

The Silent Struggle: Marginalization and Memory in Arundhati Roy's The God of Small Things

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Abstract

Arundhati Roy creates a rich picture of life's complexity in *The God of Small Things*, utilizing the entwined fortunes of Ammu and her family in Kerala. Given the 1997 Booker Prize, this book deftly examines how marginalization and memory influence our identities and paths of fate. This study explores Roy's story using critical discourse analysis, showing how society's standards about caste and class shape the lives of her characters, producing a moving, sad finale. Through the memories that plague every individual, the detailed sensory descriptions of the book carry us to defining and terrible events, exposing the ongoing echoes of past tragedies. Roy's story boldly confronts social inequalities and weaves personal experiences with more general political issues to highlight the quiet suffering inside India's "upside-down kingdom." Using this investigation, the book urges us to see the residual effects of historical wounds and inspires a contemplative interaction with the sometimes terrible reality of exclusion. This summary invites reader to contemplate how profoundly the outskirts of society and the shadows of memory shape our lives, capturing the book's intellectual and emotional core.

Keywords: Arundhati Roy, *The God of Small Things*, caste and class, marginalization, memory, identity, critical discourse analysis, social inequality, postcolonial literature, Kerala, trauma, historical wounds, exclusion.

النضال الصامت: التهميش والذاكرة في رواية إله الأشياء الصغيرة لأرونداتي روي

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المخلص

في كتابها "إله الأشياء الصغيرة"، ترسم أرونداتي روي صورة غنية لتعقيدات الحياة، مستخدمة الحظوظ المتشابهة لأمو وعائلتها في كيرالا. وفي ضوء فوزها بجائزة بوكر عام 1997، تدرس هذه الرواية بمهارة كيف تؤثر التهميش والذاكرة على هويتنا ومسارات مصيرنا. وتكشف هذه الدراسة قصة روي باستخدام تحليل الخطاب النقدي، وتوضح كيف تشكل معايير المجتمع فيما يتصل بالطبقات الاجتماعية حياة شخصياتها، فتننتج خاتمة مؤثرة حزينة. ومن خلال الذكريات التي تعذب كل فرد، تحملنا الأوصاف الحسية التفصيلية للكتاب إلى أحداث حاسمة ومروعة، وتكشف عن أصداء مستمرة لمآسي الماضي. وتواجه قصة روي بجرأة التفاوتات الاجتماعية وتنسج الخبرات الشخصية مع قضايا سياسية أكثر عمومية لتسليط الضوء على المعاناة الهائلة داخل "مملكة الهند المقلوبة". وباستخدام هذا التحقيق، يحثنا الكتاب على رؤية الآثار المتبقية للجروح التاريخية ويلهم تفاعلاً تأملياً مع الواقع الرهيب للإقصاء في بعض الأحيان. يدعو هذا الملخص القراء إلى التأمل في مدى عمق تأثير ضواحي المجتمع وظلال الذاكرة على حياتنا، وهو ما يجسد جوهر الكتاب الفكري والعاطفي.

الكلمات المفتاحية: أرونداتي روي، إله الأشياء الصغيرة، الطبقة والطبقة، التهميش، الذاكرة، الهوية، التحليل النقدي للخطاب، عدم المساواة الاجتماعية، الأدب ما بعد الاستعمار، كيرالا، الصدمة، الجروح التاريخية، الإقصاء.

1. Introduction

This essay explores the themes of memory and marginalization in Arundhati Roy's 1997 Booker Prize-winning Novel *The God of Small Things*. Tremendously critically acclaimed, the novel delves into the lives of the two who work for her and how the consequences of society's strict norms around class, caste, and ethnic conflict develop into a tragic denouement. In doing so, the text moves around in time. The atmosphere leading up to the story's climactic event is richly and vividly painted, vividly rendering its impact on every character. Theoretically, Fairclough's method of Critical Discourse Analysis is used to examine the novel. Questions are asked about how the themes of memory and marginalization are treated, focusing on vocabulary and narrative style [1].

The conclusion is that there are apparent preoccupations with memory, traumatic events being repeatedly dredged up beyond the text's cycle—the repeated references to the 'Love Laws' and the craze for atomization, though some of these memories take a more physical form. Marginalization of one sort or another is the fate of many of the novel's characters, but it is questionable whether the novel itself treats them any differently [2].

On the one hand, it can be accused of trivializing such hardships, dwelling on minute physical details such as the rising of Ammu's goosebumps during the first sex with Velutha. On the other hand, the text can be seen as reasonably subversive in its skewering of the Indian "upside-down kingdom" [3], wherein untouchables and Muslims "stick to their kind" in public and are "sent off packing.... on the first available bus" from religiously rigid towns.

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

Arundhati Roy's first and only non-fiction book, *The Algebra of Infinite Justice* and her fiction work, *The God of Small Things*, unfold a life of growing up as a girl in India and the struggles against marginalization. Born in 1959 in the state of Bengal, which is part of Assam, combined with the largest riverside delta in the world, Arundhati Roy grew up in the small town of Shillong. Her parents were influenced not only by the turmoil of disenchantment against the partition and networks of consolation but also by Bengali cosmopolitanism, in which most of the culture came from floods. This is why most of her education was in English, and the Bengali background is deeply and culturally embedded by the notion of excelling all others, creating a misunderstanding of the geography of North-East India or the

Assam of the outside society. Placed in a place surrounded by a jigsaw of 3 national boundaries, Arundhati Roy's childhood imagination revealed the invisible dimensions and spatial restrictions of an increasingly claustrophobic existence of North Easterners in the net of security operations [3] despite the grievous prejudice experiences that led her to blend in or simply watch the new role of silent witness gazing eyes, as if a silent painter with unhurried brush strokes selecting words that could both recover memory and evoke a grave past is evident. Arundhati Roy sees herself as someone who has lived through her life in stealth [4].

Arundhati Roy's particular biography and broader political engagement have influenced approaches to her writing, especially *The God of Small Things*. An account of her life and of the experiences and literary interests that fed into *The God of Small Things* is not merely biographical for a 'risk of biographic' that would lock fiction to a so-called real world shorn of inevitable fabrications and rearrangements of material. Instead, considering Roy's life enriches understanding of the interconnections between her own experiences, her literary creations, and her political engagements; this is particularly significant regarding *The God of Small Things* [2]. The field of inquiry concerns the novel's intellectual, historical, and political background. Then, it suggests a framework for viewing its treatment of the central themes of oppression and discrimination based on caste, class, and gender. This framework combines an analysis of Roy's struggle against marginality in her life, her struggle against it, and other forms of oppression in her writing [5].

1.2. Significance of Marginalization and Memory in Literature

In literary texts across temporal and spatial contexts, exclusion and memory of the marginalized define human histories and experiences. As a result, literature critically reveals and recreates the silent struggle of the marginalized and explores the traumatic encoding and decoding of memory. Taking it from the perspective that literature is often the place to articulate, critique, and resist power-driven marginalization and violated memory, works representing this concern are fruitful in the areas of literary and cultural studies. Given the broad yet closely linked notions of marginalization and memory, a focus is placed on these as the critical themes in individual stories and dominant themes among the texts related, though not exclusively, to *The God of Small Things*. They are nevertheless to be taken not as exclusive but as opening up the way to a multi-dimensional understanding of still more potent themes reaching across the silent struggles in different historical, geographic, and political contexts [6].

However, the theoretical discussion on memory, especially in its close relation to postcolonial lives, trauma studies, and the encoding and decoding of those memories with the psychoanalytic approach, is kept brief to establish the groundwork. Of the various literary products exploring them, a number across cultures will work here as the most central readings. Still, under the broader scope, the other works chosen and briefly commented on include various texts. On quite different grounds, these texts are still effective in dealing with the exile and silenced memory and reshaping the personal, familial, and collective past imaginatively [7].

2. Theoretical Framework

With her first book, *The God of Small Things*, Arundhati Roy won the esteemed Man Booker Prize in 1997, transforming the worldwide literature field. An intricate web of memories, supernatural events, and social critique, *The God of Small Things* follows the life of Ammu, an Indian woman from the southern state of Kerala. Following the highly publicized affair with Velutha, the Untouchable, the destiny of Ammu's family is irremediably transformed. Framed by the police investigation of Velutha's death and shrouded in the thick, lush atmosphere of the Indian monsoon, the story of *The God of Small Things* dwells on themes such as family relationships, the critique of the caste system, social inequalities, and aspects of Western influence on contemporary Indian life [2].

To engage with a text by considering the economic, social, and political discourses of power that dictate and mediate its production, reception, and critical treatment is to enter the domain of cultural studies. In the context of postcolonial critique, cultural studies have emerged to address how power, in the form of cultural representations and socio-political institutions, has operated in societies where colonization has formally ended. In other words, the heightening of cultural representations was central to the spread of imperial control within and on the borders of the Anglophone empires [8].

To articulate a textual practice based on a particular social history of reading around *The God of Small Things* is to suggest that post-colonization, both in its effects and operations, must be recognized as continually reforming colonial discourses such that the past, far from being remote, continues to resonate fully within the lived moment. The postcolonial theory recognizes that colonial forces can rarely be restricted to particular times or territories but continually spread their effects diffusely in the present, "attenuated like filter across a wide spatiotemporal field, saturating territory outside the boundaries of the formally demarcated colony or empire, and enduring beyond the contemporary confines of the late twentieth century" [9].

2.1. Postcolonial Theory and Literature

Postcolonial theory is a theoretical framework examining how colonialism shapes societies, cultures, and identities. Originally a field in the late 20th century addressing the historical conditions and long-lasting effects of political, economic, and cultural imperialism, it has evolved. Postcolonial theory follows the examination of texts by writers from colonial and postcolonial backgrounds to elucidate complex challenges and responses. Postcolonial literature is a broad category associated with the cultural legacies of colonialism and describes the growing literature of countries once colonies of European powers. It encompasses a wide range of topics from various nationalities and cultures [10].

Postcolonialism, as a discourse, revolves around the same questions of marginalization and gives voice to the suppressed other. The postcolonial approach is based on adjustable terms that can be applied to literature, politics, anthropology, culture, media, economy, and many other cultural products of everyday life. Entering the seeming reproduction of the norms of the subverting and newly colonizing states of postcolonialism, the article heightens an understanding of modern-day postcolonial dignity. Imperial colonization is the act of a power overtaking a land and exploiting a subservient group of people [11].

Many consequences came from this act. Indigenous races were forced to assimilate "superior" domination, which conflicted with their ways of life. This colonization played an instrumental role in shaping the new identities and cultures in a manner that consolidated the stereotypes of hierarchies in the dominant countries. Colonial resistance was exiled from the narration. The country's oppressors controlled the information being disseminated to consolidate and legitimize their power. This oppression of voices was seen as nations of race, religion, and even sex. Even after the departure of their colonizers, they found themselves in an established web of narratives that subsisted in perpetrating the nature of power enriched by the bittersweet discourse of imperial subjugation [2]. Postcolonial theory and literary criticism are thus about determining how the oppressed people and their attitudes were depersonalized in literature and hoping to correct these ways from text to text and, more so, in the larger field by indicating the texts of resistance of the prom and ways of representation [12].

2.2. Feminist Theory and Literature

Feminist theory and women's writing have dedicated much of their energy to women's accounts of their struggles and experiences and how they represent them in their texts. The focus was, *inter alia*, the representation of women in thematic, ideological, and generic interpretive strategies and the marginalization of women's history in the history and production of literature. From a feminist critical standpoint, the significance is that it narrows into how literary texts reflect, challenge or endorse the female experiences and struggles of women. However, what qualifies as the female voice, experiences, and struggles are far from unproblematic, thus the importance of stressing from the beginning the need for polyphony, diversity and a multiplicity of perspectives in reading and interpretation [13].

From Mary Shelley to Virginia Woolf and Emily Dickinson to Toni Morrison, women writers have differently interpreted and projected their voices and experiences. Women novelists' perspectives are quite different, so they conflict in themselves. As a result, it is impossible to generalize on behalf of any female voice since it is bound to the writings of both women writers and any individual writer.

The focus of feminist literary criticism is also the diagrammatic representation of the female that pervaded the Western tradition, often as a patriarchal entity, encompassing the woman as other, the idealized and condemned ideal radically different from what it means to be a human being, a man. The imbalances in the representation of the sexes led to and perpetuated through literature's immense power to shape and dictate gender roles or to reflect and both challenge and endorse corresponding societal conventions, which is only to be expected in patriarchal, male-dominated societies, like the ones that constitute the vast majority of the literary texts incorporated into the canon.

Subject to the male gaze, literary texts all too often managed to replicate and perpetuate in print gender-based and, by extension, sexist stereotypes, as any attentive reader of Beowulf, Chaucer's and Shakespeare's female creations, of Byron's harems, or of a significant percentage of other Victorian or modernist texts can quickly notice [14]. However, in the unique time scope covered by the current thesis, the focus is on how a variety of historically altered as well as other effects of a societal nature impinge and co-affect, along with gender, the marginalization of a particular, subaltern category of femininity: children and untouchable adults [15].

By foregrounding the insights drawn from feminist theory, this paper engages and sketches some of the lived realities and the predicament of the female characters of the text, characters all of which are the un-chosen products of one particular, namely caste society. However, gender is far from being the single marker of identity and fate in that society. It intersects intricately and hazardingly with the equally decisive and constricting class category. In the endeavor to unravel this nexus, an attempt is made. In the God of Small Things, attention is drawn to the fluid and unstable nature of both boundaries of identity and fates in times of significant social, political and economic changes – GST itself being a marker or both. Lastly, the interrogations that arise from the synthesis of feminist theory and The God of Small Things concerning the subversion and annihilation of the infanticidal child-woman, as well as other untouchable adults on a par with the Paravans, are briefly delineated [16].

3. Marginalization in The God of Small Things

A successful examination of various forms of marginalization in The God of Small Things is contingent on an understanding and appreciation of Ammu, Velutha, and Ammu's characterizations within the narrative's complex interrelates of caste, class, and gender. As an Indian woman author, the writer is keenly aware of the divisions, confrontations, and discussions that constitute Indian feministic issues and concerns herself deeply with the multi-layered aspects of the discrimination of sexism, class bias, and racism prevalent in unconventional Indian society. The stratified and rigid caste system of Indian society creates a significant barrier for the majority of Indian women because of the notion of impurity and inequality prevalent, with women on the bottom rung of the ladder, thus suffering even further marginalization. As an outcast and a member of the lowest group of Indian society, Ammu is doubly marginalized, and Irani is marginalized triply [17].

Caste, shaped by nature, is the tradition dominating Indian society, controlling them in the most direct way, both mentally and socioeconomically. As the novel suggests, it makes the night dark and the twilight darker. The "Night" is a metaphor pressing its own upon Indian society so stiflingly that no light can penetrate. At the same time, the "darker twilight" is described as hiding things within itself, respecting and personifying the caste system and drawing a picture for outsiders of today's society. In the central part of the novel, Velutha's life experiences, working as a Hindu carpenter, the one forbidden profession imposed by castes for Paravans, which has the lowest caste ranking among all the big ones, are introduced [18].

Regarding the other characters, they are Ambalavasi, the highest group in the middle castes, with a flowered family, a teacher studying Sanskrit, a Kalamandalm artist, and a children's Chacko. These characters spread over the three main castes, including oversized, middle, and small ones, leading to a better view of the socio-economic diversity touching life and underlying the main characters' circumstances. At first sight, it is believed that the Indian Government, founded after Gandhi's success in discourse in 1948, has taken positive steps to abolish the caste system, and now, marginalized people, including women, are invited to join in the construction of society, enjoying the same right and benefits as the mainstream population. However, grassroots reality rooted in Indian society does not entail the government's wording, and discrimination arising from the long-standing discriminatory folklore persists around the corner, which could be perceived from the content of the text [19].

3.1. Caste and Class divide

Most students and scholars of postcolonial literature have become familiar with the terms 'marginalization' and 'the subaltern'; these refer to the suppression of voices, knowledge, and cultures by imperialistic or powerful traditions. Marginal action can undoubtedly be a byproduct of imperial conquest, but sometimes the divisions and omissions are more complicated or ingrained, resulting in subjugation that is even more deeply silent, oppression prefigured at once by the natural and the religious orders of a deeply traditional and hierarchical society. Here, in *The God of Small Things*, those orders are erased and reinscribed on the bodies and minds of the inhabitants of Ayemenem [2]. On the Indic subcontinent, caste and class form the foundation of such marginalization, where the First Law enforces the immutable divide between the purity of the Brahmins and the 'Untouchability' of the Dalits; those born into the former may consider themselves inherently exalted while the latter are eternally damned [20].

India's caste system has been compared to apartheid by some analysts, but there are vast and detailed differences. Most notably, the racial hierarchy in South Africa was rigorously enforced only for about sixty years, and for fifty of these, oppositions steadily mounted, both internally and externally; its formal legislation was overturned almost overnight. In comparison, the caste laws imposed by the Laws of Manu and other classical texts have been maintained and even strengthened for more than three thousand years on a variety of legislative occasions. There, the persistence of unequal occupations has generated the necessary skills for social stratification, meaning that, typically, abilities are inherited rather than acquired. *The God of Small Things* depicts such inheritances cruelly striking the lowborn who aspire higher, who learn to read, who go to college, who produce a sonnet and draw a tulip, thereby cavalierly ceasing education, work, friendship, and hope as they plague all the endeavors of the Karamans. The tray of this suppression, which constantly renders the Dalits as inferior and damaged, both promises and engages in a grievous payback upon all Ayemenem in silent marginalization, one that empirically begets suicide, insanity, drowning, destruction, hit-and-run, contracts, bombs, and several poems in English, italicized [21].

3.2. Gender Inequality

Patriarchy is one of the pivotal themes in *The God of Small Things*, which delves into the individual struggle of the female characters striving for their autonomy and identity in the face of oppression and suppression. Ammu and Rahel et al. live under a patriarchal structure in which all the characters are entrenched in repressive social codes. In the discussions of the female characters, it is argued that the female characters are inscribed within patriarchal codes. These social strictures control their lives through the dichotomy of binary oppositions, forcing them to maintain their moral high ground and live modestly [22].

In addition, the thematic concerns with suppression, resistance, and oppression underpin a range of the female characters' struggles to fight against the societal code that attempts to impose on their inappropriate behavior. Ammu, being an audience favorite who transgresses the noble social codes inadvertently, embodies Western customs, such as dressing in non-sari clothes and drinking alcohol in public. Her fate is similar to that of the typical sacrificial goat; her love relationship with Untouchable results in bodily pain, mental disorder, family alienation, and expulsion from the

community. Likely, Rahel's life trajectory signposts Ammu's fate. After returning to her hometown as an adult, Rael is inscribed by various patriarchal constructs, such as societal image, personal disposition, and so on [2]. Insight into the narrative of Ammu and Rahel and an exploration of their suffering offers an understanding of the *ort doxy*, which prompts further analyses of the intertwining of gender with the issues of memory and homeland. Furthermore, it questions why Ammu and Rahel are oppressed and punished for what they have done. This analysis combines the previous commentaries with other female characters to parse the control of patriarchal society and how their low-class castes add to their female inferiority, depriving them of their thoughts and remembrances.

4. Memory and Trauma in The God of Small Things

Arundhati Roy's *The God of Small Things* can be read as an intricate essay on traumatic and silenced memories in many of its intertwined thematic concerns. Traumatic pasts condition personal and collective memory, dictating what is remembered and what is to be forgotten or silenced. Due to the different kinds and degrees of wounds, traumatic events are translated into memory differently. While some are repressed and emerge indirectly, others are unforgettable traumata that leave discernible scars. The novel's narrative structure, blending the nostalgic remembrances of the bearable, untoward events of an Indian Syrian Christian family's childhood with its present aftermath, pulls attention to how the narrative instances are remembered and re-remembered on a repetitive thunderstricken day in the adult life of the twins and their loved ones. By reminiscing and re-enacting the events of that fateful day that led to the ruin of countless lives, *The God of Small Things* tells a story of the lasting effects of traumatic events on individual lives, shaping people's future in unpredictable ways [23].

The God of Small Things characters carry different kinds and degrees of trauma. Their memories of crucial events are repressed, silenced, distorted, or passionately clung to. Traumatic events are remembered as dynamic memories that inform actions and relationships, create moral responsibilities, affect future existential choices, shape lives in direct or indirect ways, and even pass on to future generations. Traumatic events are shared across generations. The idea of deep family cum homemade local chronic traumas depends on Grandma Kochamma and Mammachi's memory and how it is transmitted – transmitted across generations and within a generation from one character to another: Mammachi to Ammu sing Baby Kochamma; Baby Kochamma to Estha, Estha to Rahel; Sophie Mol's to Margaret Kochamma and vice versa; Sophie Mol's to Ammu; Velutha's to the twins; Velutha's to Baby Kochamma, Baby Kochamma to Comrade Pillai and Comrade Pillai to the police; and Velutha's to Ammu and Ammu's to Velutha [24]. Since memory is a complicated issue, remembering and forgetting are interrelated and may fray familial and cultural ties.

4.1. Historical Trauma and Collective Memory

The trauma of the marginalized must not be recounted merely through the hurtful and painful things that humanity is capable of forcing upon people—rather, how such wounds are visited upon the silenced must be made evident. In *The God of Small Things*, silent trauma becomes louder through a narrative that simultaneously evokes the small things of everyday life while weaving national and historical traumas into the fabric of the community. While the burden of the past may exert a disabling, often deterministic force on a person or a community, the process of memory is also regarded as a

resource for coping with and resisting the impact of trauma [2]. The novel subtly engages in a postcolonial political critique that voices the silent, the subaltern. It is the silences under oppression and marginalization, the forgetting of structures of colonial power, that come to be seen as the holders of the subcontinent's most difficult past. The novel has a deliberate political aim of representing state and societal oppression, abuse of power, marginalization and forgetting.

Although a novel focusing clearly on India, its critique is relevant to all societies that have suffered colonial oppression and contemporary marginalization. The exceptional portrayals of the characters' memories encourage a rich reading along several lines: it is the memory of the community, it is part of the communal struggle for recognition, for breaking the silence of societal forgetting, and for the enrichment of self, collective, and individual agency. Only through her truth-telling representation of the community memory is its breadth and depth possible to discern. Concerning memory, the small things of notice are sometimes paradigmatic. Because the community memory is silently and subtly embedded in the characters' ordeals, it may be possible to trace at least some themes of collective memory. This novel is about the struggle against societal marginalization and oppression, narrated in communal distancing. It is also about the individual positioning in that struggle and the personal bio-power over material memories that restrict and facilitate it [25].

4.2. Personal Memory and Identity

"I only remember what it is important to remember" is how the narrative voices the constant forgetting of the sensual sexual abuse. Only the 'measured things' are remembered and re-remembered. It tells that what is important to remember constitutes the beginning of a topsy-turvy world from which Ammu and the twins can never escape. It is also a world from which it is impossible to forget, seeing that certain scents can always provoke long-silenced memories to return to the throne of consciousness. The memory of the past, a repository of emotional and imaginative associations, continuously resounds in the present. The fragmented picking over of remembered times is exemplified by recreating instances in which memory is crystallized in a house or its objects. The symbolic meaning of these material residues of the past is portrayed as objects condemned to the eternal performance of memory.

Just as the river gathers immemorial memories, so does memory reside in the conjunction of disparate things and moments, flickering back and forth across various pasts and presents; the pervasiveness of memory is thematically emphasized. Knowing this, remembering memories is poignantly crafted to elucidate the individual viewing "the story of themselves always as others do" within a larger historical narrative. A cyclical gathering of memories constitutes the inner vision of identity. It is Amravati when the "reverberating din could awaken all the sleeping ghosts of silenced things". The re-emergence of touching memories advances the horizon of knowledge and the limits of coming into contact with the recognition of things not initially known. The rediscovery of truths effaced and written over time is always the beginning of recognition [26], [27].

5. Conclusion

This research concludes that Arundhati Roy's novel not only provides a work of literature but also a critical reflection on India's firmly rooted caste, class, and gender inequalities. From a close comparative critical discourse analysis, the text depicts marginalization not as a peripheral but as a

core, lived experience that persistently informs identity and memory. The novel's fragmentation and non-linear story structure perfectly reflect the fractured life of its marginalized subjects, enabling one to experience trauma, exclusion, and resistance in a rich intellectual and emotional manner."

This novel explores language, narrative structure and character construction with a keen eye for how these elements contribute to identity construction might be liable to grossly oversimplify issues and obscure the messy ways things unfold. Nevertheless, the novel touches on some salient issues in contemporary literary/cultural studies. One could claim that the text testifies to the effectiveness of specific theoretical frameworks. Applying postcolonial theories to Roy's text illuminates a particular marginalization between particular groups within postcolonial societies. The application of feminist theories highlights how women and men, too, are often doubly marginalized, their marginalization hidden beneath other accreted structures (Sayeed, 2019).

One of the features of both postcolonialism and feminism illustrated most vividly by *The God of Small Things* is the multiplicity and complexity of those marginalized groups and the processes by which they are marginalized. While Chacko's Marxist rhetoric is both informed and informing (the Marxist view of socioeconomic structures, along with the structures of a superstructure, is not a new idea fabricated by Chacko; it is the way things are, have been, and, with a small quantity of luck, will be!), it is also dogmatic. It reveals an over-reliance upon a single explanatory paradigm, like the Marxist essays Rahel reads. *The God of Small Things* reveals a plurality of marginalized voices and a diversity of approaches to their marginalization.

Even at a more specialized level, the text would suggest that exploring the issues of memory and trauma might not be unprofitable. Beginning with Roy's text on how it is foregrounded to such devastating effect, the exercise can bring particular aspects of character and construction into sharp focus; moreover, it describes the text in its diversity. Comparable concepts of memory and trauma are given narrative form in various ways, keeping with their inter-relationship. Nonetheless, trauma is presented as "events" and "experiences" in a largely traditional mimetic format, initially as image and voice. Despite the innovations of storytelling, the text spatializes the results firmly embedded within particular characters.

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