

E-ISSN: 2583-9667

Indexed Journal

Peer Reviewed Journal

<https://multiresearchjournal.theviews.in>



Received: 06-06-2023

Accepted: 16-07-2023

INTERNATIONAL JOURNAL OF ADVANCE RESEARCH IN MULTIDISCIPLINARY

Volume 1; Issue 1; 2023; Page No. 475-482

## A colonial-reflections in Arundhati Roy's works with special reference to the god of small things

<sup>1</sup>Mutum Meena Devi and <sup>2</sup>Dr. Shyam Ji Srivastava

<sup>1</sup>Research Scholar, Department of English, Himalayan University, Arunachal Pradesh, India

<sup>2</sup>Assistant Professor, Department of English, Himalayan University, Arunachal Pradesh, India

DOI: <https://doi.org/10.5281/zenodo.12795410>

Corresponding Author: Mutum Meena Devi

### Abstract

The God of Small Things by Arundhati Roy is a gripping story set against post-independence India that deftly incorporates post-colonial motifs. The Kerala setting of the book acts as a microcosm for larger historical and social changes. Roy deftly dissects gender dynamics, economic inequality, cultural hybridity, and social hierarchies to reveal the long-lasting psychological effects of British colonization on the country. The protagonists, negotiating the lingering effects of colonialism, represent the complex fallout, questioning established conventions and resolving the conflict between modernity and tradition. Roy reflects the macrocosm of a society struggling with its colonial past via the microcosm of human lives. The book adds to a larger conversation about the continued significance of post-colonialism in addition to capturing the essence of post-colonial India. It is a moving reminder of the complex aftereffects of colonialism, challenging readers to discuss the complex relationships between history, identity, and social change. Ultimately, it invites reflection on a country that is paving the way for a more just and inclusive future.

**Keywords:** Arundhati, Roy, economic, conversation, social

### Introduction

Arundhati Roy created a great sensation with her first novel *The God of Small Things*. It won the Booker Prize in 1997. *The God of Small Things* remained the first and only novel until the 2017 publication of *The Ministry of Utmost Happiness* after twenty years. The novel "The God of Small Things" explores, as its title shows, how small things in daily lives have a great impact on the lives of people. It also explores the prevailing caste system in India that has its deep roots in the minds of orthodox and traditional people even today. Arundhati Roy's writings on social issues have significant importance.

*The God of Small Things* by Arundhati Roy is set against the complex backdrop of post-independence India, when the legacy of British colonialism is still very much present. The novel's precise setting in the state of Kerala offers readers a prism through which to view the intricacies of a community coping with the effects of colonial control. The protagonists' lives are significantly impacted by the historical upheavals and cultural transformations that characterize this era, and the post-independence environment acts as a crucible for

them. Further investigation is necessary to fully understand the novel's portrayal of the long-lasting effects of British colonization on Indian civilization. The rigorous caste system and the complex network of social hierarchies, both of which find dramatic expression in the lives of the individuals, are remnants of colonial practices. The characters are impacted by the long-lasting effects of British rule, which range from economic exploitation to social stratification, shaping their interpersonal relationships and socioeconomic standing. This essay seeks to shed light on how "The God of Small Things" deftly incorporates the effects of colonial history into the very fabric of its story through an examination of the historical context, providing a lens through which to examine the lasting effects of British Colonialism on post-independence India's complex social fabric. Needham goes on to say that while *Small Things* explicitly uses "History" as a trope to figure out the current repressive social and political arrangements, reimagining and rewriting history is also a necessary step towards changing these repressive conditions, and this is perhaps what the novel's retrieval of "small things" enacts.

Writer Arundhati Roy's fiction *The God of Small Things* highlights postcolonial concerns such as the discrimination against women, caste, class, and race in Indian societies, as well as the marginalization and persecution of women and untouchables in patriarchal societies. It also illustrates how these problems affected relationships and human interactions in colonial and postcolonial India. The novel has drawn attention to the plight of untouchables and women in traditional countries, where both are viewed as oppressed and subservient groups within a hierarchical social structure. In the book, ambivalence, mimicry, hybridity, and Anglophiles have an impact on a number of characters.

Ayemenem, a tiny hamlet in Kerala, India, serves as the setting for *The God of Small Things*. The novel's events are presented piecemeal, primarily via flashing back and forth between 1969 and 1993. It chronicles the fall of the once-powerful, anglicized Syrian Christian Ipe family in Ayemenem. Rahel and Estha, the youngest twins of a broken South Indian family, reunite at the beginning of the book. The twins' early years spent with their mother Ammu, grandmother Mammachi, grandfather Pappachi, uncle Chacko, and aunt Baby Kochamma are chronicled in the story. The Ipe family is patriarchal, with men serving as the leading figureheads and women as subordinates. Arundhati Roy speaks out against the inhumane treatment that low caste members and women receive in traditional culture. She makes an effort to voice her rebellious protest in order to lessen the harsh and unfair treatment of women and the oppressed. Such a persistent social ailment was condemned by social reformers as the biggest blot on Indian civilization. Furthermore, *The God of Small Things* depicts a patriarchal society in which man controls the means of subsistence as well as the political, social, and religious spheres. In a culture where men predominate, women are assigned a secondary role. Patriarchy is a system of exploitation that is reinforced by societal norms, religious beliefs, and traditions. Man attempts to dominate woman by inflicting extensive psychological harm on her. The woman who is subjugated lacks a distinct identity and sense of self. Her existence is only recognized in connection with humans. Spivak simplifies,

**“It is, rather, that, both as 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 history and cannot speak, the subaltern as female is even more deeply in shadow.”**  
(Spivak 28)

Three generations of women from the colonial and postwar eras are featured in *God of Small Things*, and they contribute to the investigation of the subaltern state and marginalization of Indian women. Mammachi and Baby Kochamma, who subtly accept male dominance, stand in for the first generation. They comply with the customs of the established patriarchy and are conscious of their subservient status. The two members of the second generation that defy their society's sociocultural norms are Ammu and Margaret Kochamma. Rahel is a representative of the third generation; he leads a rebellious life free from oppression

and shame. She violates the law. She committed incest, a crime that is frowned upon even in modern-day Indian society.

The conventional role of the mistress of the house is fulfilled by Mammachi, whose true name is Soshamma. She is the grandmother of Rahel and the mother of Ammu and Chacko. She is shown as a submissive spouse right from the start of the book. She abides by all the rules that the patriarchal society places on her. She yearns to blend in with the anonymous collective. Rather than being herself, she decides to live up to the expectations that society has of her as a woman. Although she has never opposed patriarchal servitude, she believes that in order to demonstrate her capacity to live up to social expectations, she should both obey it and force her daughter to follow it. Simone de Beauvoir is likewise of the opinion that social conditioning

**“To be feminine is to show oneself as weak, futile, passive, and docile. The girl is supposed not only to primp and dress herself up but also to repress her spontaneity and substitute for it the grace and charm she has been taught by elder sisters. Any self-assertion will take away from her femininity and her seductiveness.”** (de Beauvoir, 347)

Mammachi is an excellent businesswoman, but she must manage the pickle plant in addition to taking care of her husband's and then her son's belongings. Despite her skill in managing the pickle factory, she lacks financial independence. Regarding financial matters, she is reliant on her spouse. Women's labor is completely subjugated and disregarded in society, and their economic contribution is diminished. Mammachi's husband, Pappachi, a renowned entomologist and the well-known reverend's son, cruelly marginalizes her. She has suffered from her husband's violence all of her life. Her spouse beats her, either with an ivory-handled riding crop or a brass vase. She silently and without complaint takes her husband's thrashing. Even when her husband hits her daughter Ammu, she does not rebel. Instead of standing up to her husband, she tells her daughter to stay out of sight. Not only is she a helpless victim, but she is also her husband's target of annoyance and the object of his biased jealousy. Mammachi is a gifted musician, particularly on the violin, which makes her husband envious. When they were little, Mammachi showed promise as a violinist. According to her, "When Mammachi's teacher, Launsky-Tieffenthal, made the mistake of telling Pappachi that his wife was exceptionally talented and, in his opinion, potentially concert class," the lessons were immediately ended (Roy 50). Later, one night, he smashes the violin's bow and tosses it into the river. When she begins her pickle-making business, the same jealousy is displayed once more. The author outlines,

**“Though Mammachi had conical corners and was already practically blind, Pappachi would not help her with the pickle, because he did not consider pickle-making a suitable job for a high-ranking ex-Government official. He had always been a jealous man, so he greatly resented the attention his wife was suddenly getting. He slouched around the compound in his immaculately tailored suits; wearing sullen**

**circles around mounds of red chilies and freshly powdered yellow turmeric, watching Mammachi supervise the buying, the weighing, the salting and drying, of limes and tender mangoes. Every night he beats her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place.” (Roy, 47)**

Despite Mammachi's lack of understanding, love, and cooperation in her marriage, she upholds her wifely responsibilities to her husband and his family. Mammachi seems to be a normal, loving Indian woman who, thanks to her strength of endurance, receives praise in the patriarchal society. In Indian society, a wifely woman's status is still subservient to her husband even with her frequent work and heavy burdens. She activates the weaker members of Indian society. Despite her husband's severe abuse of her, she dedicates her life to preserving his reputation. She never comes clean about his oppression. This is the traditional function that Indian women play in their families. She exhibits the idealized attitude of the suffering woman and yields to her husband. She sobs at her husband's burial because she has been so devoted to him for a long time, not because she loves him. She is committed to her husband until his death. The author states,

**“At Pappachi’s funeral, Mammachi cried....Ammu told the twins that Mammachi was crying more because she was used to him than because she loved him. She was used to having him slouching around the pickle factory, and was used to being beaten from time to time.” (Roy, 49)**

Even after her husband passed away, she remained devoted to him. This kind of function aligns with Loomba's analysis of the state of the family during the colonial era. "The strengthening of patriarchy within the family became one way for colonized men to assert their otherwise eroded power," the author claims in explaining the circumstances. Loomba 184. After saving her from her husband's unrelenting abuse, her son Chacko—the second man in her life—also has a strong hold over her. As Chacko enters the scene, he grabs Pappachi's vase-hand and wraps it over his back, saving his mother. "I want this to never happen again," he expressed to his dad. "Ever" (Roy, 48). In spite of this act of defiance against his father, Chacko gradually seizes control of Mammachi's pickle factory, relegating Mammachi to the role of "sleeping partner." Roy, 57 Mammachi voluntarily takes on the role of servant in her household. She was docile to her husband, and after he passed away, her son stole the pickle plant from her. As a result, she was eventually marginalized. Her obedient actions encourage the oppression of women in Indian society as subalterns.

Mammachi exhibits submissive behavior toward those she views as superior and oppressive behavior toward those she views as inferior. She is thoroughly entrenched in her culture's hierarchical caste system and believes that the untouchables are vastly inferior. When he crosses the line and initiates a physical relationship with her own daughter, she treats Velutha in a way that makes this extremely evident. She is now making a strong, assertive statement

about herself. Velutha is an untouchable, well below her social status, which causes her to erupt in wrath. Mammachi loses all sense of reason when her father knocks on the kitchen door to tell her about the affair. She spits at him, shoves him off the steps into the mud, and screams furiously. She had never before used such obscene words, and Roy (168) describes how she "spewed her blind venom, her crass, insufferable insults" at him. Velutha was being warned by Mammachi, who was quite angry, that if he found him on the land the next day, he would have castrated him like the shamed dog he is! I'll get you murdered! Roy (269). Mammachi believes that Ammu's husband's divorce has defamed her family. She would prefer that Ammu stay at her father's house and put up with her husband's inhumane beatings. Mammachi purposefully ignores Chacko's flirtations with the working ladies, but she is intolerant of Ammu having even one affair. This has to do with how roles are traditionally divided in patriarchal societies. According to Simone de Beauvoir in *The Second Sex*,

**“Now, what peculiarly signalises the situation of woman is that she—a free and autonomous being like all human creatures—nevertheless finds herself living in the world where men compel her to assume the status of the Other. They purpose to stabilise her as object and to doom her to immanence since her transcendence is to be overshadowed and forever transcended by another ego (conscience) which is essential and sovereign.” (de Beauvoir, 37)**

Mammachi tries silently to resist marginalizing influences and patriarchal domination, but her identity will eventually disappear in the community. In postcolonial India, women's voices have undoubtedly been marginalized.

An examination of marginalized subaltern agency can be found in *The God of Small Things*. Women's relationships to kinship networks shape their identities. In colonial and postwar India, Mammachi does not strive to forge her own identity. Tharu and Lalita are quoted by Ania Loomba as highlighting the poignancy of an Indian wife. She notes,

**“I started rubbing his feet with the ghee myself. I wanted him at least say, ‘Now that’s enough!’ But, no, he went off to sleep as soon as I started rubbing his feet. Usually, after an hour’s massage, he would extend his other foot and ask us to start working on that. But today, I don’t know how, he did not forget his resolve of silence even in his sleep. He didn’t speak a single word. And turning on the other side, he pretended to be fast asleep.” (Tharu and Lalita 1991, Quoted in – Loomba, 184)**

Mammachi has spent a significant portion of her life in a colonized nation, and as a result, the colonial environment has shaped a few of her personality traits. The fact that she kept her Dior perfume hidden in a safe speaks volumes about her views towards Western or British goods. As Roy (173) puts it, "She herself had a bottle of Dior in its soft green leather pouch locked away in her safe." Apparently, the perfume—which was not Indian—was too expensive to wear out in public or use on a regular basis.

Gender discrimination is explored through Ammu's marriage and intergender relationships in *The God of Small Things*. She falls prey to the patriarchal culture. She has witnessed gender inequality in her family since she was a young child. For no other reason than that she is a girl and cannot continue her education. Pappachi, her father, is against the concept of a daughter going to college. When her father moves to Ayemenem after retiring from Delhi, her schooling ends. Ammu's father believes that sending his son Chacko to Oxford for college is a better use of his money than spending it on Ammu's schooling. The author discloses,

**“Pappachi insisted that a college education was an unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with housework. Since her father didn't have enough money to raise a suitable dowry, no proposals came Ammu's way.” (Roy, 38)**

The aim of the patriarchal society is to keep Ammu confined to her home in Ayemenem, where her only job is to take care of the household. Her wait for marriage proposals has left her bored and irritated. Her father doesn't have enough money to raise a dowry, thus no suitable offers have been made to her. Virginia Woolf, cited by Herbert Marder, describes the situation of a woman who is bound to her home as that of a domestic prisoner. She exhibits,

**“The son of the house may be granted freedom to develop his mind, he may have a room of his own, but the daughter is expected to be at everyone's beck and call....For domestic life cultivates the irrational side of woman's nature; it is distinguished by the primacy of feeling as science is distinguished by the primacy of intellect. The domestic arts involve mainly the fine discrimination of feelings and the ability to bring about adjustment in personal relations.” (Herbert 34-35)**

Because of Pappachi's brutal treatment of Ammu, she believes that marriage is the only way to get away from her terrifying and vicious father. Ammu wishes to leave her household's imprisonment after receiving no appropriate marriage proposals within a decent amount of time. Roy discloses,

**“All day she dreamed of escaping from Ayemenem and the clutches of her ill-tempered father and bitter, long-suffering mother. She hatched several wretched little plans. Eventually, one worked. Pappachi agreed to let her spend the summer with a distant aunt who lived in Calcutta.” (Roy, 38-39)**

Ammu is aware of the disregard that males have for women and their emotions in Ayemenem. She then travels to her aunt's house in Calcutta to attend the wedding reception. During her relative's marriage ceremony, she meets a young Bengali man. He displays his fondness for Ammu. Without giving it much thought, she accepts his proposal—not

because she's in love with him, but only because she doesn't want to go back to Ayemenem. When she gets him, she believes she's found who she is. The author discloses,

**“Ammu didn't pretend to be in love with him. She just weighed the odds and accepted. She thought that anything, anyone at all, would be better than returning to Ayemenem. She wrote to her parents informing them of her decision. They didn't reply.” (Roy, 39)**

Ammu demonstrates her independence and originality by choosing a life partner who is a member of the Bengali Hindu community. Her first means of protesting her father's dominance over her is by marriage outside of her society. She displays her moral fortitude in securing her freedom to choose her spouse and lead the life she desires. She turns to marriage as a means of avoiding her father's despotism. As Simone de Beauvoir points out,

“There is a unanimous agreement that getting a husband or in some cases a ‘Protector’ –is for her the most important Undertaking... She will free herself from the parental home, from her mother's hold, she will open up her future not only by active conquest but by delivering herself up, passive and docile, in the hands of a new master.” (de Beauvoir, 352)

*The God of Small Things* is a postcolonial feminist book because it affirms a woman's freedom to wed the man of her choosing. Ammu believes that her intercommunity marriage has not been hindered by any patriarchal issues. Ammu makes an appearance as the postcolonial woman attempting to forge her own identity. She is thought to be different from the majority of women. Sachdev muses,

**“The right to love a man of her choice is a woman's birth right and should not be scuttled in the name of religion, caste, colour and class. It is in the sense that the novel could be read as a feminist novel or a postcolonial novel for both feminism and postcolonialism aim at destroying the world power structure.” (Sachdev, 100-101)**

Roy gives her female characters in *God of Small Things* a feminine platform so they can tell their own tales. Women in this place invent their own language in opposition to patriarchy. Roy highlights significant problems from Indian history by negotiating on the little points. "Through the process of literary decolonization, Roy's novel reveals to us a possibility of dismantling the western codes and performing postcolonial subversion," the author states (Stanford, 112). The union of Ammu and Bengali Hindu Baba has been a momentous occasion. Baba is the attractive and muscular assistant manager of an Assamese tea estate. However, Baba's attractive appearance turns out to be false. Baba is a man who drinks. He lies quite well. She smokes because he smokes. Ammu becomes the object of his aggression and is severely beaten by him. Her life has been a misery because of his frequent and vicious beatings of Ammu. Ammu has made the fatal error of choosing the wrong man in an attempt to flee the oppressive atmosphere at home and the icy, callous brutality of her father. She acts in such desperation since her father was unable to arrange for her to be married in time. She becomes aware that she

has fallen into the flames from the frying pan. She gives birth to twins, and by the time the children are two years old, her husband has grown so intoxicated that he is unable to function.

Baba's English boss, Mr. Hollick, is seduced by Ammu's attractiveness, which makes him feel attracted to her sexually. He makes a threat to fire Baba for his carelessness and inebriation at work. He provides a method by which he can continue to work. He suggests that Baba send his wife to take care of him at his bungalow. Baba wants Ammu to develop a sexual relationship with his English supervisor in order for him to keep his job. Ammu feels deeply wounded by her husband's carelessness and lack of interest in her. When he begs her to go to his employer to satisfy his sexual cravings in order to save his job rather than be fired, she recognizes his conceit and his capriciousness. She is being disrespectful to her femininity and greatly embarrassed by this. She adamantly disputes that she visited his cruel boss. Baba's denial has caused significant harm to the patriarchal supremacy. He's intensified his cruel torment of her. Additionally, he has begun to threaten the younger twins with violence. Ammu files for divorce from her spouse as a result of the abuse the helpless children are subjected to. Ammu's choice demonstrates her strong sense of self-respect and resolve. She upholds the values of femininity by refusing to allow her body to be mistreated or polluted.

Her hopes for a fulfilling married life are dashed. She goes back to her parents' home in Ayemenem, where her maternal relatives greet her warmly. They don't even seem to care that Ammu is in such terrible circumstances-instead, they turn against her. When she is separated from her spouse and has tiny children to take care of, they are expected to look after her. Despite being well aware of her daughter's frustration, Mammachi, her mother, doesn't seem to feel sorry for her. She displays blatant evidence of gender prejudice against Ammu and her son Chacko. After her divorce from her husband, she treats Ammu like she doesn't belong in the family, whereas her estranged son is welcomed with open arms. She even makes a distinction between the offspring of her daughter and her son. She looks after Sophie Mol, Chacko's daughter, but ignores Ammu's twins. Mammachi's bitterness towards Ammu could potentially stem from years of indoctrination and her husband's training to emulate a feminine figurehead. Mammachi's thinking is unprepared for Ammu's disobedient mindset. According to her, women are not meant for disobedience.

Ammu's life is becoming more and more frustrated, which makes her reckless. She begins to act weirdly. She leaves her home throughout the evening. Even at midnight, she starts swimming in the Meenachal River, smoking, and donning sleeveless blouses. During those moments, she seems a little crazy or anxious. Her unconventional behavior has startled her parents' entire family because she is a divorcee from a love marriage that took place across a community. Her mother's family has turned her life's frustration into a catastrophe. Ammu's life takes a turn for the worst thanks in large part to the cruel and irate Baby Kochamma. She treats Ammu badly in every manner and despises her for having a mixed marriage. Ammu has come to terms with accepting humiliation in order to protect her kids. It's possible that Baby Kochamma's unfulfilled love for

Brother Mulligan is what led to her treating Ammu cruelly. She envies Ammu for finding love with Velutha. She detests Ammu as much for tampering with her fate, which she has kindly accepted. The book skillfully portrays the state of a divorced woman living with her parents.

**“a married daughter had no position in her parent’s home. As for as divorced daughter-according to Baby Kochamma, she had no position anywhere at all. And as for a divorced daughter from a love marriage, well, words could not describe Baby Kochamma’s outrage. As for a divorced daughter from an intercommunity love marriage-Baby Kochamma chose to remain quiveringly silent on the subject.” (Roy, 45-46)**

Ammu recognizes with despondency that her life has been lived at the age of twenty-four. She picked the wrong man, an irreversible blunder. She is essentially doomed in her family and in society at large. When Ammu sees brutality and hypocrisy, she becomes a solitary person with a vision of her own that frequently ends in disaster. The author reveals,

**“As she grew older, Ammu learnt to live with this cold, calculating cruelty. She developed a lofty sense of injustice and the mulish, reckless streak that develops in Someone Small who has been bullied all their lives by Someone Big. She did exactly nothing to avoid quarrels and confrontations. In fact, it could be argued that she sought them out, perhaps even enjoyed them.” (Roy, 181-182)**

Ammu wants to shield her defenseless kids from her mother's family's hatred. She is aware that her parents' family dislike and ignore them. The family's elders do not show them love or affection. They don't get the emotional support they require. Kochamma the baby is indifferent to the twins. She is envious of Rahel and Estha's unity in addition to her hatred for them. She enjoys Ammu's agony and is resentful of her. As she learns that Ammu sleeps with Velutha to satisfy her bodily thirst, she displays her prejudice by making remarks about the lower caste Paravans, asking how on earth Ammu could tolerate the stench. Do these Paravans smell like anything in particular? Roy, 78. She finds pleasure in Ammu's punishment for her transgression. Her ingenuity led to Velutha's detention and the false accusations of Ammu's rape. By using emotional blackmail to get the twins to agree to accuse Velutha, she has engaged in dishonest behavior. By keeping Ammu and her twins out of family matters, she instills in Ammu a sense of loss and teaches her that they are not a part of the family. The author claims,

**“Baby Kochamma dislikes the twins, for she considers them doomed, fatherless waifs. Worse still, they were Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry. She was keen for them to realize that they (like herself) lived on sufferance in the Ayemenem House, their maternal grandmother’s house, where they really had no right to be.” (Roy, 45)**

Ammu's treatment in her parents' home is blatantly discriminatory towards women, since she is subjected to humiliation by all of them. Following Pappachi's passing, her brother Chacko assumes leadership of the home and pickle factory. Despite her son's marginalization, Mammachi consistently supports him and places the blame on her daughter Ammu. Her daughter and son married members of other communities. Their unions terminated in divorce. While Chacko continues to enjoy life after his divorce, Ammu endures a great deal of suffering as a divorcee.

In her early years, baby Kochamma falls in love with Father Mulligan. However, when the latter converts to Hinduism in his later years, baby Kochamma is unable to recognize this fact because, in her heart, she has always denigrated Hinduism and is hence anglophilic. The History House, which is frequently addressed in the book, also represents the Anglophilia of the Ipe family. It is the reaction of an Englishman submitting to what are ostensibly lower Indian customs.

The attention placed on a person's skin tone also reflects the general anglophilia that exists. The human complexion is also mentioned in *The God of Small Things*. The Ipe family despises local skin since it is not white like that of the English and looks up to white skin. Chacko feels he has accomplished something by getting married to Margaret, a white woman. In a similar vein, the family adores Chacko's daughter Sophie Mol because of her white complexion. The family prepares to display a variety of staged mannerisms upon the arrival of Margaret and Sophie Mol at Ayemenem House, such is their admiration for their English cousins. The twins are forced to practice an English vehicle song for the trip back and are instructed to speak only in English in front of Sophie Mol by Baby Kochamma.

The family makes every effort to ensure Sophie Mol and Margaret are at ease in their house when they arrive in India. Since every single thing the family did during Sophie Mol's stay in the house was phony and artificial, Roy refers to the entire time Sophie Mol was living there as drama in the book. It offers a cake with the words "Welcome Home, Our Sophie Mol" in the hopes that the guests would feel more at home with Western decor. Rahel and Estha were designed to sing English songs. Hence, it would seem that the entire Ipe family embodies Anglophilia to the fullest, vacillating between being wholly Indian and entirely English in their quest to be more English.

The main family in the book exhibits behavior and multifaceted transcultural identities that are explained by the term "mimicry." The term "mimicry" in postcolonialism refers to the uneasy relationship that exists between colonized people and their colonizers. Numerous academics concur that colonized people's mimicry never consists solely of copying the characteristics of the colonizers. Instead, the colonized people behave as a "blurred copy" of the colonizers, which can be dangerous since the imitation frequently turns into mocking.

Pappachi Ipe's grandchild is Estha. The children of an intercommunity marriage, between their Hindu father Baba and Syrian Christian mother Ammu, are Estha and Rahel, his twin sister. According to Baby Kochamma, "they were Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry," the twins' religious hybridity

is made clear (Roy, 45). British literature plays a vital role in the twins' upbringing, contributing to their cultural hybridity: "At night Ammu read to them from Kipling's *Jungle Book*" (Roy, 59). The twins are also exposed to British literature as a form of education by their family. According to Roy, "Baby Kochamma had read them an abridged version of *The Tempest* by Charles and Mary Lamb, since she had been given responsibility for their formal education" (Roy, 59). The way that Baby Kochamma is teaching the twins about English literature is similar to Macaulay's suggestion that Indians be taught English morality, manners, and values via British literature. When Estha felt like having a good time, he would often quote Shakespeare's *Julius Caesar* or another work of English literature. For example, at night, Estha would stand on his bed with his sheet wrapped over him and ask, "Et thou, Brute? - Then fall, Caesar!" and collapse like a slashed corpse into bed without bending at the knees (Roy, 83). Here, the main purpose of these intertextualities is to demonstrate Estha's cultural hybridity. In addition to reading English-language literature, Estha is urged to use the language in Ayemenem. Baby Kochamma mostly supports this as a means of getting ready for the arrival of Sophie, the twins' English cousin. Roy says,

**"That whole week Baby Kochamma eavesdropped relentlessly on the twins' private conversations, and whenever she caught them speaking in Malayalam, she levied a small fine which was deducted at source. From their pocket money. She made them write lines – 'impositions' she called them – I will always speak in English, I will always speak in English." (Roy, 36)**

It was in this kind of environment that Estha's cultural hybridity developed. Despite being just seven years old, he can communicate in English, has read English literature, and imitates his Western idol. Estha can't stop singing the song in the theater as he and his family watch *The Sound of Music*. He is therefore forced to leave and wait till the song is over in the foyer. Estha runs into a man in the lobby who is selling refreshments to the crowd. Estha's representation of cultural hybridity disturbs the man. The sound of Indian children singing English songs disturbs him. As the man harassed Estha, he was not feeling well. The family is thus forced to exit the production. Ammu brought him to the man who might be able to cheer Estha up with some refreshments. The man recognized the family's cultural hybridity and only offered combinations or hybrid drinks to Estha's family. "What about you?" is narrated by the author. The Lemondrink, Orangedrink Man questioned Ammu. "Coca-Cola Fantasy?" Rosemilk Ice Cream? Roy (109). But after learning that the family actually has ties to London, the man grows to admire them. Roy articulates the conversation,

**"We must go," she said. "Mustn't risk a fever. Their cousin is coming tomorrow," she explained to Uncle. And then, added causally, "From London." "From London?" A new respect gleamed in Uncle's eyes. For a family with London connections." (Roy, 109-110)**

The Ipe family uses Baby Kochamma's explanation for Estha's Elvis-like appearance when they greet their English relatives Sophie and Margaret in India. Rahel, Estha's twin sister, is likewise a cross-cultural person. Given that she was raised similarly to Estha, it is likely that she speaks English fluently and is conversant with the canon of British literature. She might be a victim of "Love-in-Tokyo." Roy clarifies,

**“Most of Rahel’s hair sat on top of her head like a fountain. It was held together by a Love-in-Tokyo – two beads on a rubber band, nothing to do with Love or Tokyo. In Kerala Love-in-Tokyos have withstood the test of time, and even today if you were to ask for one at any respectable A-1 Ladies’ Store, that’s what you’d get. Two beads on a rubber band.” (Roy, 37)**

Pappachi's sister and the twins' great-aunt is baby Kochamma. She appears to share her brother's Anglophilia in educating the twins through British literature. Although it is her first time meeting Margaret or Sophie, she is excited about their visit to Ayemenem. To set herself apart from the typical Indian, Baby Kochamma presents her qualifications to Margaret, despite the fact that she betrayed Chacko and got a divorce from him. Unlike Chacko, Baby Kochamma appears to take pride in her mixed cultural heritage. Despite the disapproval of Margaret and her parents for Chacko's cultural hybridity, she views her connections to the UK as favorable. Some in the community observe Baby Kochamma's Anglophilia and class consciousness.

She contentedly binges on western soap operas like *The Bold and the Beautiful* while she was alone. The fact that this discovery implies Baby Kochamma favors western popular culture over Indian popular culture makes it important to study cultural hybridity. The popular Hindi and Malayalee serials are not to Baby Kochamma's taste; she much rather watch American soap operas. Baby Kochamma displays her enduring Anglophilia through her choice of TV shows, which is a marker of her cultural preference. The enduring Anglophilia of Baby Kochamma expresses her refusal to fit into the uniform Indian culture.

The daughter of Chacko and Margaret, Sophie Mol, too embodies the cultural hybridity. Nonetheless, she grows up in England with her mother as a result of her parents' early divorce. According to Chacko's memories of his daughter, "He took his wallet out of the pocket and looked at the photograph of Sophie Mol that Margaret Kochamma had sent him two years ago," she and her mother don't often go to see the Ipes in Ayemenem (Roy, 117). This implies that Sophie's upbringing was not greatly influenced by Chacko or the other members of the Ipe family. When she is nine years old, she gets to see her father again and his family in Ayemenem. Sophie is characterized as "Hatted, bell-bottomed, and Loved from the Beginning" when she first arrives in Ayemenem (Roy, 135). But because Rahel and Estha don't know if they're loved or not, they believe that they should always be adored by their family.

While Sophie is the daughter of an Indian father and an English mother, the twins are cultural hybrids. Sophie's parents are Christians of different faiths, but the twins are religious hybrids. Because Sophie is acknowledged as an English person, she is appreciated. This needs to be

understood in light of Bhabha's contention that adopting an incorrect colonial mimesis of anglicization "is emphatically not to be English" (Bhabha, 125). According to Bhabha's theory, the Ipe family's culturally hybrid personalities are too imperfect in their imitation of the colonial British to ever hope to be accepted as English. The Anglophile Ipe family members, on the other hand, view Sophie's hybridity as a status symbol.

Because of this, some of the characters in Roy's book are cultural hybrids, which is a legacy of British colonization in India. It has been noted that the treatment of these hybrid characters is contingent upon their relationship to the conquerors. The hopeful perspectives of Bhabha regarding cultural hybridity have also been utilized to comprehend reality. Furthermore, it has been observed that the hybridity of the characters is powerful enough to overthrow the rigid hierarchies in Roy's Ayemenem.

### **Human exploitation and her voice for humanity**

As Arundhati Roy struggled a lot during her young age and very often she has to sell empty beer bottles for earning something. She suffered a lot that's why she could feel the pain and sorrow of the poor. In *The End of Imagination*, Roy criticized the nuclear policies of the Government of India and the testing of nuclear weapons in Pokhran. Similarly, *The Greater Common Good* (1999) is written in support of the displaced tribal people who suffer from the construction of the Sardar Sarovar Dam on the banks of the Narmada valley. She wrote on this matter and made it a national issue after having witnessed the pathetic condition of people. In the same way In "The People Vs the God of Big Dams", Arundhati Roy says, "We must be the only country in the world that builds dams, uproots millions of people, submerges forests and destroys the environment to feed rats." The Ministry of Food and Civil Supplies says that ten percent of India's food grain is destroyed by rats every year. So, Roy recommends the construction of better warehouses as more relevant to our needs than big dams. In her non-fictional essay *The End of Imagination*, she speaks about the harmful consequences of nuclear weapons on human beings and ecology.

### **Conclusion**

This study precisely elaborated and explained different types of evils, injustice, biased behavior of people, hateful mentality, and double standards of society towards those who are, poor, helpless, and weak. This novel tells the story of the childhood experiences of twins whose lives were ruined by the "Love Laws that lay down who should be loved, and how. And how much". Furthermore, it states who can love whom, which occupations people can do, and who is considered socially to be better than whom. It discovers how family pressure and societal boundary affects the inner conscience of innocent and good people badly. Dalits and downtrodden workers are exploited and abused at the hands of their masters and powerful people like landlords, money lenders, and factory owners. Therefore, in *The God of Small Things*. Arundhati Roy has raised the voice of all these voiceless to reconstruct their social-cultural status. The patriarchal society doesn't treat women equally to men. This double standard of the society toward the weaker section forms the major theme of Arundhati Roy's *The God of*

Small Things. Arundhati Roy not only deals with the exploitation and humiliation of females but is concerned about the sexual and mental exploitation of children prevalent on many levels. She tells about the terrible incident of Abhilash Talkies that keeps haunted Estha like a nightmare. She tells it clearly in the novel how these things harm the innocent minds of children. The plot circles between the present and the past, digging deeper and deeper into the tragic secrets and undesirable happenings of the Ayemenem family.

### References

1. Aithal PS, Aithal S. Scholarly Research–Some New Models in 21<sup>st</sup> Century. In: Proceedings of National Conference on Advances in Information Technology, Management, Social Sciences and Education; c2018. p. 157-178.
2. Aksogan O, Resatoglu R, Binici H. An environment friendly new insulation material involving waste newsprint papers reinforced by cane stalks. *J Build Eng.* 2018;15(1):33-40.
3. Al-Quaderi, GolamGaus, Islam MS. Complicity and Resistance: Women in Arundhati Roy's *The God of Small Things*. *J Postcolon Cult Societies.* 2011;2(4):62-78.
4. Hariharasudan A, Gnanamony SR. Feministic Analysis of Arundhati Roy's Postmodern Indian Fiction: *The God of Small Things*. *Glob J Bus Soc Sci Rev.* 2017;5(3):159-164.
5. Kumar CS. Environmental Ethics in Arundhati Roy's *The God of Small Things* and Amitav Ghosh's *The Hungry Tide*. *Criterion Int J Engl.* 2017;8(6):007-014.
6. Rajeev V. Man and Nature in Indian Thought. *Int J Environ Rehabil Conserv.* 2013;4(1):50-55.
7. Roy A. *The God of Small Things*. Penguin Random House; c1997.
8. Sibi K. Confluence of Arundhati Roy's Fiction and Non-Fiction: An Analytical Study; c2020.
9. Suleman D, Mohamed AH. Examining the Women Issues and Child Abuse as Mirrored by Arundhati Roy's *The God of Small Things*. Available at SSRN 3604023; c2018.

### Creative Commons (CC) License

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license. This license permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.