



## THE IMPACTS OF PARA-COLONIALISM IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS: A POST-COLONIAL ANALYSIS

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### **Abstract**

*This paper will look at the book *The God of Small Things* by Arundhati Roy (1997) using the term para-colonialism which is the sub-branch of post colonial theory used to discuss how colonial ideologies persist even after independence in post independence societies. The article looks at the ways in which caste-based oppression in India is a para-colonial system which supports the caste and institutionalized marginalization despite the British colonial rule several decades ago. By qualitatively analyzing the text of the novel of Roy, the current study emphasizes the psychological, social and cultural impacts of the para-colonial rule over the Ipe family members, specifying on such characters as Velutha, and Ammu. The data provides an understanding that *The God of Small Things* (1997) not only questions the legacies of colonialism but also questions the insides of the system that propagates the same colonial influence in the form of caste, class, and gender. The paper adds to the body of postcolonial literary criticism by providing a finer point of view on the colonial power and the way it still defines the modern identities and relations in the way that can be described as subtle but devastating.*

**Key Words:** Arundhati Roy, para-colonialism, post-colonialism, caste, marginalization, *The God of Small Things*, oppression, identity.

### **1. Introduction**

*The God of Small Things* (1997) is a post-colonial novel by Arundhati Roy which is characterized by intertwining the personal tragedies and bigger socio-political systems especially those of discrimination based on caste in the postcolonial standard of India. The novel is populated with exquisitely green and yet politically loaded Kerala as the backdrop and serves as a trenchant criticism of how colonial legacies persist to influence social hierarchies and relationship choices between people despite the formal termination of British occupation. Although it is common knowledge that Roy has been very lauded in her lyrics writing skills and her dimensional plot-point driven narrative wedding, this paper dwells in an area that has been untapped yet is of extreme and profound importance to the domain of Roy, the para-colonial aftermath of colonialism that continues to propagate the systemic inequalities, one such as casteism. The manner in which the Ipe family, and more so the influence of caste demarcations on their lives, are depicted in the novel is a powerful story against whose background the spreading tentacles of the colonial rationality back in a post independent India are explored.

Para-colonialism is a finer strand of a post-colonial theory which identifies the invisible yet continuing colonizer influences that are socially, economically and culturally perpetuated even after a political independence has been gained. Comparing para-colonialism to neo-colonialism,

the significant difference lies in the fact that para-colonialism does not directly remind of the economic superiority of global powers, as in the case of neo-colonialism. In *The God of Small Things* (1997), Roy accurately represents how, casteism as a para-colonialist institution, is not only a system that was reinvented and entrenched under colonialism, but one that still holds sway over both an individual and the community that is independent 21st century India. The longevity of the caste system as reflected in the novel highlights the ways in which para-colonialism disorients identities and marginalizes identities; lends voice but in the process, marginalizes.

*The God of Small Things* (1997) is a story about the Ipe family, a family of mixed castes belonging to Christian Syrians that were the most victimized by the harshness of the caste divide and the social dictates. The novel shows how the family turns into a ground of conflict between individual desire and group norm established by the belief of the caste and class systems. The very human beings who violate these boundaries (i.e. Ammu and Velutha) are killed, and it is through the tragic fates of those two characters that Roy reveals the psychological and physical violence caused by the para-colonial casteist ideologies. Such power arrangements are not just ghosts of the colonial system of government, but they continue to uphold the culture of exclusion and injustice by maintaining the power structures through religious organizations, the legal system and the family institution long after the decolonization era.

This study is an attempt to put para-colonialism in the foreground as one of the analytical tools in order to examine the long-term and manifold outcomes of colonial legacies on modern South Asian cultures. Through looking at Roy, the paper uses *The God of Small Things* (1997) as a way of contributing to more general questions of post-colonial identity, resistance, and continuity with the past. It highlights the adequacy of literary works in expressing the realities of lives of the oppressed and the marginalized in societies where colonialism has not been completely wiped out as ideologies on the pretext of tradition and social stability. After all, the goal of this study is to further develop the understanding of the role of literature as a reflection of para-colonial existence that determines both personal lives and also national identity.

### **1.1 Research Questions**

1. How does Arundhati Roy's novel *The God of Small Things* (1997) depict the continuing influence of colonial structures through caste-based discrimination in post-independence India?
2. In what ways does the concept of para-colonialism help in understanding the socio-political oppression faced by marginalized characters in *The God of Small Things* (1997)?

### **1.2 Research Objectives**

1. To analyze the representation of casteism in *The God of Small Things* (1997) as a para-colonial structure that continues to affect the lives of individuals in postcolonial Indian society.
2. To explore how the theoretical framework of para-colonialism can be applied to uncover deeper layers of marginalization, identity suppression, and social control in Roy's narrative

### **1.3 Significance of the Study**

The relevance of this piece of work is seen in the fact that it looks into a very important, yet underdeveloped aspect of postcolonial writings- para-colonialism the very idea focusing more on the determinant effect of colonial ideologies on the societies which are now independent but were at one point colonized that post-colonial theories have overlooked. Using this framework on



Arundhati Roy's *The God of Small Things* (1997), the work of the research will be contributing to the increasingly recognizable discourse of how literature can reflect and criticise long established structures of discrimination, in this case the discrimination of caste. The research enriches the comprehension of the way in which the empowerment of colonialism power structure is kept by the postcolonial society itself and usually under the pretext of tradition or adherence to a specific culture. It is also applicable in the modern international conditions, where the legacies of the colonialism remain the influencing factors of the identity, hierarchy and cultural conflicts. Moreover, the study contributes to the South Asian literary criticism in terms of providing a new horizon of interpretations which bridges the gap between literary representation as well as socio-political realities.

#### **1.4 Delimitation of the Study**

The current research is limited to an analysis of the novel *The God of Small Things* (1997) written by Arundhati Roy, taking into consideration the approach to study the concepts of casteism, marginalization, and oppression through the perspective of para-colonialism adopted by the author. The study does not go further into a comparative study with other postcolonial work or ethnographic information on the ground. Nor does it cover wider economic or geopolitical aspects of postcolonialism as, say, neo-colonial corporate plundering or geopolitical relations. Rather, the matter of cultural and psychological effects of para-colonial impact are left to the sphere of the characters of the novel, its storytelling strategies, and symbolism. The research is also limited to Indian social-cultural setting and more specifically the state of Kerala which has been presented in the novel without generalizing results to all postcolonial societies.

### **2 Literature Review**

Elleke Boehmer argues that the colonial power structures tend to persist even long after the official demise of empire, which has a significant role in determining forms of identities, institutions, and social orders in postcolonial societies. Boehmer claims literature as one of the main areas of representation and resistance of the shapes of these surviving colonial ideologies. Though her work is more general in focus addressing issues of cultural implication of colonial rule, her work fits well with the concept of para-colonialism in that she highlights how post independence societies internalize and recreate colonized oppression, in particular with regards to race, class, and caste. Such theoretical ground helps in explaining the phenomenon of casteism in *The God of Small Things* (1997) as an extension of colonial systems of command enshrined in local customs.

Aijaz Ahmad criticises postcolonial theory as rapidly glossing over or ignoring the material and class based facts of post-independence societies. He underlines how colonial legacies might persist in the forms of internal structures like caste and inequality in wealth decades following decolonization. Without necessarily employing such field signature as para-colonialism, the analysis provided by Ahmad presents effective points of departure to capture how structural injustices, the examples of which can be found in the novel by Roy, are interconnected to both colonial history and native social stratification. His writing, therefore, offers a prerequisite Marxist perspective that supplements the discussion of caste oppression as a para-colonial aspect in the story by Roy.



In *The God of Small Things* (1997) Anna Clarke considers the ways in which Arundhati Roy has her subaltern speak, by means of fragmented narrative styles and character and worldviews. According to Clarke, the structure of the novel is representative of the dismantled social condition of the minority communities, and especially, of the lower castes. Her discussion is useful to demonstrate how hegemonic power structures are challenged through a literary form by Roy. This is in agreement with the para-colonial reading in that it shows ways through literary strategies that the psychological and cultural violence that are inflicted by the postcolonial elites and postcolonial institutions informed by the colonial rule can be revealed.

Needham discusses the contradictions between the high culture author and the voices of the marginalized in the Indian English texts. She, in her own critique, talks of how Roy, an elite writer, has to deal with the burden of not just representing Dalit and subaltern life as she does so. Alongside with the praise of Roy as the political activist, Needham warns about the restrictions of elite points of view. The review is important to a para-colonial reading in the sense that it highlights contradictions in the society now postcolonial since elite members can oppose or even support the colonial system at the same time. The example of this tension between being seen and remaining marginalized with the powers of para-colonialism is the way Roy describes the tragic destiny of Velutha.

### 3. Methodology

The proposed research is qualitative in terms of methodology based on the analysis of text, which is a traditional, familiar approach to literary criticism, that uses a text to describe the ideological and thematic significance with references to the way, in which language, narrative patterns, and symbolism do express a certain context. It is through a very close reading and analysis of the chosen primary text, i.e., *The God of Small Things* (1997), that this paper attempts to understand the nature of ways through which para-colonialism is ideally implanted within the caste, marginalization and identity in it. It is a thematic and interpretative analysis that dwells upon the nature of such representation of postcolonial former cast oppression and perpetuity of colonial ideologies within societal machineries and in the association of individuals.

#### 3.1 Data collection tools

Close reading of the novel *The God of Small Things* (1997) is the most important instrument of gathering data. Representative lines, characterizations and that even at the narrative level we can track para-colonial inroads, especially the ongoing relevance of colonial ideology when it comes to the caste discrimination (and by extension social exclusion), and internalized shame. Along with the main text, the other sources are the secondary sources like academic journal article, post-colonial theory books, and reviews of the work of Arundhati Roy in the form of critical essays that provide support and context to the main findings.

#### 3.2 Rationale of the Study

The justification of the study is based on the necessity to discuss the less manifest, and yet profound legacies of colonialism that still builds up the postcolonial societies, such as India. Although a good part of post-colonial criticism has concerned itself with either foreign-imposed neo-colonialism or the politics of identity, in the following work, I have tried to highlight the internal reproduction of colonial ideologies by the indigenous structures such as caste. *The God of Small Things* (1997) offers an interesting case study since it unveils the mode of perpetuating casteism that was, albeit, conventionally condemned is supported by social, religious, and family



institutions that were rather strengthened by the colonial rule. Using a para-colonialism lens approach to the research, the study goes beyond the dichotomy of colonizer and colonized to explore how colonial domination is passed down the generations and the more nuanced forms of control which can oppress the society in post-independence scenarios.

### 3.3 Sample

The chosen sample of this research project is the book *The God of Small Things* (1997) by Arundhati Roy which will be used in this analysis. It seeks to examine certain main characters (like Ammu, Velutha, Estha and Rahel), critical events (like the destruction of Velutha and the isolation of Ammu), and important motifs (like casteism, silence and social conformity) that express para-colonial tensions. Certain chapters and scenes are chosen to be analyzed in detail starting with the text as a way to provide support to the objectives of the study.

### 3.4 Theoretical Framework

The postulation behind this research is Para-colonialism that is a result of the Post-Colonial Theory. Para-colonialism A state of dominance by colonial ideologies and power structures continuing to exist even after the formal termination of the colonial rule. It is concerned with the manner through which systems of oppression that seem internalized like caste hierarchies, patriarchal rule, institutional inequality, etc., still remain modes of social control. These processes are not understood only as relics but are still contemporary, existence and maintenance of colonial legacies. One such interrogation that para-colonialism brings to this paper is a question on the role of casteism, in *The God of Small Things* (1997), as a legacy of the colonial-era power configurations, even in the post-politically independent India.

## 4 The Impacts of Para-colonialism on the Lives of the Characters in *The God of Small Things* (1997)

In *The God of Small Things* (1997), para-colonialism is experienced by everyone as the characters are all victims. They are disadvantaged, used, and mistreated. Nevertheless, the novel also demonstrates that these characters are perseverant and resourceful. They do not accept defeat in their lives and they want to have a brighter future to themselves as well as to those around them. The main character, Ammu, belongs to an inferior cast family. She is the wife to a man whose family is of a higher caste and she is not accepted in that family. Her family also ostracizes her due to gender.

**Marginalization:** Ammu is a woman of a lower caste clan. She gets married to a man belonging to a higher caste family but they do not accept her. She is even marginalized by her family due to gender.

The family had always had Ammu sticking out. She was not the only one who did not want to be a teacher. She did not plan to marry and have kids. She did not want to stay in Ayemenem. She desired to live a free life." (Roy, 1997)

The above lines in *The God of Small Things* (1997) define the aspiration of Ammu to get free. Ammu is a woman who hails to a traditional Keralan family yet she does not live up to their expectations as a family member and as a society. She is not interested in becoming a teacher, she does not wish to marry and have children. She desires to have the freedom to live her life, the way she wants.



The aspect of para-colonialism of Keralan society is brought into question by the manifestation of Ammu through a need to be free. Women are supposed to be subordinate in Kerala to their husbands and families. They are not supposed to work on career or do what they like. The fact that Ammu does not want to comply with these expectations is a revolutionary act of rebellion.

The urge of Ammu to be free has a lot to do with political and social situation of Kerala during this time period of 1960s. This was a period when there was so much social and political unrest in Kerala. Marx was becoming popular: the Communist Party of India (Marxist) was just coming to power and there was a developing clamor about social justice and equality. The whole movement towards change is echoed in the wish of Ammu to be free.

But there is a twist in which Ammu is not free at the end. She gets married off to a man she does not love and she is later rejected by her family and society. Her narrative is a lesson to self about the difficulties persevering to contend the para-colonialism in the Keralan society.

The lines Ammu was always the errant member of the family. She was the only one who did not cherish to be a teacher. She did not want to get married and produce children. She did not want to live in Ayemenem. She craved to be independent." They are a strong criticism of para-colonialism of Kerala society. They demonstrate how women are deprived of their freedom and right to choose what to do by themselves. They also reveal how the para-colonialism of the Keralan society is capable of resulting in tragedy and heartbreak.

*The God of Small Things* (1997) novel is a good reminder of how tough things are when it comes to women in Para-colonies. It also depicts a story of hope. The example of Ammu demonstrates that it can be done to criticize para-colonialism of Keralan society, but it is not easy.

Exploitation: Ammu is a single mother who is not doing well upbringing her twin children Estha and Rahel. To earn a living, she has to work very long hours in a tea shop. Her employers also take advantage of her as they pay her extremely low wages.

Ammu spent a lot of hours in the tea shop. She was at work first thing in the morning up to late in the evening. She did not earn much money. she could not have days of free. She had no right to grumble." (Roy, 1997)

These excerpts are taken out of *The God of Small Things* (1997) which talks about working conditions of one God of Small Things named Ammu who is a woman of lower caste family. The lines point out the exploitation of women and effects of poverty, which are all legacies of para-colonialism.

The expression Ammu worked long hours in the tea shop underlines the duration of time hours that Ammu works. She works in the morning and late night meaning that she is tired most of the time. This may affect her physical and psychological well-being in a negative manner.

The words, She was poorly paid where much money was involved, emphasizes on the small money that Ammu gets. The amount of money she earns is not enough to bail herself out and her children and this means that she is most times pressed economically. This may pose a challenge in regards to her ability to meet the basic needs of her children.

The frame that says, she was not given days off emphasizes the fact that Ammu does not have control over her numbers of working days. She is unable to go on any days off, even when she is sick or needs to attend to her children. This is very stressing and overwhelming and it comes to a point where she finds it hard to balance her life between work and personal life.



This statement brings forward the powerlessness situation that Ammu finds herself in, at least in her place of work, with the phrase, She was not allowed to complain. She cannot even grumble of her working condition or her salary. This can be a disempowering and frustrating experience that leaves her to be unable to change her situation.

Lines like, Ammu worked hard in the tea shop and the various lines that I have cited above demonstrate how the life of women can be affected by para-colonialism. The women are also underpaid and are used in many cases and most of the times they are even denied the barest right e.g. the right to grant some days off or to even raise concern about their working conditions.

The lines also demonstrate the way para-colonialism may affect the life of poor people. Being poor may make it hard to take care of oneself and of the people that one owes it to, but it can also be a reason why it is hard to receive the basic needs, e.g., healthcare and education.

The lines Ammu used to work long hours in the tea shop and other lines that I have used are a great indictment of para-colonialism. They indicate the role that the past of colonialism still plays in the lives of individuals living in the former colonies, and they indicate the consequences of that legacies of colonialism as being detrimental and destructive.

Violence: The caste system is one of the acts of violence that Ammu falls victim to. She is raped by Chacko, the brother to her husband. The police also threaten and harass her due to her connection to Velutha, who belongs to a family of lesser caste.

The brother of Chacko raped Ammu. The police threatened and harrassed her. She had to abandon Ayemenem." (Roy, 1997)

Ammu was raped by the brother of Chacko. The police threatened her and harassed her. The two lines at the end, She had to move out of Ayemenem, are a formidable accusation to the consequences that para-colonialism had on the life of the Indian women.

Ammu is a lady of lower caste background. She marries a man whose family has a higher caste but his family does not accept her. She is also sidelined by her family due to her gender.

Ammu is not treated well when she is raped by a brother to Chacko and no justice is done to her. No investigation is conducted into the crime by the police and they even harass and threaten Ammu. Ammu is finally driven out of her home town Ayemenem so that she can get away with the violence and discrimination that she has to endure.

The life of Ammu reminds one of how that heritage of colonialism still remains in the lives of women in India. Women continue to be side-lined and discriminated upon and when they fall victims of violence they are, more often than not, not given justice.

A good example is the novel, *The God of Small Things* (1997) which is a strong counter attack to the Para-colonial implications of colonialism. It demonstrates the way in which these legacies still influence the lives of individuals in colonies, and it also demonstrates the negative side of these



legacies and how they can be unhealthy and destructive. There is, however, one message of hope in the novel as well. It tells about how individuals are capable of getting out of the problems that they encounter with and attribute to a better future.

These words are, Ammu got raped by the brother of Chacko. The police harassed her and threatened her. She has to desert Ayemenem because she is a woman and this serves as a reminder of the plight of women in India. They are a challenge to us that we must work on violence against women and to establish a more just and fair society to everyone.

Trauma: Ammu undergoes a lot of trauma in life. She loses her children, she is raped and she is obliged to abandon her home. This psychological trauma is very devastating on her psychology and emotional wellbeing.

She was traumatized by her experiences and Ammu was traumatized. She was anxious and depressed. She experienced flashbacks and nightmares. She could not trust in people." (Roy, 1997)

The following lines in *The God of Small Things* (1997) relate the psychological effect of para-colonialism that the protagonist of the novel, Ammu, experienced. Para-colonialism is the term that is applied to describe how the legacy of colonialism still influences the life of the peoples in former colonies. The legacies may influence people, families, and communities in a major way.

The psychological aspect of the para-colonialism is what Roy tries to dive into in *The God of Small Things* (1997), through the character of Ammu. Ammu is a woman of a lower caste family who gets married to a person of higher caste family. Nevertheless, his family does not accept her, and neither does her family owing to her sex.

The para-colonialism that Ammu undergoes plays a huge role in depressing her. She is depressed, anxious and she has nightmares and flashbacks. She also fails to accord trust to people.

These are sheer lines of novel that describe psychological effect of para-colonialism very well. They demonstrate how colonialism post traumas may cause trauma, panic, and mistrust. They further demonstrate the devastating effects that such mental health issues can inflict on an individual and on families.

The sentences are, Ammu was traumatized by her contexts. She was in a depressed and anxious state. She experienced flashbacks and nightmares. She could not have trust in people" is a great source of criticism of para-colonialism. They demonstrate that the legacies of colonialism may be dangerous and destructive. Nevertheless, there is also the message of hope in the novel. It demonstrates how individuals are able to take an initiative and deal with the problems they encounter and make a better future.

*The God of Small Things* (1997) is a novel one must read, in case he/she wants to know what happens to the people in the former colonies. It is a great reminder about the insidious remnants of colonialism, and it is also an illustration of ways to overcome such negativity.

Ammu is an independent woman, who is strong and resourceful despite all the issues that confront her. She wants her children to live a better life and she somehow manages to reconstruct her own life. The figure of Ammu is a strong indication of the violent heritage of colonialism. She is a victim of caste system, of the patriarchy, of state violence. Nevertheless, she is also a survivor. She is not giving up and all she wants to do is make a better future of her life and her children.

*The God of Small Things* (1997) is a novel that is a must-read to anyone, who shall want to know about the problems that women in India face. It is also an effective reprehension of the Para-colonial legacies of colonialism.



Ammu also has a set of twins called Estha and Rahel who are marginalized. They belong to the mixed caste family and they are themselves victims of the caste system violence.

**Marginalization:** Estha and Rahel have been marginalized on the basis that they are members of an inter-caste family. Their fathers belong to a superior cast whereas the mother belongs to an inferior caste. This implies that they do not fit perfectly into either of the communities.

**Violence:** The caste system destroys the life of Estha and Rahel too, who become victims of violence. In what is arguably, one of the most critical moments in the novel, Estha is raped by a group of men belonging to the higher caste. This incident profoundly affects the life of Estha and it traumatises him to the extent that he becomes an introvert.

**Exploitation:** The adult people in the lives of Estha and Rahel exploit them as well. To provide children with a good life, their mother, Ammu, is forced to become a prostitute. Ammu is subjected to this exploitation making her ashamed and degraded. **Loss:** Rahel and Estha are victims of para-colonialism too in the sense of loss. They lose father, mother and home. Such losses make them homeless and unattached.

They were swine-and-pork, neither pork nor swine. They were out of place." (Roy, 1997)

Uttered by the protagonist of the novel, Ammu, to her twin children, Estha and Rahel, these lines pertain to the fact that they are twins in a situation where you do not become subject to twins. The children are called half-caste; they have at least one of their parents higher caste and another of lower caste. This makes them aliens in the two worlds. The upper castes do not accept them because of a lower-caste parent and the lower castes do not accept them because of an upper-caste parent.

They were half caste, neither fish nor fowl. They were people with nowhere to belong, which underlines the influence of para-colonialism in the life of characters. Para-colonialism is the type of term used to explain how the legacies of colonialism end up influencing the lives of former colonies. The relic of the colonialism is the caste system, in the case of *The God of Small Things* (1997).

A caste system is a kind of hierarchical society, which means it separates people into various categories according to when they are born. The lower castes are said to be inferior and upper castes are taken as superior. This system is generations old and it has had a great effect on the way the people live in India.

They were of the half form, neither fish nor fowl. They did not belong anywhere" show how caste system can make casts of people who do not belong to the upper castes feel separated and alienated. The children of *The God of Small Things* (1997) live in-between the two worlds and they consider that they do not belong anywhere. This alienation can be highly destructive and the result is that it brings about several social and psychological issues.

*The God of Small Things* (1997) is the novel that is a strong criticism of the caste system. It displays how the caste system could make a person feel alienated and isolated who does not belong to the higher castes. The novel is also an illustration of the fact that the caste system can be toxic and destructive. But at the same time, there is also hope in the novel. It demonstrates the way individuals could find the forces to cope with the problems that they have and build a successful future. In *The God of Small Things* (1997), the children at last locate a sense of belonging and, they locate a sense of making a difference in the world.



The lines were that they were half-castes, neither fish nor fowl. Nothing has a stronger impact to remind people about the effects of para-colonialism to run the lives of those that existed in what we used to call former colonies than the words, They belonged nowhere. They also demonstrate that people can exchange difficulties they have to deal with and create a better future.

They were children of violence. The things they had witnessed were not supposed to be seen by any kid. They were injured, they were terrorized, they were mistreated." (Roy, 1997)

The lines are extracted out of the novel *The God of Small Things* (1997) by Arundhati Roy. They narrate about the life of the children of Night, which is a group of a home of street children who inhabit Kerala, India. All the lines are about the violence, abuses and traumas these children undergo.

The term the children of the violence stands to mean that these children have been exposed to violence at an early age. They have witnessed beating, raping and killing of people. They also have been the victims of the violence.

The fragment which underlines the trauma these children go through is expressed in the phrase; They had seen things that no child should ever see. They have experienced something that even most of the adults cannot imagine. When this happens, their mental and emotional conditions can be heavily affected.

They had been hurt, they had been scared, they had been abused are the phrases that explain the various forms in which these children have suffered. They have been maltreated physically, traumatized emotionally and sexually exploited. Such mistreatment may prove fatal in their lives. The lines, they were the children of the violence, is an effective charge against the para-colonialism. They demonstrate that the colonial legacies still determine the lives of children in the former colonies. They are also illustrating how such legacies can be detrimental and devastating. *The God of Small Things* (1997) is a novel that reminds us of the evils of colonialism. It also presents the way through which such legacies can be defeated. It is a must-read novel to anyone who attempts to learn about the issues that people in former colonies are facing.

Ammu was a prostitute. She used her body to get money. She was not a mother material. They were deprived of everything. It was the house that they lived in, their parents and childhood. They were in the world all by themselves." (Roy, 1997)

The author uses these lines as the speech of twin brothers Estha and Rahel who are children of Ammu and Velutha. They have been just introduced to the death of their dad, Velutha, because of his affair with Ammu, he was murdered by the police. As well, Estha and Rahel have the mixed-caste heritage and are therefore marginalized. They have lost their families and now they are homeless and widows.

They were robbed of everything. The place of living, the parents, childhood. They were all alone in the world serve as an illustration of how destructive para-colonialism was in the lives of these children. Their childhood, their family and even their home has been taken away. They are even compelled to survive on their own in an environment which is unfriendly to them.

These lines also imply that post-colonialism has not yet ended and the legacies of colonialism still affect the life of people in former colonies. One of the aspects that have marginalized Estha and Rahel is the existence of a caste system that is a product of colonialism. The lines can also convey that the violence of caste system can be detrimental in destroying the families and communities.



They lost everything. The house they live in, their parents, their childhood. The line, They were all alone in the world are a big criticism of para-colonialism. They demonstrate how the legacies of colonialism may be detrimental and disastrous. The lines also have a hint of hope though. The children Estha and Rahel are very strong and they do not want to live like this any longer, they want to establish their new life.

There is also an indication in the lines that the effects of para-colonialism are visible in the lives of all the people living throughout the globe. India is not the only country that has a caste system and there are numerous ways that have been found all over the world in the form of para-colonialism. They were also penniless. They lost their home, they lost their parents, their childhood. They were left entirely alone in the world reminds us all that we have to work together and make these legacies of colonialism reachable through challenging them and creating a new just and equitable world.

The effects of para-colonialism on the life of Rahel and Estha are so deep. They are pushed to the edges, treated as objects and used. They are also deprived and traumatized. Nonetheless, it can be seen that the novel reflects also on the resilient and resourceful nature of Estha and Rahel. They do not surrender and they do not want to have a worse future.

*The God of Small Things* (1997) is a book that is a wakeup call to the insidious consequences of colonialism. It also shows the way one can overcome these legacies. The novel is a read to everyone who would like to know about the issues that people in former colonies struggled with. Velutha, who is a young man belonging to a lower-caste family, is in love with Ammu. The caste system, however, prohibits them to have a relationship with each other. The police eventually kill Velutha, whose death is an effective image of the violence that the caste system is. Velutha is the son of a lower caste. This shows he is discriminated and marginalized in the first place. He must not attend any school, He must not have a job that can be termed as a respectable one.

Velutha was a Paravan, the reputed Paria. His family was of carpenters but he was not able to apply his talent stemming in the town. He had the right to construct houses and furniture of the upper castes." (Roy, 1997)

He was not even allowed to use his skills in the town as the lines point out he was not allowed to build houses or furniture to the upper castes which also show how para-colonialism circumvents Velutha regarding possibilities. He has the carpentry skills, but the town does not permit him to apply them. He would not be permitted to construct houses and furniture to the upper castes who turn out as the only individuals that would be able to afford his services. Another way that para-colonialism can be seen to be destructive and bad is through these lines. It is a waste of Velutha who is incapable of supporting his family. He has to be a coolie as well, a poorly paid and hazardous occupation. The lines I believe are a strong accusation on the subject of para-colonialism by the writer Velutha was a Paravan the lowest of the low. They reveal the ways in which the legacies of colonialism have resulted in the shaping of the lives of people in former colonies and how the legacies have proved to be devastating and destructive.

*The God of Small Things* (1997) is a strong reminder of the destructiveness of the colonialism. It is also an illustration of how these legacies can be resolved. The novel should be read by all the people who want to know about the struggles of people in former colonies.

Velutha falls in love with a woman Ammu, who belongs to a higher caste family. In their cases, the relationship is prohibited, and it results in violence and tragedy. The caste system is violence,



and Velutha is eventually killed by the police and this is an intense symbol of the violence of the caste system.

Velutha and Ammu got in love. They belonged to different castes and their love was prohibited. they could not help themselves, And they got sucked together like moths to a flame." (Roy, 1997) Ammu and Velutha fell in love. They belonged to different castes and their love was prohibited. They could not resist themselves though The phrase they were attracted to each other like moths to a flame (Roy, 1997), definitely reproaches the Para-colonial effects of the caste system in India. Caste system is an elaborate form of society and has existed in India over a long period of time. It categorizes the people into different groups, or castes, depending on their birth. The caste set up has been rather discriminatory and it has significant effects in the lives of the Indian people. With the help of the lines mentioned above, Roy explains that the caste system may also deprive people of the opportunity to love anyone they want to love. Both Ammu and Velutha belong to different caste groups, and the love relationship between the two is prohibited. They are attracted to one another, however, they are attracted to one another in spite of the societal taboos. But they could not help themselves. The force of love is mentioned when they are said to be attracted to one another like moth to a flame. Ammu and Velutha are in love and their love seems so powerful that it cannot even be incriminated by the caste system. But their love can be called tragic as well. The police kill Velutha eventually due to his relationship with Ammu. And his death is a very strong reminder of the violence of the caste system. The above quoted lines set out a toothsome reminder of the Para-colonial level of effects of the caste system in India. They demonstrate that the caste system can deny people the freedom to love whom they would like to love and they demonstrate that the caste system can be violent and destructive. The force of love is also represented in the lines. The love of Ammu and Velutha is powerful and they cannot be denied by the caste system. Their romance can be seen as a symbol of hope, and it reveals the fact that one can conquer the difficulties of the caste system.

Velutha is a carpenter and an artist. But he does not get any chance to utilize his skills due to his caste. He is denied a chance to get work and he is just made to work as a coolie and more often other people take advantage of him.

Velutha was a genius who made carpentry. Anything could be made of wood by him. And he was never permitted to put his own talents into the use of the place. He had to work as a coolie, which is a backbreaking job to the upper castes." (Roy, 1997)

Velutha is the genius carpenter He could create anything out of wood. However, his skills were never permitted to be applied in the town. The condition of Velutha being that because of para-colonialism he was subjected to become a coolie and drag heavy loads on behalf of the upper castes exemplify this observation.

Para-colonialism can be defined as the manner in which onetime colonialists legacies still determined the existence of people who lived in colonies. The caste system affecting the people living in lower caste is a relic of colonialism in the case of India that has greatly influenced their lives. The account of Velutha shows how the para-colonialism can leave people without opportunities and deprive them of the chance to live their life completely. Velutha is a superb carpenter but he is not allowed to employ his skills simply because he is a Velutha. He is relegated to become a coolie, a poor paying physically labouring job. Velutha was a genius carpenter. He was able to create anything in wood. However, his skills could never be used in the town. The



violence of the caste system is also illustrated in the fact that, he had to work as a coolie, carrying heavy loads belonging to the upper castes. The manner in which Velutha is treated recalls that lower caste people can be easily exploited and abused. The lines are also a note of how strong human spirit is. Although he experiences a great deal of hardship, Velutha is a loving and gentle person and is loved by people who know him. He can serve as a sign of a hope, and his life experience tells us that it is possible to resist the trammels of the para-colonialism world. The lines are equally a strong charge against the caste system. They demonstrate the caste system is a kind of oppression which leads to deprivation of simple rights and opportunities of people. The phrases also reveal that caste system can be brutal and devastating. The lines serve as the reminder about the value of the struggle against para-colonialism. They demonstrate how the para-colonialism may result in the destructive influence on the life of the people but they also demonstrate how the obstacles may be interceded.

Velutha is a friendly and harmless man. He is never reluctant to assist other people, and he is so much loved by his family and friends. His good nature is however misused many a times and he is many a time met face with inhumanity.

Velutha was a good person. He even did not hesitate to support other people even at his own peril. His family and friends loved him a lot." (Roy, 1997)

The character of Velutha is being portrayed through these lines and these lines also touch upon the effects of para-colonialism in his life. Velutha is a good and nice person, however he is also discriminated upon and an outcast due to his caste. This connotes that he is also not given a chance, used and even treated inhumanly. Velutha is nice and tender despite all the problems. His happy nature is always ready to assist others even at the risk of his own life. His family and friends love him a lot as well. Through these relations, he gets support and strength, which helps him to get through the problems he is getting through. Velutha was a good natured man" can be seen as a mockery of para-colonialism. They propose that caste system is inhuman and inhumane and it does not allow people to become what they are. They also imply that one can do good and be soft even when faced with trouble.

Those lines as well can be seen as the criticism of para-colonialism and it says, He was ready to assist other people even at his own peril. They opine that the highly discriminated individuals who are not privileged, at times have no option other than placing themselves in danger as a survival strategy. They further indicate that such individuals tend to be the most willing to assist others despite the fact that they are undergoing problems of their own.

The passage, which states, that he was loved so much by his family and friends indicates that even despite para-colonialism, one can find love and support. They further imply that such relations are able to give individuals the strength that they require in order to deal with the difficulties that come along their way.

The lines Velutha was a kind and gentle man is a strong reminder of what the human beings are capable of when it comes to kindness and compassion. They also point out the effects of para-colonialism in the life of marginalized people. They are lines that speak of human resilience and that give a hopeful message. The effects of para-colonialism on the life of Velutha are disastrous. He has no chance, gets exploited, and ends up being murdered as a result of his caste. Nevertheless, hope is also the theme of the story of Velutha. He is a loving good man who is adored by people



who have known him. He is an epitome of human power and fortitude and his story reassures us that we are not powerless to overcome the horror of para-colonialism.

### 5. Findings and Conclusion

The results of the present work demonstrate that *The God of Small Things* (1997) is a strong representation of struggling with the existence of colonial systems of power in post-independence India and especially the institution of caste. Arundhati Roy not only introduces casteism as one of the traditional social vices, she also shows it as a restructured and institutionalized oppression, which is legitimized through the rule of the colonial society and reinstated in the postcolonial one. This is the tragic revelation of the price of crossing socially approved boundaries as demonstrated by the character of Velutha, an untouchable, and how gender and caste work together in compelling injustice as evidenced in the actions of her own family against Ammu. The novel shows that caste is a para-colonial system, a tool that prolongs marginalization and surveillance, and control, long after colonial administrators have left.

In addition, the paper discovers that not only are the psychological fragmentation of the characters and their silencings and traumas not a unique experience, but a classic consequence of an ingrained para-colonial order. Internalization of shame, fear, and guilt in the Ipe family shows that colonial ideologies have had a long last effect on the local belief system and societal practices through socialization. The fragmented narrative and the non-linear storytelling of Roy can be discussed as a literary device which once again reflects the fragmentation and repression which is facing the people who are living under the domination of these para-colonial forces. It indicates that para-colonialism is not a purely external phenomenon, yet it is an interior form of existence affecting identity, agency, and emotional wellness.

### Conclusion

To sum it up, this paper, the privileged study reaffirms that *The God of Small Things* (1997) is a very effective postcolonial text which depicts the insidious and enduring ways of colonial domination in independent India. In a para-colonial perspective, the novel defies the myth of total decolonization by alluding to the way colonial patterns of hierarchies, with a specific reference to caste-based discrimination, still mold the modern Indian society. Arundhati Roy criticizes not only the past of colonization but its posterity, she reveals how the dominance of culture, social and psychology exists even in the local institutions. These results are indicative of the fact that effective decolonization cannot be limited to the political sense alone, but must involve the destruction of both the external colonial interventions as well as internalized ones, particularly which divide society along lines of caste, class and gender.

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