life suffered from her strict father, alcoholic husband and careless brother man in her life equals to oppression and control. Society from the other side considered her as no one no identity except a divorced one. She was indeed double colonized first by men second by British colonization thus she is an ambivalent character. This oppression pushed Ammu to go beyond the social norm and break love law; her anger and frustration was mixed with silence. Being tortured and silent at the same time made her resistance "must we behave like some godforsaken tribe that's just been discovered?" (Roy 171).

On the other hand, the colonizer also was ambivalent. That can be seen in the case of Margaret Kochamma who aquires a double feeling of Indian people, she loved them but prefers to get away from them. "Margaret Kochamma wrote regularly, giving Chacko news of Sophie Mol. She assured him that Joe made a wonderful, caring father and that Sophie Mol loved him dearly— facts that gladdened and saddened Chacko in equal measure." (Roy 118).

At the same time Margaret was the one who asked for divorce to be with a British man but after his death she came back to see her Indian ex-husband. Even though she knew that this behavior is ambivalent. "So eventually, though she knew that her friends and colleagues at the school would hink it odd—her running back to her first-husband-just-as-soon as her second-one-had died. She was haunted by that decision for as long as she lived." (Roy 119)

It can be said that colonization give birth to feelings such as inferiority, inequality and oppression which lead oppressed people to confusion contradiction and resistance to their own home culture this duality is the so called ambivalence.

2.4.4. Otherness

The deep feeling of inferiority towards Europeans is clearly shown and demonstrated in the novel. The concept of 'otherness' can be used to describe the ex-wife of Chacko Margaret Kochamma and his daughter Sophie Mol. Their description by the eyes of the Indian family as well as their behavior towards them can clearly portray the perspective of the other (colonizer) in contrast to the native (colonized). A week before their arrival the whole family was mobilized to prepare that big day. Baby Kochamma asked the twins to improve their language, behavior and prepare a song at the occasion. The servant should also prepare a cake to welcome the English visitors and please them because what they will think (the others) is very important.

> Rahel and Estha had never met Sophie Mol. They'd heard a lot about her, though, that last week. From Baby Kochamma, from Kochu Maria, and even Mammachi. None of them had met her either, but they all behaved as though they already knew her. It had been the What will Sophie Mol think? week (Roy 36)

Despite her blindness, Baby Kochamma described Sophie Mol in an incredible way.

> She [Baby Kochamma] said Sophie Mol was so beautiful that she reminded her of a wood-sprite. Of Ariel. D' you know who Ariel was? – Ariel in The

> Tempest? (…) Where the bee sucks there suck I? (…) In a cowslip's bell, I lie? (Roy 69).

Sophie Mol the English nine years old girl was noticed with her fair skin, blonde hair, blue grey blue eyes, and Western attire. "She was taller than Estha. And bigger. Her eyes were blue gray blue. Her pale skin was" (Roy 68).

Sophie represented the colonial legacy and the privileged position of the colonizer in relation to the colonized due to her foreignness and the cultural distance between her and the Indian family. The character was used in the novel as a reminder of the colonial superiority and power that affected the social hierarchies.

> Baby Kochamma, the aunt in the novel, tampers with the laws about who should be loved and how. She "loves" white Sophie Mol because she is "Other" to Ammu's children. Herself a product of a hybrid union, Sophie is used as a beating-stick by Kochamma: a stick that beats alienation and the intensified feeling of otherness into the twins, both victims of erasure: one of them "Quietness," the other "Emptiness" (311). Sophie Mol is apparently "more loved" than the twins – of particularly great concern to Rahel, who is told earlier on (by means of a stern admonition from her Ammu) that a child is possibly loved just a little less whenever they anger their parent(Hemalatha 19).

The attitude of the Mammachi family was showing superiority towards white British colonizers taking care from their language and accent.

> That whole week Baby Kochamma eavesdropped relentlessly on the twins' private conversations, and whenever she caught them speaking in Malayalam, she levied a small fine which was deducted at source. From their pocket money. She made them write lines– "impositions" she called them—I will always speak in English, I will always speak in English. A hundred times each. When they were done, she scored them out with her red pen to make sure that old lines were not recycled for new punishments. She had made them practice an English car song for the way back. They had to form the words properly, and be particularly careful about their pronunciation. Prer NUN sea ayshun (Roy 18).

The way to dress in front of the English mother and her daughter was also a big issue, showing how natives feel shame to wear their own customs but instead clothes of the colonizer.

> Chacko, who usually wore a mundu, was wearing a funny tight suit and a shining smile. Ammu straightened his tie, which was odd and sideways. It had had its breakfast and was satisfied. Ammu said, "What's happened suddenly to our Man of the Masses?" But she said it with her dimples,

because Chacko was so burst. (Roy 67).

Feeling of proudness is also manifested in the behavior of Chacko "Anybody could see that Chacko was a proud and happy man to have had a wife like Margaret. White. In a flowered, printed frock with legs underneath. And brown back freckles on her back and arm-freckles on her arms". (Roy 68). "Chacko, in his What Happened to Our Man of the Masses? suit and well-fed tie, led Margaret Kochamma and Sophie Mol triumphantly up the nine red steps like a pair of tennis trophies that he had recently won." (Roy 82).

Comparing the twins to their perfect and white English cousin Sophie was a common behavior among all the family and even the other citizens of Aymanam. In the cinema, Estha and his twin were molested.

> "Baron von Trapp had some questions of his own.
> Are they clean white children?
> No. (But Sophie Mol is.)
> Do they blow spit-bubbles?
> Yes. (But Sophie Mol doesn't.)
> Do they shiver their legs? Like clerks?
> Yes. (But Sophie Mol doesn't.)
> Have they, either or both, ever held strangers' soo-soos?
> N … Nyes. (But Sophie Mol hasn't.) (Roy 51).

2.4.5. Racism

The God of Small Thing is a novel full of racism and prejudice not only from British toward Indians but also from Indians toward each other. The British feel superior as they are the colonizer and possess power while Indians share conflicts between races and castes in addition to religious matters some are Muslims other Christians and others are Hindu.

Social discrimination creates tension among the communities which ends by hatred, revenge, harshness, misunderstanding and fanaticism. Roy's novel portrays how Indian people were treated even if they mimic or become hybrid or convert to their religion.

> When the British came to Malabar, a number of Paravans, Pelayas and Pulayas (among them Velutha's grandfather, Kelan) converted to Christianity and joined the Anglican Church to escape the scourge of Untouchability. As added incentive they were given a little food and money. They were known as the Rice Christians. It didn't take them long to realize that they had jumped from the frying pan into the fire. They were made to have separate churches, with separate services, and separate priests. As a special favor they were even given their own separate Pariah Bishop. After

> Independence they found they were not entitled to any government benefits like job reservations or bank loans at low interest rates, because officially, on paper, they were Christians, and therefore casteless. It was a little like having to sweep away your footprints without a broom. Or worse, not being allowed to leave footprints at all (Roy 36).

Racism happens between British and Indians and also between the different castes of Indians. It kills all values of equality and humanity.

2.4.6. Subalternity

The word 'Subaltern' denotes a person holding a subordinate or an inferior position. (Biswas 1). These subordinates can't object, refuse or even speak, they are voiceless. India is one of the most countries suffering from social inequality because of racism. As stated by many authors:

> we have to [. . .] realize that the inequity in our society has gone too far. Take for instance the refrain that India is a country of one billion people [. . .] the truth is that we are a nation of 50 million people and the rest are not treated as people (Tickell 81).

In Roy's novel The God of Small Things there are different kinds of subalterns such as class subaltern represented by Velutha, gendered of female subaltern in the case of Ammu and age subaltern for the children twin Esthar and Rahel.

Velutha, is a skillful carpenter prevented from his opportunities to develop and improve his life and conditions. As he belongs to a lower caste "Paravan" who is untouchable, received an ill-treatment.

> Paravans, like other Untouchables, were not allowed to walk on public roads, not allowed to cover their upper bodies, not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed (Roy 36).

Velutha saw at the same time subaltern by the colonizer and the upper class race in his country India even he converted to Christianity. When he went to Mammachi to plead innocence against the murder of Sophie Mol, Mammachi treated him like the subaltern other in a colonized society.

Ammu, the dauther, wife, sister and mother is the most prominent example of a female subaltern in the novel. She was suffering in silence from all men surrounding her starting with father who tortured her and misbehave toward her divorce. Ammu left her husband and returned, unwelcomed, to her parents in Ayemenem. […..] Pappachi would not believe her story (Roy 20-21).

Brother Chacko was insensitive to her presence and considered himself as the only owner in their father's factory

> Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as my factory, my pineapples, my pickles. Legally, this was the case because Ammu, as a daughter, had no claim to the property (Roy 57).

In addition to all, Ammu lived as subaltern to her alcoholic ex-husband who was so violent with her then came to her parent house to live subaltern to her father. Ammu felt very discriminated and oppressed from colonizer, men and society, she has different social class; her reaction was moving from the upper to the lower caste. She is the symbol of decolonization and resistance in the novel.

Ammu felt also guilty towards her children because she cared a lot about them and what would they think about her: "Ammu turned back to Estha and Rahel, and her eyes were blurred jewels" (Roy 71).

Mamamchi, the grandmother was tortured woman by her husband Pappachi, she suffered all the time from violence and beating but she didn't do anything towards that. She created her own business selling jams and pickles as an attempt to get ride from her husband's control and oppression she could feel double colonized and saying nothing in the face of the oppressor.

2.5. Conclusion

This chapter provides a general overview of the consequences of the British colonization of India and its circumstances, as depicted in Arundhati Roy's famous novel *The God of Small Things,* written in 1997 and set in postcolonial India.

The novel addresses various elements of postcolonial studies; it discusses the themes of love, family, existence, societal norms, and the impact of colonialism. In deed the impact of colonialism is deeply ingrained in the society and personalities of the characters.

This chapter focuses on the postcolonial aspects depicted from the novel such as hybridity, otherness, mimicry, ambivalence, and their influence on the main characters. Feelings of oppression and inferiority due to colonization lead the characters to overestimate and appreciate everything associated with the British. As a result, they become unable to fully participate in either British or Indian culture.

This section is dedicated to identify and analyze aspects that justify each postcolonial element, from hybridity in its various forms (culture, language, and identity) to the perception of the colonizer as the "other," and moving to mimicry and ambivalence, which are interconnected. It concludes with an examination of the term "subaltern" and its representations in Roy's novel.

GENERAL CONCLUSION

The field of Postcolonial Literature gained prominence in the 1970s with the publication of Edward Said's seminal work, *Orientalism*. Throughout the following years significant attention was given to postcolonial analysis and criticism from various perspectives. Theorists concentrated on revealing postcolonial aspects present in literary works from essentially colonized or previously colonized countries, and to a lesser extent, from colonizing countries. In fact colonialism is often considered another facet of imperialism, presenting postcolonialism as a critique of Eurocentrism.

This study attempts to highlight these colonial aspects in Arundhati Roy's novel *The God of Small Things* (1997). Initially, it is relevant to identify the historical background of postcolonialism and examine the imperial practices in India. This dissertation introduces Roy's novel as an example to show how Indians were affected during and after British rule, through characters who exhibit hybrid identities, cultures, and languages. Most of the characters experience an in-between situation, or the 'third space'.

The novel also illustrates other postcolonial aspects and criteria. Through the progression of events, characters reflect various elements of postcolonialism, such as mimicry, ambivalence, racism, and a sense of otherness in the relationships between the powerful oppressor and the powerless oppressed, akin to the master-slave dynamic.

Roy consciously or unconsciously reflects the colonial ideology, oppression, and exploitation practiced towards the 'Other' and those belonging to lower castes, in contrast to the superior upper class. She implies to her readers how poor and inferior people are neglected, ignored, and underestimated, while those of higher status enjoy all the advantages in society due to the hierarchy of power. By the end of the novel, Roy calls for an urgent need to rebel against and break away from Indian rules and taboos, to stand against the inequality, injustice, and ill treatment deeply rooted in Indian society due to colonization.

Arundhati Roy's *The God of Small Things* (1997) is a masterpiece in literature and deserves further study from different perspectives, including feminism. The concept of the 'Subaltern' is evident throughout the female characters in the novel, who are portrayed as victims. They likely suffer from a double colonization and domination: one from the colonizer and one from men in their society.

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***Dissertations and Theses**

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The Summary

This dissertation examines the circumstances of the process of colonisation and the effects resulting from the relationship between the 'colonizer' and the 'colonized'.It aims to investigate the postcolonial aspects in The God of Small Things written by the Indian Arundhati Roy (1997).The novel turns around the story of the twin characters namely: Esthaben and Rahel. They were living with their divorced mother in her paternal house with grandparents, uncle and aunt. The visit of their English cousin Sophie Mol to India depicted vividly the coloniser colonised relationship. The dilemma was when Sophie Mol was drowned in the river, things turned around, secrets started to be revealed and the twin were separated. The novel includes different issues such as racism, social crash and social classes, religious struggles (castes) power represented in the coloniser and weakness of the colonized in addition to the ideological beliefs of superiority and inferiority.

Le Résumé

Cette thèse examine les circonstances du processus de colonisation et les effets résultant de la relation entre le 'colonisateur' et le 'colonisé'. Il vise à enquêter sur les aspects postcoloniaux du *Dieu des petites choses* écrit par l'Indien Arundhati Roy (1997). Le roman tourne autour de l'histoire des personnages jumeaux, à savoir : Esthaben et Rahel. Ils vivaient avec leur mère divorcée dans sa maison paternelle avec ses grands-parents, son oncle et sa tante. La visite de leur cousine anglaise Sophie Mol en Inde a décrit de manière vivante la relation colonisateur-colonisé. Le dilemme s'est produit lorsque Sophie Mol a été noyée dans la rivière, les choses ont changé, des secrets ont commencé à être révélés et les jumeaux ont été séparés. Le roman aborde différentes questions telles que le racisme, le krach social et les classes sociales, les luttes religieuses (castes), le pouvoir représenté chez le colonisateur et la faiblesse du colonisé en plus des croyances idéologiques de supériorité et d'infériorité.

الملخص

تبحث هذه الأطروحة في ظروف عملية الاستعمار والآثار الناجمة عن العلاقة بين "المستعمِر" و"المستعمَر". تهدف إلى التحقيق في الجوانب ما بعد الاستعمارية في رواية إله الأشياء الصغيرة للكاتبة الهندية أروناتي روي (1997). تدور الرواية حول قصة الشخصيتين التوأم وهما: إستابين وراحيل. وكانوا يعيشون مع والدتهم المطلقة في منزل أبيها مع الأجداد والخال والخالة. وقد صورت زيارة ابنة عمهم الإنجليزية صوفي مول إلى الهند بوضوح العلاقة الاستعمارية. وكانت المعضلة عندما تم غرق صوفي مول في النهر، وانقلبت الأمور، وبدأت الأسرار تنكشف، وتم فصل التوأم. تتضمن الرواية قضايا مختلفة مثل العنصرية والانهيار الاجتماعي والطبقات الاجتماعية والصراعات الدينية (الطبقات) والسلطة المتمثلة في المستعمر وضعف المستعمر بالإضافة إلى المعتقدات الأيديولوجية بالتفوق والدونية