

The Subaltern Voice in Arundhati Roy's "The God of Small Things": A Postcolonial Approach

Sobia Ilyas

The Department of English Language and Literature, University of Management and Technology, Lahore- Pakistan

Abstract— The paper posits the presence of a prominent 'subaltern' voice in Arundhati Roy's novel "The God of Small Things" through the powerful characters of the double colonized Ammu and the ruthlessly Othered Velutha. It also attempts to demonstrate how a specific discourse with a history of colonization, patriarchy and religious instability, is responsible for the formation of many postcolonial attitudes: the most important being the hybridization of contentious social groups (as seen in the example of Ammu and Velutha) which further triggers the condition of colonial desire through the blurring of social and cultural boundaries between the lovers and finally culminates into a unified and soaring subaltern voice: the voice of the marginal group. The paper, therefore, suggests a postcolonial reading of 'The God of Small Things' through exploring the concepts of Double Colonization, Hybridization and Colonial Desire as put forward by Homi K. Bhabha and Robert J.C. Young.

Keywords— subaltern, hybridization, double colonization, colonial desire, religion, history.

INTRODUCTION

The novel shows a fractured community in the throes of political and religious anarchy, racial discrimination and above all, an intimidating colonial past which continued to haunt the inhabitants of Ayemenem long after they had acquired freedom from British slavery. They were still afflicted by internal conflicts, ideological disillusionment and cultural displacement. Was India still the land of the white man, the 'sahib'? A land where "Christianity arrived in a boat and seeped into Kerala like tea from a tea bag". Had they lost their roots to their white masters? Were they Anglophiles who were headed "in the wrong direction, trapped outside their own history and unable to retrace their steps because their footprints had been swept away"? Or were they merely breeding in the residue left behind by their colonial masters, directing all the resentment which they subconsciously felt for them (colonial masters) towards themselves? Arundhati Roy thus shows us a community seeped in hatred, revenge and brutality because each person has his own personal demons to crush and counter. Thus, Velutha is allowed a violent death because he was the most convenient scapegoat for the morally corrupt Comrade Pillai with his selfish political ambitions and the misanthropic Baby Kochamma with her contempt for the rising labor class and all that was young and promising. Accordingly, Ammu is disgraced and abandoned for the threat she posed to the family honor and because she achieved what Baby

Kochamma could never achieve: requited love. Thus she dies at a die-able, viable age. The twins are left motherless and homeless because they have to suffer the sins of their mother and because they were "doomed, fatherless waifs" from an intercommunity marriage.

The postcolonial world as depicted in *The God of Small Things* (henceforth, *TGOST*) is confronted by much stronger challenges than those caused by social and political upheavals. It is a world where people are remorselessly struggling for power and nurturing an irresistible urge for rebellion. Against the larger background of communist riots, societal pressures and the lingering effects of British colonization, there simmers within the people, a rage directed not outwards towards the system that provoked it but rather inwards towards kinsmen and community members. Such is the case with the Ipe family where each individual is carrying the weight of invisible phantoms, each with his own small god, each belonging to a country 'poised forever between the terror of war and the horror of peace'. The malice that runs through all family bonds and ultimately destroys them has larger manifestations in the Big God of wrath and fury with his blind rule of terror. Thus Ammu and Velutha became victims of a senseless furor and die undeserved deaths because the small god of love and freedom could not shelter and protect them. The paper attempts to reveal, how the once colonized India was smoldering with hate and malice (worse than that suffered at

the hands of the British) and where colonization had acquired a more vicious identity in that the socially and religiously marginalized groups (of Indians) were persecuted by the superior and privileged classes (also Indian) in mimicry of the more powerful British colonizers. Thus, the people of India remained colonized at the hands of fellow natives and this condition generated a discourse of power which was fashioned on the principles of Colonialism and which triggered similar responses from the suppressors and the suppressed as characteristic of the relationship between the white 'sahib' and his brown subjects. The paper thus focuses on the postcolonial notions of Double Colonization, Hybridization and Colonial Desire to explore the various power relations within different cultural, ethnic and religious groups as portrayed in the novel with special focus on Ammu and Velutha's relationship.

The Double Edged Voice of the Double Colonized:

This section probes Ammu's ambivalent character, through Roy's dual portrayal of her as tormented woman and an Exotic Other. During the course of the novel she is persistently shown suffering at the hands of an abusive father, an alcoholic husband and an insensitive brother and above all a society which has no room for a divorced mother. She is thus a victim of double colonization because she bears a colonial past and has to succumb to patriarchal subjection. As inferred in McLeod "a double colonization refers to the fact that women are twice colonized-by colonist realities and representations and by patriarchal ones too" (175). Although, Ammu belongs to the postcolonial era, her life is pervaded by colonist and patriarchal representations of despotism in the form of her husband who tried to trade her body and a callous father, who ran a regime of terror at home and who died leaving behind a wardrobe of western attire and a blue Impala which served as sharp reminders of colonial tyranny years after his death. Ammu's anger is therefore double edged in that she lashes out at the society by negating the love laws and encroaching upon the vulnerability of a male who is socially much inferior to her. In seducing Velutha her revenge upon the patriarchal world is complete and in her moral transgression, her colonial identity is invalidated.

Ammu, is at once oppressed and held under awe for she possesses the ability to suffer in silence and to resist daringly. After suffering an unhappy childhood, she grows into a young woman who has unknowingly acquired her oppressive father's obstinacy in her refusal to follow the normal order, the accepted codes and to dwell midway in her native past and the disoriented present which her colonizers had imposed upon her. Thus just as the Impala, the brass vase and the

moth are for her father the symbols of power which he uses to assert authority, Ammu relies upon different sources to achieve power upon those around her. She is the degraded female, badly beaten by her father as a nine year old, as a young wife and mother: she is sexually exploited by her husband and as a defenseless sister: she is cruelly abandoned by her brother. On the other extreme, she is a figure of awe and admiration for her children, the protective mother, the most beautiful woman they had ever seen, they are always afraid of being loved a little less by her, can make any sacrifice to get back that lost portion of her love, they are careful not to disturb her dreams lest they give her a heart attack but most of all they are awed by their unpredictable mother "who wore flowers in her hair and carried magic secrets in her eyes", who smoked cigarettes and had midnight swims and who could easily set aside "the morality of motherhood and divorcee-hood" and walk a "wilder sort of walk". In dying, she leaves behind in the form of her children, distorted portions of herself, they are like two halves of her personality, lost and withered and searching for a wholesome union : to become "a single unit" once again. The twins like their mother emanate power. Baby Kochamma feared their presence. She believed that they were "Capable of Anything" and "They might even steal their present back". Like their mother they encroach upon the love laws and cross the borders of legitimate love. Their incestuous love occurs because both saw in each other a semblance of their mother and they needed to consume among themselves all that belonged to her. Rahel was sexually drawn to his sister because she had "grown into their mother's skin" and had 'their beautiful mother's mouth' while Rahel watched Estha's naked wet body with the "curiosity of a mother watching her wet child". Ammu, is the ultimate source of power for her twins: her 'bewildered frogs' and her rebellious spirit melts evenly in her twin's body's and souls.

In the love affair of Ammu and Velutha, it is Ammu who is the ultimate transgressor of the love laws which tabooed every type of natural and altruistic love. Always a rebel by nature, she loved unconditionally and unconventionally. She married for love and to escape a tyrannous father, she abandoned her husband because he had violated all notions of love, she loved her "socially unacceptable" children to insanity and above all she loved the untouchable Velutha. For Ammu, Velutha was not a human lover but the god of small things and she prefers the Small God to the Big God which is another act of resistance because instead of succumbing to the Big God of malevolence she worships the small god of love and benevolence, realizing that in

following the Small God she is inviting the wrath of the Big God and all that he stands for. Her seduction of Velutha is a daunting expression of this “reckless rage of a suicide bomber”. Thus she partakes of her colonizer’s identity when she commits acts of transgression: she cross dresses listens to an English song on the transistor and ultimately seduces Velutha. The shirt, the transistor and the seduction are symbolic of western emancipation. Her inherent rebelliousness converts her into a symbol of menace as it says:

On the days that the radio played Ammu’s songs, everyone was a little wary of her. They sensed somehow that she lived in the penumbral shadows between two worlds, just beyond the grasp of their power. That a woman they had already damned, now had little left to lose, and could therefore be dangerous (Roy, *The God of Small Things*, 44, 2002)

Perhaps it would be interesting at this point to consider Spivak’s construction of a ‘third- world woman’. In speculating over the possibility or impossibility of a female subaltern voice in a patriarchal or imperialistic discourse, Spivak ironically suggests new channels of expression for the afflicted woman who instead of dissolving into ‘pristine nothingness’ transforms into a displaced ‘third-world woman’, oscillating between ‘tradition and modernization’. Consequently, she acquires a voice of her own through her shredded identity. Thus Ammu becomes dangerous because she had endured the ‘violent shuttling’ between the ‘two worlds’ which two conflicting cultures had thrust upon her. She is powerful because she had acquired the rigor of two opposing cultures and she remains till the end of the novel in a state of double colonization because she had suffered the most debilitating effects of these cultures, each of which had relegated her to the position of the desirable yet contemptuous Other.

The Silenced Voice of the Othered:

The concept of Otherness takes on a whole new dimension in *TGOST* because it is not just restricted to the conflicting attitudes of power and rebellion such as existing between the colonial masters and the oppressed subjects rather it extends the metaphor of post colonialism to the anger and retaliation that marks the smaller discourses whereby homogenous groups engage in revengeful activities (simulating the greater discourses of power) by creating the categories of the powerful and the weak through coercion and violence and consequently generate resistance and rebellion. The smaller discourses of power as perceived in *TGOST* are those relating inwardly, to the members of the Ipe household: Pappachi, Mammachi, Chacko and Baby Kochamma with their anger

directed towards Ammu and her children. Outwardly, these power discourses involve society at large and people united in hatred for fellow compatriots: Chacko’s factory workers, Comrade Pillai and his communist red flag holders, the Orangedrink Lemondrink Man, Inspector Thomas Mathew toying with Ammu’s breasts and the policemen who destructed Velutha. In this vicious powerplay, this mimicry of the Colonizer’s persecution, Ammu and Velutha are singled out as the Others and made the worst targets of vengeance. However, this ruthless cycle doesn’t end here and degenerates into new power relations; those between the superior and the inferior Other. Thus, Ammu for all her suffering doesn’t empathize with Velutha and proceeds to colonize him and Velutha for all his loyalties to the Ipe household doesn’t hesitate to usurp Ammu. Their Otherness, against society and against each other lends them a silent but reverberating voice, one tinged with protest and power.

There is a substantial truth to the Spivakian justification about the subaltern’s incapacity to articulate which is because colonialism and its patriarchy ‘silences subaltern voices to the extent that they have no conceptual space from which they can be heard, unless, perhaps, they assume the discourse of the oppressing colonizer’ (qtd. in Deal and Beal 148). The relationship between Ammu and Velutha is based on this concept of the silenced voice which gradually transforms into the voice of the oppressing colonizer in the case of Ammu who simulates all forms of patriarchal antagonism she experienced at the hands of her father, husband, brother and Mr. Roberts and in the case of Velutha, it becomes the voice of the Exotic Other. Consequently a strange relationship develops between Ammu and Velutha, one that is a heterogenous interfusion of love, empathy, hate and revenge. As when Velutha says about Ammu “she’s one of them...just another one of them” and “tried to hate her” but “He couldn’t”. Similarly, in Velutha, Ammu saw the powerful and fascinating Other. His glistening black body is sexually stimulating as well as menacingly assertive: the body of a lover and a master. He is the untouchable Paravan, the skilled craftsman, the revolutionary, companion to Ammu’s children and above all he is for Ammu, the God of Small Things. In spite of his multi faceted personality, he remains till the end of the novel, the despised and the feared Other because like Ammu, he possessed the power to bring about a change and to trigger a revolt. His destruction was necessary to bring about peace and order and to maintain balance. Thus he is sacrificed to appease the wrath of the Big God. His death is followed by pain, disintegration and further misery: the Ipe household falls apart and the stagnation and

decay creeps upon the walls and on Baby Kochamma's repulsively aging body. Velutha symbolizes the power of the proletariat, the power to unsuspectingly corrode the system one is diligently serving. He is the dagger behind the smile: a renegade. His invasion of Ammu's body is in keeping with the spirit of rebellion: his encroachment upon the upper class: an unconscious revenge upon his masters. Roy empowers him through his beautiful sexualized body and his physical abilities. He commands power through the various creative feats he can perform and the 'unwarranted assurance' and beauty that it lends to his body. There are a lot of references to his productive body: his carpentry skills, his graceful swimming, the ease with which he ran household chores, swung Ammu's children on his black shiny back and the 'knotted arm' with which he held the red flag. He is treated as an Other not only by his social superiors but also by his equals and co workers. His father was concerned about him because he was not a "good safe Paravan". The factory workers hated him for "ancient reasons". Comrade Pillai found him as the only "snag" to the completion of his plans and Baby Kochamma hated him because he symbolized Marxist aggression. However, his greatest power lies in Ammu who shapes his identity and lends him the role of the coveted lover and the dangerous Other. She gives him the strength to stand up against his oppressive masters and say "We'll see about that". Velutha's last walk in the rain is his journey towards self discovery: he experiences calm and happiness before his final destruction. He bathes and purges himself before the ultimate sacrifice. In the final scenes before his killing, Roy presents Velutha as a young vulnerable god, a satiated lover being sacrificed to the altar of the greater gods. His beautiful, black and naked body is glorified as he masters the elements, cutting through the water, his mundu rises in the wind and he lurks through the darkness like a wolf.

Hybridity and Colonial Desire: Voicing the Subaltern

One of the most challenging features of Bhabha's scholarship is his perception of the term 'hybridization' and 'third space' within a postcolonial discourse. Bhabha views hybridization as a condition whereby the colonizer/ colonized come in direct contact with each other and set in motion the processes of identity construction and power relations and the creation of a new discourse territory namely the 'third space' which in turn triggers a state of ambivalence. Bhabha's describes the 'third space' as an 'alien territory' having 'productive capacities' which 'enables other positions to emerge'. Hybridity for Bhabha 'gives rise to something different, something new and unrecognizable, a new area of

negotiation of meaning and representation' (qtd. in Ika and Wagner 58). Bhabha's third space is described as an 'arena for complex negotiations, where polarities are blurred and different discourses are woven together' (Dasgupta and Preen 100). The paper will explore the liaison between Ammu and Velutha through the concept of 'hybridization' and 'the third space', keeping in view their power relations and their inter-racial love and go on to establish that in being hybridized, the lovers raised a unified voice against the atrocities of colonization. In a postcolonial era, when India was still recovering from the trauma of colonization, there remained, yet, the concept of a monolithic and unassailable authority (such as was the British Raj) which had to be unconditionally obeyed and as a result India had for its new masters, radicals and hate mongers and the nation was deplorably split into narrow social sections which bred antagonism for rival cults while remaining loyal to the self imposed authority of orthodox racists and religious fanatics. Thus, Aymenum of *TGOST* was a land where love was crushed and scorned. For a romance that grew in such precarious circumstances there had to be certain elements of the extraordinary. Ammu and Velutha loved on the outskirts of culture and society; the river which is a site of their nightly meetings is a safe haven, a Utopia, but most importantly it is a liminal space where the lovers discover their true selves and rise above the worldly constrictions which up till then had deterred their spiritual awakening. Their newly acquired freedom is essentially related to the blurring of social boundaries and the creation of new identities: Ammu is therefore, no longer the superior elite and Velutha, a loathsome Paravan. The paper traces in Ammu and Velutha's relationship the behavioral attitudes typical to a colonizer/colonized pair and views their romance as an essential byproduct of postcolonial circumstances, specifically the condition of 'hybridization'. There is between the couple a similar degree of hostility as found between the powerful and the weak besides a strange fascination for the mystifying Other and an even greater desire for fusion into the superior or subordinate culture. Also, they display power relations in accordance with the postcolonial norm of power and resistance whereby both receive and resist each other's power and most importantly their liaison is enacted in a third space where they shed their cultural identities, don new roles, challenge social taboos and become more feared and empowered. The intimacy between Ammu and Velutha is a natural outcome of hybridization, which is for Bhabha the condition of "overcome (ing) the essentialist binarism" and "destroying

class and gender inequalities” and emphasizing “both the interdependence and negotiability between the divided groups by colonialist line (or by gender and by class)” (Pieterse and Kim 102). Perhaps, the most striking aspect of the romance even greater than its sensuousness, is the way, the lovers hybridize through a gradual process of negotiation and self evasion. Thus, Velutha appeared with red varnished nails, in his last disturbing encounter with Comrade Pillai much to the latter’s surprise. For Ammu, the hybridization was deeper and stronger. She acquired Velutha’s bold rebelliousness and together with him transformed into a minacious Other, even for the people of her own race and community.

While hybridity in colonial discourse relates to the diffusion of the dominant and subordinate culture following a complex interplay of confused emotions such as the simultaneous desire to control and surrender to the inferior subject, colonial desire, which is another closely connected concept refers to the power that is enacted upon the colonized through sexual control which is in turn a crude mixture of sexuality and coercion. Roy in *TGSOT* shows various divisions of power and different relationships between the persecutors and the dominated groups. The novel depicts a period in Indian history when the Indian people were experiencing the repercussions of Colonial rule and were struggling between identifying themselves with their native culture, one replete with history and mythology or the Colonizer’s culture which offered new visions of modernism, sexual liberation and power abuse. Thus, long after the white man had left, the Indian people were caught in the power struggle between religious groups and racial communities with the result that power (in keeping with the Colonial trend) was being generated and imposed at numerous levels and was initiating a similar degree of resistance by the marginalized groups. Among other sources of power: sexual coercion was a prominent feature of colonized rule which was not merely restricted to the traditional modes of sexual degradation but rather evolved into a strange and interesting phenomena called ‘colonial desire’ reflecting both an aversion and fascination for the subordinate race. However, the aggression which characterizes this aversion and fascination is the core principle of colonial rule. Sigal believes, that “desire” in the colonial context is incapable of being self contained, rather it is a part of societal codes, thus, ‘sexual desires did not (and do not) exist without social constructs, and these social constructs during the colonial years were by definition colonial’(8). Thus for many colonizers and their subjects, sexual desires were initiated

and monitored by the system and were very rarely, individually produced. In a similar vein, (Young 93) labels Colonialism as a “desiring machine” which for its ‘unlimited appetite for territorial expansion, for “endless growth and reproduction”.... “continuously forced disparate territories, histories and people to be thrust together like foreign bodies at night”. It is this very perception of Colonialism that justifies the intimacy between “disparate people” like Ammu and Velutha who conjoin more out of the colonial instinct to grab, rule and control than out of love. They are indeed “foreign” to each other and their colonized bodies are “thrust together” to satisfy their mutual impulse to invade and expand through all possible channels. It follows that the uncurbed desire (of the colonizer) to control and possess every aspect of the colonized individual’s life aggravates into an equally powerful impulse for sexual appeasement to a degree when the abhorrent subject transforms into a fascinating object. In the case of Ammu and Velutha, it is Ammu who symbolically mimics the colonizer and it is Velutha, who for his inferior status allows Ammu to dictate him and treat him as her “subject”. The compelling diversity with which Roy presents Velutha’s character is an apt example of how diversely he was perceived by the members of the superior class. To some he was the disgusting “untouchable” fit to be spat on as did Mammachi in her fury on discovering that he had been sexually intimate with her daughter but for Ammu he was the ultimate lover and the God of Small Things. Ammu was brought up believing that the Paravans were a despised race. She would accept gifts from his stretched out palm, careful not to touch the despicable Paravan skin. However, over the years the ‘prohibited’ became the ‘coveted’ and Ammu developed a strong physical yearning for Velutha. It is interesting to note here that all the passages in the novel which depict Ammu’s struggle, yearning and love for Velutha invariably focus upon Velutha’s dark skin or more precisely his “black body”. In a discourse where the color of the skin determines who is to be loved and hated and how social hierarchies are to be demarcated, Ammu, inevitably becomes superior for possessing a lighter skin than Velutha but is also drawn to his “exotic black sexuality”, a term which Young uses to describe the attraction which the black or yellow woman held for the white colonizer. Although she can never acquire the powers of a white male, Ammu unconsciously adopts the oppressive culture of the colonizer, specially the power tactics associated with it and consequently experiences the “mastery and domination” associated with being light

skinned, a privilege which she exploits to the fullest in her love affair with Velutha.

The term “colonial desire” as suggested by Young signifies the ‘extent to which colonist discourse was pervaded by sexuality’ (Ashcroft, Griffiths and Tiffin 49). It has been widely used to define the ‘crossing over’ of cultures or more effectively a state of ‘transculturation’. Sexuality is a major strand of colonial and postcolonial discourse and according to Young ‘is concerned with meeting and incorporating the culture of the other. This transmigration is the form taken by colonial desire, whose attractions and fantasies were no doubt complicit with colonialism itself’ (qtd. in Heining 33). The concept of colonial desire stems from the Bhabhan perception regarding Orientalism as the “site of dreams, images, fantasies, myths, obsessions and requirements” (qtd. in Young 183).

It is as observed by Pan “on the one hand, colonial desire finds people of other races and colors ‘disgusting’ and ‘repulsive’ hence an object of fear and paranoia. At the same time colonial desire projects onto those (same) people some degree of ‘beauty, attractiveness or desirability’” (16). This is also true of Ammu, who is both repulsed and desired; shunned and glorified. Her beautiful brown body is sexually employed for different modes of power discourse. She was targeted for sexual coercion when she was being pressured to trade her body to ensure financial security for her husband at the hands of his white employer. Her sexuality therefore lends her dubious powers: she is empowered for her brown body and she transforms into the Exotic Other for her white colonizer. On the other hand, her rebellious past and her dangerous sexual powers relegate her to the role of the tabooed other within her socially prejudiced kinsmen. In both circumstances, she is an intimidating symbol of power. Ammu also demonstrates power by adopting the sexual attitudes of her white colonizers. Her love affair with a low caste social inferior equates with the sexual desire which Mr. Roberts felt for her. Also, like her White colonizer, she encroaches upon Velutha’s sexuality, who is for her, very much what she is for the white man: the Exotic Other. In being sexually exploited and through manifesting ‘colonial desire’, Ammu and Velutha experience, though fleetingly, a sense of freedom and in enacting the role of the colonizer and colonized both experience empowerment. Their liaison is undoubtedly, the most pronounced articulation of postcolonial existence in the novel and they are in themselves the most vociferous subalterns.

CONCLUSION

The paper in suggesting a postcolonial reading of the novel, explored the voice of the subaltern with its rebellious streaks as expressed through the character of Ammu, who represents the modern woman of the postcolonial period with her unconventional approach to freedom and sexuality and Velutha, who symbolizes the perilous power of the marginalized and revolutionary Other within a racially and religiously biased community. Likewise, it also examined the various patterns of power and resistance that emerge from the dominated groups and are directed towards the white colonizer and the equally oppressive fellow kinsmen. In holding the strongest subaltern voice, Ammu of “*TGOST*” embodies within her the rage and fury of postcolonial survival. Although, she is the most ruthless victim of postcolonial suppression and patriarchal degradation, she is also the most empowered Other. In accepting Velutha as a lover, she challenges religious and social taboos through a progressive vision of feminism, one that initiated a re-evaluation of gender roles in a male dominated society where the liberated female possessed the power to endanger male superiority and to leave behind an enduring legacy such as would approve of incest as justifiable means of regaining lost identity, countering cultural displacement and above all finding the subaltern voice. The paper attempted to prove how the postcolonial conditions of double colonization, hybridization and colonial desire inevitably create empowered subjects who like Ammu and Velutha possess the subaltern voice and all the power manifested therein.

REFERENCES

- [1] Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-Colonial Studies: The Key Concepts*. Routledge.
- [2] Gershenson, O. (2007). *Constellations of the Transnational: Modernity, Culture, Critique*. (S. Dasgupta, & E. Peeren, Eds.) Rodopi.
- [3] Heining, K. (2009). *Buffoonery in Irish Drama: Staging Twentieth-century Post-colonial Stereotypes*. Peter Lang.
- [4] Ika, K., & Wagner, G. (Eds.). (2008). *Communicating in the Third Space*. New York, USA: Routledge.
- [5] J.C. Young, R. (2005). *Colonial Desire: Hybridity in Theory, Culture and Practice*. London and New York: Routledge.
- [6] McLeod, J. (2010). *Beginning Postcolonialism* (2nd ed.). Manchester University Press.
- [7] Pan, C. (2012). *Knowledge, Desire and Power in Global Politics: Western Representation of China's Rise*. Edward Elgar Publishing.
- [8] Pieterse, J. N., & Kim, J. (Eds.). (2012). *Globalization and Development in East Asia*. Routledge.

- [9] Roy, A. (2002). *The God of Small Things*. India: Penguin Books.
- [10] Sigal, P. H. (2000). *From Moon Goddesses to Virgins: The Colonization of Yucatecan Maya Sexual Desire*. University of Texas Press.
- [11] Spivak, G. C. (2010). *Can the Subaltern speak?: Reflections on the History of an Idea*. Columbia University Press.
- [12] Young, R. (2004). *White Mythologies : Writing History and the West*. Psychology Press.