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Review Article

COLONIAL-INDUCED SOCIAL TRAUMAS AND INDIVIDUAL TRAUMATIC EXPERIENCES IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS

Arundhati Roy'un Küçük Şeylerin Tanrısı Adlı Eserinde Sömürge Kaynaklı Toplumsal Travmalar Ve Bireysel Travmatik Yaşantılar

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ABSTRACT

Trauma studies in literature examines the complex psychological and social aspects that affect the victims' perception of traumatic experience, as well as the ways in which such an experience is reflected in language. The God of Small Things attempts to accurately reflect the traumas experienced by the characters. In this novel, many individuals have been exposed to various traumas. These traumas that individuals are exposed to have either destroyed their lives or caused their deaths. The constant repetition of traumas in this novel led me to refer to Freud's theory of trauma. According to Freud, trauma victims experience events similar to the traumas they have experienced in the past, the situation or events they complain about do not change. According to Freud, repressed traumatic experiences are then relived in similar ways. All individuals from different socio-economic classes in the novel unite at a common point. This point is their traumatic experience. Drawing on Freud's trauma studies, I associated the traumas of the characters with the common social trauma of British colonialism. As a matter of fact, it has been seen that both social and individual reflections of mass traumas are discussed in other trauma studies. In this article, a detailed analysis is made for the various forms of individual and mass traumas in the novel God of Small Things. Set in Ayemenem, the novel chronicles the terrible downfall of a family whose members suffer severely as a result of a lack of love and compassion. The novel is told from the perspective of the twins, Rahel and Estha. The story explores several facets of life, including religion, love, anger, misery, ambition, temptation, and sex. In addition to this, the story touches on some modern-day difficulties that lead to more troubles for the Ipe family. The aim of this study is to examine the novel in the light of trauma theory and to examine the situations such as gender, social class difference, caste system, colonial history that cause the traumas of the character in the novel.

Key words: God of Small Things, trauma, neo colonialism, capitalism, race, gender, class, caste system

ÖZET

Edebiyatta travma çalışmaları, mağdurların travmatik deneyim algısını etkileyen karmaşık psikolojik ve sosyal yönleri inceler ve aynı zamanda bu kötü deneyimlerin dile yansıma biçimlerine de değinir. Arundhati Roy'un Küçük Şeylerin Tanrısı adlı eseri karakterlerin yaşadığı travmaları yansıtmaya çalışır. Bu romanda pek çok birey çeşitli travmalara maruz kalmışlardır. Bireylerin maruz kaldıkları bu travmalar ya hayatlarını mahvetmiş ya da ölümlerine sebep olmuştur. Bu romanda travmaların sürekli tekrar etmesi beni Freud'un travma kuramına değinmeye yönlendirmiştir. Freud'a göre travma mağduru kişiler geçmişte deneyimledikleri travmalara benzer olaylar yaşarlar, yakındıkları durum veya olaylar değişmez. Freud'a göre bastırılan travmatik yaşantılar daha sonra benzer şekilde yeniden yaşanır. Romandaki farklı sosyo ekonomik sınıflardan gelen bütün bireyler ortak bir noktada birleşmektedirler. Bu nokta yaşadıkları travmatik deneyimlerdir. Freud'un travma çalışmalarından yola çıkarak karakterlerin yaşadıkları travmaları ortak toplumsal travma olan İngiliz sömürgeciligi ile ilişkilendirdim. Nitekim, diğer travma çalışmalarında da kitlesel travmaların hem toplumsal hem de bireysel yansımalarının ele alındığı görülmüştür. Bu makalede, Küçük Şeylerin Tanrısı romanında incelenen çeşitli bireysel ve kitlesel travma biçimleri için ayrıntılı bir analiz yapılmıştır. Ayemenem'de geçen roman, sevgisizlik ve şefkat eksikliği nedeniyle üyeleri ağır bir şekilde acı çeken bir ailenin korkunç çöküşünü anlatmaktadır. Roman, ikizler Rahel ve Estha'nın bakış açısıyla anlatılmaktadır. Roman, din, aşk, öfke, sefalet, hırs, günah ve seks gibi hayatın çeşitli yönlerini incelemektedir. Buna ek olarak, Ipe ailesi için daha fazla soruna yol açan günümüzün bazı sorunlarına da değinmektedir. Bu çalışmanın amacı Küçük şeylerin Tanrısı adlı romanı travma teorisi ışığında incelemek ve romandaki karakterin travmalarına neden olan toplumsal cinsiyet, sosyal sınıf farklılığı, kast sistemi, sömürge geçmişi gibi durumları incelemektir.

Anahtar Kelimeler: Küçük Şeylerin Tanrısı, travma, yeni sömürgecilik, kapitalizm, ırk, cinsiyet, sınıf, kast sistemi

1. INTRODUCTION

In *The God of Small Things*, Arundhati Roy addresses the long-term effects of British colonialism through the traumas of individuals with a unique approach. Studies of trauma, once confined to the realm of psychiatry, have gained increasing prominence in literary and cultural studies in the latter half of the 20th century. Trauma has been a common subject of novels, and this has led to the birth of a new area in literature called 'trauma studies.' Trauma studies looks at how tragic events appear in literary works and how such influences affect

individuals in society. Because trauma has such a controversial history, psychologists and literary scholars have an open field for developing ideas about trauma.

Trauma is first defined in a way that establishes a spectrum of representations. Challenging the established model's underlying premise that describes trauma in terms of universal traits and consequences, alternative models pose questions about trauma. Applying a new approach in describing trauma than the old one makes it possible for critics to revisit trauma's uniqueness and the processes of memory recall. Trauma may be understood better by framing it within the wider framework of social and neurobiological theories, which in addition to including a deeper understanding of each respective theory will yield a clear definition of trauma that incorporates context and other variables. As Balev (2014: 3) puts it:

There are a number of ways to classify the different approaches that utilize alternative trauma models. These contemporary approaches are wide ranging but could be generally referenced under the umbrella term of the pluralistic model of trauma due to the plurality of theories and approaches employed.

The God of Small Things employs a combination of psychoanalytic theory with postcolonial theory or cultural studies. This novel genuinely overflows with its rich writing style, complicated familial events and, of course, the domestic issues of post-colonial India. Socio-economic and class issues permeate Ammu and Velutha's story, and they all erupt and flood once the truth about their illicit love affair comes to light.

Before starting, it is necessary to consider certain essential aspects of India's history. India is a multi-cultural society that is mostly formed of Hinduism (which constitutes the majority of the population), Christianity, Buddhism, and Islam. There is also a caste system that divides people into Touchables (such as the Ipe family) and Untouchables (i.e. Velutha). They are then further subdivided into Brahmins (priests and academics), Kshatriyas (warriors), Vaishyas (merchants and bankers, like the Ipe family), and Shudras (peasants and laborers) (servants like Kochu Maria).

Despite the passage of a constitutional legislation in 1950 prohibiting discrimination against Untouchables, cultural prejudice is still prevalent in at least Ayemenem. Finally, it is crucial to consider that India was liberated from British control and declared a sovereign state in 1947, since the novel includes allusions to Anglophiles and depicts how westernization interacts with the lives of the people in the novel. The main reason behind my review of this novel through the trauma theory is India's colonial past and its traumas in the collective memory of its citizens.

Although Roy highlights individual traumas in this novel, it is seen that the reason for these individual traumas is colonial trauma. Throughout the novel, we can see intensely all the problems that a wealthy family had in a chaotic India: Estha who is traumatized by sexual assault, beautiful Western cousin Sophie who is drowned, a Marxist uncle who is depressed with the death of his daughter, a mother whose life is ruined by choosing the wrong man, an aunt who couldn't accept the love she desperately wanted. It is clear that the Ipe elders were unwilling to accept that Ammu had brought further dishonor to their family's reputation by having a sexual relationship with Velutha, which serves as a reminder that the caste system continues to exert its effect. In fact, even the Untouchables themselves absorbed the caste system to such an extent that Vellya Paapen announced that he would kill his own son, demonstrating that he placed traditions above his own blood.

The God of Small Things employs a method called a trauma narrative. It may be seen that the novel itself appears to exhibit the signs of trauma. One of the primary functions of the trauma story is to transport the reader into the same traumatizing situation in order for them to see it through the eyes of the characters. In the novel, the author strove to make the characters' sufferings as personal as possible to the readers. When readers learn about the tragic backgrounds of those who lead perverted lives, they may empathize with them and realize how their perverted childhoods affected their present existence.

Beginning at the end of the fifteenth century, the expansion of European empires was a turning point in world history. At the turn of the twentieth century, enormous swaths of Africa and Asia remained colonial possessions of European powers. Many writers and academicians have emphasized the connection between colonialism and economic underdevelopment. Issues such as excessive colonial exploitation, resource depletion, and the development of a "dependence complex" have been highlighted in the literature.

The novel deals with many inequalities as social problems and examines the traumas these problems cause on individuals in detail. By focusing on both trauma and postcolonial studies, it would be appropriate to start with

British colonialism which was motivated by economic considerations rather than religious convictions. India was the new source of benefit for England. That is why the system of obtaining the highest level of benefits from India was established. British interests included a number of different things. The initial priority was to build a monopoly on the trade market. After free trade was implemented, it was realized that India would be a lucrative market for British goods and a source of raw materials, but the interests of British investors and corporations that invested in India, or companies that provided banking or shipping services there, remained completely insulated from competition. Additionally, India offered fascinating and profitable employment for a large number of British upper-middle-class citizens, as well as a considerable amount of money which they sent home. A decisive factor in the world structure of power was control of India, owing to the country's strategic importance in terms of geography, logistics, and military manpower.

The British were highly unwilling to support Indian regions that jeopardized their own financial and political interests. In other words, they did not grant financial aid to India's economy. This economic recession caused by British colonialism in India further consolidated the class system. It triggered the upper class - lower class conflict. As a result of this colonialist policy, all the national profit was available for landlords, capitalists and the upper classes. However, the pattern of consumption changed as the new upper class adopted western style of consumption. Thus, domestic producers became increasingly poor and production became increasingly dependent on foreign sources. Towns and cities and urban amenities were built, as well as separated suburbs and homes for the residents of such communities.

The setting of *The God of Small Things* takes place in India, a country which was previously colonized by England. Kerala, the town where the story is set, is a small town in the midst of complicated societal changes. Communism, caste system, patriarchal culture, and religious practices each have a role in creating an uneasy social environment. When the author addresses these severe socio-political realities of Indian society, she also refers to the influence of trauma in the novel characters. India's background under colonial rule is represented by numerous traumas endured by the Ipe family members in *The God of Small Things*. This novel is intermingled in an inseparable manner with the effects of British imperialism and the contradictions of the class and caste system.

Neocolonialism is defined as a paradigm of indirect domination that has been in force for the last half century, but saw a significant growth in the 1980s. As a result of the placement of Margaret Thatcher and Ronald Reagan in the top positions of power, favourable conditions were created for the implementation of the main principles of neoliberal economic reforms, for example, deregulation, privatization, and the commodification of the public good. Since these economies had already been ruined by the 1970s-style economic breakdown, more developed countries provided assistance in the form of loans to the poorer ones. IMF and the World Bank provided long-assistance regardless of the consequences, in spite of the stringent obligation for payment imposed by such international financial institutions.

Today, the imperialist rulers dominate electricity, water, food, entertainment, and virtually every other facet of life and business not only in India, but throughout the world. The neoliberal economic model, social, and political ideology that drives this neocolonial framework has often been criticized in contemporary Indian novels. Some of them have voiced a rebellious attitude toward current neocolonial practices, which fits with Said's assertion that: "Reading and writing texts are never neutral activities: there are interests, powers, passions, pleasures entailed no matter how aesthetic or entertaining the work. Media, political economy, mass institutions—in fine, the tracings of secular power and the influence of the state—are part of what we call literature" (1994, 385). Criticism of the neocolonial process is accomplished in these novels by the depiction of the trauma experienced by people as a result of abrupt and sometimes dramatic changes in society.

Both India's natural and social environments have shifted dramatically over the recent decades, owing largely to changes made by the Indian government to promote the entry of the world's greatest multinational corporations into the newly globalised Indian market. Liberalization resulted in a dramatic shift in the urban landscape, with new, modern, western - style cities created to attract new residents instead of the former minor towns and villages. Village residents confront not just deplorable living circumstances, but also perpetual poverty as a result of land loss, whether owing to invasion by urban homes or forced displacement owing to land restructuring.

There are two Indias in this country. One India is straining at the leash, eager to spring forth and live up to all the adjectives that the world has been recently showering upon us. The other India is the leash. One India says, 'Give me a chance and I'll prove myself.' The other India says, 'Prove

yourself first, and maybe then, you'll have a chance.' One India lives in the optimism of our hearts. The Other India lurks in the skepticism of our minds. One India wants, the other India hopes. One India leads, the Other India follows. The conversions are on the rise. With each passing day, more and more people from the Other India are coming over to this side. And quietly, while the world is not looking, a pulsating, dynamic new India is emerging. (Roy 2015: 158)

The Indian state has already initiated a process of evicting the poorest of the poor, untouchables, from their lands to make way for massive infrastructure projects such as massive dams or the exploitation of resources on which their villages are located. As a result of this profit-driven competition, millions of people in rural India have been displaced from their homes and lands. Their only option is to migrate to new cities to find work and new opportunities. It's the urban sprawl, coupled with an increasing population boom in big and middle-sized cities, that places a new burden on the poor people. For example Ayemenem village, which is the subject of the novel, developed into a mid-sized town in the 1990's, featuring both contemporary dwellings for the wealthier middle class and shanty towns for the slum inhabitants.

Roy presents an image of the new Indian elite, the "Sky Citizens," who have created a completely enclosed society, just as elite people in the world's most successful economies do. In this society, those who are not wealthy or upper-class are left out, and the poor are cut off from any means of accessing resources. In this novel, irony is used to convey the absurdity of contemporary Indian society by comparing the privileged with the majority of other citizens who are malnourished.

For the purpose of illustrating the upper class's detachment from reality, Roy points to the house of a former landlord family in order to ironize the anxieties of the wealthy grandaunt, who was "frightened by the BBC famines and Television wars that she encountered while channel surfer. Her old fears of the Revolution and the Marxist-Leninist menace had been rekindled by new television worries about the growing numbers of desperate and dispossessed people. She viewed ethnic cleansing, famine and genocide as direct threats to her furniture" (1998, 28).

It was through the opening of India's economy to the world market, and the resultant migration of the major multinational firms to cities in India, that allowed the upper class to pursue a lifestyle that is utterly disconnected from the lifestyle of the rest of the country. This trend has helped create job opportunities for highly qualified professionals who previously found employment in Silicon Valley, but now they are returning to help businesses establish themselves in India's New Economic Zones. Meanwhile, those who were unable to secure economic opportunities, especially those in the lower classes, grew in number to the astounding figure of 56 million, all while their standard of living continued to diminish due to the policies implemented as a result of the neoliberal restructuring of the economy. That is why the poor people found themselves in poverty, unable to find jobs, on the streets, exposed to crime, and vulnerable to exploitation by global capital actors. In short, the fact that the caste system in the novel has such strict rules is a legacy of the colonial past that creates social trauma.

2. TRAUMA IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

Arundhati Roy's novel, *The God of Small Things*, is a befuddling synthesis of past, present, and even future experiences. In *The God of Small Things*, the plot follows two intertwining stories. The first story chronicles the tragic incidents that occurred over a two-week period in 1969 for an Indian family living in Ayemenem. During these two weeks, tragic events happen: Estha is sexually abused by a stranger; Sophie, Chacko's half-English daughter, arrives from America and tragically drowns. Ammu finds herself in the middle of a forbidden love affair with Velutha. This is the primary factor in Velutha's meeting with police violence which ultimately ends in his death. The second story takes place on a day in 1993, when Estha and Rahel meet for the first time after twenty-three years, resulting in an incestuous sexual experience. The stories are interspersed by recurring flashbacks and descriptions as past events reappear in the present and, inexplicably, future events interrupt the past. Two significant inconsistencies are described by trauma theorists. To begin, traumatic events can be mysteriously erased from memory while also resurfacing regularly as flashbacks. According to Mark Greenberg and Bessel van der Kolk, post-traumatic stress memory loss can "paradoxically coexist with the opposite: intruding memories and unbidden repetitive images of traumatic events." (2018:191)

Roy addresses the losses and traumas that have often taken place in an unequal caste system in India. Roy discusses the origins of the traumatic experience of the characters so that readers can understand the trauma and its implications on society and individuals. This novel, as its title suggests, discusses the traumatic

experiences behind the small and big things in the postcolonial sense of the legacy of caste systems. On the surface, Roy's *The God of Small Things* tells of an ordinary family reunion. Nevertheless, the plot of the novel brings us deeper into the experiences of brutality, rage and violence.

One of the most noticeable evidence of dramatic situations in the novel is the trauma of gender. Indian women were literally covered in deep layers of prejudice, compliance, and restraint. Women in early Indian English literature were frequently shown as being without individuality. They are taught to obey their elders and adhere to established traditions. As Shirwadkar (1979:31) puts it:

This sense of obedience to the elders which the girls have to follow pervades the Indo-Anglian novel. The picture of highly westernised girls aping the west and obsessed with the idea of physical love only was ridiculed. In contrast, the traditional ideas of obedience and faithfulness were shown as the very essence of Indian girl or girlhood.

Indian literature has a variety of novels and non-fiction works that address women and child issues in India. Authors use characters in novels to describe the challenging circumstances and tough lives that female and child victims of Indian society have to endure. In this group of novels that are specifically concerned with women and gender issues, Arundhati Roy's *The God of Small Things* (1997) stands out.

Ammu, Mammachi, Baby Kochamma, Rahel, and Estha all provide inspiration to Roy in helping to reveal the widespread atrocities against women within and outside the home. Despite their submissive status, the first generation of women, Mammachi and Baby Kochamma, approve of and support patriarchy. By examining the actual relationships between women, their culture, and their patriarchal society, Roy demonstrates how marriage empowers a reign of fear, suffering, and violence on women like Mammachi and Ammu.

The story of *The God of Small Things* addresses Ammu's marginalization as well as a desire to express her standpoint. Ammu's predicament is that she was born in a culture that has been mostly male-dominated. It has kept her from achieving personal and institutional independence in the family and society. She thinks that her brother, whom she considers to be her social superior, is in a position of high social privilege, and she does not have the same chance because of her gender. Feeling disillusioned and disempowered as a widow, Ammu returned to the family home with her two children Estha and Rahel. She is treated with disdain and contempt in Ayemenem. "Ammu left her husband and returned, unwelcomed, to her parents in Ayemenem. To everything she had fled from only a few years ago. Except she did now have two young children. And no more dreams" (42). Reclaiming her independence from the constrictions of patriarchal mores Ammu experiences desire and embraces an illicit romance, or, very simply, experiences both of striving to get back to free from society's imposed moral norms.

Although Ammu and Chacko share the workload of Paradise Pickles & Preserves, Chacko has the right to claim the property and the business success; "legally, this was the case, as Ammu, as a daughter, had no claim to the property" (Roy, 2018: 56). In addition, Chacko highlights the distinctions between women and men in Indian society and addresses Ammu's allegations of inequality by proclaiming, "What's yours is mine and what's mine is also mine" (2018: 56). It shows that men and women hold unequal positions in Indian society. Roy highlights Mammachi's patriarchal perceptions of gender through the conventional Indian caste system through the developments around Mammachi in the novel.

Ammu demonstrates assertiveness and disinterest in the cultural rules of the conservative culture in which she lives. She defies societal moral codes, and wants a life of sexual freedom. Ammu pays a high price as a result of her disobedience. Ammu's disobedience actually brings her down in a society filled with gender stereotypes.

In India, there is indeed a caste system that divides people into classes, and members in the lower classes are called 'untouchable.' It is important to provide a brief description of the caste system that is important to understanding the novel. The phrase 'caste' comes from Spanish's word 'casta' meaning 'race, breed, or lineage.' As Louis Dumont puts it in *Homo Hierarchicus: The Caste System and Its Implications*:

The caste system divides the whole society into a large number of hereditary groups, distinguished from one another and connected together by three characteristics: separation in matters of marriage and contact, whether direct or indirect (food); division of labour, each group having, in theory or by tradition, a profession from which their members can depart only within certain limits; and finally hierarchy, which ranks the groups as relatively superior or inferior to one another (1966: 21).

Someone who is born into a certain caste can't change his caste, and Untouchables couldn't drink from the same as touchables and couldn't handle food of touchables. Even their shadow was believed to be dirty. In addition to the caste system, it is also important to note that a generation of "in between" quality was intentionally created by colonial powers in India, in the particular sense of this novel. As Anna Clarke suggests, "the historian and politician Thomas Babington Macaulay advocated ... English education in India for the creation of 'a class of persons Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect'" (2007: 138). Velutha character is notably manifests the mixture of hardship and sadness throughout the story due to his troubles, especially given his state of untouchability.

Mammachi, the matriarch of the Ipe family is a good example to show the hypocrisy of the Indian caste system. Mammachi accepted her son's relationship with lower caste women but oppressed her daughter Ammu when she heard about her relationship with Velutha, an untouchable carpenter. Specifically, Roy presents the two-faced judgment of Mammachi about her son, Chacko, and her daughter, Ammu. Chacko, the family's educated son, has taken control of the family-pickles company following the death of his father after his divorce from Englishwoman Margaret Kochamma. When living in Ayemenem at home, Mammachi encourages Chacko to have sex with a low caste woman by building a separate door, from which this woman can enter his room and engage in sex.

Defiled generations of breeding (The Little Blessed One, blessed personally by the Patriarch of Antioch, an Imperial Entomologist, a Rhodes Scholar from Oxford) and brought the family to its knees. For generations to come, forever now, people would point at them at weddings and funerals. At baptisms and birthday parties. They'd nudge and whisper. It was all finished now. (Roy: 244)

Mammachi is a matriarch whose goal is to preserve the status of the family in the Indian caste system and the broader Indian community by publicly portraying a picture that corresponds to the normative class structure of the caste. Mammachi also "secretly slipped [the women who slept with Chacko] money to keep them happy" in an effort to disconnect "sex from love . . . needs from feelings" (Roy: 161). One reason for Mammachi's degrading action is to make the woman feel like a prostitute and not get pregnant; if she becomes pregnant, Chacko will have to marry her. However, following Mammachi's approval of the relationship of Chacko with lower-caste women, Ammu engages in a relationship with Velutha, an untouchable caste member, an act that contradicts the essentialistic caste system. After learning this, Mammachi thinks she has lost control of her family.

The affair between Ammu and Velutha is arousing fear within Mammachi: the fear of a caste-crossing pregnancy and the resulting impermissibility of impurity. The child who could be born from the case of Ammu and Velutha would naturally belong to the upper caste system and this meant a very serious problem for the caste system. Incorporated by the essentialist paranoia about social mobility within the Indian caste system, these actions have inspired Mammachi and Baby Kochamma to show Velutha as both the rapist of Ammu and the murderer of Chacko's daughter Sophie Mol. Mammachi can simultaneously reject and retain the rules of the caste from her position in the higher layer of the Indian caste system.

In order to defame Velutha, ensure the high caste system and maintain the status of the family within the caste, baby Kochamma goes to the police station shortly after she learns about Velutha and Ammu's relationship. Baby Kochamma reports that Velutha raped Ammu. Baby Kochamma reaffirms the destiny of Velutha and effectively puts an end to the complicated relationship between Ammu and Velutha. It is interesting that Kochamma played a devastating role in Velutha and Ammu's relationship because she herself crossed cultural boundaries by having a relationship with a Catholic priest when she was young.

Since its emergence on the literary stage in the late 1990s, Arundhati Roy's first novel, *The God of Small Things*, has indeed been widely praised for its dynamic and descriptive analysis of how the identities of the characters are hybridized as a result of the challenge of each character with a post-colonial dominated world as well as Indian caste system. According to Louis Dumont (1996:21):

The caste system divides the whole society into a large number of hereditary groups, distinguished from one another and connected together by three characteristics: separation in matters of marriage and contact, whether direct or indirect (food); division of labour, each group having, in theory or by tradition, a profession from which their members can depart only within certain

limits; and finally hierarchy, which ranks the groups as relatively superior or inferior to one another.

By revealing basic social distinctions of the caste system, Dumont expresses Indians' inability to avoid or violate the restrictive categories that constitute the social hierarchy. Similarly, *The God of Small Things* describes the Indians who organize themselves in post-colonial India's caste system. *The God of Small Things*, which was released in 1997, is a story of an upper class Syrian Christian family in Ayemenem, a village in the Kerala state of India. The protagonists are dizygotic twins Estha and Rahel. The novel starts when they are thirty-one years old. The story goes back and forth to tell their past memories and to show what they are now. The sudden death of their half-white nine-year-old cousin, named Sophie Mol, leads to the twins' separation, and they meet again years later at the beginning of the story. The changes in the narratives also point to the time when Velutha, who was "untouchable" in the Indian caste system, was killed.

3. CONCLUSION

Throughout the world, colonialism has brought about changes that have resulted in the creation of new forms of oppression, as demonstrated by Arundhati Roy's novel *The God of Small Things*. People in postcolonial India are particularly dissatisfied with their lives. This article has demonstrated the implications of social and individual trauma caused by sudden changes in Indian society as a result of neo-liberal policies, marketization, and the neo-colonial governance model. Roy's novel centers on Ammu, a young woman who, through her experiences, opposes the progress of colonialism and the systems of assimilation that systematically suppress women and "untouchables" in the caste system. As a colony, India became involved in the capitalist world. This led to the elimination of businesses that left tens of millions unemployed and made way for further poverty.

The God of Small Things also alludes to the myriad of intricate and terrible historical threads that have entwined to create the current predicament. Among these, the story makes an important point by highlighting the harmful repercussions of British Imperialism on formerly colonial peoples. Having Chacko get remarried to Margaret, who represents the colonizer that had gotten him divorced, may be regarded as an example of colonialism's long-term consequences on families. Ammu, who is able to provide criticism of her society's subjugating views, especially against the indigenous people, becomes incensed with Chacko.

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