

TRIBHUVAN UNIVERSITY

Resistance to Hegemonic Power Structure in Arundhati Roy's

The God of Small Things: A Post Colonial Study.

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By
Resham Sapkota
Class Roll No: 20/062
Exam Roll No: 203/064
Regd No: 6-1-48-2106-99

Department of English
Prithvi Narayan Campus, Pokhara

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Tribhuvan University
Faculty of Humanities and Social Science
Department of English

Letter of Recommendation

This is to certify that Mr. Resham Sapkota has prepared this thesis entitled “Resistance to Hegemonic Power Structure in Arundhati Roy’s *The God of Small Things*” under my guidance and supervision. I, therefore, forward it to the Research Committee of Department of English, Prithvi Narayan Campus, Pokhara for final evaluation, approval and acceptance.

.....

(Rajendra Prasad Tiwari)

Supervisor

Associate Professor

Department of English

Prithvi Narayan Campus, Pokhara

Date: August 8, 2010.

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Abstract

The God of Small Things is in fact an apparent replica of the on going clash and resistance of the subaltern classes against the socio-politico-cultural orthodoxy that has been spreading over the post colonial Indian world by inspiring a pernicious hegemony and the power structure. It advocates the need to dismantle the root of social institutions by making a strong disruption and a discontinuity of the detrimental taboos.

Arundhati Roy strengthens the voice of protest against the western ideological truths by providing a praiseworthy role to the people of the subaltern classes mainly the women and out-caste characters as Ammu and Velutha , who have functioned being in the central narrative of the novel.

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Chapter – 1

1.1. Arundhati Roy and *The God of Small Things*

The God of Small Things, the winner of ‘The 1997 Booker Prize’, is the first novel of Arundhati Roy, a highly eminent post colonial Indian female novelist. The novel has poured a conscience of resistance against the hegemonic power structure and its detrimental consequences spreading over the post colonial Indian world.

Literally, the word ‘hegemony’ refers to leadership - the influence of a certain group over the large mass of the proletariats, also known as the subalterns. The word ‘subaltern’ commonly refers to the perspective of persons and groups outside of the hegemonic power structure. In the 1970s, the term ‘subaltern’ began to be used as a reference to the colonized people in the South Asian subcontinent. Then, it provided a new vision to the history of a colonized place from the perspective of the colonized rather than from the viewpoint of the hegemonic power.

In hegemony, the lower class people associate their goods with the goods of the upper class people. The people of upper class level are assured that the lower class people do not have any agency and consciousness because they cannot bring any fundamental change in the society. Being just opposite to the view of the upper class people, Roy asserts that the subaltern classes known as the small things are undoubtedly capable enough to revolt and resist against the one sided suppression of the hegemonic structure. Roy introduces the power structure as the police, the Church, state, males and other elite groups in society. She also bestows how the more powerful victimize the deprived and the depressed.

The 'small things' denote the people or classes who have no connection with the power structure of state and society, the big things. There is no unseen force or the God for those dominated classes that can assist them to obtain their snatched human right. Their status happened to be more complicated when the British rulers taught the native elites the way to dominate the classes having the lower position to themselves. The God of these suppressed classes is not any abstract force, rather it is their own courage or confidence to create a fair human society that worships people on the base of their character and talent, but not their social position.

Born in India in 1961, Arundhati Roy, the first non expatriate Indian author, is the first Indian woman to get the renowned Booker Prize from her first novel *The God of Small Things* published in 1997, that created an immense sensation all over non western world. Roy's childhood began from the conscience of fragmentation and separation, for she acknowledged unsuccessful marital life between her Keralite Christian mother and Bengali Hindu father. Then, she spent her rest childhood with her mother in Aymanam, Kerala where she was joined in an independent school informally, that was founded by her mother, an eminent social activist, from whom Roy herself became highly inspired. She acquired her profound intellectual and literary potentialities, and also she regarded reading to be the solo foundation of her personality and career development. Having belief in her mother's view that learning can be gained in the absence of vigorous syllabus, Roy joined a formal school only at 11.

Leaving her home at the age of 16, she joined in Delhi school of architecture where she met Gerard Da Cunha, a fellow architecture student with whom she got married. For their interest in architecture went on decreasing, they went to Goa

where they started a small business of making and selling cake. But, their marriage lasted for four years only. So, returning back to Delhi, Roy got married to a film director Pradeep Krishen and also played in a small role in the film *Massey Saab* under his direction. Roy obtained a scholarship to study the restoration of monuments in Italy for eight months. Returning from Italy, she worked for screenplays, as a writer. Anyway, after some controversies, she returned to her private life; her continuous endeavor in writing resulted in the production of *The God of Small Things* (1997), her first novel. *The God of Small Things* recounts the unrelenting situation of women children, dalit and their representation in the post colonial Indian world, making the pictorial portrayal of Indian life and its cultural heritage.

Her other non fictional prose works include *The Cost of Living* (1999), *The Algebra of Infinite Justice* (2002), *Power Politics* (2002) and *War Talk* (2003) which deal with the socio-political issues having a strong hatred to the concept of war, violence, misuse of power, political hypocrisy and natural exploitation. Her dominant power for activism and protest is vividly poured in *Public Power in the Age of Empire* (2004) in which she blames the corporate media in corrupting democracy and marginalizing the oppositional voices.

The God of Small Things, Roy's prominent fictional work, delves into the issue of dismantling historical truths and subversion of orthodoxy pertaining to the pre-established social norms, values, religion and culture. Roy attempts to demolish the boundaries set forth by the cultural and social legacy manifested in the perverted and decadent treatment of orthodox. For this, she selects her own identified world and characters.

The book is divided into twenty-one chapters. Some chapters have subdivisions in them. Other chapters are very short. The story is not told in a linear time frame. The author takes the reader back and forth from the present to the past. Facts, thoughts and recollections are interrupted in one chapter and further expanded on a few chapters later. At certain points, Roy follows no sentence or paragraph rules. This deviation from a formal style serves to enhance the atmosphere of the book.

In the first chapter, Roy gives readers an outline of the story. The other chapters have no chronological order. The last chapter, depicting the love scene, is actually the middle of the story itself. It ends by telling a very sad story in a beautiful way. The author has structured the novel in this way in order to put more emphasis on the events that lead up to the story, the consequences and the characters themselves involved.

The story primarily takes place in a town named Ayemenem, now part of Kottayam in Kerala state of India. The temporal setting shifts back and forth from 1969, when Rahel and Estha, a set of fraternal twins are 7 years old, to 1993, when the twins are reunited at age 31. Much of the story is written in a viewpoint sympathetic to the 7-year-old children. Malayalam words are liberally used in conjunction with English. Prominent facts of Kerala life that the novel captures are Communism, the caste system, and the Keralite Syrian Christian way of life. Shri Benaan John Ipe (referred to as Pappachi, which means grandfather), an imperial entomologist prior to his retirement, fathered Ammu and Chacko, with his wife Shoshamma Ipe (referred to as Mammachi, which means grandmother). Pappachi has been bitter since his discovery of a new species of moth was dismissed and then

credited to someone else. His facade of being a perfect husband and father, hides his abusive tendencies towards his family, especially in respect to Mammachi. One night, while Pappachi is beating his wife, Chacko, Ammu's brother, a Rhodes Scholar comes home from Oxford University, stops him and tells him to never do it again. From then on, till his death, Pappachi neither hits nor speaks to Mammachi again. He also refuses to let Ammu continue with her college education, so she is forced to return home to Ayemenem.

Ammu becomes desperate to escape the house, and finally convinces her parents to let her spend a summer with an Aunt in Calcutta. There, she marries a man who manages a tea estate, who she later discovers to be a heavy alcoholic, who beats her and tries to prostitute her to her boss so that he can keep his job. She gives birth to the twins – Estha and Rahel, but ultimately leaves her husband and returns to live with her mother and brother in Ayemenem. All members living together at the house are Ammu, Chacko, Mammachi, and Baby Kochamma, the sister of Pappachi. As a young girl, Baby Kochamma had fallen in love with Father Mulligan, a young Irish priest who had come to Ayemenem to study Hindu scriptures. In order to get closer to him, Baby Kochamma became a Roman Catholic and joined a convent. She quickly realized the futility of her plans and returned home, though she never stopped loving Father Mulligan. Because of her own misfortunes, Baby Kochamma delights in the misfortune of others.

Velutha is an untouchable, the lowest caste, Paravan. His family has been working for Chacko for generations. Velutha is extremely gifted with his hands, an accomplished carpenter and mechanic. Unlike other untouchables, Velutha has a self-assured air. Arundhati Roy spent her childhood with the people like Velutha ;

she found the people of lower castes to be more true than that of so called upper class people to whom she herself represents. The sole reason of the writer's respect for the deserted classes is her own involvement with them from the beginning of her life. About this fact and about her motto to write the novel, Roy writes in *The End of Imagination* as :

I grew up with the people like Velutha. They were my closest, dearest friends. They were much more than my family: they were who I fished with, swam with, dug up earthworms with. I had a sense of what would come down on someone's head. Syrian Christians think they are the salt of the earth. Even within the Church, there are sub-sects. They don't even marry between themselves, so with a Paravan. (7)

Hence , the writer came to the humanitarian view , conscience, feeling and thought that the society can meet the path of righteousness, altruism, sharing, honesty, humanity, sacrifice and vividness only when the sense of poor and rich, upper caste and lower caste as well as elite and lower gets shattered. To fulfill her dream of a velvet human world, Roy has created a character Ammu who involves herself in marriage without having the consent of the family and later gets engaged in the forbidden love affair with a discarded Paravan ,Velutha.

The novel as a political allegory explores the nationalist imagery of the region and the nation by narrating a shocking tale of a love affair between a Brahmin and an untouchable, to which the state-sanctioned brutality bans strongly. Likewise, the state does not let the women to transcend beyond its foundation and systems. Rather, it wants these groups to be ready to become the prey of the cultural

hegemony. This long lasting prejudice over gender and caste and the violence of the family and state upon them have life destroying consequences for the next generation, for the children who are forever scared by what they have witnessed. Therefore, Roy is totally against the bitter fact that this story of violence within the state is woven through and through. But, she is also sure that the renaissance of the mind cannot be ceased by any force; the domination upon it cannot be eternal, it is just temporary.

Similarly, the state's continuing maintenance of a system of gender and caste violence against some of its own citizens is the betrayal to the humanitarianism and the newly independent world. If the children go on witnessing such negations of the society, they will be paralyzed and will become the victims of never lasting suffering of the trauma. Roy warns the state not to play the role of the victimizers upon its own citizens by learning the lessons from the colonizers, the suppressors.

In the novel, unable to confront with his father's idea, Velutha disappears, only to reappear after his brother becomes paralyzed due to an accident. Velutha becomes indispensable at the pickle factory, as the one who fixes all the machinery. Because of his easy-going nature, Velutha befriends Rahel and Estha. Around the time of Margaret, the former wife of Chacko, and her daughter Sophie's arrival, Ammu recognizes a sudden attraction to Velutha.

When her intimate relationship with Velutha is discovered, Ammu is tricked and trapped in her room and Velutha is banished. When the teens ask their mother why she has been locked up, Ammu, in her rage, blames them as the responsible agents to stop her from being free and screams at them to go away. Rahel and Estha decide to run away, and Sophie convinces them to take her with them. During the

night, while trying to reach an abandoned house across the river, their boat capsizes and Sophie drowns. The twins search all night for Sophie, but cannot find her.

Wearily, they fall asleep at the abandoned house. They are unaware that Velutha is there as well, for it is where he secretly meets Ammu. When Sophie's body is discovered in the morning, Baby Kochamma goes to the local police station and accuses Velutha for Sophie's death. She claims that Velutha attempted to rape Ammu, threatened the family and kidnapped the children. A group of policemen are sent out to look for Velutha. When he is found, they savagely beat him for crossing the caste lines. The twins witness the terrible scene, and are deeply affected.

When Rahel and Estha reveal the truth of Sophie's death to the chief of police, he is alarmed. He knows that Velutha is a communist, and is afraid that the wrongful arrest and impending death of Velutha will cause a riot among the local communists. He threatens Baby Kochamma and tells her to make the children tell lies. Baby Kochamma tricks Rahel and Estha into believing that unless they accuse Velutha of Sophie's death, Ammu and they will both be sent to jail. She tells them that Velutha will not live through the night anyway. Eager to save their mother, the children testify against Velutha. However, Baby Kochamma has underestimated Ammu's love for Velutha. Hearing of his arrest, Ammu comes to the station to tell the truth about their relationship. She is told by the police to leave the matter alone. Afraid of being exposed, Baby Kochamma convinces the grieving Chacko that Ammu and the twins are responsible for his daughter's death. Chacko forces Ammu to leave the house.

Ammu, finding employment difficult, is forced to send Estha to her divorced husband. Not being able to make ends meet, Ammu dies alone in a hotel

room a few years later. The church refuses to bury her corpse. Rahel, when grown up, leaves for the US, gets married and divorced, and finally, after several years working as a waitress in an Indian restaurant and as a night clerk at a gas station, returns to Ayemenem. Rahel and Estha, who are both 31 at that time, are reunited for the first time since they were 7 years old. Both Estha and Rahel have been damaged by their past and by this time Estha has become perpetually silent because of their traumatic childhood experiences. The twins stay together for most for a day, and that night they commit incest with one another.

The God of Small Things has achieved an international fame as a delineation of forbidden loves, familial bonds, rivalries, and guilt; it has also generated protest in the southern Indian state of Kerala where the story is set for clarifying all of the realities of the Syrian Christian community from a very near angle. The story is set in the caste- stricken society of India. At this time, members of the Untouchable Paravan or Paryan were not permitted to touch members of higher castes or enter their houses. This extreme form of discrimination was deeply embedded over centuries in the Indian society being strengthened from the time of colonialism during which Christianity or Roman Catholicism became a major religion in Kerala. The western soldiers, who married Indian ladies and their offsprings, were held at high esteem. The Untouchables were considered polluted beings. They had the lowest jobs and lived in inhuman conditions. In India, the caste system was considered a way to organize society. Arundhati Roy shows how terribly cruel such a system can be as the oppressors were immigrants from the nation having the imperial mottos.

1.2. Review of Literature

Roy's *The God of Small Things* has been viewed either simply as a novel of the social realism or merely as a replica of the post colonial transgression and as an anecdote of the social, cultural and political scenario but not as a work which tends to challenge the hegemonic power structure of the colonial impression and its roots.

Paul Brains evaluates Salman Rushdie's *Midnight's Children* and Roy's *The God of Small Things* to be similar in the matter of popularity and their impression in the modern south Asian literary realm. Yet, he rejects the view that Roy is functioning as the imitator of Rushdie, rather she has her own standpoint and own features which reflect her immense potentiality, of creativity. While comparing Rushdie's and Roy's fictional capacity, Brains says:

If Salman Rushdie revolutionized the image of South Asian fiction with *Midnight's Children*, it was truly popularized by Arundhati Roy in 1997 when her first (and thus far, only) novel, *The God of Small Things* became an international sensation. Rushdie seemed clearly to be an influence on the younger writer... The combination of irony and tragedy that runs through Rushdie's major works is also present in Roy's. (165)

About the novel *The God of Small Things*, Brains is agreed to the reality that it is successful enough to delineate the malodorous effect of the once colonial fever in the South Asian societies, mainly in India. Moreover, he accepts the view that Roy is determined strongly to eradicate the moist existence of that fever from the soil of post independent world. Yet, he does not find her absolute originality on the matter of resistance and challenging the hegemony.

Friedman makes a declaration of the feminist geopolitics that “fosters the recognition of locational heterogeneity and idiomatic particularity in transnational context” (14). He views that the novel simply reveals the power relation within and outside the post colonial Indian world. He writes:

The God of Small Things narrativises a feminist geopolitics that broadens considerably the conventional notion of the geopolitical. It does more than tell the story of women’s competing loyalties during the British Raj in India and its aftermath, although colonial and post colonial material histories and angst are key constituents of the novel. Instead, Roy’s integration of gender and caste...involves violence performed, tacitly sanctioned, or ignored by the state- ...power relation...they operate both on the nation and within the nation. (7)

Friedman further clarifies that what Roy does with geopolitics is “to return us to the early feminist insistence on questioning the common association of the term *politics* with issues of government” (13). But, he does not find any decisive power with it on the matter of the resistance against the hegemonic tradition of the post colonial society. For him, the feminist geopolitics does not carry any strength of the resistance rather it acknowledges the “ongoing significance of the national in an increasingly transnational world” (15) and so does the Roy’s novel. Also, he stresses that the novel is rather filled with the “re-singularisation of feminism, a feminism that is locational” (14). Thus, Friedman discards the presence of universality in the subject matter of *The God of Small Things*.

Anuradha Needham stresses that the value of history has been ignored in the novel by comparing it with the ‘small things’. She focuses that the novel aims to

define history as the means through which “the state acquires its hegemonic hold”

(4). About the minimization of history in the novel, Anuradha says:

Roy’s *Small Things*...presents history ...as a dominating, oppressive force that saturates virtually all social and cultural space, including familial, intimate, and affective relationships. The novel’s sense of history as an overwhelming, impersonal force, whose imprint is most starkly visible through its effects...is brought as forms of history’s domination. (4)

Anuradha is sure that the sense of history raised in *The God of Small Things* does not have any “potentiality of transformation, any emancipatory potential” (5).

Anyway, Anuradha accepts the idea that through the ‘small things’, Arundhati Roy “does not present subordination as a stable, unproblematic condition from which resistance, necessarily, proceeds” (11). She evaluates *The God of Small Things* as such a novel that produces the ‘small voices of history’ or erects a sense of marginalizing the value of history.

Shakti Batra also views that *The God of Small Things* is merely a replica of agony, marginalization and domination of the man made systems, mainly the colonial code of conduct. He asserts that the characters in the novel are too fragile to put an eternal stoppage on the hegemony of the social misfortune. Batra says:

The God of Small Things depicts the plight of men and women marginalized by society...they are hemmed in all around by oppressive and regressive institutions or beliefs and assumptions. The characters are mercilessly victimized by men and man-made systems, powerless to prevent their own downfall. (82)

Batra claims that the protagonist Ammu is the most powerless being who cannot stand herself as a milestone against the oppressions of the society. For him, Roy is no more able to deal with the post colonial trend and its weaknesses rather gets engaged in the struggle of a tragic heroine in the society endowed with the spreading of inequality, injustice and degrees of formality. He says that she is on the behalf of emerging as an independent human being in the dependent post colonial Indian world. He focuses that she cannot make herself a free individual rather she simply tries to be so. About this fact, he says:

A tragic and lonely figure, Ammu is the most ignored and humiliated person in *The God of Small Things*. She is mercilessly oppressed when she tries to emerge as an individual in her own right...the product of a disturbed household. (82)

Against these views, this study will explore that the subalterns can establish their own identity and follow the principle of resistance against the status quo and colonial tendency together. It proves that Roy emphasizes on the grand potentiality of the subaltern classes to disrupt the useless and also the harmful influence of the hegemonic power structure. This research asserts that Roy is undoubtedly able to encourage the post colonial citizens to dismantle all types of stereotyped images of the Orient that were generated in Europe in order to set up their long term effects about their superiority over the East.

Chapter- 2

Post Colonial Criticism: A Glimpse

Post colonial criticism is a type of cultural studies that includes the cultural groups, practices and discourses in the literary form in the colonized world. It tends to raise the omnipotent voice against colonialism and imitates or explores the marginalization, suffocation, alienation, mimicry and identity crisis of the colonized people. On the other hand, it urges the people to make a grand celebration of their inner staunchness, ownness and conscience of self mortification. But, this research paper observes the plight, sensitivity and power of resistance of the post colonial people mainly on the basis of the terms as othering, orientalism, mimicry, consciousness, nationality, native land and revolt against the colonial mentality.

2.1. Orientalism, Othering, Mimicry and Double Consciousness

Orientalism, the discourse of the West about the East propounded by Edward Said, a radical Palestinian American critic, is the outcome of the extended form of Michael Foucault's theory of discourse. The very concept has become the foundation stone for setting up the root of post colonialism. The truth created by the western writers is a so called truth, for this truth is created in terms of binary opposition for example; westerners are civilized, educated and rational, whereas, easterners are barbaric, uncivilized and spiritual. About the crisis in the oriental world and orientalist, Said in *Crisis (in Orientalism)* says:

As a judge of the Orient, the modern Orientalist does not, as he believes and even says, stand apart from it objectively. His human

detachment, whose sign is the absence of sympathy covered by professional knowledge, is weighted heavily with all the orthodox attitudes, perspectives, and moods of Orientalism that I have been Orientalized. An unbroken arc of knowledge and power connects the European or Western statesman and the Western Orientalists; it forms the rim of the stage containing the Orient. (304)

Edward Said also opines that it is very challenging and so seems impossible to go totally against the colonial foundations as they are set up by one sided purpose to dominate the subalterns. It is also true that the colonial practitioners were well aware of the fact that the eastern world governed by them would not be under their control forever. Therefore, they established their power in various ways. About this fact, Said expresses in the book *Culture and Imperialism* very acutely. In Said's words:

We can sense how ideas about dependent races and territories were held not only by foreign-office executives, colonial bureaucrats, and military strategists but also by intelligent novel-readers educating themselves in the fine points of moral evaluation, literary balance, and stylistic finish. (95)

In such a way, Said views that both "domestic and international authority" (97) have played a conclusive role to bring up the cultural and literary slavery in the eastern society.

The root of orientalist discourse gets flourished from a sense named othering, the poor treatment of the colonized by the colonizers regarding them as the second class creatures. The colonizers do so in order to portray the colonized ones as the

savage, back-warded and undeveloped beings and to prove themselves as the civilized and sophisticated fellows. In this context, Lois Tyson says:

The colonizers saw themselves as the embodiment of what a human being should be, the proper “self”; native people were considered “other”, different, and therefore inferior to the point of being less than fully human. This practice of judging all who are different as less than fully human is called othering, and it divides the world between “us” (the “civilized”) and “them” (the “others” or “savages”). The “savage” is usually considered evil as well as inferior (the demonic other)... the “savage” remains other and, therefore, not fully human. (420)

Said is of the belief that till the orientals, the others, get themselves fragment and stand themselves in just opposite poles, the world of identity is impossible to be created. “When some Orientals oppose racial discrimination while others practice it, ...class interest, political circumstances, economic factors are totally irrelevant” (Said 306). Thus, Said is confident that only by a strong unity of the orientals, a real world can be created in which “History, politics and economics do not matter” (306).

Supporting the idea of Said, the critic Ziauddin Sandar in the book *Orientalism* says “Orientalism then is the great lie at the centre of the western civilization: a lie about the nature of the great cultures and civilizations to the East of the West...” (11). Sandar also feels the necessity to be quick to dismiss the negations about the orientals, for “Orientalism...constructs the Orient as a passive, childlike entity that can be loved and abused, shaped and contained, managed and consumed” (6). Even from the intellectual ground, it is the must to build up a new

sense of identity, freedom, resistance and new horizon. It is because “the intellectual concerns, problems, fears and desires of the West...are visited on a fabulated, constructed objects by convention called the Orient” (Sandar 13). One real fact to understand is that when the orient is being slowly transformed into the elites and subalterns are fragmented within themselves, a real form of emancipation is only dreamy and is never possible. In such situation, the disfigured form of the east gets depicted being cut off from the humanitarian realm. In this context, Robert J.C. Young in his book *Post Colonialism* writes about the portrayal of face of the subaltern people by the western writers in this way:

You are unsettled, uprooted. You have been translated. Who translated you? Who broke your links with the land? You have been forcibly moved off, or you have fled war or famine. You are mobile, mobilized, stumbling along your line of flight. But nothing flows. In moving, your life has come to a half. Your life has been fractured, your family fragmented. The lovely dull familiar stabilities of ordinary everyday life and local social existence that you have known have passed.(11-12)

The image portrayed by the westerners about the east is entirely fake and the mirror constructed by them is merely a shattered mirror that reflects merely the distorted picture. Therefore, there is no point in portraying oneself just in the framework of the western hegemony and prejudice oriented assumptions. To evaluate oneself on the base of the outside world and its evaluation is to disrespect the humanitarian stand one has and the identity one cherishes deeply. By acknowledging this fact, Young wants the subalterns to forward a truly new

conscience in order to protect their own identity by knowing themselves first. He writes:

Post colonialism begins from its own knowledges, many of them more recently elaborated during the long course of the anti colonial movements, and starts from the premise that those in the west, both within and outside the academy, should take such other knowledges, other perspectives, as seriously as those of West. Post colonialism or tricontinentalism is a general name for these insurgent knowledges that come from the subaltern, the dispossessed, and seek to challenge the terms and values under which we all live. You can learn it anywhere if you want to. The only qualification you need to start is to make sure that you are looking at the world not from above, but from below. (20)

Eurocentrism, the assumption to regard Europe to be all in all and be the source of all systems, norms and foundation of the world, is a specific form of othering called 'Orientalism'. Its purpose is nothing except to produce a positive national self-definition for the western nations by contrast with the eastern nations on which the west projects all the negative characteristics it does not want to believe exist among its own people. The very concept has inspired the citizens of the West to define themselves, in contrast to the imaginary Orientals they have created, as kind, straightforward, good, upright and moral unlike the cruel, sneaky, evil, cunning and dishonest easterners. Thus, the colonialist ideology, which is inherently Eurocentric, was a pervasive force in the British schools established in the colonies to include the British culture and values in the indigenous people and thereby

forestall rebellion. It's difficult to rebel against the system or people one has been programmed, over several generations, to consider superior. The plan was extremely successful and resulted in the creation of the colonial subjects or colonized persons who did not resist the colonial subjugation, for they were taught to believe in the British superiority and in their own inferiority.

Many of these individuals tried to imitate their colonizers, as much as possible, in dress, speech, behaviour and lifestyle. The post colonial critics refer to this phenomenon as mimicry, and it reflects both the desire of colonized persons to be accepted by the colonizing culture and the shame experienced by the colonized ones concerning their own culture, which they were programmed to see as inferior. From this emerges the cultural imperialism and neocolonialism. To clarify this, Lois Tyson writes:

Cultural imperialism, a direct result of economic domination, consists of the "takeover" of one culture by another: the food, clothing, customs, recreation, and values of the economically vulnerable culture until the latter appears to be a kind of imitation of the former.... It's not unreasonable to be apprehensive that postcolonial literature will be "colonized" – that is, interpreted according to European norms and standards by the cultural Eurocentrism that dominated literary education and literary criticism the world over. (425-26)

The post colonial realm gets torn between two consciousnesses- implicit and explicit. There is a just opposite distinction between them as the explicit consciousness hegemonizes the natives whereas the implicit consciousness assists to

resist against the hegemony. Out of the post colonial people, some have the implicit and some have the explicit amount of consciousness. At the same time, some people get suffered from the double consciousness, for their actions lead them towards the path of explicit consciousness and their thinking is endowed with the implicit consciousness. Therefore, “double consciousness often produced an unstable sense of self”(Tyson 421). In this situation, neither the people can fully accept the hegemonic power nor they can fully follow the grace of their own dearly cultural greatness. So, only the persons filled with the implicit consciousness can gradually try to drag them on the path of the resistance.

2.2. Rising Conscience of Resistance, A Blow to Mimicry

Though mimicry is getting flourished rapidly in the post colonial realm, a huge mass of people is attempting its best to make a strong turning point against the rooted tradition of being invariably subordinated to the Eurocentric notion and its all remains. For mimicry has greatly marred the cultural, social, religious, political and all round scenario of the East, it has been considered to be compulsory to live a new identical life in the new world filled with new promises, fruitfulness and vigor of true humanitarian spirit having the feeling of absolute emancipation and self mortification for overall changes on the way of thinking, acting and doing.

Post-colonialism has immensely been potential enough to prove a world that is able to stand on its own, that is able to disfigure the tradition of living a hybrid life either to bestow oneself as the worshippers of the western life style or to proclaim their own superiority over other contemporary ethical and cultural groups. Thus, it wants the people of the post colonial world to enhance the grandeur of their history, tradition, culture, ethical norms and other social roots. By following these criteria,

the people of the third world have established their own identical place having no interference of the hegemonizing mentality of the westerners. To highlight this reality, Elleke Boehmer says:

Anti-colonial intelligentsias, poised between the cultural traditions of home on the one hand and of their education on the other, occupied a site of potentially productive inbetweenness where they might observe other resistance histories and political approaches in order to work out how themselves to proceed. Their cross-national contacts created an interstitial place between the cosmopolitan and the parochial in which they were able to lay claim to a till now metropolitan discourse of rights and self assertion. Expressed in their own congresses and conversions pamphlets and newsletters, this discourse they then made available amongst themselves. (51)

The anti-colonial writers, questioning on the pre-colonial history of the natives, raise the voice for the once colonized country. In the same way of the colonial elites achieved their superiority by the means of discourse, the post colonial writers reclaim their history which is to be 're-captured', for their true history was distorted, and destroyed by the means of so-called "civilizing mission", or such other 'perverted logic'. Even after the absolute independence of the native land, the once colonized people have been fully governed by the colonial norms. Being very aware of this fact, the nationalist writers are strong to revitalize their history, culture and tradition, and reconstructing them in an uncontaminated way by the omnipotence of the post colonialism.

The still existing unawareness about the role played by their colonizers in manipulating their identity, the post independent natives have been greatly confused. Therefore, they have to acknowledge the fact that the colonial mother is not the "loving mother who protects her child from a hostile environment" (Fanon 211). In other words, the colonial discourses are to be replaced by the post colonial discourses. For that, Frantz Fanon regards it to be compulsory to re-study the history of the once colonized country and highlights the purpose of colonialism saying:

Colonialism is not satisfied merely with holding the people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it...the effect consciously sought by colonialism was to drive into the native's heads the idea that if the settlers were to leave, they would at once fall back into barbarism, and bestiality. (210)

From this reference, it is very transparent that the vital aim of the colonial discourses was to spread their superiority over the post independent world. Acknowledging this horrible fact, the post colonial discourse looks back the history of the colonized country, and wants to depict the true identity of the natives. Fanon refers these types of discourses as the "literature of combat", (240) which assists the post colonial writers to combat against the misinterpretation and misrepresentation of the natives by the colonialists. From the very concept of the literature of combat, a type of resistance gets emerged with a consciousness that the fight for the nation is closely interrelated with the fight for the cultural reconstruction and historical renaissance having the sense of oneness, identity and pure democratic assumptions.

In this regard, Fanon says, “History points out a well defined path...to fight for national culture means in the first place to fight for the liberation of the nation, that material key store which makes the building of a culture possible” (212-213).

This feeling of revival of the national culture and the power to fight against the detrimental imperial power provides a strong slap to the colonial world of mimicry and imitation. It enhances the capacity of the nationalists and the true post independent fellows to go against any types of the 'oppressors' and 'oppressing' agents rooted deeply into the soil of the newly freed world.

When the post colonial elites want to subvert the hierarchy of ruler and ruled, superior and inferior, and power and powerless by raising the subaltern classes on the fore front, the language of British colonizer-English is used as the prime resistance to the power as the suppressed characters do in the novel. In this context, Bell Hooks writes:

I imagine that the moment they realized "the oppressor's language" seized and spoken by the tongues of the colonized could be a space of bonding was joyous. For in that intimacy could be restored, that a culture of resistance could be formed. (73)

Bell Hooks is assured that the enslaved natives do not become able to reclaim their personal power as they are not able to flourish language as a tool to resist the imperial power. Thus, speaking English and writing in English is not to subordinate oneself to the westerners rather it is to acknowledge its own position and image expressed in the imperial language. To clarify it well, the post independent people need to know that by learning English "We seek to make a place

for Standard English, we create the ruptured, broken, unruly speech of the vernacular" (Hooks 77).

Homi K. Bhabha thinks that merely the human togetherness cannot avoid the growing discrimination and marginalization of the hegemonic authority unless it becomes systematic and acceptable to all of the citizens of the state. Bhabha opines that the revolt of the subaltern classes has to be articulated by the strong form of togetherness. In this context, Bhabha says:

My concern is with other, incommensurable articulations of human togetherness, as they are related to cultural difference and discrimination. For instance, human togetherness may come to represent the forces of hegemonic authority; or a solidarity founded in victimization and suffering may, implacably, sometimes violently, become bound against oppression; or a subaltern or a minority agency may attempt to interrogate and rearticulate the "inter-est" of the society that marginalizes its interests. (457)

It is a must for strengthening the root of resistance and revolt in the post colonial world. The subaltern classes, mainly the women, are doubly suppressed in there-from the man and from the followers of the spirit of colonialism. Meanwhile, commenting on the issue of subaltern and their downtrodden condition, the critic Gayatri Chakravorty Spivak says :

Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. The question is not of female participation in insurgency, or the rules of the sexual division of labor, for both of which there is 'evidence'. It is, rather, that both an

object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no identity and cannot speak, the subaltern as a female is even more deeply in shadow. (32)

Spivak thinks the post colonial woman as a troublesome being and defines her as a “subaltern – a person without lines of social mobility” (28). She is of the opinion that the women are more pathetic and oppressed in the post colonial state. Therefore, the women are to be more aware of the fact and they should dare to fight against the undue domination and discrimination of the newly independent world.

The post colonial Indian women as the subalterns are not openly potential enough to lay a strong blow against the power structure of the society though they are complaining about the oppressiveness of society. They make their image in terms of the colonial, cultural and familial perspectives. About the self evaluation of the women on the base of their pre-dominant conceptions Uma Narayan says:

Since my childhood she and many other women have complained about the oppressiveness of their marriages in my presence; she forgets how widespread and commonplace the cultural recognition is in India that marriage subjects daughter to difficult life-situations, forgets that my childish misbehaviors were often met with the reprimand, ‘Wait till you get to your mother-in-law’s house. Then you will learn how to behave.’... I initially learned not from books but from Indian women in general and my female relatives in particular. (9)

Arundhati Roy, standing as a feminist, is speaking for the real post independent emancipation of the women, too. She is on the behalf of such a concept which can really provide women with the human rights only of a true human perception by avoiding them from the colonial conceptions and disparity of society. To support the idea of Roy, it is apt to present the view of Sara Suleri:

In the context of contemporary feminist discourse, I would argue, the category of post colonialism must be read both as a free floating metaphor for cultural embattlement and as an almost obsolete signifier for the historicity of race...The claim to authenticity – only a black can speak for a black; only a postcolonial sub continental feminist can adequately represent the lived experience of that culture – points to the great game that claims to be the first narrative of what the ethnically constructed woman is deemed to want. (251)

2.3. Knowing the Native Land and Rise of Nationality

A vigorous will to construct a real homeland lets a vivid way be created for forwarding a conscience of patriotism for the post colonial writers who aim to lay a very strong turning point against the slavish mentality of the easterners and for the need to resist against the western conceptions about the east. The post colonial literature is very aware of revitalizing its indigenous history and culture and subverting all the images of the Orientals enhanced by the so called European scholars and intellectuals. For this, the native writers have to mention their real identity, culture and way of living in their own words and level. Salman Rushdie, one of the most influential emigrant Indians, makes the plea for raising their writings as the embodiment of the truths in the part of post colonial writers and philosophers.

Rushdie, in his essay *Imaginary Homeland*, feels the need for the East to celebrate the greatness of oneself and its own motherhood. He writes:

It may be argued that the past is a country from which we have all emigrated, that its loss is part of our common humanity which seems to me self-evidently true; but I suggest that the writer who is out of country and even out of language may experience this loss in an intensified form. ... This may enable him to speak properly and concretely on a subject of universal significance and appeal. (11)

The post colonial writers tend to reflect their own native land; their attempts are no more useless and absurd. Rushdie, in this context, further writes "The broken glass is not merely a mirror of nostalgia. It is also I believe a useful tool with which to work in the present" (11). The national sovereignty, modernity and autonomous right are in peril when the people of once colonized world adopt the post colonial perspective and enjoy the grace of others' world as Partha Chatterjee writes:

Nationalism... seeks to represent itself in the image of the Enlightenment and fails to do so. For Enlightenment itself, to assert its sovereignty as the universal idea, needs its Other; if it could ever actualize itself in the real world as the truly universal, it would in fact destroy itself. (17)

The rise of stern nationalism can, thus, prosper itself only when both expatriate and non expatriate post colonial writers search for their own identical world-the first by showing love for real homeland and the second by nationality. Besides, 'memory' towards homeland always inherits the concern for the present that ultimately leads to the victory of post colonial world over the colonial horizon.

Chapter – 3

Resistance to Hegemonic Power Structure in *The God of Small Things*

3.1. Role of Pappachi, Mammachi, Baby Kochamma and Chacko: The Rise of Mimicry

Arundhati Roy portrays some central characters as Pappachi, Mammachi, Baby Kochamma and Chacko as the representatives of mimicry, hegemony, Eurocentrism and the colonial worshipping in the post colonial world. They have learnt the way to behave the other social classes from the former British rulers. They have played the role of abstract colonial power in the post colonial Indian periphery.

Pappachi had been an Imperial Entomologist at the Pusa Institute in Delhi. After independence, his designation gets changed from Imperial Entomologist to Joint Director of Entomology. He gets terribly annoyed when “his life’s greatest setback was not having had the moth that he had discovered named after him” (49). In fact, “his moth was named after the Acting Director of the Department of Entomology, a junior officer whom Pappachi had always disliked” (49). It is a clear proof to profess that he acknowledges the tradition of observing the juniors from the negative side from the Britishers. Likewise, Pappachi is against the systems that inspire the lower classes, the ‘others’, to be united for their freedom. Therefore, he hates Marxism as it is against the assumption of hegemony spread by the Westerners, mainly the Britishers. Against this fact, Pappachi says:

So, Karl Marx!...What shall we do with these bloody students now?
 The stupid goons are agitating against our People's Government.
 Shall we annihilate them? Surely students aren't People any
 more." (67)

Mammachi is no less influenced by the behaviour and thinking of her husband towards the lower class people. She also regards them to be 'others', the non human creatures as the Europeans think about the Orientals. She has a never ending prejudice about the classes lower than her position. She really knows the talent of Velutha and his experience. She professes that Velutha has the potentiality to be promoted to the post of the manager of the factory which she runs. But, she does not promote him simply because he is a Paravan. About this, the writer says:

Apart from his carpentry skills, Velutha had a way with machines. Mammachi (with impenetrable Touchable logic) often said that if only he hadn't been a Paravan, he might have become an engineer. ...Velutha knew more about the machines in the factory than anyone else. (75)

Mammachi also bestows her mimic nature by preferring the English girl Sophie Mol to her own grandchildren Estha and Rahel. Due to this discrimination, Ammu gets totally detached from the family and is bound to search for a person who can love her children more than Mammachi; she finds Velutha to be the person.

Baby Kochamma is the evil genius of *The God of Small Things*. Being failed in the love affair with the Roman Catholic priest Father Mulligan, she becomes a perfect blend of tyranny and villainy. But, she cannot realize the harmful consequences of being nearer to the westerners rather she tends to teach the

omnipotence of the English culture and literature to the children Estha and Rahel. She tells them “Don’t forget that you are Ambassadors of India... You are going to form their First Impression of your country” (139). Also, in the presence of the visitors, Baby Kochamma teaches the twins to pronounce English properly. The writer presents the event of teaching by Baby Kochamma in this way:

‘Thang God,’ Estha said. ‘Thank God, Estha’, Baby Kochama corrected him. ...Baby Kochamma suggested a car song. Estha and Rahel had to sing in English in obedient voices. Breezily. As though they hadn’t been made to rehearse it all week long. (154)

Baby Kochamma wants the children to be the learners of the English language and literature; she aims to make them purely mimic. But, a great irony is that she is attempting to make the Indian children able to understand all about the English literature about which Sophie Mol, a representative of the English children, does not know at all. About this irony of Kochamma’s mimicry, the writer says:

‘D’ you know who Ariel was?’ Baby Kochamma asked Sophie Mol. ‘Ariel in *the Tempest*?’ Sophie Mol said she didn’t. ‘ “Where the bee sucks there suck I ?” ’Baby Kochamma said. Sophie said she didn’t. ... ‘Shakespeare’s *The Tempes t*?’ Baby Kochamma persisted (144).

Chacko is an Indian man who studied at Oxford. He is more influenced by the English history than the history of India. He says that the Indians have not won the war against the Britishers though they seem to win. Therefore, he accepts the truth that they are bound to praise the British ways and hate themselves. The cultural domination became very intense in the post colonial Indian world when the colonial

tenants set up the tradition of observing and behaving the lower classes only as the secondary citizens. As a result, the mimic men like Chacko began to misbehave the subalterns as the Britishers used to do with the colonized people. Being the owner of the owner of a company in English model, Chacko understands and evaluates the real genuine of hardworking Velutha wrongly as the westerners do in the case of the Orients.

3.2. The Role of Sophie Mol, Margaret and Mr. Hollik: the Sense of ‘Othering’

Arundhati Roy depicts a negative relation between the Indians and the British professing that an eternally true friendship or relationship between them is never possible. The vital problem of their union lies in the treatment of the West towards the East as ‘the Others’ or as the Orients. Also, the westerners regard the eastern land as the ‘Heart of Darkness’.

The marital bond between Chacko, an Indian and Margaret, an English, is of course an attempt to erase the bitter distance of the East and the West. Yet, the relationship does not become eternal and gets shattered into fragments due to the divorce. This divorce takes place against the wish of Chacko because of the force of Margaret and her father. Chacko gets married to Margaret despite knowing the fact that she will not be his ideal wife. About this shameful act of Chacko, Roy writes :

He adored her for not adoring him. ...He was deeply in love with his love for Margaret Kochamma and had no room in his heart for anyone else...yearning from the moment he arrived to return to the long-backed white girl who waited for him. (246)

In an opposite way, the English are always critical for the Indians. They look the Easterners through the lenses of negation and hatred. They think the

'Orientals' to be barbaric and inhuman creatures with the human appearances. The writer presents this prejudice of the Europeans by showing the character of Margaret's father saying, "Margaret Kochamma's father had refused to attend the wedding. He disliked the Indians, he thought of them as sly, dishonest people. He couldn't believe that his daughter was marrying one...Chacko" (240). Ironically, Chacko cannot realize this desperate and inhuman nature of the Europeans being a mimic man. It clearly proves that the Europeans have corrupted the mind of the Indians in such a way that the Indians can never imagine the Europeans to be inhuman and savage. Therefore, the extreme control of the colonizers upon the colonized ones is still spreading in a ferocious manner.

The arrival of Sophie Mol from England to India is of course the beginning of all problems in the novel. Being English, she tends to set up a relationship with Estha and Rahel, her Indian cousins. Ammu totally feels that Estha and Rahel are treated as the 'Others' after the arrival of Sophie from England and thinks Velutha to be more kind and honest than her mimic family. Mammachi and Baby Kochamma highly respect Margaret, the divorced wife of Chacko, but they wrongly understand Ammu, a core member of their own family, for she is divorced. It is simply because Sophie and Margaret are the English and Ammu is a native Indian like themselves. The consideration of Europeans as superiors is clearly visible through the contrast of Ammu and Margaret. The whole family adores Margaret and grandly prepares for her visit to India. But, Margaret divorces Chacko simply because he is a savage Indian.

Sophie Mol represents the post colonial relationship of the British to India and the still haunting 'memory' of the west in India. Her arrival ruins the family of

Ammu and even mars the love of Mammachi towards her grandchildren, Estha and Rahel. Even her death by drowning is meant as the irrationality of Estha and Rahel and the innocent Velutha is accused of her murder by the Indian police. In the same way, the 'memory' of the colonial rule has dismantled the Indian culture and identity, and many Indians are celebrating the grace of mimicry. The novel mentions a fierce friendship of the Europeans with the Indians by presenting the role of Sophie Mol.

Roy writes:

A friendship that...would be...incomplete. Failing in the air with no foothold. A friendship that never circled around into a story, which is why, far more quickly than ever should have happened. Sophie Mol became a Memory, while Loss of Sophie Mol grew robust and alive. Like a fruit in a season. Every season. (267)

Both the arrival and the eternal departure of Sophie Mol cause a great tragedy in the novel. Similarly, neither the beginning nor the end of the British rule brings any drastic change in the fate of the subaltern classes in India. Ironically, the time after the eternal departure of the British rule in India, the subaltern Indians are more pathetic as the Velutha's fate after the death of Sophie Mol.

The concept of the westerners as they are rational, civilized and honest and the easterners are dishonest has widely been accepted even by the post colonial Indian elites. The novel views that the Britishers are more barbaric in reality, but they are supposed to be more civilized. Ammu, an Indian is severely punished for her courage to maintain an illicit sexual relationship with Velutha, a Paravan. On the other hand, Mr. Hollik, an English man and the employer of Ammu's husband is blindly praised despite his many illicit relationships. It is apparently understandable

that the Europeans' thinking and treatment of the 'Orientals' as the 'others' has been accepted even by the post colonial elites. Ammu tells Pappachi that she was sexually misbehaved by Mr. Hollik. But, Pappachi cannot believe her at all; he believes an English more than he believes his own daughter. "Pappachi...did not believe that an Englishman, any Englishman, would covet another man's wife" (42).

3.3. The History House and Its Abandonment

'The History House' is in fact the instance of the circumstance of the Indian history and its nominal existence. In the novel, the History House is such a house where only the 'ship-shaped shadows... waxy ancestors...lizards' exist. It is the same house where, "in the years that followed, the Terror (still-to-come) would be buried in a shallow grave" (306). Roy says that there is going to be "the slow death of the dancers"(306). The dancers mean the inventors of the glorious history of India. The Indians have abandoned this house simply because there is still the fear of the English "machine-guns in their minds"(307).

There is the fear in the mind of the elite Indians spreading negatively that is "civilization's fear of nature, men's fear of women, power's fear of powerlessness"(308). Due to these unacknowledged fears, the elite Indians are not able to celebrate and enter the grandeur of their own history. It is Velutha who dares to enter the History House and live there throughout the night and therefore is punished inhumanly. About this fact, the writer writes:

Their Work, abandoned by God and History, by Marx, by Man, by Woman and (in the hours to come) by Children, lay folded on the floor... his skull was fractured in three places. His nose and both his cheekbones were smashed, leaving his face pulpy, undefined...

broken six teeth...the blood in his breath bright red...both his knee caps were shattered. (310)

The Kerala policemen misbehave Velutha simply because he dares to challenge the mimicry of the so called independent Indians. He tends to lay a turning against the hypocrisy in two ways - by going into the forbidden History House and also by making a secret sexual relation with Ammu inside the same house. Therefore, he is punished by the policemen in such a way that even the God cannot assist him at all. Roy, at the same time, compares the state with the bat as it cannot witness what it has to witness. She expresses this event as follows:

And the God of Loss.

He couldn't walk. So they dragged him.

Nobody saw them.

Bats, of course, blind. (312)

Chacko is confident enough that to be a real Indian, one has to enter the depth of the real Indian history symbolically the History House. But, he feels that it is quite impossible to do so due to some reasons. He says:

But we can't go in... because we have been locked out. And when we look in through the windows, all we see are shadows. And when we try and listen, all we hear is a whispering. And we cannot understand the whispering, because our minds have been invaded by a war. A war that we have won and lost. The very worst sort of war. A war that captures, dreams and re-dreams them. A war that has made us adore our conquerors and despise ourselves. (53)

In fact, Chacko acknowledges the way to understand history. He is of the belief that the Indians have to dare to enter the forbidden History House in order to flourish its grandeur well. He knows the truth but acts not to know as he says, "— understand history...we have to go inside and listen to what they are saying. And look at the books and the picture on the wall. And smell the smells"(52). But, he himself cannot do it though he knows the solution because he is a mimic man—neither he can be fully Indian nor can be fully English. In this way, Chacko is greatly haunted with the double consciousness.

3.4. Idea of Consciousness and Resistance

The God of Small Things is a replica of the flourishing resistance of the post colonial subaltern people such as dalit, children and women in Kerala. Being endowed with the conscience of hegemony and its detrimental spreading, Arundhati Roy has urged her characters to go against the hypocrisy, restlessness, narrowmindedness, and the tradition of self subordination to the power structure of society. She tends to make an omnipotent pouncing upon the patriarchal notions of Kerala's touchable society, high caste Hindus and the high caste Syrian Christians; she aims at dismantling the animalistic behaviour and putting the worst of marginalization under the erasure as Derrida does in the case of centre, origin and totality. Roy Clarifies in *The End of Imagination* as:

I don't believe in these artificial divisions.... I just do what I do you know. I don't believe that just because I've written a book I have to write another ten books or just because I've written a screenplay I have to carry on doing that sometimes something is a book; and sometimes a screenplay or... something else. I think that sometimes

we are just sort of putting into these categories and we don't think about it, we just keep running on those tracks. (8)

Roy artistically challenges the dehumanizing social taboos with her vigorous thirst for stimulating the subalterns for the subversion of hegemony to obtain permanent victory of independent identity and the humanitarian code of conduct.

In addition to her commentary on Indian history and politics, Roy in the novel *The God of Small Things* evaluates the Indian post colonial complex, or the cultural attitudes of many Indians towards their former British rulers. The novel apparently relates the childhood experiences of a pair of fraternal twins, who being the victims of circumstances created by the so called civilized colonial worshippers, perform the terrible incestuous crime as a strong turning point to the tendency of acceptance to the western hegemony.

With the conscience of inferior complexity, mainly the females and the lower castes of the post colonial world have been rather docile and passive in their role. Roy, on the other hand, inspires the subaltern classes to be assertive enough and to overthrow all the complexities, inferior feelings and the weaknesses of the psyche about the western hegemony. For this inspiration, she presents two protagonists of the subaltern groups – Ammu and Velutha, in which Ammu represents all the females and Velutha all the out-castes who have been doubly dominated by the native cultural tenants and the followers of the colonial tendency.

The God of Small Things is of course a vivid picture gallery of the pathos of the subaltern classes in the post colonial society and their desire to come out of the whirlpool of the so long existing social inconsistencies. Roy also understands the view that a true subaltern revolution requires an intellectual struggle against the elite

ideology, its flaw, its exploitation and its naked oppression. It is mainly to provide a strong foundation for a new social order in which the subaltern class seizes the philosophical and moral leadership before gaining political and economic control of the state and society.

The writer in the novel *The God of Small Things* attempts to dismantle Gayatri's conception that the inferior classes do not and cannot revolt ; the female is more docile. Roy aims to present the novel as a platform to go against the social structure that marginalizes women and the lower caste people by crushing their identity to the relegated beings. She bestows how women and the untouchables are both treated as impersonal and conjugative object and how they dare to resist such system. In the novel, Ammu, the female protagonist, challenges the phallogocentric notion of society when she avoids surname after divorce. She has learned to recognize and despise the ugly face of sympathy.

For accomplishing her spirit of resistance against the colonial fever, Roy activates the characters as Ammu, Velutha, Estha, Rahel. These characters, though they are not capable enough to make an inseparable whole, are attempting their best to demolish the strict norms and values set up by the elite groups of society. Out of them, Ammu and Velutha have played a central role either by involving in an unaccepted love affair or by polluting the root of colonial slavery and of the conventional abyss. Yet, Estha and Rahel's single incestuous crime is enough to opine that with their dominant consciousness, the fraternal twins, representing the spirit of Ammu and Velutha have poured a highly controversial resistance which is in fact unimaginable and entirely unacceptable from any cultural, social and religious perspective. They are functioning as the complement to compete the

incomplete task of Ammu and Velutha, whose love affair got dismissed after the death of Sophie, an English girl, whose death symbolizes the total end of colonial rule in India. To challenge such a slavish mentality of the Indians and to fulfill the unfulfilled desire of the Ammu and Velutha, the victims of the post colonial elitism, Estha and Rahel commit the sin of incest. The writer remarks this so called sin of incest as:

He held her against him, resting his back against the mangosteen tree while she cried and laughed at once...she slept leaning against him, her back against his chest...she woke to the sound of his heart knocking against his chest...she moved closer, wanting to be within him, to touch more of him. He gathered her into the cave of his body. A breeze lifted off the river and cooked their warm bodies. (337-338)

Roy presents Estha and Rahel as the representations to fulfill the unfulfilled desires of Ammu and Velutha, who became victimized by the hypocrite social values and the social beings, the blind followers of the deeply rooted colonial tendency and political chaos. The pitiable death of Velutha facing insurmountable pathos – by being rudely behaved and punished by the policeman - fragment Ammu into pieces vehemently. Later, even Ammu meets a tragic death, being all alone and being neglected by the followers of elite groups power structure, who blame her of being stigmatized and of violating their dearly tradition. Yet, Roy proves the symbolic unity of the passion and desire of Velutha and Ammu through the bodies of Estha and Rahel, who unite at the age of 31 after the separation of 24 years. The writer proclaims this union at the last paragraph of the novel and says:

...Velutha watched his lover dress. When she was ready she squatted facing him. She touched him lightly with her fingers and left a trail of goose bumps on his skin. Like flat chalk on a black board. Like breeze in a paddy field. Like jet streaks in a blue church sky. He took her face in his hands and drew it towards him. He closed his eyes and smelled her skin. Ammu laughed...she kissed his closed eyes and stood up. Velutha with his back against the mangosteen tree watched her walk away. She had a dry rose in her hair. (339-340)

The power of resistance remains dominant in the part of Baby Kochamma, too. Kochamma's part of breaking the social standard lies on her strong determination to be life time spinster after being cut off from the love of father Mulligan, a Roman Catholic. The unrelenting norm of compulsory marital life on the part of a lady has been easily shattered by Kochamma. Except this role, Kochamma fully subordinates to the systems and rules which are fresh even after the aftermath of colonial reign in India.

3.5. Subversion of Hegemony

Hegemony is really such a belief system, in which the down - trodden and dominated groups accept the laws and rules of the society despite acknowledging the fact that they are merely illusive and no more fruitful to be followed about. The higher classes mainly the colonial practitioners, of the top of social scale, constructed the systems to be imposed upon the colonized ones which remained prevalent even after the eradication of the British Raj in India. Roy has a strong concern against this useless void and cesspool of inner life in which identity, humanitarianism, and self mortification are under a shadow. In the novel, Roy's

saying “Christianity arrived in a boat and seeped into Kerala like tea from a teabag”(33) vividly proves her realization of the naked encroachment of the western culture over the East, about which the Indians are not well aware being mimic in nature.

To challenge such hellish boundaries of the colonial tradition, Roy has presented Ammu, who subverts the hegemony representing two social groups - the women and the higher social caste. Yet, from these both angles, she disobeys the hegemony of the so called civilized, elite and supreme social group; she celebrates an extra marital affair with Velutha, an untouchable. Ammu does not simply revolt against the social realism; she feels the compulsion to blur the intolerable discrimination of the elite Indians over the other powerless fellows of India. Her own family members including Mammachi and Chacko begin to hate her and Estha and Rahel primarily after the arrival of the English Margaret and Sophie Mol. This very disparity in behavior becomes a strong turning point in the life of Ammu and she makes secret love with Velutha, it is just because he is far better than the other hypocrite mimic Indians.

For a long time, Ammu has begun to feel chocked by the restrictive atmosphere of the house. Worst of all are Pappachi's outbursts of physical violence inflicted on Mammachi from time to time. These irrational bouts are apt only for a mimic man who has been an Imperial Entomologist under the British even after Independence, a Joint Director of Entomology. His achievement of having discovered a rare moth with unusually dense dorsal tufts brings only partial fulfillment, as the moth is never named after him. He beats his wife with a brass flower vase every night till Chacko intervenes and puts a permanent stop. He then

smashes his favourite rocking chair because of deep rooted frustrations coming from an empty retired life, more so, because of Mammachi's success as a violinist and her popularity in the pickle making business named later by Chacko as 'Paradise Pickles and Preserves.'

The only escape for Ammu, from the oppressive atmosphere is through marriage. While taking a break at an aunt's place in Calcutta, she changes upon a sober looking Hindu Bengali from the tea estates in Assam, and without looking back stepped into matrimony.. Before this, she lives with a distant cousin in Calcutta, and cannot return back home where her ill tempered English influenced father lets her mother go through a bitter long suffering. Ammu rather marries a heavy alcoholic person who later attempts to prostitute her with his own boss to whom she punishes harshly and runs away for Ayemenem. Ammu has well understood the system of behaving 'ones' as the 'others'. She understands the blind following of the colonial tradition by the Indians and feels the compulsion to shatter such boundaries. She is, thus, a new woman of the new world and regards her moral laws to be superior to any artificial restrictions of society.

For Chacko, " history was wrong-footed, caught off guard" (176) as it was badly corrupted being mingled with the history of the Britishers. But, Ammu is of the belief that the Indians can break the fouling overlapping of the Indian history with the English. For performing that act, it is the must to unite all Indians by discarding the so long existing cultural, social and religious prejudices. Only then, a pure sense of nationality can be formed. Ammu begins this great act by involving herself in the love of Velutha and dares to enter and have a sex with him into the prohibited History House. 'The History House' is symbolic of the wrongly mingled

mimic identity of Indian history to which Ammu breaks being together with Velutha.

Ammu has too many fronts to cope with - her personal misery and her children's upbringing. She has to love them double because they do not have their father and Chacko fails to meet their expectations. The rebel in Ammu does not let her remain delighted with divorce hood and motherhood. Rather, she praises her own moral and superior soul. She makes a bitter attack upon the conventional marital bondage, cultural slavery and indigestible praising of the colonial tradition despite being in a new post colonial era. In this context, the writer remarks:

When she looked at herself in her wedding photographs, Ammu felt the woman that looked back at her was someone else. A foolish jeweled bride. Her silk sunset-coloured sari shot with gold. Rings on every finger...It seemed so absurd. So futile. Like a polishing fire hood.... She spoke to no one . She spent hours on the riverbank...she smoked cigarettes and had midnight swims. (43-44)

Even after being deserted from her previous husband, Ammu is in pursuit of a matured person who can father her twins-Estha and Rahel, who can generate a true human conscience and who goes hand in hand with her to subvert the hegemony of the independent society. While being ahead in her motto, she discovers Velutha to be perfect according to her wishes having no bothering as such; no matter how he is like a slave of her own house and he is of the lowest caste, Ammu makes a secret love and meeting with him inside the History House which represents the cultural and historical grandeur of India. Also, she finds him a rebel like her. He, for her, has

" a living, a breathing anger against the smug, ordered world that she so raged against" (176).

In the novel, Roy presents Ammu's and Chacko's fate to be same who are in a similar position or on a parallel circumstance as far as their marital status is concerned. Ammu has been a victim of battering while Chacko has been discarded by his wife for his lethargic, unproductive ways. But in Ayemenem, Chacko holds the reins of control, being a male and Ammu is at his mercy for her and her children's subsistence. She works in the Pickles factory which Chacko claims as "my factory, my pineapples, my pickles" (57). Legally, Ammu has no claim of the property as outdated inheritance rights are against her, simply being a woman.

Even Mammachi though actually blind, turns a blind eye to Ammu's needs, comforts and her children's development. Instead, she looks up to Chacko, and he being the only male support after her husband's death, tolerates his libertine relationship with the women in the factory. She participates in the grand reception accorded to Margaret Kochamma, his English ex-wife and their daughter Sophie Mol, by playing the violin, but remains unconcerned about Ammu and her twins, being the least bothered about their inclusion or exclusion from the celebrations. Ammu's humiliation is the result of her marriage having gone wrong. Simone de Beauvoir asserts that:

Marriage is not only an honourable career and one less tiring than many others : it alone permits a woman to keep her social dignity intact and at the same time to find sexual fulfillment as loved one and mother.(352)

As a matter of fact, the desire for a truly independent world is around the abyss of the novel. The revolutionary characters as Ammu and Velutha have been exploded immensely against the so long existing hegemony that has been enhancing its roots from the past in a pernicious manner. They are well assured that only from the breaking of the fouling smell of caste, religion, culture, tradition, superstition and social hypocrisy, a newly humanitarian world can be formed. For this, they have made a celebration of the prohibited love affair to which the society regards a 'stigma'. The central point of reaching the path of a new horizon is to explode in a spiritual way like Ammu and Velutha do against the negations of the past and its damaged heritages, which are still affecting the lives of the present.

Osho, a highly dignified and celebrated modern Indian philosopher, feels the need to make a spiritual explosion for the creation of a true human world and says:

If a bomb explodes, everything is destroyed. The old order is gone, and there is chaos. But chaos is caused by the old, it is a continuity. Nothing new has come into being. This whole chaos, this whole disorder, is just a continuity with the old order. It is the old in a disordered way. No material explosion can ever be symbolic...spiritual explosion does not mean that the old is disordered... spiritual explosion means something new is created, something new has come into being. (134)

In *The God of Small Things*, Ammu and Velutha do not make explosion as a bomb does, rather they tend to conceal the love affair because the "material explosion is destructive" (Osho 134) They, on the other hand, get engaged in the

glory of their spirit for, the spiritual, indirect and abstract revolution is much more successful than any vivid, visible and direct forms of resistance.

Roy's novel *The God of Small Things* unfurls a ground of details regarding the changing political scene in Kerala, the problems faced by the women in a male dominated society paying a great concern towards the caste taboos, the lives of the weak and innocent children of a broken home. To present it sweetly, Roy makes a vivid description of bees and birds, flowers and trees, sky and river, in a language that is immensely captivating. She narrates the pain and misery of a lonesome mother in an indifferent world through the eyes of her seven years old children – a world where the indescribable humiliation of the under class still persists.

The Indian women are still behaved wrongly in the way the British rulers did with the other Indians during the colonial periods. The traces of oppression as women's physical, financial and emotional exploitation together with their mental anguish seem to have stayed strongly in the male centered world. One cannot emphatically say that the women's unequal status in society is a legacy of the past or it is culture specific. But one can point that in Indian society the inequality is legitimized by the caste system which seems operative in the novel in 1969. The disparity between man and woman is a result of the complex operation of economic, political, social and other factors which became more dominant after the end of the colonial rule in India. In spite of the significant change in women's position in society in the post independent era, they are not still totally emancipated. These contradictions can best be understood by examining the Indian social structure which comprises institutions like caste, joint family and religious values and practices showing women's subordinate position.

In *The God of Small Things* Roy implicitly presses for greater social reform in the rigid position of the women and the intolerable plight of the backwarded classes in the post colonial period. The roots of social realism are to be smashed into pieces in order to shatter the corrupt glimpse of the British influence in India. Ammu is of the opinion that elites first have to learn to respect the Indians, not the way of the former British rulers. Thus, the world of the novel is caught in a state of flux where the values of the patriarchal society are under attack from a new world in which self interest, self decision and social equality are forcing their way. It exposes the double standards of morality in society regarding men and women, the passive, docile role of a wife in a man woman relationship, and the malicious role of a woman in perpetuating the humiliation of another woman by a male.

The two seven year old protagonists Estha and Rahel, male and female, are dizygotic two egg twins. They are thirty one now, the age their mother Ammu was when she died. Their being by themselves and not having established any permanent link with the outside world bespeaks of the negative impact the traumas of childhood have had on their development. From the sudden death of their nine year old cousin Sophie Mol, on a Christmas vacation for England, the children "knew that things could change in a day" (339). This tragedy emotionally wrecks the entire family and signals a nightmare for Ammu and her twins. It overturns their lives in a day, for which the death of the English girl Sophie Mol is fully responsible. That is why, the urge to "Prepare to prepare to be prepared" (200), which refers to the urgent need of the Indians to prepare for the ultimate destruction of all colonial remains from the post colonial India, has been very strong.

In no time, Ammu becomes a victim of her husband's drunken rages. When the family members begin to discriminate over to the two year old twins, Ammu thinks it time to pack up and go. After returning at her mother's home, she is more of an intruder and less of a member of the house as she has been married and divorced. According to her aunt Baby Kochamma, "she had no position at all" (45) as she has been divorced. With such a disqualification she has no choice but to suffer the fate of a wretched, man-less woman. The same thing happens to Margaret, an English woman, but she is warmly welcomed at home. Being aware of this fact, Ammu moves around and gets engaged in the forbidden love with Velutha without hearing anything about the cultural strength of the elite Indians like her own family members.

The preferential treatment shown towards Chacko's widowed ex-wife and their daughter is openly displayed in front of all that throws Ammu and her twins into a complete isolation. This is too severe a blow for Ammu to bear, so she looks away only to find that Rahel has already escaped to the animated world of Velutha, a world of warmth, sincerity and humanity. While searching for an anchor, she catches the intent gaze of Velutha when he is tossing Rahel in the air, and both share a moment of intense desire for each other, the like of which they had never imagined or dreamt before. Velutha notices Ammu as a woman and feels that he has something to share with her and that she too has gifts to give to him.

Not having any right over anything whatsoever, and constantly being made to feel dejected and low, Ammu is lured by Velutha's meaningful gaze. Unable to hold herself she breaks free of all the constraints and barriers and walks across to the life-infusing company of the despised Paravan. She does not stop to gauge the

consequences, for nothing can be worse than what she has already faced. So, throwing all the cares to the wind, she allows herself to be drenched in the love of Velutha every night for two weeks. She ultimately is able to become a part of 'the sub world' of her twins and Velutha from which she had earlier been excluded, "a tactile world of smiles and laughter..."(176). He fills the days of Estha and Rahel with a life they crave and hunger for. What their own father or Chacko could not give, Velutha gives in plenty. He plays their games, satiates their thirst for stories, and above all gives them true love. Their moving across the river to set up their own independent unit in the History House, is symbolic of their rejection of the hostile, materialistic, shallow world of the well-to-do. Ammu also rejects a life of empty appearances and turns to Velutha . Since she has no real world in Ayemenem house and the Paravan has no meaningful existence in the class conscious society, both of them are thrown on a parallel plane.

Though caste is more practiced by the Hindus, some of its features had affected other religions too. The members of the Ayemenem house are Syrian Christians. Yet, they follow the caste values of the Hindus, and likewise keep themselves away from the Untouchables. It is clear from this event that caste taboos are still prevalent as the part of India's past history. Roy writes :

Mammachi told Estha and Rahel that she could remember a time, in her girlhood, when Paravans 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. (71-72)

The caste taboos are so deeply rooted in the psyche of the people that such an act involving a respectable high class lady and a Paravan is scandalous enough to take the entire area by storm and rouse widespread condemnation. Mammachi is furious with Vellya Paapen who brings the news. All along she has been kind and charitable toward him and in turn he is obliged to her for all her mercies. But her daughter, by crossing all the limits has now earned her cold contempt:

She thought of her naked, coupling in the mud with a man who was nothing but a filthy Coolie. She imagined it in vivid detail: a Paravan's coarse black hand on her daughter's breast. His mouth on hers. His black hips jerking between her parted legs. The sound of their breathing. His particular Paravan smell. Like Animals, Mammachi thought and nearly vomited. Like a do with a bitch on heat. (257-58)

For Mammachi, Chacko's irregularities seem trivial in comparison to Ammu's erotic involvement, she fears social ostracism from the surrounds and a blotch on the family honour. She feels disheartened to think that Ayemenem house will no longer be able to bask in the glory of its ancestral achievements. She can easily accept the naked interference of the English upon the elite tradition, but she cannot even imagine the friendly and hearty love of the lower-caste fellows like Velutha at all.

Ammu is tricked into confinement, castigated vehemently and finally disowned and disinherited by the family. What she does and where she goes is no one's concern. She is discouraged from visiting Rahel who is kept at Ayemenem. In death, she is alone in a grimy, dingy room of Bharat Lodge in Allepey. She is denied

dignity of a funeral and is deprived of the cultural right and greatness as "The church refused to bury Ammu. On several count. So, Chacko... had her wrapped in a dirty bedsheet and laid out on a stretcher" (162).

Even the church does not spare Ammu on account of her sin. On the other side, Velutha is hounded by the police on charges of rape lodged against him by the malicious Baby Kochamma, and beaten cruelly till he bleeds to death. His only one sin is darker than Chacko's many sins of the same nature. The actual facts of the scandal are camouflaged and never established even after Ammu's confession to inspector Thomas Mathew. These both situations are caused when the Indians consider Christianity to be more dominant than Hinduism. Both Ammu and Velutha become revolutionary when they realize that the Indians have violated the norms of their old religion Hinduism. Hinduism observes the people of all castes and culture to be same and equal to which the followers cannot understand well being inspired by the Christianity. Mentioning the Hindu myth as an accumulation of great stories of love, Roy highly praises the greatness of the stories of the *Mahabharata* and says:

They don't surprise you with the unforeseen. They are familiar as the house you live in. Or the smell of your lover's skin...In the Great Stories you know who lives, who dies, who finds love, who doesn't. And yet you want to know again. That is their mystery and their magic. (229)

To protect their culture and the grace of Hinduism from imperial misinterpretation and misrepresentation, Ammu and Velutha make a revolt. Hence, Roy becomes able to bring the spirit of humanitarianism carried by Hinduism into practice by showing a love affair between the two honest and independent human

beings that is possible, suitable, honorable and acceptable from every angles of
Hinduism.

3.6. Presentation of Implicit and Explicit Consciousness in

The God of Small Things

The God of Small Things makes a heaping of two opposite consciousness - implicit and explicit. Yet, Roy's priority and superiority are on the implicit consciousness as she urges us to go vehemently against the solidarity, convention, hypocrisy, conspiracy and the foundations set up by the Britishers during their stay in India.

The God of Small Things speaks on the side of the subaltern classes and their vivacity in the creation of the truly free post colonial world. Subalternity denotes the state of being outside of the hegemonic power structure. The society has been fragmented into the elites and subaltern groups, in which the former exercises its hegemonic omnipotence upon the later. Antonio Gramsci, the Italian Neo-Marxist, firstly using the term subalterns in his masterpiece *Selections from the Prison Notebooks* views that "The subaltern classes, by definition are not united and cannot unite until they are able to become a state" (52) . The term state refers to the unity and power of the subaltern groups against the domination of the elites. Gramsci further says that the proper way of becoming independent like a bird flying bird having no interference and becoming a 'state' is to eliminate and 'win'. For this, he wants the subalterns to acknowledge the real face of the elites and says:

A social group dominates antagonistic groups which it tends to "liquidate" or to subjugate perhaps even by armed force: it leads kindered and allied groups: A social group can, and indeed must already exercise "leadership" before winning governmental power (this indeed is one of the principal conditions for the winning of such

power); it subsequently becomes dominant when it exercises power, but even if it holds it firmly in its grasp, it must continue to 'lead' as well.(57-58)

Roy, on the other hand, presents the nasty relation between the togetherness and hegemonic authority, for which she clarifies the role of Velutha in a very dominant way. He involves himself with the group inwardly but outwardly seems to be docile and modest like his own father. She presents Velutha as an embodiment of the subaltern classes. His implicit consciousness is basically the result of his understanding of the world which helps him to resist against it by uniting other members of the subaltern groups. By this, the solidarity which subalterns construct through their implicit consciousness further encourages them to change the world.

In the novel, the explicit consciousness which Velutha inherits from the past is the result of the ideological control of ruling class and the assent of the subaltern class. Acknowledging all these facts, he prospers his new consciousness by discarding the outdated traditional existence of the dominating nature of the ruling classes. Hence, talking about the manifestation of the subaltern person's own consciousness developed from their own understanding of the world, Gramsci again says:

He has two theoretical consciousness (or one contradictory consciousness): One which is implicit in his activity and which in reality unites him with all his fellow –workers in the practical transformation of the real world; and one, superficially explicit or verbal, which he had inherited from the past and uncritically absorbed. (333)

Velutha, a real hero in his spirit, is presented as an embodiment of Gramsci's implicit consciousness which focuses on the insubordinate motive, that flourishes the conscience of unity, praise of self capability and the sense of independent identity. To prove it through opposition Roy pours some characters endowed with the explicit consciousness a subordinate feeling which is uncritically and unconsciously adopted from the past and which hegemonizes the people of the post colonial society.

Primarily, Pappachi,, Chacko, the so called communist Comrade Pillai, Velutha's father Vellya Paapen as well as the police inspector Thomas Mathew are guided by the explicit consciousness, for they have no courage, patience and positive mentality to live a new life in the new world; they are nothing more than like the old wine in new bottle - the slavish mentality holders in the new post colonial grandeur of India. Thus, Roy wants all Indians to be as honest and as strong in soul like Velutha to break the so long existing cultural, political, religious, social and moral slavery in the free world with the aftermath of colonial conventions. Apparently, Velutha is well aware of the growing racial discrimination among the elite groups of India from his childhood.

In the newly independent post colonial world, Velutha is no more ready to follow the strict social tradition like before. It is because it is the must to re-evaluate oneself and pay respect to the citizens of the state first. He thinks it is useless to praise the hegemony of the colonialism even in the post colonial Indian society. Therefore, he is determined enough to smash all those artificial divisions and so he has dared to make a secret love affair with Ammu. Roy shows what and how he came to know the truth of history about domination:

As a young boy, Velutha would come with Vellaya Paapen to the back entrancePappachi would not allow Paravans into the house. Nobody would. They were not allowed to touch anything When Paravans were expected to crawl backwards with a broom, sweeping away their footprints so that Syrian Christians would not defile themselves by accidentally stepping into a Paravan's footprint. (70-71)

Being detached from such fierce discrimination, Velutha lets his implicit conscious be fresh and so does not revolt outwardly. Anyway, he joins the mass of communist members simply because he wants to overthrow the inconsistencies in the matter of caste and race but to bring up a sense of fraternity and humanity by breaking the so long existing peril of the boundary of the culture and colonial influence. To revolt being in the group can of course be an easy way to convert the implicit consciousness into the point of achievement. He joins the path of revolution and recites the slogan “Inquilab Zindabad ! / Thozhilali Ekta Zindabad ! Long Live the Revolution!... Workers of the World Unite!” (66). This unity is in fact a strong blow to the monopoly of the elites on the power structure and their domination, which is no more less than the monopoly of the Britishers during their stay in India.

Velutha does not believe that change is not possible just by dream but also by a constant struggle and promises to obtain it in the real ground of unity. One surprising reality of Velutha is that, he acts to be submissive and disciplined towards the tradition of being suppressed like his own father Vellya Paapen who always dedicates himself to the higher social order, yet does not feel to have satisfaction But, Velutha is a true revolutionary inside, about which even his father speculates him to

be and expresses his dissatisfaction. Here, Roy mentions this situation and she writes:

Velutha's father, Vellya Paapen, however, an Old World Paravan. ...When he had his accident with the stone chip, Mammachi organized and paid for his glass eye. ...he felt that his eye wasn't his own. ...Vellya Paapen feared for his younger son. He couldn't say what it was that frightened him. It was nothing that he had said. Or done. It was not what he said, but the way he said it. Not what he did, but the way he did it. (76)

Velutha, having no bothering for the hypocrite social value, lets himself go against the thoughts and anticipations of his own father. He begins the path of the revolution firstly from his mind and heart, only after that he dispatches it either by his job, by joining the communist group or by involving himself in the love of Ammu. His love to her is of course a grand beginning of the breaking of the rotten foundation of so long existing social and cultural variations, he aims to release Ammu from the imperfect world, for she is perfect and endowed with the sense of revolt, courage and resistance. "He saw that her brown arms were round and firm and perfect. That her shoulders shone, her eyes were somewhere else" (176). His sexual relation with Ammu reflects his thirst for polluting the hypocrisy of the elite Indians, the worshippers of the western hegemony. For such an open hearted woman like himself, Velutha becomes ready to shatter the belief of his father and the rigid code of conduct remained into the abyss of social hegemony. On the other side, he as a representative of the subaltern classes allows himself to be a martyr of freedom

and fairness rather than to bow his head before the worshippers of the colonial western tendency.

Ranjit Guha, in this context, equates subaltern as the "people" having the clear theoretical consciousness and the spirit of resistance. According to him, the historiography of Indian nationalism has been dominated by two types of elitism for a long time that is, colonialist elitism and bourgeois nationalist elitism. This type of elite historiography fails to acknowledge subaltern's contribution for India's struggle against British rule. In *The God of Small Things*, Chacko, Baby Kochamma and Comrade Pillai are the clear instances of such elite groups whereas Vellya Paapen, Velutha and Ammu are the pure subaltern representatives whose role has been minimized. But as per Guha, thousands and millions of "people" participated in the nationalist activities that overthrew "the wheels of state apparatus and of elite institutions geared to it "(3). Hence, he thinks that one of the subaltern's "invariant features was a notion of resistance to elite domination" (5).

Many great movements like 'Quit India' movement of 1942 were initiated by the subalterns where there was no participation of elites. By this, the subalterns are very aware of the fact and possess the complete theoretical consciousness, agency and notion of resistance against the colonial elitism in India. To support the struggle against the elitism, Guha highlights one face as:

Far from being destroyed or rendered virtually ineffective, as was elite politics of the traditional type by the intrusion of colonialism, continued to operate vigorously in spite of the later, adjusting itself to the conditions prevailing under the Raj and in many respects developing entirely new strains in both form and content. (4)

Paul Brains is highly confident that Roy's endeavor to pay a deep respect to the lower caste people has brought her on the same path of Mahatma Gandhi. It was only Gandhi who dared to claim that the subaltern classes are in a more respectful height than in the people of upper classes. In this way, Brains mentions the revolt and steps of Gandhi and Roy as follows:

Mahatma Gandhi stressed the achievement of equality for untouchables... Gandhi called them Barijans, or "children of God"... Yet, as Roy's novel suggests, prejudice against untouchables still remains. One still hears from time to time of untouchables in remote villages beaten to death by infuriated mobs because they have dared to use the community well... Velutha's story is like that... he represents the outsider in general. He doesn't even follow his hereditary occupation, but works as a skilled wood-carver and mechanic. (169)

Roy is anticipating for a favourable 'tomorrow' through a continuous struggle and resistance of the present that gets forwarded crossing the surplus segregations for a sumptuous future. Even for this fact, Roy ends the novel with the word 'tomorrow' with the hope that the world can change itself easily. From this, she hopes that none of the Indians will tolerate any interference of the colonial power over the native strength of India in the future. "Velutha and Ammu did not get their tomorrow, but if the people around them can learn from their story and open their hearts, a better tomorrow is possible" (Brains 175).

3.7. Rahel and Estha, the Emblems of the Freedom of Sexuality and Free

Decision

Roy is assured that the post colonial Indian elites have been burnt with the conflagration of affectation being blindly guided by the English culture, from which an eternal imperialism goes on strengthening its culmination in the so called emancipated world. The violators of such fouling tradition as Ammu and Velutha get punished and become martyrs; yet, their spirits do not become discarded rather erect a very forceful, unimaginable and shocking action like the incest as the grand revolt against the colonial culture practitioners and for an endorsement of their forefathers, who attempted to dismantle the inexhaustible cultural fever.

In the novel, Estha and Rahel are the live proofs of such indomitable spirits of Ammu and Velutha. Rahel is left in the care of Chacko who is disinterested in her affairs from the beginning. Estha, who is sent to his father and step mother, is returned to Ayemenem owing to his abnormally quiet ways. He exhibits traits of an introvert, while Rahel is just the opposite - detached and aggressive. "That the emptiness in one twin was only a version of the quietness in the other. That the two things fitted together. Like stacked spoons. Like familiar lovers bodies" (20). Like Ammu and Velutha both of them become victimized by the elite mimic Indians, for whom the theme of humanity, righteousness and equality carried by their culture does not matter at all. In this regard, Roy is highly confident that colonial culture enslaves the post colonial world, due to which the imagination of an independent human world gets shattered.

Like her mother, Rahel winds up her marriage in divorce because she is unable to relate completely with her indulgent, American husband, an embodiment

of the western culture. She then works for several years as a night clerk at a gas station outside Washington. One of the American regular visitors, " a punctual drunk with sober eyes" invariably shouted " Hey, you! Black bitch! Suck my dick !"(20). Rahel can no longer tolerate such humiliations made by the westerners upon the people of the East being a young Indian lady. She prefers to remain jobless rather than to be a slave of the westerners though she is shorn off the feminine virtues of sweetness, modesty, subservience and humility that are cultivated by women of cultured societies. To her nothing matters and she does not bother of what people think about her. But, she cannot bear the undue behaviours shown by the westerners towards the people of the east.

Never having tasted a warm hearth of a stable home and being deprived of an adequate exposure, both Estha and Rahel are victims of a broken family, a mimic family. And, so they develop peculiar traits that are self destructive, such as the abnormal withdrawal of Estha and the annihilating recklessness of Rahel. Anyway, their act warns the blind followers of the hegemonic foundations of the western trend even in the post colonial period.

Arundhati Roy ends the novel with a single incestuous crime of Estha and Rahel which is one of the most omnipotent forms of the revolt which is indigestible to any social construction and standard. In this way, Roy is of the belief that a single moment is enough to make a grand form of rebellion and to present resistance. Osho shares the view of Roy when as he says:

Awakening is possible even in a single moment. In that single moment, one can explode into the divine.... This awakening, this awareness... is a dream, and that continues.... even if one is

awakened, he can create a chain of awakenings.... whenever someone is awakened, he will do his utmost to awaken the others. (234-35)

Roy's main aim to present the action of incest is to highlight the assumption that the apt attempt of dismantling the hegemonic foundations never gets withered though it remains unfulfilled on the part of the attempters. The dream dreamt by Ammu and Velutha to be one remains unfulfilled but Estha and Rahel, the fraternal twins, make a formal beginning of its fulfillment in a symbolic way. Therefore, Roy is of the belief that a dream for doing something is to be set up in a vigorous way and the coming generation can continue it as an inspiring way from which all of the evils of hypocrisy get swept away. For a new change, one must dare to dream at first and only then the actions go ahead. It is because the world is a dream not to be asleep but to be awake. Awakening in dream is to create an identical world so that "if you are awakened in it, the previous awareness will be discontinued" (Osho 142) and a new awareness gets bloomed. The role of Ammu and Velutha is stronger enough to flourish an apparent consciousness that is beyond any barriers and any hegemonic power structures.

On the other hand, Roy is of course disappointed with the concept to regard sex a crime and the state's discouragement to subdue the sexual matters. With a great warning, she creates a strong female character like Rahel supported by Estha to denote that the suppression and negligence upon sexuality will be resulted upon a horrible consequence like incest. About the carelessness of the state to sexuality, Geetanjali Misra and Radhika Chandiramani in their essay *Unlearning and Learning: Sexuality and Rights Institute in India* write "The human rights movement in India

has largely focused on civil and political rights and, with few exceptions, has not engaged with issues of sexuality” (134). Roy is of the view that the understanding of the meaning of sexuality is to be converted as per time, situations and social change as it has many things to do with all of the social foundations. In this context,

Geetanjali Misra and Chandiramani Radhika remark:

Sexuality is contested terrain the world over. Constructed differently in different places and at different times, it remains a site where power is played out. Though sexuality is personal, in that it rests in individuals, its manifestation is shaped by the same variables that influence social relations: gender, age, class, and ethnicity. (131)

For establishing her novel as a culmination of relating gender and feminism in the post colonial society, Roy has intermingled sex with them. It's because feminist studies is “the study of gender definition, inequality, oppression, and struggle... ” (Sedgwick 271); from which emerges the literature of challenge, assertiveness and resistance. This sense of free sex is an extreme form of freedom and resistance against the hegemonic power structure and against the still existing fear of colonialism in the post colonial Indian world.

Conclusion

The God of Small Things, a social anecdote of the post colonial Indian world of so called emancipated human conscience, culture and nature, closely examines the historical roots and enhances the profound insights into the ways in which human desperation and desires emerge from the confines of a firmly entrenched caste society. Arundhati Roy is able to reveal a complex and long lasting class conflict in the state of Kerala, India by commenting its various forces.

Being a post colonial tenant, Roy feels the need to rethink, by the people of the newly freed world, over their own position and role in the society mainly the suppressed classes have to redefine their existence, for they are double dominated by the colonial influence and by the social constructs. For this, she is of the belief that such classes need to tackle with the obstacles in a more dynamic, transparent and creative way than the elites and other higher classes do and behave. Roy aims at fulfilling her very purpose by the presentation of some ideal characters like Ammu and Velutha, for whom humanity is much more significant than any masquerade and hypocrisy.

One of the most fabulous aspects Roy pours is that she attacks the brutal, intolerable and systematic oppression at work in Kerala, exemplified by figures of power such as Inspector Thomas Mathew. Roy is critical of the hypocrisy and ruthlessness of the conventional, traditional moral code of the elites like Pappachi and Mammachi. On the opposite side of the political fence, the Kerala Communist Party, at least the faction represented by Comrade Pillai, is revealed to be much more concerned with personal ambition than with any notions of social justice. A

genuine form of resistance lies on the role of Velutha. Blowing a slap to the remains of the ancient norms, Velutha has an affair with Ammu by which he breaks the taboo and incurs the wrath of Ammu's family and Kerala police. He violates the rigid social caste system for which he is punished to death. Roy anyway justifies his death saying that it is not entirely the fault of Velutha that he lived in a society where a man's death could be more profitable than his life has ever been.

A pre-occupied inferiority complex is still in its own womb within the state of Kerala. In the novel, Vellya Paapen is an example of an untouchable so grateful to the touchable class that he is willing to kill his son when he discovers that his son has broken the most unalienable and dominant rule of class segregation – that there will be no inter-class or inter-caste sexual relations. Nearly all of the relations in the novel are coloured by the cultural and class tensions, including the twins' relation with Sophie Mol, Chacko's relationship with Margaret, Pappachi's relation with his family as well as Ammu's link with Velutha. The characters as Baby Kochamma and Pappachi are the most rigid and vicious in their attempts to uphold that social code, while Ammu and Velutha are the most unconventional and daring in unraveling it. Due to such courageous transgression, they are so severely punished which is no more apt from any of the grounds of humanity, righteousness, altruism, fraternity, fruitfulness and civilization..

Roy's novel utters a warning against the cost of promoting the nation in its nationalist aspirations upon the violated bodies of its own citizens. The History House, Roy suggests, is not owned solely by the colonizers, rather it has been built and occupied by the nation as it institutionalizes violence within the nation.

It is a nation's fault to be incapable of respecting and providing the wreath of humanity to the discarded groups as women, children and the Dalits, referred as the 'Small Things' in the novel, whose roles and position have been marred by the so called 'Big Things' known as the police, elites and the authority of the state. In the respect of the small things and their great significance and glory, Roy writes, "Little events, ordinary things, smashed and reconstituted... with new meaning. Suddenly they become the bleached bones of a story."(32-33) Her homage and faith to the small things is scattered all over the novel.

Roy is assured that only by the establishment and the assertion of the identity of the people at the margin, all of the antagonistic forces can be eradicated that ultimately leads for a prosperous, democratic and ceremonious nation. For that, Roy advocates the need of restructuring the indent institutions by going deep into the surface of the social make up that consists of the prejudice, inequality, discourteousness and the spiritual bankruptcy. She regards it to be compulsory to smash the inhuman behaviours that spring from the caste discriminations. Otherwise, every individuals will realize the fundamental truths, will liberate themselves from the external restrictions imposed by society, culture and the autonomous power. Finally, they will discover themselves as Ammu and Velutha, and Estha and Rahel do in the novel – which in fact will be more pathetic, intolerable and indigestible for the society itself. Arundati Roy does not need the artificiality of her plot to compel the attention of the readers.

Arundhati Roy is able to proclaim the growing resistance power of the subaltern through her capacity to deal with the English language not less than any native English speaker. Roy's command of English is superb, made very exciting by

the originality of her use of language and its imaginative freshness. It is no less than any masterful piece written by native English but it is more praiseworthy and deeply constructed with attractive dictions and language. For instance, the poetic language of the beginning paragraph proves this claim as:

It was raining... slanting silver ropes slammed into loose earth, ploughing it up like gunfire. The old house on the hill wore its steep, gabled roof pulled over its ears like a low hat. The walls, streaked with moss, had grown soft, and bulged a little with dampness that seeped up from the ground. (1)

Another essential aspect of Roy's novel is the theme of forbidden love in which love is such a powerful and uncontrollable force that it cannot be contained by any conventional social code. Another is that conventional society somehow seeks to destroy real love, which is why love in the novel is consistently connected to loss, death, and sadness. Also, because all romantic love in the novel relates closely to politics and history, it is possible that Roy is stressing the interconnectedness of personal desire to larger themes of history and social circumstances. Love would therefore be an emotion that can be explained only in terms of two peoples' cultural backgrounds and political identities.

Betrayal is a constant element in this story. There are big and small betrayals. Love, ideals and confidence are all betrayed, consciously and unconsciously, maliciously and innocently. It seems that everyone has suffered some type of betrayal. Comrade Pillai betrays not only Velutha's trust and ideals but also Chacko's. Pillai does this with no qualms, to further his own and his party's interests. Another character prepared to further his own interest at any cost is Ammu's ex-husband who,

in order to save his job, would have been willing to allow his boss to take Ammu as a mistress. Chacko is betrayed by his wife. Baby Kochamma is capable of lying and betraying everyone, even innocent children, to protect her own social position.

Vellya Paapen, also in fear of his own position, betrays his son by telling Mammachi about Velutha and Ammu. Little Esthappen has his innocence betrayed by a dirty old man. Velutha, the purest of all, is the one who is most betrayed by the social, political, cultural currents and even by his own innocence. Due to the very reason, Roy proclaims the unavoidable necessity of the resistance in order to erase the peril of betrayal from the hegemonic power structure to the powerless members of society.

Roy presents the novel *The God of Small Things* as a platform for the post colonial people to make their own image by studying their own literary work, not those works of pure English native tone that is always partial and aims at universalizing its own culture and tradition. The book is oriented towards the narration and emphasis on the lives of the marginalized people like Velutha, the god of small things. Similarly, it avoids the classical and colonial trend of characterization only from the higher class family. Being against the western literary assumptions, Roy chooses the characters from the native Indians. For instance, 'Ammu' means mother, 'Mammachi' means grandmother, 'Pappachi' means grandfather, 'Chacko' means uncle etc. The references of the Hindu myth, the selection of the non-western setting and the dangerous consequences of the bicultural contact presented by the writer assist the readers to evaluate the novel as a transparent replica of the non western world.

The God of Small Things is capable to urge for empowering a trumpet call against the widely spreading hegemonizing power structure and for advancing an

entirely new beginning of the re-evaluation, re-examination, re-mortification, re-signification, re-calculation and re-affiliation of the social, political, cultural, economic and ethnic foundations of the post colonial India, where she acknowledges the compulsion to shatter the monopoly of caste segregation, patriarchal oppression and injustice upon the subalterns.

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