



**COLONIAL AND POST COLONIAL
PERSPECTIVE OF RUDYARD KIPLING'S *KIM*
AND ARUNDHATI ROY'S *THE GOD OF SMALL
THING*: A COMPARATIVE STUDY**

**2022
MASTER THESIS
DEPARTMENT OF ENGLISH LANGUAGE AND
LITERATURE**

Rakan Assi KHALAF

**Supervisor
Assoc.Prof.Dr. Özkan KIRMIZI**

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Rakan Assi KHALAF

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

Master Thesis

Assoc.Prof.Dr. Özkan KIRMIZI

KARABUK

Augustus 2022

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Rakan Assi KHALAF titled “COLONIAL AND POST COLONIAL PERSPECTIVE OF RUDYARD KIPLING’S *KIM* AND ARUNDHATI ROY’S *THE GOD OF SMALL THING*: A COMPARATIVE STUDY” is fully adequate in scope and in quality as a thesis for the degree of Master in English Literature\ Novel.

Assoc.Prof.Dr. Özkan KIRMIZI

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master's Degree thesis. 2022 /08/29

Examining Committee Members (Institutions)

Signature

Chairman : Assoc.Prof.Dr. Özkan KIRMIZI (KBU)

Member : Assist.Prof.Dr. Mustafa CANLI (KBU.)

Member : Assist.Prof.Dr. Hayriye AVARA (AU)

The degree of Master of Science by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Rakan Assi KHALAF

Signature :

FOREWORD

I would like to express my endless gratitude to my supervisor Assoc. Prof. Dr. Özkan KIRMIZI for the useful knowledge he has provided, the support, guidance, inspiration, patience, and motivation he has given me to finish this thesis.

I must also thank my family who were helpful, supportive, and patient with me throughout my study. Also, I would like to thank the staff of the English Department (Karabuk University – College of Art) for their effort.

I would like to thank my friend Dr. Sarmad ALAHMED for his extraordinary support in this thesis process and for being the most understanding and helpful person.

DEDICATION

I dedicate this research to my supervisor's Assoc. Prof. Dr Özkan KIRMIZI. I could not have completed this project without his continued support and advice. Also, I would like to express my thanks and appreciation to my professors at Karabük University in English Language & Literature Dept. I also dedicate my graduation project to:

- My Father, Assi
- My Mother, Khawlah
- All my brothers and sisters
- My friends

Narrated by Abu Hurayrah:

The Prophet (ﷺ) said: He who does not thank Allah does not thank people. Always be thankful for everything you have. Thanks, Allah, for everything's.

ABSTRACT

This thesis aims to analyze the mimicry, identity, multiculturalism, the role of race and cultural colonialism's impacts on India's inhabitants in Rudyard Kipling's *Kim* and Arundhati Roy's *The God of Small things*, highlighting colonial and Post colonial perspectives. Colonialism had diverse effects on the lives of the colonialized people. The researcher utilizes a qualitative analysis method to conduct this study and achieve its objectives. The study consists of an introduction, four chapters and a conclusion at the end. In the beginning, introductory notes about novels and novelists were given. Colonial and Post colonial concepts of multiculturalism, diaspora, mimicry and hybridity were elaborated. The historical context of India has also been given due consideration. Besides, culture, race and identity in both the novels, i.e. *Kim* and *The God of Small Things*, are explored. The study's findings conclude that multiculturalism, mimicry and hybridity hints are in abundance in both the novels which gave rise to the issue of race and identity in the lives of the Indians. The effects of colonialism aroused the issue of divide between white and black, class and race between Indians and British on one hand and within classes in India on the other hand i.e., between touchable and untouchable within same context and culture among Indians.

Keywords: Colonialism; Post colonialism; Multiculturalism; Identity; Race; Social class

ÖZ (ABSTRACT IN TURKISH)

Bu tez, Rudyard Kipling'in *Kim* ve Arundhati Roy'un *The God of Small Things*'inde taklitçiliği, kimliği, çokkültürlülüğü, ırkın rolünü ve kültürel sömürgeciliğin Hindistan'ın sakinleri üzerindeki etkilerini analiz etmeyi, sömürgeci ve sömürge sonrası bakış açılarını vurgulamayı amaçlamaktadır. Sömürgecilik, sömürgeleştirilmiş insanların yaşamları üzerinde çeşitli etkilere sahiptir. Araştırmacı, bu çalışmayı yürütmek ve amaçlarına ulaşmak için nitel bir analiz yöntemi kullanır. Çalışma bir giriş, dört bölüm ve sonunda bir sonuçtan oluşmaktadır. Başlangıçta romanlar ve romancılar hakkında tanıtım notları verildi. Çokkültürlülük, diaspora, taklitçilik ve melezlik gibi sömürge ve sömürge sonrası kavramları detaylandırıldı. Hindistan'ın tarihsel bağlamı da dikkate alınmıştır. Ayrıca her iki romanda da, yani *Kim* ve *The God of Small Things*'nda kültür, ırk ve kimlik araştırılır. Çalışmanın bulguları, Kızılderililerin hayatlarında ırk ve kimlik meselesini gündeme getiren her iki romanda da çok kültürlülük, taklit ve melezlik ipuçlarının bolca bulunduğu sonucuna varıyor. Sömürgeciliğin etkileri, bir yanda beyaz ve siyah, sınıf ve ırk, Kızılderililer ve İngilizler arasındaki ve diğer yanda Hindistan'daki sınıflar arasındaki, yani Kızılderililer arasında aynı bağlam ve kültür içinde dokunulabilir ve dokunulmaz arasındaki bölünme sorununu gündeme getirdi.

Anahtar Kelimeler: Sömürgecilik; Sömürgecilik Sonrası; Çok Kültürlülük; Kimlik, Irk; Sosyal sınıf

ARCHIVE RECORD INFORMATION

Title of the Thesis	Colonial and Post Colonial Perspective of Rudyard Kipling's <i>Kim</i> and Arundhati Roy's <i>The God of Small Things</i> : A Comparative study
Author of the Thesis	Rakan Assi KHALAF
Supervisor of the Thesis	Assoc. Prof. Dr. Özkan KIRMIZI
Status of the Thesis	Master's Degree
Date of the Thesis	2022 /08/29
Field of the Thesis	English Literature – Novels
Place of the Thesis	KBU/LEE
Total Page Number	97
Keywords	Colonialism; Post colonialism; Multiculturalism; Identity; Race; Social class

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Rudyard Kipling'in Kim ve Arundhati Roy'un The God of Small Things'na Sömürge ve Sömürge Sonrası Perspektif: Karşılaştırmalı Bir Çalışma
Tezin Yazarı	Rakan Assi KHALAF
Tezin Danışmanı	Doç. Dr. Özkan KIRMIZI
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	2022 /08/29
Tezin Alanı	Edebiyat
Tezin Yeri	KBU / LEE
Tezin Sayfa Sayısı	97
Anahtar Kelimeler	Sömürgecilik; Sömürgecilik Sonrası; Çok Kültürlülük; Kimlik, Irk; Sosyal sınıf

SUBJECT OF THE RESEARCH

The current study's major topic aims to pinpoint the effects of colonialism on colonized people such as Indians in both novels. Thus, in *Kim*, they are directly under the impact of colonizers, while in *The God of Small Things*, the aftermaths of colonialism are evident. This is done by analyzing mimicry, hybridity, multiculturalism, identity, and race from a colonial perspective. Consequently, the present study highlights that though colonized people imitate the lingual, cultural and societal norms of colonizers to win their favor and have their identity through the lens of colonizers, they feel themselves as from lower class as before. It results in extremist feelings among colonized people, evident in both novels.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The objective of this study is to compare and contrast the novels: *Kim* by Rudyard Kipling and *The God of Small Things* by Arundhati Roy keeping in view the colonial and Post colonial perspectives. In both, the novel's characters and the themes contribute towards exploring different layers of identity. Furthermore, colonialism has diverse effects on the lives of the colonialized people, and these have been analyzed in both novels keeping in view the framework of colonial and Post colonial. This thesis discusses mimicry, identity, and multiculturalism colonialism's impacts on India's inhabitants in both novels. The output of the study will be to illustrate the effects of colonialism on the people, especially on Indians as they were occupied by the colonial force in the form of the British Regime.

METHOD OF THE RESEARCH

This study analyses Rudyard's Kipling work *Kim* and *The God of Small Things* by Arundhati Roy from a colonial and Post colonial perspective.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The primary objective of the researcher in conducting this thesis is to analyze *Kim* and *The God of Small Things* comparatively. In addition, characters and themes contribute to exploring different layers of identity-based issues faced by the colonized people i.e., Indians under the colonial regime, as they tried to imitate the norms of the colonizers to try to get admittance. Furthermore, it gives rise to the study of hybridity, mimicry, race and multiculturalism in both novels. However, as time goes on, the colonized people realize that despite their adaptation, adjustment and mimicry, they are still treated as lower class, ignorant and uncivilized. In addition, all these steps have not minimized the effects of colonialism in their lives. This concept develops extremist feelings among the colonized people in both novels. In *Kim*, people fight to gain independence, while in *The God of Small Things* they break social norms such as Ammu and Velutha's illicit relation outside marriage on the one hand and Rahel and Estha on the other hand as a voice against suppression and ill-treatment.

The current study hypothesizes that mimicry, hybridity and multiculturalism have reduced the colonial effects and impacts on the lives of Indians under British rule and have bridged the gap between Indian and British, as depicted by Rudyard Kipling's *Kim* and *The God of Small Things* by Arundhati Roy.

SCOPE AND LIMITATIONS

The study will initially discuss the concept of colonialism and post colonialism which has divided the world into two poles i.e., East and West; then, it will study the role of colonialism which the West justifies as its right. Later, the researcher will analyze the impact of colonialism and post colonialism on the lives of Indians, keeping in view the concept of identity, hybridity, multiculturalism and race in both the novels i.e., *Kim* and *The God of Small Things*.

The concept of colonialism and post colonialism are wide-ranging, and their influences are far-reaching in every aspect of life, as far as Indian people have been depicted in Kipling's *Kim* and Arundhati Roy's *The God of Small Things*. However, it is not possible to pin them down in a single study. Hence, keeping in view the study's

objectives, the researcher limited his study to the presentation of mimicry, multiculturalism, identity, race, colonialism, and post colonialism in *Kim* and *The God of Small Things*. Moreover, he scrutinizes colonialism's effects and Post colonialism on the lives of Indians, as depicted in *Kim* and *The God of Small Things*. He also highlighted the lives of Indians as depicted by Roy and Kipling from a diasporic viewpoint.



INTRODUCTION

This thesis compares Kipling's *Kim* and Roy's *The God of Small Things* novels regarding the concerned Colonial and Post colonial concepts. Both novels, Kipling's *Kim* and Roy's *The God of Small Things*, are replete with the ideas through their characters and themes which were highlighted and scrutinized in this study. The researcher analyzed the concept of mimicry, identity, race, and culture through the characters' lens and underlying themes in both novels. He also analyzed the conditions of Indian people under the impact of colonial and Post colonial viewpoints.

Kipling and Roy have shown their artistic skills to project the impact of colonialism through the lens of a Post colonial perspective. Race and culture play a significant role in both novels to project the concept of hybrid identity as the characters in both the novels adopt the identity and cultural norms of the culture and identity which belong to the colonizer. They are heavily under the impact of their cultural and colonial effects. This has led to studying the concept of identity issues in characters' lives portrayed in *Kim* and *The God of Small Things*.

Mimicry, identity, multiculturalism and effects of colonialism on the lives of the Indians are portrayed in both Kipling's *Kim* and Roy's *The God of Small Things*. Moreover, the analysis was done through various characters and the underlying themes inscribed by both the novelists. The novelists of both novels projected themselves and concepts of identity as both are directly or indirectly linked with the countries under the impacts of colonialism. Roy is an Indian, and hence she is directly under the impact of colonialism like millions of other Indians. Kipling was not an Indian, yet he was brought up in colonialized culture, and his dual identity highlighted the issue of identity crises or the issue of identity in *Kim*.

Rudyard Kipling was an influential British poet, reporter, children's author, and novelist. He was brought up in India. In India, he grew up. In 1865, he was raised in Bombay, where British colonists were controlling India. When he was a six-year-old, he was taken to England by his parents. He had a horrible time and had even a nervous breakdown at the age of 11. His mother came from India, took him on holiday, and shifted him to another school. As soon as he regained his mental stability, he discovered his writing abilities. In 1882, he returned to India as a young writer. Though he had

forgotten about the sights, sounds, and language of the birthplace, everything immediately returned to him as soon as he was back.

After returning to India, he knew his dual identity and culture. In India, he was growing up, and hence had India as his origin, but he was English and had an education by blood. So, he had the privilege to attain favor on both sides. Indian treated him as Indian, and the British deemed him as a fellow. Nevertheless, he had another health issue soon in India. He had insomnia, and he started to roam the street and took to opium that was not English men's trade. However, these experiences led him to write serious stories, later compiled into 40 short stories with the title "*Plain Tales from the Hills*". His rise to stardom began with these events in England as a writer. In 1889, he returned to England and met Balestier, a publisher, who later became his intimate friend.

Their friendship became so intimate that he was introduced to Balestier's Clarrie, the sister of his friend publisher. On his way back to India, the family of Clarrie felt tragedy, and Kipling came back to England to support her. On the eight days of his arrival in England, he married Clarrie in a simple ceremony. As a young and eminent writer and poet, he portrayed British colonialism in India in a positive and inspiring tone, making him famous and popular among British army men. During World War I, he wrote even some propaganda based short stories. In 1894, he published his *Jungle Book*, which became popular among children and later attained a classic for children and for all times. His literary and artistic abilities had been recognized, with several honorary degrees and awards being bestowed to him time and again for his literary works.

Rudyard Kipling was given the Nobel Prize in Literature in 1907. It was the most paramount. It was awarded to him with the following tribute "in consideration of the power of observation, originality of imagination, virility of ideas and remarkable talent for narration which characterize the creations of this world-famous author." (Kipling,1907, P.57). The Swedish Academy acknowledged his depictions deeply embedded in the social fabric with the comment "penetrate to the essence of things rather than just reproducing the transitory."(Nobel Prize Outreach, 2022)His writings included the aspects of colonialism and Post Colonialism, identity issues that were even autobiographical, the hybridity of identity, multiculturalism, mimicry, and the portrayal

of Indian people, especially in *Kim*. These aspects will be analyzed in this study regarding Kipling and his outstanding work *Kim*.

Arundhati Roy, on the other hand, is a writer and political activist from India who was born and raised there. In 1961, she was raised to a Hindu father and a Christian mother. She grew up in India, the Kerala town of Ayemenem. These settings and places appeared in *The God of Small Things*, in her first novel which is a book that is highly occupied with her childhood memories and has an autobiographical touch. Her novel is her most famous work. In 1997, she released *The God of Small Things*. It became an immediate success, and she was awarded the Booker Prize for writing, an illustrious award awarded to young and inspiring writers in England. In 2004, the Sydney Peace Prize was awarded for her politically motivated columns and essays.

Apart from literary writing, she has a politically motivated mind and has aptitude towards politics. She even has written columns and essays on political issues, including nuclear weapons and American interest in the Indian and Narmada Dam project. In addition, she deemed an influential neo-imperialist critique and associated within-universal motion. She even wrote about screens and movies. She wrote two most illustrious “movies “are “In Which Annie Gives it Those One” and “Electric Moon”. Pradip Krishen, her husband, produced both of these films. As far as screenplay writing and criticism are concerned, she gained much prominence in 1994. She criticized “Shekhar Kapoor’s film *Bandit Queen*” at that time. She even dubbed it "The Great Indian Rape Trick."

Roy is so particular about her writing that she is least concerned about her career; instead, she embedded herself with society and its issues. This is what she articulated in an International Book Fair held in Sharjah “I have never been particularly ambitious. I am not a careerist; I am not trying to get anywhere in a career. It is more important to engage with society, live it, and have different experiences”(Famousauthors,2018). Roy even took on sensitive issues like the nuclear testing of India. She severely condemned the Indian act of nuclear testing, which was too shocking for the world because she was an Indian. The elites and nationalists did not like her critique of such issues. She was fully aware of the response, and she, in her interview, articulated the criticism and hurdles she faced after that in these words, “Each time I step out, I hear the snicker-

snack of knives being sharpened, but that is good. It keeps me sharp.”(Roy,1997, PP. 25-26).

Her role and persona are much different from that of Kipling, who gained favor from his countrymen by advocating their colonial pursuits in India writing and supporting them in his writing. He presented a positive image of colonialism to the world. Nevertheless, Arundhati Roy is different, and it is due to her work for civil society and against tyrannical governments worldwide that she was awarded with Cultural Freedom from the Lannan Foundation in 2002. In addition, in San Francisco in 2003, she was named "Woman of Peace" at the Global Human Rights Awards". She won the Sydney Peace Prize in 2004, the Indian Academy of Letters' Sahitya Akademi Award in 2005, and the Norman Mailer Prize in 2011 for her remarkable work.

i. **Kipling's *Kim*** is a renowned novel about Kim whose mother died when he was born, and his father left him an orphan to a half-caste woman in India. So, Kim spent his childhood in the streets of Lahore. By birth, he belonged to an Irish family. His father was an Irish soldier. His father used to live in India when he was born, and when he became an orphan, he became a beggar in the street of Lahore. Later on, he becomes a spy for the British in India. As he had to live in utter poverty, he did other odd jobs to support himself financially. As he was brought up was born in India so culturally. Thus, he belonged to the Indian community though he was English by origin.

Meanwhile, he met Lama, a monk who was on a quest of the “River of the Arrow”. He believed that if he could find it, he would be enlightened. Kim became his student and a follower of him in his quest. However, the friend of Kim’s father came to know of his association with a monk and separated him from Lama. He was put into a school, and the same monk paid him. During his study and odd jobs, Kim remained in touch with Lama, and he trained as a spy. He meant to be given a spy operation concerning Russian Intelligence Operation. Kim successfully stole the secrets of Russian intelligence and befriended them and remained away from the trail. After his successful operation, he asked to save Lama from Russian intelligence. In the course, Lama was able to find the river he was in search of. At his discovery, he deemed that he enlightened.

Kim set amid the conflict in Central Asia between the United Kingdom and Russia as a part of the Great Game, and this term became very famous once the publication of Kim was done. Kim is highly impactful due to its portrayal of Indian people, culture and identity issues faced by the Indians during the colonialism of the British in the region. The impact of colonialism is what is very much vivid as far as Kim concerned. Kipling had successfully handled all these aspects in the novel as he was born and brought up in India. He was fully aware of the people and culture of India. His own experiences and identity issues embedded in his own life are the backbone behind Kim's depiction. Due to Kim's theme and artistic greatness, the BBC deemed it the UK's best-loved novel in 2003. It was even adapted into a film, and it inspired other writers to unearth the impacts and effects of colonialism not only in India but everywhere around the globe.

ii. *The God of Small Things*, on the other hand, is a story about a well-off family of Ayemenem in Kerala, India, and the name of the family is Ipe. The story centers around two twins named Rahel and Estha. The story takes place in 1969 and 1993. There is jumping back and forwarding ahead between past and present in the story. After her divorce, the story opens with Rahel returning to Ayemenem, her native town from Boston. She comes back as she comes to know about the arrival of her brother Estha whom she got separated 23 years ago. Both the twins had strong affiliation when they were seven years old, but they separated from each other due to the family tragedy. Estha lived with his father in another town, and Rahel lived in her native town, away from her mother, Ammu.

Therefore, they were separated since their mother had illicit lovemaking with a person from an untouchable class. The name of that person was Velutha. They had thirteen blessed nights by the side of the beach and had physical relation outside marriage. It was then made known to the family by the father of Velutha. When Baby Kochamma and Chacko came to know of it, they locked Ammu and filed a suit against Velutha in the police station that he raped Ammu and tried to kidnap the kids. It was an attempt to save the name of the family and Ammu. In other words, Estha and Rahel tried to sneak away towards the historic house with their cousin Sophie Mol. They attempted

to cross the river by boat, but the boat tipped off on the way and Sophia drowned at seven.

In the jail, police came to know that Velutha was innocent and that Baby Kochamma lied to the police, but as she was from the landlord's family, the police beat Velutha to death. Ammu came to the jail to save him, but it was too late. After that, Baby Kochamma sent Estha to live with her father, whom Ammu got divorced many years ago. Rahel separated from her. Later on, at the age of 31, she died. Rahel married, while Estha became silent and did not respond to anyone. Twenty-three years passed like this, and then after Rahel got divorced and Estha came back to Ayemenem, they met each other after decades. They started sharing the same intimacy though Estha was unresponsive. But time and again, they realized the suffering and tragedies they had in their life, and one night they did the same act their mother did 23 years ago, and they had sex.

In order to analyze both novels, the researcher utilized a colonial and Post colonial perspective. He selected novels written in Indian background that remained long under the influence of the British empire. Both novelists utilized autobiographical references to give the stories a more realistic and authentic portrayal of Indian people, culture, identity and race. Both of them portrayed the hybridity of identity. Characters are going through identity-related issues under the impact of colonialism and multiculturalism. Also, both novels highlight the effects and impacts of colonialism and post colonialism on the lives of Indian people. Both novelists also depicted how their identity was undermined due to the advent of colonial empire in India.

1. CHAPTER ONE

1.1. Colonialism

When the 19th century was concluded, at the time, the British Empire was the most powerful in the world. prime and the wealthiest empire in the entire universe. It was due to the assistance of industrial enhancement and utilization and innovation it brought. As the British were prosperous and well off, they became arrogant towards other people, especially those under their subjugation. They deemed themselves as an upper class, race and considered others as lower class. They thought that they were selected to renovate the world with the benefits that are being enjoyed by the western world, and based on this objective, they started making other countries of the world their colony, and that is the advancement of colonialism in the world. However, before going to discuss it in detail in the next chapter, it is suitable to define the concept of “colonialism and Post colonialism”.

Horvath (1972) elaborated on the concept in these words “Colonialism is that form of intergroup domination in which settlers in significant number migrate permanently to the colony from the colonizing power”(p.50). There is no denying the fact that colonialism emerged on the one hand to assert the dominance of the West over other countries that they deemed lower class and thought they were from upper class. Moreover, on the other hand, it was meant to accumulate economic benefits by making other subjugated and submissive. As has been the law since time immemorial, those who conquered others utilized their resources for their objectives, and the same was the prime objective of colonialism.

Hence, the definition of colonialism is not as simple as it seems like a theory; instead, it is a complex term while deeming in historical context. The concept of colonialism is stretched over many nations and countries involving so many forms and orientations, and it is not merely limited to economic gain on the part of colonial forces; rather, injustice, inequality, and inhuman treatment can be seen in these terms behind colonial, colonialism and imperialism. Robert Young talked about colonialism in these terms “involved an extraordinary range of different forms and practices carried out with respect to radically different cultures, over many centuries.” (Robert,2001, p.17). Few

deem colonialism as a modal to accumulate political, territorial, cultural, lingual, ideological and economic motives and disperse poverty, inhumanity, injustice and extraction of everything of the natives and consume it for colonialists.

Critics broadly agree upon colonialism as a form of “dominance” of the west towards non-Western. Ronald Horvath, while elaborating on the nexus of colonialism and dominance, vocalized as “it generally seems, if not universally, agreed that colonialism is a form of domination – the control by individuals or groups over the territory and behaviour of other individuals or groups” (1972, p.72). As stated previously, dominance is not merely restricted to one sphere or walks; instead, various ranges of dominance covered almost all the walks of life by the colonialists. The self-denial of local inhabitants is the first thing done by colonial forces. They inject their own culture, language, traditions and norms of life into the vein of those who become victims of their colonial subjugation.

The concept of colonialism is perhaps another name that can be given to exploitation. Colonialists implemented such policies that the natural and human resources came under their authority and left no room for the subjugated people to even breathe on their land. Hence it is a determined fact that, as stated by Ahuja, colonialism is a much deeper term that even involves political and economic vista that is responsible for a vast majority of human settlement in others countries of the world by snatching their rights and properties. Colonialists make natural, human and landscape resources colonialized as their territory.

The very term “colony” refers to the settlement of people from some other place other than the place of their origin. Historically it was coined when Roman did it for military and agricultural purposes. Nevertheless, in modern times colonialism has a much broader meaning to convey here; people settle in other countries of the world to capture their land, resources and identity. In this regard, the examples of Europe and Great Britain are paramount, mainly of the British, who by the end of the 19th was the fastest and most prosperous regime in the world. It owned the lands it colonialized and the resources it snatched from the local inhabitants. In addition, they utilized their natural and human resources for their benefit. Here it is more relevant to quote a comprehensive definition of colonialism. Michel (2014) stated:

a settlement in a new country . . . a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up. (p.80).

Colonialism is the step toward the setup established for the inculcation of capitalism in the world. European and western expansion or colonial intents were violent. Aime Cesaire encapsulated the concept as “Europe is responsible before the human community for the highest heap of corpses in human history” (Césaire,2000, p.45).Lange was talked about the same issue by saying that colonialism has "promoted an unproductive economic elite, weak peasant production, and the preeminence of dysfunctional markets” (Bates,1981, p.1443).

Colonialism was classified as an ugly thing in which a European bunch entered into all the countries of the globe, i.e. “Africa, Asia and South America”, to snatch from them their natural and human resources, make them wretched but grew themselves as riches, asserted their dominance and of course they did all this through by hook or crook and grabbed everything from there. Furthermore, by the start of the 20th century, those people were deemed by western or European as savage and enslaved people; they fought back and the rolling back of imperialism and colonialism began to stumble from its feet.

It could not bear the resistance from “anti-colonial liberation forces”, and the colonial empire from Asia to Africa began to fall apart. It is imperative to assert that this change of fortune was not merely limited to the political and geographical arena; the role of writers and literary figures too contributed their due share in shaping the destiny of colonized people and countries of the globe. During that critical period when colonized people were fighting their wars of independence, a new literary theory and movement flourished side by side, termed Post colonialism. Its descent can be dated back to the mid-1950s though it fully flourished much later on the literary and critical horizons. Writers who belonged to this school of thought vocalized the shattering of the concept that white or European is better. They cultivated the mind of freedom fighters who later fought on the battlefields.

1.1.1. Post Colonialism

The term post Colonialism and its origin can be traced back to the 1950s, but it came to the limelight as a literary theory and critical approach in the 1970s and Edward Said *Orientalism* is deemed by few critics as a foundering study as far as post colonialism is concerned which was published in 1978. In the mid-1980s, the term makes its way into literary journals and also in critical debates, and mid-1990s, it establishes itself as an academic study, literary theory and critical approach. By default, it was the term that was coined for pieces of writing and literature written in those countries of the world that were or were once under colonial effects. From either perspective, it is a theory about people and whatever experiences they have in their personal, social and economic life.

In the view of Bertens (2007) “Post colonial studies critically analysis the relationship between colonizer and colonized, from the earliest days of exploration and colonization” (p. 174). It asserts the fact how post colonialism evaluates two cultures who come into contact at the beginning and the one of them tries to dominate other and the vice versa on the basis of its superiority and ad a result a new culture emerges. Post Colonialism is a literary approach to evaluate and analyze the literature that has been written by the literary figures belongings to those countries which had been colonized once especially with respect to the sense of national and sense of belonging among colonized people. Young (2001) projected the same concept as “Post colonial theory is always concerned with the positive and the negative effects of the mixing of peoples and cultures” (p. 69).

Post colonialism, in addition, is related with the outlet of the tensions and worries associated with colonized people and countries. When one person or country tries to dominate the other culture and country tensions are sure to arise and issues are settled in a way when one of the interacting cultures dominates the other and expands its own ways and culture in the country which has given way to the dominated country and culture. This has been claimed by Bertens (2007) in these words “Post colonial theory and criticism emphasizes the tension between the metropolis and the (former) colonies, between what within the colonial framework were the metropolitan, imperial center and its colonial satellites” (p. 159). In the regard the role and critique of Bhabha is also significant as in the words of Setyowati (2014) post colonialism is the

Formulation of critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity (p. 12)

Bhabha believes that post colonialism has emerged from 3rd world countries as a result of colonial situation with regard to issues such as social, cultural and societal issue. He claimed "Post colonial criticism bears witness to the unequal and universal forces of cultural representation" that are involved in a constant competition for political and economic control in the contemporary world." To him, post colonialism has taken its origin from colonial experiences as in the view of Bhabha (1994) "Post colonial perspectives emerge from the colonial testimony of Third World countries and the discourses of minorities within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic normality to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples" (p. 171).

Post colonialism has also meant to project and unearth the process as well as the process of cultural displacement that took place due to colonial effects on the personal, communal and cultural level. It also highlights the concept that displacement is beneficial as far as colonial people and countries are concerned but it makes the colonized people and countries to struggle. Young (2001) has shed light on this very concept in these remarks "Post colonial theory and its critique around the social histories, cultural differences and political discrimination that are practiced and normalized by colonial and imperial machineries. It allows people emerging from socio political and economic dominance. It gives them a negotiating space for equity." Bhabha's work, "The Location of Culture is flavored by the ideas of ambivalence, mimicry, and hybridity", "Nation and Narration" and "The Location of Culture" are among the key works related with post colonialism as a critical theory.

Essentially, post colonialism theory revolves around the concept of "otherness." According to Ashcroft, Griffiths & Tiffin(2002), "as divided into mutually excluding opposites: if the Self is ordered, rational, masculine, good, then the Other is chaotic, irrational, feminine, and evil. This construction of the Other is a process of demonization, which in itself expresses the ambivalence at the very heart of authority" (p.3). It is a theory that is usually referred to not about "we" but instead talking about "them" which is indicative of the fact that Post colonial literary is intended for

categorization between the center and the margins in one form or another “margin”. Homi Bhabha (1994) has highlighted the nature of the paradoxical “colonial & colonized” as a subject of attention of the theory we termed as a Post colonial theory of literary study in critical debates.

Post colonial writing or studies are inscribed to highlight the "unequal relations of power based on a binary opposition: Us and them, First World and third world, White and black, Colonizer and colonized" (Kehinde,2006,p.94) while Frantz Fanon (1952) encapsulated the idea in the subsequent remark "When one has grasped the mechanism described by Lacan, one can have no further doubt that the real other of the white man is and will continue to be the black man. Moreover, conversely, only for the white man is the other perceived on the level of the body image, absolutely as the not-self – that is, the unidentifiable, the inassimilable"(p.161). This modal of Post colonial theory is solely based on the relation of colonized and colonizer, dominance and dominated, which are the recurrent idea in this type of literature.

Post colonialism is a literary and critical school of thought that is meant to project the false image of the Orient in the eyes of western writers, poets, novelists, painters, artists and intellectuals. In the view of Said, they deemed Eastern people as “other”, which means they are primitive, uncultured, and lower class compared to the people of Europe or west who are intellectual, civilized, and upper class To him, we are still under the shade of colonial effects and have faced its impacts in our life in the forms of disturbance, bloodshed, killing, monopoly, lingual, cultural, economic and ideological dominance in one or the other form. Edward Said summoned up his concept concerning this notion as "a distribution of geopolitical awareness into aesthetic, scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, ... about what we do and what they cannot do"(2006, p.87).

It is a theory that is essentially relevant to cultural studies cultivated side-by-side with postmodernism and deconstructivism. Post colonialism as a style of writing, literary theory and critical approach marks its emergence once the colonial countries are freed from their colonialized empire and became independent countries on the map of the world, as is the assertion of Ratna (2004: 207). However, there is no denying that there are numerous writers and theorists who contributed towards the nourishment of this approach, but Edward Said's name stands paramount among them.

Endraswara,(2011)believed that “there are things that can be analyzed by Post colonialism approach. They are the reflection of physical colonialism in certain places, the ideology of the colonizer which dominates the life of the colonized, and the hegemony of the colonizer which places the colonizer as a master while the colonized as the servant” (p. 180).

iii.Certain vital concepts are associated with Post colonialism. One of those fundamental concepts is that of “othering” western people deemed all non-Western as “**others**”, which means they are from the lower class. Diaspora is a critical concept relevant to those people who are either dislocated or dispersed under the powerful impact of the colonial empire. “Imagined homeland” cultivated as their personal as well as collective identity. The concept of multi-identities or an effort of mingling the culture and identities of host and colonized empires is what is recurrent as hybridity in Post colonialism. “Subaltern” is another recurrent idea that highlight the importance of working class in Post colonial studies, rebellious nature towards the colonizer when they are no longer bearable to the colonized people.

i.“**Mimicry**” is another recurrent subject matter that is re-emphasized again and again in Post colonial studies. It indicates the level of relationship cherished by the colonizer and colonized. It is a common practice on the part of colonized people to adopt the colonizer’s culture, language, social norms, and cultural values. It appears to be “as almost same, but not quite” as in the words of Homi Bhabha, but actually, it is indicative of the dominance that colonists exert. The historical narration of the past is yet another cherished subject matter of the Post colonial writers who, after a long period of being suppressed and subjugated, are more prone to glorify their past before the imperialist and colonized effects. That is why new genres such as historiography and historiographic metafiction have been making their way into the world of literary and critical studies.

After being colonized and subjected for so long, national identity was lost somewhere, and it is the need of the hour to build national identity yet again when the period of colonization is over, which is what is also adopted by the Post colonial writers in their studies. It is recurrent to find concepts like “nationalism, space, community, religion, spirituality, cultural identity, nativism and reconstruction of past images” in Post colonial writers. The concept of race is another prime facet of post colonialism as

it is the prime reason behind all the discrimination and disownment in the colonial period during the imperialist and orientalist approach. Hence, race gains a paramount role in literal, cultural and political theories as it indicates identity construction and has a much broader significance and relevance in Post colonial writing.

Gender discourse in terms of its relation to literature has adopted numerous layers in the Post colonial era. Gender and sexuality are associated with it and become one of the most common themes among late-twentieth-century Post colonial writers. Women, gender and sex have attained much fame among the writers of the last decade of the 20th century on the literary horizon. Such writings are committed to unearthing how “class, caste, economy, empowerment and literacy” have lent a hand towards the projection of women in third world countries. The dominance of black men in the “Civil Rights Movement” and white women in feminism have emerged a new dynamic of literature termed black feminism, which elaborates on the relationship between racism and sexism. That feature of black feminism can also be seen as a significant component of Post colonial writings.

In some countries of the world, there were colonized people who fought against the colonist’s forces like a tiger on the battlefield, but others did not do so; instead, they tested the nerves of colonial forces through their intellect and policies. These are the people who make cracks in colonialism are, both from literary and political dynamics. Writers of the Post colonial era did not even decolonize the colonial structure. Instead, they tried to decolonize the mind of the people. It is meant to liberate the mental, cultural and lingual freedom from colonial forces. In other words, we can put it that Post colonial writers are nationalists who wrote what the nation's voice on the one hand was and became the voice and mouthpiece of the nation on the other hand, and instilled the spirit and craze to love their own identities and belongings.

Another significant persona that these Post colonial writers and intellectuals vocalized for their culture and tried to glorify their own culture and norms rather than haunting the culture of those who deemed themselves from upper class. These writers openly resisted their idea of superiority and vocalized. According to Vandana Singh (2010), “you have got religion? So, do we. You have got culture? So, do we. We have got our own literature and our own art, from sculpture to painting to body painting,

dudes.” (p.15). perhaps the most significant trait Post colonial writers possess is their counter-narrative discourse to colonialism. They come up with countries the narrative to counter the narrative propagated by the colonial forces in their in the rest of the world in general and in particular.

Last but not least is the facet of multiculturalization as far as the writing and writers of the Post colonial period are concerned. Here, strong bonding between the writers and the readers exists because their writings are very close to reality on the one hand and the narrative to comes out of it on the other. After being treated brutally by imperialistic forces, both try to find comfort in books. They use books to find out their identity in a multicultural world where their selves and identity were demolished for so long by colonial forces. That is why readers of these books find a close similarity between them and the characters of their books.

1.2 Multiculturalism, Diaspora, Mimicry and Hybridity

1.2.1. Multiculturalism

It is a phenomenon related to how a specific society deals with the cultural diversity found within its societal horizons. The basic concept behind this is how to live peacefully and harmonies with people belonging to diverse cultures and social backgrounds. They must respect and honor each other to live in harmony with the other members of the same society though belonging to different social and cultural backgrounds Tyson (2015).In political terms, it is associated with the way policies are being formed to interact and have friendly and working relations with other communities of the world for a peaceful and prosperous harmony. Hence, it is not merely limited to the regional or national level; instead, it has its borders outside the national horizons into the international and global arena (Sardar &Van Loon, 2012)

Here people belonging to diverse cultures and social backgrounds deal in cultural and societal diversity to form a harmonized society and a unified world at an international level. Multiculturalism can occur either within one nation or the same community, either because of immigration or the intervention of other cultural people in that community. This process can occur in two ways: natural, which can be in the form of immigration or interaction, and the second can be artificial when culture is mingled

and interacted through the legislative arrangement (Bhabha, 1994). It is supposed by the critics that while interacting and negotiating with other cultures, there is a dire need to maintain the components of one own culture and local traditions. It has the adversity that it affects the norms of other cultures and can disturb the entire social fabric, as can be seen in the case of colonial countries which are, in some way or the other, remained under the direct impact of colonized culture in terms of language and other social norms.

In multiculturalism, people from diverse races, religions and identities live together in a single community. They interact but at the same time celebrate their traditions and culture. The main objective behind multiculturalism is the idea of diversity. Diversity in the form of diverse races, identities, nationalities and religions, but they form the same society or communal setup. A proper and ideal diverse society respects and honours the traditions and norms of all of its people irrespective of their lingual, cultural, social and ideological differences (Ashcroft, et al, 2007). Multiculturalism is meant to form a peaceful, interactive and harmonious world. In its general conference, UNESCO(2002), it is elaborated as “...cultural diversity is as necessary for humankind as biodiversity is for nature.” (p.6). It is meant to take benefits and maximize the opportunity to utilize the skills, exposures, experiences, and abilities for common goals and objectives at large for the common good.

In multiculturalism the concept of cultural imperialism emerges based on the dominance and superiority of one culture over other and it has been depicted by Tyson, (2015) as “Cultural imperialism, a direct result of economic domination, consists of the takeover of one culture by another: the food, clothing, customs, recreation, and values of the economically dominant culture increasingly replace those of the economically vulnerable culture until the latter appears to be a kind of imitation of the former”(p.410). It is further illustrated by (Jain, 2017) as “Who have moved away from one culture to another ... caught between two cultures ... often engaged either in a process of self-recovery through resort to history and memory or in a process of self-preservation through an act of transformation” (p.33).

1.2.2. Diaspora

It is yet another very fundamental concept in terms of Post colonial studies. It is meant to gauge the impacts of displacement into new social and cultural settings. It is characterized by the fact that it is associated with the displacement of a community or culture into a cultural and geographical paradigm somewhere else (Dharwadker, 2011). The focus of diaspora study is often meant to study and explore the experiences and exposures displayed by people or communities have into their new settings in someone else's culture and society. In such cases, it is but natural that displayed people tried to collect and assemble the norms and traditions of their own culture and tried to pit them side by side with the host culture, its norms and traditions. It can be assessed that in diasporic studies, people belonging to different countries and cultures live together but at the same time acknowledge their history, traditions, norms, identity and language primarily through their folklore and other traditional manners.

In the view of Dharwadker (2011) , Diaspora can be seen “as communities living together in one nation who acknowledge that the old country, a nation often buried deep in custom, language their loyalty and emotions” (p.126). In addition, it is characterized by some features such as “Diaspora is characterized by the dispersal history, homeland memories, alienation of the host nation, desires of eventual return, ongoing support of the homeland, and collective identity significantly defined by this relationship. In this regard, the concept of Diaspora dramatically relies on the significance of memory, identity, and home as critical assets and modes of remembrance from minority communities that happen to share memories, home, or vision concerning their original motherland, E-cultural sensibility in the new environment. This process that entails cross, plays an integral role in shaping/immigrants’ identity and cultural sensibility in the new environment” (Aljibori, 2021, p. 26).

In the diasporic study, it is key that the displayed people try to adhere to their past and traditions in some way or another. It is essentially associated with the concept of memories, emotions for their native land and a heartfelt desire to go back into the past and homeland despite all the hurdles and sufferings. Hence the concept of diaspora heavily depends on memory and identity. It is an underlying wish to stick to one identity and root. Diasporic studies often depict the experiences that immigrants or internally

displayed people have gone through in their host culture and how a flame is shown burning deep inside their heart with regard to their own mother and native land and the norms and traditions held by their forefathers since decades. Diasporic studies are concerned with the people or a community on social, political or religious grounds fleeing or migrating either voluntarily or involuntarily from their native and original country to some other country or culture.

1.2.3. Mimicry

In colonial and Post colonial studies, it is an act in which colonized people initiate or copy the colonizers' language, behavior, dress, political and cultural patterns; it is termed an act of mimicry. Individual deems it as societal behavior that if they follow the patterns and behaviors of the upper class or the masters, they will be able to achieve the same height and glory as is attained by their masters. It refers towards the mimicry of upper culture and people who are in power and that usually results in a cultural clash between emigrants and subjugated colonial. Keeping these aspects in view mimicry is termed as a post colonial term which is meant to evaluate the relationship between colonizers and colonized (Khana, 2018).

David Huddart (2005) highlighted the economic aspect of mimicry as, "The comic quality of mimicry is important because colonial discourse is serious and solemn, with pretensions to educate and improve. Perhaps, the 'export' of democracy advocated by some Western politicians reminds us of these pretensions." (39) Bhabha (1994) highlighted the concept of 'mimic man' that emerged in post colonial literature as a flawed colonial mimesis in which to be Anglicized is emphatically not to be English" (p.125). To, Setyowati (2014), "Mimicry is an exaggeration of copying of ideas, language, manners, and culture of the dominant culture that differentiates it from mere imitation" (p. 6).

Setyowati (2014) considers Bhabha's mimicry is "a part of a larger concept of visualizing the Post colonial situation. It is such kind of a binary opposition between authority and oppression...all modes of imposition in including the demand on the colonized to be like the colonizer results in mimicry." (p. 17) Bhabha (1994) gives the compact definition of mimicry as "Colonial mimicry is the desire for a reformed

recognizable Other, as a subject of difference that is almost the same, but not quite which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excesses, its difference” (p. 86).

Although it is deeply embedded in the concept of Colonial and Post Colonial studies, it is imperative to note that no one has ever depicted it positively. Rather everyone depicted it as someone else who has been involved in mimicry other than them. Mimicry is also very common among immigrants. In the case of colonialism, it is something that the colonizers are forcing to the countries and areas where they establish their colonial empire and Indian on the part of their colonizers British is no exception. Indian have been deeply impressed with the ways and means of their masters. They deem their dress, language, and culture as an upper class, which is evident in the study and analysis of *Kim* and *The God of Small Things*.

Another essential concept deeply embedded in mimicry is the concept of reverse mimicry. It is natural that lower class imitate and copy the trademarks of the upper class, and there is no denying the fact. Superiority always attracts, but sometimes it is seen that white or western colonizers hide their identity and show them as Indian or Africans instead of white or western. Here, the objective and purpose of being native and the lower class is something other than what the colonized people have in their minds in contrast to this case. In the case of ‘Kim’, we see Kipling; instead of portraying a native, he presented Kim, who was born and brought up in India and deemed himself an Indian though he was an English. Similarly, too, Kipling has acted as a spy for British living and presented himself as Indian.

1.2.4. Hybridity

It contrasts the concept of mimicry; it is much broader in the spectrum and consequences than mimicry. It is associated with the mixing of east and west in terms of their culture and identity (Nayar, 2008). Though in most Post colonial studies, it has been projected that it acts as a balancing act between East and West, in Asian and African cases, we find that the colonized people have challenged this concept. Instead of leaving

their cultural, lingual and societal identity embedded in upper class or colonized cultures and identities, they have resisted and tried to maintain their own identity. They have undermined diverse forms of oppression being imposed by colonizers (Kuortti & Nyman, 2007). Generally speaking, it is referred to as the mixing or mingling of cultures. It has a diverse and broad range, especially the East and West culture.

Setyowati (2014) has projected the concept of hybridity as “Hybridity is a blending culture and identity within the condition of colonial antagonism and inequity. It is the process by which the colonial governing undertakes to translate the identity of the colonized within a singular universal framework, but then fails producing something familiar but new” (p. 6). Hybridity is a key feature in post colonial studies that has been developed primarily by Bhabha from cultural and literary theory to depict the blending of culture and identity based on the antagonism found with colonial situation and the inequity between colonizers and colonized. To Setyowati (2014) “The concept of hybridity refers to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures” (p. 19).

Homi Bhabha who was one of the most illustrious critics of post colonial period has illustrated the concept of hybridity in these words. “Hybridity is the sign of forces, the productivity of colonial power, its shifting and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the, repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination.” (Bhabha 1994, p. 159) In addition, Huddart (2005) has approached hybridity as “Hybridity and liminality do not refer only to space, but also to time: one assumption that Bhabha’s work undermines is the idea that people living in different spaces (for example, nations or whole continents) are living at different stages of progress” (p. 5).

We have racial, lingual, literal, cultural and religion-based hybridity. Racial hybridity is associated with the racial discrimination found between the colonizers and colonized in Colonial and Post colonial studies. West is deemed as upper class, and East or African are deemed as lower class. Similarly, the lingual, cultural and societal biases

can also be seen other than the mere racial differences. When western came into any region, especially in India, it was but natural that lingual patterns of the local Indians also mixed with the English, which was the language of the British who established their colonial empire over there. The English Language has adopted and coined words from the local languages of India and Africa.

Literal hybridity is something that is directly associated with Post colonial literature. It is deemed that novels and short stories are the West genres, but they have been equally adopted and perfected by Indian and African authors. Cultural hybridity can also be seen in the fusional blending of art, music and entertainment forms the way these have been embedded in both the East and West cultures of colonizers and colonized people. Religious hybridity is something. That is also common in colonial and Post colonial studies and Asian and African studies. It is very much apparent. Within Indian culture, the mixing and conversion of religious faith from one religion to another were also standard. The way Christian missionaries did in various parts of the world after capturing the countries and their land is also a highlighted example of hybridity based on religion.

2. CHAPTER TWO

2.1. The Portrayal of Mimicry in Rudyard's Kipling *Kim* and Arundhati's *Roy the God of small things*

In Kipling's *Kim*, a reverse form of mimicry is found. Instead of coping and imitating the norms and manners of the upper class or the people who are in power, the main character or the protagonist, Kim, adopted the norms and cultural traits of Indian people as he was born and brought up in the Indian context though he was an English by origin. Though he belonged to the class that was the master of Indian countries, he unconsciously adopted the environment where he was grown up. He was unconcerned about his own identity, self, and origin for a long time. It is a reverse form of mimicry as Indians were imitating and adopting the cultural traits, lingual norms, and socio-economic attributes of the British; to gain prominence in the society, move ahead in life, and win the favor of the English. Kim is an English himself who adopted and perfected the traits of local inhabitants.

Kim was an Irish soldier's son who was brought up among the Indians on the streets of Lahore and spent his entire childhood among the Indians. Initially, His mother worked as a nursemaid in the family of a Colonel, thus he belonged to a well-off family; while his father was an Irish soldier in a regiment posted at Delhi Railway. However, after the Irish regiment's defeat in South Asia, they fell prey to poverty. He and his family had to live in utter poverty. His father continued to live in India, and his family suffered both at the hands of time and due to the fatal mercilessness of his fate as:

The wife died of cholera in Ferozepur, and after that, O'Hara fell to drink and loafing up and down the line with the keen-eyed three-year-old baby. Societies and chaplains, anxious for the child, tried to catch him, but O'Hara drifted away till he came across the woman who took opium, learned the taste from her, and died as poor whites die in India. (Kipling, 1901, P.4)

Reverse in fate resulted in reverse in mimicry as Kim grew up in the streets of Lahore like a beggar and unconsciously adopted the ways and means of the people of Eastern culture and civilization. It took him away from his self, identity, and culture. With time and the loss of Irish glory, he completely forgot about his own country and identity. He began to deem himself as an Eastern rather than of western. It also resulted in hatred against the British colonial force, as is depicted in the novel by Kipling "He has lost his own country and has not acquired any other. But he has a complete hatred of his conquerors" (Kipling, 1901, P.311). The same idea is quoted by Wagner (1993) as

in his view, “Kim delights in changing his appearance and identity in becoming Other, and he loves to live in a world of pure becoming. His is a world of infinitive concrete potentiality Endowed by the narrator with special talents, and he can do anything and become anybody” (P. 148).

There is yet another reverse mimicry that is there in the above-stated idea as the ideology and a mental image of Kim was quite in contract to the pro-colonial or pro-imperial motive of Kipling as he had started, “a man should, whatever happens, keep to his caste, race, and breed. Let the white go to the white and the black to the black” (Kipling, *The Plain Tales* 147). It is also indicative that Kipling is deemed the strongest among those who supported and favored colonialism and imperialism, especially that of the British in India. An anti-imperialist viewpoint not only in his mind, but these are projected through his character, most dominantly through the portrayal and projection of anti-imperialism through his mental image of Kim.

Another reverse mimicry is religion. Christian missionaries were in pursuit of extending their religious dominance in India and Indians, while on the other hand, Kim, who was a baptized Christian, disguised himself as a Muslim as he became a follower of Lama in his pursuit of the enlightenment River. Besides that, he had a strong like for Sacrosanct Haj dinner. In addition, as is depicted by Kipling (1901), “Kim [learns] whole chapters of the Koran by heart, till he [can] deliver them with the very roll and cadence of a mullah” (P.221). Wegner (1993) stated that for the Indians, religion was a life-or-death issue. Kim had never given any prominence to religion:

In the land of many religions, he changes from a Hindu to a Muslim, from a Muslim to a Buddhist, from a Buddhist to a Christian, and then begins the cycle (of disguise) all over again. Along the way he adopts innumerable minor identities and disguises, further proliferating the play of subjectivities.(P. 148)

Nevertheless, another reverse mimicry is seen when we came to know that Kim acted as a spy and horse trader for an Indian named Mahbub Ali. Most of the Indians acted as spies and agents of the English to facilitate their pursuit in India, but the Irish and the English were acting otherwise. He had the faith and trust of the master as he was fully equipped with the abilities to keep secrets during the executions of his tasks as Kim is depicted by Kipling (1901), “... the one soul in the world who [has] never told him a lie” (p.31). During Kim's service as a messenger, he had to deliver a message from his master and did it without disclosing his identity as he threw a coin into the feet of an English rather than of paying into his hands. Though he was paid back for this act, it

showed a reverse imitation compared to the general trend in India as Indians were respectful towards English, but Kim showed disrespect towards them. It is also indicative that although he had the blood of the west, he loved to be a man of the east, which is reversed as far as the context and situation were concerned.

Lingual mimicry is also there in Kipling's Kim. It is also evident from the Indian or eastern people as they imitate and copy the English language as a language of an upper class, culture, and identity. It is natural and found anywhere globally, particularly in colonial areas, but in Kim being Irish, it is a reverse mimicry. He was Irish and had English blood, but he had an acquaintance with Indian languages, especially Urdu. He had comprehensible know-how of both Urdu and Hindi though his knowledge was clumsy enough. Words with which he was familiar, as depicted in Kim, are "Maharaj" (emperor), "Pahari" (Hillman), "shabash" (bravo!), and "Pardesi" (a foreigner). Once he was made fun of by a drummer boy for speaking the Indian language, and he talked about the superiority of the English language. Nevertheless, neither of the two attitudes on the part of the drummer bothered Kim even a least.

Kim was so engrossed in his native culture and people that he did not show any linking or fancy towards his own culture, identity, and people, as is depicted in Kim by Kipling "his [lost] country—his race—his village" (Kipling, 1901, p. 27). He rejected the culture and norms deemed from the upper class in Asia, especially in India at that time. Kim was so well versed and familiar with the eastern culture and norms that it was revealed time and again through his knowledge of the Indian culture and society. Though he was native English, he fluently spoke Urdu and other Indian languages, which indicated that instead of glorifying the English language and culture, he had shown his detachment from these entities. It also indicates that though Kipling was deemed as "Poet of the Empire" by Besant in 1900 and "the prophet of British imperialism" by Orwell in 1942, anti-colonial and anti-imperialism in his narration, especially in his narration of the case of Kim. In addition, it can also be taken as an attempt on the part of Kipling to fill the bridge between ruler and ruled.

Mimicry in terms of dressing and attire is also there in Kim. His caring guardian, an opium-addicted woman who claimed to be the sister of Kim's mother, took care of him. She always insisted he wears western dress like pants, shirt, and battered hat but Kim was least concerned about the western dress. He contended that with the native or Desi dress, "it easier to slip into Hindu or Muhammadan garb" (Kim, p. 4). It is further

elaborated through the image of a Hindu kit which was given to Kim by a fashionable man, and he accepted it with an open heart, as is narrated by Kipling (1901):

The costume of a low-caste street boy, and Kim [stores] it in a secret place under some balks in Nil Ram's timber yard, beyond the Punjab High Court, where the fragrant deodar logs lie seasoning after they have driven down the Ravi.... Sometimes there [is] food in the house, more often there [is] not, and then Kim [goes] out again to eat with his native friend. (p. 4)

Mimicry of Kim was not limited merely to the culture, lingual, religious, and dress codes; somewhat, it was extended to the aspects of norms and traditions of Indians. He loved to be among Indians. He loved their language, culture, norms, and attitudes. He liked to eat their foods, seasonings, and atmosphere. Ash smeared fakirs, which were deemed as holy men, were also a matter of fascination for him “with whom he [is] quite familiar—getting them as they [return] from begging tours, and, when non one [is] by, eating from the same dish” (Kipling, 1901, p.6). Kim's admiration of Indian and their culture indicates that Kipling wants to illustrate the so-called upper class complex between East and west. It is also meant to deconstruct the racial dichotomy between white and Eastern people.

Even though Kim was English, he had a delightful way of living with the people of the east right from the beginning. He had a very balanced approach towards the people of India as is depicted at the beginning of the novel as “on terms of perfect equality with the small boys of the bazaar; Kim [is] white— a poor white of the very poorest” (Kipling, 1901, p.3). He had equally adopted relations with people like Hindu, Jat, farmer, Sikh craftsman, Dogra more solid and Hindu banker as he was not reluctant to “side by side with all castes and peoples” (Kipling, Kim 32). Kipling (1901) indicated:

All castes and kinds of men move here. Look! Brahmins and chamars, bankers and tinkers, barbers and banyas, pilgrims and potters—all the world going and coming. It is to me as a river from which I am withdrawn like a log after a flood. (p.74).

Last but not least, Kim was advised and encouraged by Creighton Sahib not to go to that length in favoring and supporting the local people of East India. Although Kim adopted it as an Indian, he could not hide his natural and original identity of being an Irish or English man. As it was revealed time and again in the novel, as was also depicted by Father Victor in the novel in these words, “Father Victor [steps] forward quickly and [opens] the front of Kim's upper garment” (Kim, p. 99). It is further illustrated while speaking to Bennet by Kipling (1901):

You see, Bennett, he's not very black. What's your name?' 'Kim.' 'Or Kimball?' 'Perhaps. Will you let me go away?' 'What else?' 'They call me Kim Rishikesh. That is Kim of the

Rishte.’ ‘What is that— ‘Rishte’?’ ‘Eye-right—that was the Regiment—my father’s.’ ‘Irish—oh, I see.’ ‘Yes. That was how my father told me. My father, he has lived.’ ‘Has lived where?’ (pp.111-112)

Like the novel, the characters and themes of *The God of Small Things* are set in two diverse cultures; hence there is an ample chance of being interaction, and imitation or mimicry cannot be avoided at all. It is seen at different levels in the novel. First of all, it prevails at the societal level as society is divided into the touchable and untouchable classes, similar to the division between East and West and between colonizers and colonized. West considers itself from the upper class and the East from the lower class, especially during colonial and imperial periods. Ipe is a landlord family, and it is maintaining its social status. Velutha is from an untouchable class, and the way he is beaten to death is an ample example of cultural and class mimicry being derived from the west or the white people who were the upper class to eastern people.

The God of Small Things' main character is Baby Kochamma, who imitates the norms and traits of western culture to project her social status. She is seen displaying her English while quoting tempest during her airport scene. It indicates that she is imitating English as a medium to impress others to project her social and class status. She even goes to western culture to study gardening, which is yet another imitation, and she has a fascination for western culture and way of thinking after she fails in a love affair with a monk. Her persona, language, thinking, and even hobbies of gardening in nature are an imitation and fascination for western culture. It is further supplemented by how she and other family members arrive at the airport to meet Sophie and Margaret, her mother, who is once married to Chacko. The way she has been welcomed indicates that she and the family are boosts their social status on the one hand and under the mental dominance of English people on the other hand.

The family welcomes Sophie Mol and Margaret, as Margaret is English and her daughter has an Indian father, but she appears to be English by the way she is carrying an English dress and her physical features. Chacko is also impressed and fascinated with the English culture and people, so he studies at Oxford. Furthermore, during his stay there, he meets Margaret, a maid at a hotel, and he marries her. In India, they have social class and status, but under the West's dominance, they have the slightest concern with such matters. He deems himself an Oxfordian and a Scholar in India, but his wife leaves him because he is good for nothing. So, it is a typical mimicry of culture, language, and way of living on the part of Eastern people, frequently making its appearance in *The God*

of *Small Things*. Indian or eastern people are always impressed and try to imitate Western culture's social, cultural, lingual norms and people as they are considered from upper class.

Then there is a fascination and liking for western or English dress on the part of the family. When Sophia Mol comes to live in Ayemenem, her dress is given much importance. According to Roy (1997), "She walked down the runway, the smell of London in her hair. Yellow bottoms of bells flapped backwards around her ankles. Long hair floated out from under her straw hat". (p.143). It becomes more evident as all the family members take her with a warm hand. It also becomes more evident when her dress which is symbolic of white and western culture, is compared with the dress of her cousin Rahel who is representative of eastern dress and culture. In the novel, it is narrated as "In her stiff lace dress and her fountain in a Love-in-Tokyo, Rahel looked like an Airport Fairy with appalling taste".(Roy,1997, p.142).

It does not end here, as the following-up comments indicate that family members are fascinated by English dress, culture, and even skin color. It is further widened with Rahel's twin brother Estha's comment, "Estha – with some basis, and it must be admitted – said that Rahel looked stupid in her Airport Frock. Rahel slapped him, and he slapped her back".(Roy,1997, p.140). These aspects are more profound as far as cultural norms and societal trends concerning culture and backgrounds are concerned. So, there is a fascination with the western dress as a part of imitation concerning dress. In addition, everybody likes Sophia Mol and considers her "better" because of her glamorous attire on the one hand and white skin on the other hand. In addition, her mother was English; this is yet another reason for the family's attraction toward her. Roy (1997) stated:

She was taller than Estha. And bigger. Her eyes were bluegray-blue. Her pale skin was the color of beach sand. But her hatted hair was a beautiful, deep red-brown. And yes (oh yes!) she had Pappachi's nose waiting inside hers. (p.146)

Characters in the novel are also engaged in activities that are norms and trends of western culture rather than the Indian culture. In this novel, it is seen that the feminist voice is more liberal and independent than the masculine voice. Women like Baby Kochamma, Ammu, Margaret, and Rahel are projected as dominant and forceful. They are as independent in their matter as the women of the west. They, like western women, take their personal decisions. *The God of Small Things* has all of the main female

protagonists who take their marriage decisions by them. In addition, like western women, when they feel they are no more interested in living with them, they get a divorce. Ammu and Rahel marry the persons of their liking, but they leave their husbands when they feel uncomfortable. So, the western concept of women's power is very much imitated by the women in *The God of Small Things*.

Margaret also married the person of her choice, but when she liked yet another man Joe, she abandoned her husband Chacko for him. So, there is no difference as far as the western and eastern women in *The God of Small Things* are concerned. A significant feature of a western societal tendency is selfishness and living for oneself. It is adequately imitated by the members of the Ipe family in the novel. Characters show concern for themselves. They are least bothered about their family and kids. They just care for what they like to have in their lives. Ammu marries a person of choice without consultation with the family, then she leaves him and, to the family's embarrassment, comes to live at her native house and village. For all that, she does not care for the family and even about her kids.

Baby Kochamma also imitates the western tone and trend in her life. She loves a monk though she is aware that it can never be materialized into practical shape. She is not caring about societal and social norms; she only cares for herself. In the later part of the novel, the way she plans to get rid of Ammu, Velutha, and the kids by saving her family name and status is a prominent example of selfishness. When Rahel and Estha come back to Ayemenem, she does not care or pay any heed to them, resulting in incest later. She only spends the whole day watching TV with her maid. So, like western people, characters are living for themselves. Even Chacko, after separation from her ex-wife, is ready to ask her to live with him in the same house after the death of her second husband. This is a typical mimicry of western society and cultural tone.

Illicit relation or sex is frequent and a common practice in West and English culture. Western people only need consent from their partners for that. In this regard, no other social, cultural or moral code is kept in mind. It is the typical attitude of the west to have sexual relations outside marriage and even with the members of the family. It is a trend that is also copied and imitated by Ammu and her kids. Ammu has a sexual relationship outside marriage with Velutha for two weeks. She even does not care about the social and class status of Velutha, which is also a western tone. He was from an untouchable class, but when she is sure that her relationship can only be materialized in

this form, she does not hesitate to do it. Incest, a common practice in western society, is also adopted in the novel's final section; Rahel and Estha have sexual link just like their mother.

More than the cultural, lingual, societal, and dress code mimicry, *The God of Small Things* clearly shows the influence of western culture. Its characters are highly affected by Western culture's eating and drinking habits. Ammu, husband and father of Rahel and Estha, is an alcoholic person. This is the reason that Ammu leaves him. Drinking is a common practice in the west, which is what is seen in the case of Baba. Broken family tradition is also gaining prominence in western culture, which is equally imitated by the characters of the family. Divorce is yet another common feature in western culture. These two aspects are interlinked in the novel *The God of Small Things*. Ammu, Rahel, and Chacko's divorces result in the suffering of the family on the one hand and the disturbance of the kids on the other hand. Rahel and Estha's sufferings are mainly due to the doing and actions that their mother commits.

After analyzing both novels keeping in view the concept of mimicry, a frequent idea in colonial and Post colonial studies, it is concluded that there are diverse layers of imitation or copying of culture, social norms, religious conduct, and societal codes in both the novels. Characters in both novels are adopting the culture's norms other than their own or native norms. It is seen on cultural, societal, religious, lingual layers and as far as dress codes are concerned. The representation of mimicry in *The God of Small Things* is quite common in colonial studies. The people under the dominance of colonialism are naturally copy and imitate their masters, but in the case of *Kim*, there is a reverse form of mimicry. Being a master of English instead of following the trends and tone of his class and status, Kim is following the cultural, societal, religious, and lingual codes of the eastern setup.

Characters in *The God of Small Things* are drawn to dress rules and language, and the skin colour of the English when Sophia Mol and her mother come to live with them in Ayemenem. Everyone is attracted to Sophia merely because she is in English attire, her skin is white, and her mother is English. But Kim, the central character, is attracted to Indian languages like Urdu and Hindi. Instead of liking and wearing an English dress as per the wishes of her caring nurse, he prefers to wear an Indian dress. He was born and brought up in the Indian context, so he is more prone to the season,

weather, people, language, and streets of Lahore rather than fascination with the west or English. He develops a sort of hatred towards the English instead.

Thus, in *The God of Small Things*, characters are fascinated with the host culture and its norms. They are attracted to the English education system, which is why Chacko and Baby Kochamma go to the west to study. They care for the superiority complex of the west towards the east that is there in societal life; they maintain the class and caste system. Other societal norms, such as illicit sexual affairs outside marriage, are followed by the characters in the novel in the form of Ammu and her kids. Touchable and untouchable class indicates upper class and lower-class complex held by the west towards the East. Broken families and divorces that are increasing in the west are a norm held dear by the characters in the west. Feminism, power, and independence of women are held dear in the west, which is amply adopted in *The God of Small Things*, but Kim, on the other hand, like the typical Indian culture, masculine voice is more prominent compared to feminine.

Last but not least, there is a mimicry of the drinking habits of the west among the characters of *The God of Small Things* in the form of Baba, the husband of Ammu. While on the other hand, reverse mimicry is there in *Kim* about religion. Kim was a baptized Christian, but he deems himself a Muslim and is attracted to Lama in his spiritual journey. In India, it was a time when Christianity as a religion of the west was getting prominence in the west his native and original place, but he had other intentions.

2.2. The representation of Multiculturalism in Rudyard's Kipling *Kim* and Arundhati's Roy the *God of small things*

In *Kim's* novel, Kim's central character or protagonist is the most multicultural person. He is of British origin; His race is white, and he is an Englishman. He is from upper class western culture. Though his family is impoverished, he is considered a very influential and well-to-do person. This is the culture he has been in since his birth as a race, culture, and background. However, his mother dies in India due to Cholera, and his father also dies; as is seen in the story, he is taken up in the Indian context. After their death, he is taken care of by an Indian half-caste woman. This is the second version of culture in his life. By origin and by blood, he is English. He is born to an English parent.

His race and skin are of upper-class culture, but he was born and brought up in Eastern culture and background, regarded as lower class in his native culture.

By living and is being brought up in a wild culture according to the west in a wild manner, his living is so chaotic and wild that he forgets that he is white and it is abided on the people of color to respect and honor white. He has imitated the new or adopted Indian culture, and he makes many friends from different races, colors, and cultural backgrounds. He is very compromising and can accept and adopt the traits of his friends' cultures and norms which puts him at the apex of multiculturalism. He is a man who is fully aware of how to live and behave in a multicultural setup. He believes that everyone has a secondary culture that becomes a part of the larger culture through time. He is fully aware that in a multicultural set-up, each race has its own culture and to avoid misunderstanding and misconception, we have to look and observe the world from the perspective of others, not from our perspective always. This is a key to adjusting and being a part of a multicultural society like India during the colonial period.

Though Kim is the prime example of multiculturalism in the novel, there is another dynamic to it. Even though Indians think of English and British as an outside colonial force that has manipulated their resources and land, some believe it fit to adopt British culture's norms and cultural practices. The reason behind this adaptation may be debatable, yet there is no denying the fact that it is yet another instance of multiculturalism in the *Kim*, as is quoted by Kipling (2019):

Kim loafed over to the nearest tobacco seller, a rather lively young Muhammadan woman, and begged a rank cigar of the brand that they sell to the students of the Punjab University who can copy English Customs.
(Kipling, p. 63).

Punjab University was among the very few universities in India meant for Indians, especially for people of Higher rank within India. Though it was meant for Indians, and subjects taught there were local and native, the culture and norms were English.

It is a fact that after colonialism in India, many reforms and development have taken place in India. Cities are reformed, and steps are taken to reform the people and society. Indian people have adopted the norms and cultural traits of English people. Stores opened in India that sold tobacco and English food, roads were being made, English schools were set up, and the Railway system was introduced. Kipling said:

The crowd thickness was the nearest to the resting place, which marked the end of their day's journey. A line of stalls selling very simple food and tobacco, a stack of firewood, a police station, a well, a horse trough, a few trees, and under them some trampled ground dotted with the black ashes of the old fire, and all that mark on *para no* on the Grand Trunk; if you expect the beggars and the crows both hungry (Kim, 1901:83).

Kipling indicates the environment of multiculturalism in *Kim* as he depicted a plurality of cultures prevailing side by side in a single society. The depiction of so many multiple cultures in a single setup gives the readers a treat to read it as a multicultural piece of writing. As is depicted in chapter three of the novel by Kipling (1901), "These merry-makers stepped slowly, calling one to the other and stopping to haggle with sweetmeat-sellers, or to make a prayer before one of the wayside shrines- sometimes Hindu, sometime Mussulman- which the low-caste of both creeds share with the beautiful of impartiality" (p. 81). In addition, the people of Indian began to decorate their buildings, including the churches, as an imitation or adaptation of English or eastern culture, which resulted in the creation of multiculturalism and decorating the road to India on the other on a broader canvas. This aspect of multiculturalism is depicted by Kipling (1901) in *Kim* as:

It was Bennett, The Church of England Chaplain of the regiment, limping in dusting black. One of his flocks had made some rude remarks about the Chaplain's mettle, and to abash him Bennett had marched step by step with the men that day. The black dress, gold cross on the watchchain, the hairless face, and the soft, black wide-awake hat would have marked him as a holy man anywhere in India. (p. 106).

Multiculturalism takes place at a different level, as is depicted in Kipling's novel *Kim*. Not only Indian people have adopted the norms, culture, and language of the British, but also the British people have adopted the norms, especially the language of Indian people, to interact and negotiate while living in the same community. This aspect of multiculturalism is depicted in the novel. According to Kipling (1901):

These be the sort' - she took a fine judicial tone, and stuffed her mouth with pan (English)- These are the sort to oversee justice. They know the land and the customs of the land. The others, all new from Europe, suckled by a White woman and learning our tongues from books, are worse than the pestilence. (Kim, p. 99).

In addition, English has been adopted and utilized in the educational institutes of India, which is perhaps the most modernized form of adopting yet another culture, especially in a community of multiculturalism. "Late enough for me. I have learned to read and to write English a little at the madrassah. I shall soon be altogether a Sahib." (Kipling, 1901, pp.168-169).

Acceptance of other people's cultural norms is critical as far as the setup of multiculturalism is concerned. This is what is seen in *Kim* as Indians are shown fighting against British colonial forces in the first part of the novel to get their due rights. Nevertheless, later on, with time, they learn that they have to make amends with the colonizers to have reconciliation. Their melting down leads to the creation of multiculturalism in colonial India. According to Kipling (1901), "Still, when Brahmins but irritated with the begging demands the mother of his master's wife, and when she sent them away so angry that they curse the whole retinue (which was the real reason of the second offside bullock going lame, and of the pole breaking the night before), he was prepared to accept any priest of any other denomination out of India" (pp.99-100).

Movement is a prime feature behind keeping things intact and keeping the Empire of British intact. The novels' most significant events and incidents are associated and linked with transport. For instance, Lama and Kim's train journey when they meet up with Sahbia on the Grand Trunk Road is depicted in chapter 4 of the novel. Later on, Kim is shown disguising himself as a secret service agent and taking care of the sick boy on the train, as are depicted in chapter 11 of the novel, also indicating the same concept. It is essential to quote the remark of the boy who was ill here "The Government has brought on us many taxes, but it gives us one good thing-the train that joins friends and unites the anxious. A wonderful matter is a terrain. " (Kipling,1901, P.257). It is an attempt on the part of Kipling to get the native people connected with the colonial people on the part of the British regiment in India.

Apart from all the events that occurred in a cross-cultural setting like India, it is impossible to interact and negotiate with other cultures without any problems and hurdles. Managing things in a multicultural context is never easy. It is essential to comprehend other cultures and norms in such a situation, and being devoid of them will always result in conflicts and issues. It also happens in the case of Kipling's *Kim*, where problems and conflicts arise at two-level. One is among the native people and that of colonial force, and the other is at a greater level. It is among Russia and British as a part of the Great Game. Misconception and misunderstanding are recurrent in a multicultural society, and *Kim* is no exception. It can be evident from the following quote from the novel, which takes place between Kim and his friend as:

Well done, indeed? It is a shame and a scandal that a poor woman may not go to make prayer to her Gods except she is jostled and insulted by all the refuse

of Hindustan-that she must eat gali (abuse) as men eat ghee. But I have yet a wag left to my tongue - a word or two well spoken that serves the occasion. And still am I without my tobacco! Who is the one-eyed and luckless son of shame that has not yet prepared my pipe? (Kipling,1901, p.97).

The novel *The God of Small Things* by Arundhati Roy is set in the Indian context culture as she depicts numerous cultural, social, and lingual norms in the novel. As India remained a British colony for more than a century, the impact and color of English and British culture is much more evident and cannot be put aside. The first thing that the researcher notices about the multiplied Indian society is the level of social relations. These relationships are enough to pinpoint the religious, cultural, and social variables in the Indian context. Muslims, Hindus, Christians, and people from other religious backgrounds are mentioned as interacting and engaging with each other in different domains within the same culture and community. The class-based division between touchable and untouchable is directly derived from the British or western culture's concept of upper class and lower class.

India is one of the most culturally diverse countries with people belonging to different ethnic and religious groups, so there is a variety of languages being spoken. The influence of the English language and culture is very much evident in the characters and their relationships in the novel. Chacko, the uncle of protagonist Rahel and Estha in the novel, goes to study at Oxford. It is a clear-cut example of multiculturalism as he belonged to different social, religious, and lingual backgrounds other than the difference in culture. In the same way, Baby Kochamma also goes to the west to obtain a diploma in gardening. She has Indian culture and background, but she adopts Western culture's language, culture, and social norms. Both these cultures reside in diverse domains. They negotiate the differences and hurdles and interact in a different cultural set-up as a part of multiculturalism in the novel.

It is but natural for persons from lower social classes to accept and negotiate the upper class's culture, but reverse adaptation is also there as we come across that during Chacko's stay at Oxford, he meets a waitress over there. Her name is Margaret. They fall in love with each other and get married even though they belong to different cultural, social, and religious backgrounds. This is a prominent example of multiculturalism in the novel. Later on, after their divorce, they continue their contact, which is uncommon in Indian culture but prevalent in English and British culture. So, different cultures and norms negotiate as a part of multiculturalism in the novel. This feature of

multiculturalism does not stop here. Margaret and her daughter Sophie Mol visit and stay with Margaret's ex-husband after Joe; her second husband, passes away. Again, this is an uncommon feature in Indian society and culture but not an unusual event in western culture, so diverse cultures negotiate as part of multiculturalism.

Negotiation and interaction among diverse cultures are also evident in the love affair between an Indian woman, Baby Kochamma and an Irish priest Father Mulligan. Priests do not marry and cannot have any physical relation with ladies; that is a fact. Baby Kochamma goes to every length to have her love though she remains unsuccessful in her attempt. Even though their relationship does not materialize into a usable form, it is enough to quote as a part of multiculturalism existing in *The God of Small Things* at diverse levels. She is representative of Indian context and culture, while the priest is undoubtedly having western thought, ideology, and cultural background; they negotiate the cultural barrier to come to a close intimately though both are aware that they cannot materialize this relation into a usable form. This is not merely limited to two persons; instead, it indicates two different ideologies and thoughts that represent two different cultures.

Another dynamic of this relationship is that priest is aware of his situation before entering into his relationship with Baby Kochamma, but he does not hesitate to leave her in a sorrowful state, which Chacko depicts as he speculates about his own family in these words in chapter two of the novel “They were a whole family of Anglophiles. Pointed in the wrong direction, trapped outside their history and unable to retrace their steps because their footprints had been swept away” (Roy,1997, pp.52-53). The priest's attitude also indicates the trademark that western culture holds about human and family relations. Nevertheless, on the other hand, Indian family members stick to their family norms and tradition despite struggling in their personal lives. However, despite these differences in cultural norms, these cultures coincide as a part of multiculturalism within the Indian context which is a multicultural and multiethnic society.

It is incredible to note that the novelist herself is a multicultural figure. Her father is a Hindu, and her mother is a Christian. Later on, her mother brought her up and played a key role in her literary, political, and activist career. Her mother was an advocate of women's rights in Kerala, which later became a feminist voice for women in the region. The feminist approach, an English or western trait at a societal and cultural level, is amply adopted by the novelist and the characters in the novel. Women are projected as

independent figures who are ready to decide their own lives. Ammu, Margaret, and Rahel decide about their marriage without concerting anyone. Even after their marriage, when they think it is not appropriate for them to live with their husbands, they take a divorce.

Hence, family breakups and divorces, a common feature of English or western culture, are adopted by the protagonists in *The God of Small Things*' marries an alcoholic named Baba, but later on, after the birth of twins Rahel and Estha she leaves him without considering the consequences it will have on her kids' lives. Margaret leaves Chacko after the birth of Sophia Mol. She was in love with Joe even when she was pregnant with Sophia. So, this is the typical western culture that has coincided with Indian culture as a part of multiculturalism. Rahel marries after having lost her mother and brother, but again she takes to divorce in Boston. This is the third divorce in the novel. Hence, divorces and family breakups have been adopted as a routine matter and a source of own liking and disliking in the novel. Rahel, Estha, and Sophia struggle and are affected due to this multicultural context of divorce and family breakup.

Kerala and Ayemenem, where the novel is set up, are also places that are classified as multicultural, where people from different social, religious, and cultural backgrounds live and negotiate with each other. Arundhati Roy has consciously chosen this place as the setting of the novel as she is fully aware of the multicultural feature of the place. She is enabled to fully comprehend the diverse cultural paradoxes of that place that co-exist. The inculcation of the concept of the caste system in the novel is also purposeful as it is a feature that determines the relation at the social and status-based level, especially when co-existing in a multicultural setting. The caste system is powerful, and it is this system that determines who will meet, love, and interact with whom. On the other hand, the influence of English and western culture is also seen here when Ammu and Velutha break the social norms and have a physical relationship on the beach for almost two weeks outside marriage though it cannot be even dreamt of in the Indian context.

In the Indian caste system, the untouchable class is not allowed to have much intimacy with the higher class of the society, although due to the effect of western and especially the impact of multiculturalism, bring them close and have physical intimacy. Physical relation outside marriage was rare and uncommon in Indian society when the novel was being written. However, as a result of the interaction of multiculturalism in

society, this phenomenon happens. Likewise, incest is also very rare, and especially its narration and projection in Indian society and culture is a very unusual facet, yet as it is not very uncommon in western and English culture, so this feature starts marking its steps in Indian society as well. Moreover, Arundhati Roy, a multicultural figure, is bold enough to show it through the physical intimacy of brother and sister one night among twins at the novel's conclusion, Rahel and Estha.

One of the critical impacts of multiculturalism and colonialism in India is that it has brought cultural transformation in India in their adaptation and acceptance of western and colonial culture as something valuable and practical. They adapt and negotiate the social norms such as women's independence, divorce and family and relationship issues, and lingual aspects such as the English language and educational system. The Caste system and division between touchable and untouchable was there as well in earlier Indian culture, but it was further strengthened by the western concept of upper class and lower class. Sophia is liked by Ipe family members merely because she is wearing a western dress and her skin is white. The family members also welcome Margaret as she belongs to white culture. In the novel *The God of Small Things*, Chacko and Baby Kochamma go to the west to study, which is yet another instance of multiculturalism.

Therefore, as represented in *The God of Small Things*, the challenges and conflicts result from cross-cultural or multiculturalism in Indian society. Even though characters have adopted the cultural norms of another group yet, some issues arise between them. Chacko and Margaret belong to two diverse social, cultural, and religious backgrounds, yet they fall in love and get married. Nevertheless, relationship issues arose out later on, and they got divorced. Similarly, Ammu and Velutha violate the norms of their society and adopt the norms of another culture and try to implement them in their own culture. It results in the death of Velutha and the lifelong suffering of Ammu. Divorce and relationship issues imitated and adopted from another culture also resulted in the breaking down of families and relations. It also results in several deaths, i.e. Sophia, Velutha, and even Ammu. As kids, Rahel, Estha, and Sophia suffer due to relationship issues the most.

After going through both the novels, the researcher has indicated several aspects that indicate multiculturalism in both novels. In *Kim*, Kim is the primary source of

multiculturalism as he is the one who is born to an Irish family. Hence, he is English by color and origin, but he is brought up in Indian culture. Despite having western blood, he is deemed more Indian than English. He is not only adopting the social, cultural norms of the native people of India but also adopting the Indian languages. While in *The God of Small Things*, Ayemenem, where the novel is staged, is a place that is multicultural as people belonging to diverse social, cultural, and religious backgrounds live and interact with each other. People from different classes and castes have also interacted and negotiated there, which is a clear-cut example of multiculturalism in the novel of Arundhati Roy.

In addition, the Indian context in which both the novels are inscribed is a multicultural, multilingual, and multiethnic state where people from diverse races, cultures, and castes live together. In *Kim*, the significant character adopts the Indian norms and speaks Indian languages, and he also considers himself a Muslim. Furthermore, people adopt English norms and cultural traditions in *The God of Small Things*. They are more prone to the English language, western dresses, and skin color, as is the case with Chacko, who belongs to an aristocratic Indian background, but he marries a maid only because she is English. Everybody welcomes Sophia Mol only because she is wearing a modern western dress and her mother is white.

Another central instance of multiculturalism is found in the autobiographical presentation of both the novelists and the adaptation and negotiation of multiculturalism among characters in both novels. Kipling was born to an English family, was brought up in the Indian context, got educated in the English context worked in the Indian context. He narrated the Indian context in his novel but through the lens of the English perspective. On the other hand, Arundhati Roy is born to a Hindu father and Christian mother. She was born and brought up in the Indian context but in the Christian context's norms and traditions, which is more prone to English or western context. That is indicated in the novels as her characters are more prone to English culture. Her political and activist personality is also more towards a feminist and independent approach, which is more English and western than Indian.

However, there is a striking difference in how multiculturalism is projected in both novels. In *Kim*, an upper class person adopts the cultural norms of a lower class in the form of Kim, while the novel, *The God of Small Things* depicts lower-class westerners embracing upper-class cultural standards. In *Kim*, Kim deems himself more

Indian than English; instead, he shows hatred toward English people just like millions of Indians but People in *The God of Small Things*, on the other hand, are more likely to be influenced by English culture by adopting their language, dress, marry there and have adopted divorce, broken family and alcoholic habits from them but they are still committed towards the name and status of the family at the caste of everything, especially in the case of Ammu relation with Velutha.



3. CHAPTER THREE

3.1. The concept of Hybridity and Identity issue in Rudyard's Kipling *Kim* and Arundhati's Roy *the God of small things*

As hybridity refers to the mingling of culture and identity, it is found in *Kim* at various levels. Post colonialism is a literary and intellectual movement that started in the middle of the 20th century. The impacts of colonialism can be found in the language, culture, history, traditions, and identity of colonizers and colonized. It is common among colonizers to demolish the conventions and norms of colonized and alter them with their own. This very attempt created a conflict between colonizers and colonized that led to the freedom movement to assert their self-identity. Hence, the objective of Post colonialism is to combat and minimize colonialism's impact on colonized people's and areas' identities and cultures. Post colonialism literature, as the name suggests, is the literary work produced after colonialism and mostly in those countries that once remained under the impact of colonialism in one form or another as Post colonial literature is embedded in the culture, so identity and Post colonialism are interconnected things.

As *Kim* was written in the Indian context during a period when it was a British colony, the culture and identity crisis of the native Indian has been dealt with precision on radical, ethical, and national layers. In the words of Kerr Douglas (2003), “Kipling imagines a form of imperial identity that is not threatened by constitutive rupture of colonial discourse. In doing so, he not only creatively articulates a fundamental ideal of identity but makes it the central feature of the colonial disciplinary regime” (p.33). Kim, an Irish orphan, is entangled between two opposite identities. He had white and imperial blood in vein but was brought up by a colonized woman of native Indian. He has a strong liking for India, and he detests being English earlier on, but later on, he accepts himself as a Sahib. In the same way, once after the advent of the British in India, the identity, self, culture, language, and conventions of native Indians were threatened by the colonized regime.

Kim's dual identity and his liking for India and the British simultaneously are depicted in the initial chapter of the novel. According to Kipling (1901), “was burned blacks as any native...spoke the vernacular by the preferences and...consorted on terms

of perfect equality with the small (non-white) boys of the bazaar” (p. 3). While strolling on the streets of India, there is somewhere likes lurking at heart for the motherland that is the colonial British, which later turned him into Sahib. Kim has a solid ability to mingle with the people of diverse countries and is hence termed “a friend of the world.” Culturally, Kim belongs to Asia as he was born and brought up in India, but he is white and European by blood and genetics. His identity crisis is much different from the identity crisis that the native Indian faces. He faced it because he belonged to dual culture, but Indians were facing it because the British regime colonized them, and hence their culture and identity were displaced by the colonizers and altered with their own.

The relationship between multiculturalism and Post colonialism is interconnected with the young readers looking for their identity in a multicultural world. Post colonialism assists them to create a link between the characters of the book. *Kim* is a novel that tells the readers about the fictional tale of a young boy and how Post colonialism was affected him in terms of his identity and selflessness. As a colonist writer, Kipling has underlined the impacts of colonialism on every walk of life. To him, it is not only political; it also has moral and ethical implications consequences on the lives of both colonizers and colonized. Concerning culture and race, Kipling believes that race is an emblem of the status of a person in society, and culture is a set of beliefs that a person learns from other people within a communal setup. Hence, culture, race, and identity are not only closely related to Post colonial studies but also a subject matter in the novel *Kim*. Time and again, Kim is shown asking himself the question, “who is Kim? (Kipling,1901, p.153) What is Kim?” (Kipling,1901, p.367). This is a hint toward the quest for self or identity in a multicultural setting.

As a young Irish boy born in some other culture and race but brought up in a different context, race and culture struggle to find selfless or identity. He speaks Hindi, but when he encounters English, his mother tongue. Later on, he shifted entirely toward English “his mind leapt up from the darkness that was swallowing it and took refuge in English” (Kipling,1901, p. 200). Even though Kim lives and roams in the streets of India yet, he is hardly moved by superstitions, illusions, and things like that, which are conventional and cultural as far as the Indians are concerned. It is due to the cultural and racial superiority that was within the very blood and vein even when he is not very much conscious and attracted towards the English language, culture, and racial superiority.

When he is in an angry state of mind, He considers in an oriental manner, yet Kim finds solace in English when he is perplexed or concerned.

Apart from the personal and racial identity, there is a quest for religious and social identity that he is also questing for in the novel *Kim*. He inquires, “am I a Hindu?” (Kipling,1901, p.26). He further asks questions like this to Mahbub Ali “what am I? Musselman, Hindu, Jain, or Buddhist? That is a hard nut.” (Kipling,1901, p.186). Mahbub Ali was unable to answer his queries. Although the concept of “Sahib” that he later adopted had opened a vista for him, through that lens, he was able to solve his personal, racial and social identity, and he took refuge in his initial race, culture, and religion to assert and find his selfless and identity. Here the concept of lower class and the upper-class identity is evident, as Sahib explained that superiority is associated with white British while native Indians are subordinate and lower class; who are bound to obey and serve the will of their colonial master. The clashes between these cultural identities are apparent in the novel *Kim*.

From the very beginning till the end of the novel, *Kim* abounds with the cultural and ethical essences concerning identity as the very narrator of the tale in the novel remarks as “India is full of holy men stammering into the gospels in a strange tongue. As it has been from the beginning and will continue till the end” (Kipling,1901, p. 43). It is distinctive in employing “east, Hindu, Pathan and Babus.” This issue continues even after Kim realizes and accepts the concept of Sahib, and he continues to ask such questions “I am a Sahib... no, I am Kim. This is the great world, and I am only Kim. Who is Kim?” (Kipling,1901, p. 135). Hence, it is a fight related to self and identity and is going on within oneself. This shows how sensitive the issue of one own self or identity is, but the colonizers have paid a deaf ear to this aspect of the colorized apart from so many other deaf ears they have shown towards the sufferings and hard time they have brought to their subjugated people ad countries.

The act of mixing culture and identity is referred to as hybridity. There are various layers in the novel *The God of Small Things* associated with culture or identity, such as racial, cultural, lingual, or societal and religious-based hybridity. This sort of hybridity is dealt with in two ways first concerning identity issues and second concerning culture. Identity crisis is mainly faced by the women in the novel in the hands of men and their husbands in particular. This is very much evident from how Ammu and

her daughter have been treated by their husbands. The women have to take a divorce from them to assert their own identity. The mother of Ammu and Chacko Mammachi also has to remain in an unusual separation from her husband because he used to beat her. Hence, it is evident from the male partner in the novel, not only on a psychological and mental level but at a physical level, that women are tortured in Indian society, and where women are seen as resistance forces who did so to have the identity of their own despite having unfavorable environ.

Being a solid feminist voice Arundhati Roy has shown how family affairs and duties hurdle women in their way of advancement in their lives. She has given instances from Hindu mythology to validate her viewpoint. Mahabharata puts his wife's life at stake in a game of dice, while Yudhishtira entirely alters the identity of his wife by asserting his sense of possession over her. Arundhati Roy has quoted this pathetic incident in *The God of Small Things* as “Draupadi (strangely angry only with the men that won her, not the ones that staked her.” (Roy,1997, p. 243) Through this mythological reference, Roy asserts the point of how the lives and identities of Indians, In the sake of tradition and conventions, women are marginalized. Though she has put her characters like Ammu and Rahel, who resist such notions, millions of women undergo such suffering and remain identity-less like Mammachi.

Arundhati Roy was highlighted the family and social pressure on the major female characters and is also there on the minor and insignificant characters. Society is divided between upper class and lower class and race, and on the other hand, no woman is spared from the treatment they receive about themselves and identity. Arundhati Roy has introduced Kalyani as an attractive woman with handsome physical features, but her status is not equal to a typical wife. “She referred to her husband as Haddenham, which was the respectful form of ‘he’, whereas ‘he’ called her ‘edi’ which was, approximately, ‘Hey, you!’” (Roy,1997, p. 277). The only difference is that upper-class woman has shown resistance with an iron fist, but lower-class women cannot assert their identity in society in the same manner.

Likewise, when Chacko pays a visit to Pillai's house, his wife Kalyani asks him to wait a bit as the master of the house is expected to come to the house soon. Meanwhile, she asks her niece Latha to sing a poem for the guest. This shows that in Indian society, women are expected to serve and entertain men in every sphere of life. Furthermore, the

concept becomes more evident when Pillai comes to the house as every action by him indicates that man has power over women, which has seriously undermined self-respect and identity. “He had the accessible authority of the Man of the House. He smiled and nodded a greeting to Chacko but did not acknowledge the presence of his wife or his mother. Latha’s eyes flicked towards him for permission to continue with the poem. It was granted. Similarly, the comment to Pillai toward his wife also indicates how husbands enjoy power and authority over their wives. Roy (1997) stated:

Comrade Pillai took off his shirt, rolled it into a ball, and wiped his armpits. Kalyani took it from him and held it as though it was a gift when he finished. A bouquet. (p. 280).

In this way, Arundhati Roy has depicted a hybrid level of an identity crisis about gender and class differences as projected in *The God of Small Things*. Societal norms and cultural setup are a big hurdle in attesting to the character's identity in the situation. Apart from the gender discrimination that undermines women's identity, racial discrimination is also evident in Indian society and in the novel. Society is divided into touchable and untouchable classes regarding their social status in society. The treatment given to people is highly determined based on their class and race. This becomes even worse when the episode of Ammu and Velutha arises. Ammu has developed an illicit relationship with a person from an untouchable class. How Velutha is treated by society and policy indicates that untouchable people have no rights in society; hence, there are no rights, self-respect, and identity in society.

Although it becomes evident that Velutha is innocent and fake allegations are being alleged against him, he is from a lower class and untouchable class and has no identity or voice, so he is beaten to death in jail to face the name and status of the family. Likewise, the attitude of Baby Kochamma in this episode is also meant to spare the name of the Ipe family even at the cost of innocent. Lingual discrimination is also there in the novel as English is deemed a language of upper-class and members of the family are highly impressed by the ways and means of the English language and people when Sophia and her mother Margaret come to live with them. English is taken as a symbol of superiority among the elite in India, but the maid of Baby Kochamma considers it a matter of disregard and mockery when children speak English before him. So, English is used as a status symbol to make fun of those who cannot speak and understand English, either being illiterate or having no access to the English language and education.

Racial-based discrimination or hybridity is seen at the first level internal within India and the second between India and English external. Although Chacko belongs to the upper class in India and is conscious of his social and family status, when he comes into contact with English woman Margaret, he falls in love with a maid or waitress only because she is English, white, and from an upper-class race and culture. The internal racial conflict directly related to identity is evident from the concept of touchable and untouchable, and it is depicted in the novel in the subsequent two statements. According to Roy (1997), "Though Ammu, Estha, and Rahel were allowed to attend the funeral, they were made to stand separately, not with the rest of the family. Nobody would look at them." (p. 6). Roy (1997) mentioned:

He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu's breasts as he spoke. He said the police knew all they needed to know and that the Kottayam Police did not take statements from veshyas or their illegitimate children. Ammu said she'd see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton. (p. 8)

Such internal racial hybridity or identity crisis touches its height in the episode between Ammu and Velutha relation. Velutha is merely put to death as he belongs to a different race, class, and social background. Indians are shown not sparing their fellow citizens in these matters, but they relax English and white people. Chacko's relationship with Margaret is a clear example of mingling one culture and identity into someone, and later she rejects him and his identity as both cannot go along. Other social and cultural habits are also adopted by Indians from English culture and norms merely because it is regarded as upper-class and elite culture and class, for example, the use of alcohol, the marriage of choice, divorce, class and status-conscious attitude, and broken family tradition. These have profoundly affected the identity of India and the Indian people.

The two novels are written in the Indian context, and as both the novelist have affiliation with the British context in one way or the other, it is natural that the mixing of culture and identity is seen in both the novels. Kipling is an English novelist, and Arundhati Roy has a Christian mother who has a strong influence over Roy after the divorce from her husband. In addition, India has remained a British colony for a long time, so the mixing of both cultures and identities is obvious in both novels. There is hybridity of culture and identity at social, cultural, lingual, and religious levels. Furthermore, when there is hybridity in culture, identity issues may arise naturally. In

Kim's novel, Kim is the primary character facing an identity crisis because of his hybrid identity. He is English but is brought up in the Indian context. He considers himself more Indian than British.

Kim is more prone to Indian culture, language, and environment, while characters in *The God of Small Things* are Indians by birth, but they like and try to adopt English culture and ways and means. They are interested in the English language, culture, and dress. They are captivated by the English education system. Characters in *The God of Small Things* Like west women assert themselves to be as independent as women in the west and their norms and ways of living in every matter of life. Class and status discrimination are there in both novels. In *Kim*, there is discrimination between East and west, Indians and British, while there is dual racial discrimination in *The God of Small Things*. Lingual hybridity is also there in both the novels, as English and Indian languages are mixed. Religious hybridity and societal norms are also hybrid in both the novel, in which there is a mingling of Indians and British cultural and societal norms.

3.2. The representation of culture in Rudyard's Kipling *Kim* and Arundhati's Roy *the God of small things*

Kim is a book that has been written keeping in view the Indian context and setting, and as India was a part of the world's most powerful empire, there is a polarity of cultures in the novel. The novel is written keeping in view how Indian societal and cultural norms have been affected by the advent of the British in India. There is a cultural, racial, and societal divide that has been projected in the novel as the British deem Indians as uncivilized and illiterate with a backward and outdated way of living. The divide is not limited merely to the societal and cultural level; it is also obvious as lingual and religious norms are concerned. The effects of colonialism and imperialism are also evident in the color of the skin white concerning the color people of India. It is depicted in the novel as:

"The Ajaib-Gher, The Wonder House!"

"Ah! The Wonder House! Can any Enter?"

"It is written above the door- all can enter."

"Without payment?"

"I go in and out. I am no bunker", laughed Kim" (Kipling, 1901, p. 5)

The dressing sense of both cultures is different from each other. British wear that dress that is indicative of their superiority over Indians. Indians and their culture are heavily undermined under colonialism's effect in the shape of the British. English people's dress indicates their cultural background, and it is depicted in the novel as "The woman who looked after he insisted with tears that he should wear European clothes-trouser, a shirt, and a battered hat. One of the young men of fashion- he who found dead at the bottom of a well on the night of the earthquake-had once given him a complete suite of Hindu kit, the costume of a low-caste street boy." (Kipling,1901, p.6).on the other hand, Kim wears a more prone dress toward Indian people and its dressing sense. This shows that despite being English, he considers himself an Indian.

Another cultural tone and trend are presented in the novel as Indians are in habit of asking questions to every stranger in and around them. It is depicted in the novel as "What is your caste? Where is your house? Have you come far?' Kim asked. I came by Kulu- from beyond the Kailas- but what know you? From the hills, where-he signed-'the air and water are fresh and cool" (Kipling,1901, p. 8). It is also illustrated in another occasion in the novel Kim as "His country -his race-his village? Mussulman- Sikh Hindu-Jain-low caste or Why should I ask? There is neither high nor low in the Middle Way. If he is my chela-does-will-can anyone take him from me? For, look you without him I shall not find my river, He wagged his head solemnly" (Kipling,1901,p.27).

Another aspect of culture is the polarity of cultures as there are characters in the novel who belongs to different backgrounds, cultures, races, and religious background as there are characters who belongs to Indian, British, Chinese, Tibet, and Arabs. As characters are from different contexts, so the context also determines their relations, they come from, and misconceptions and misunderstandings are sure to arise. This is what is seen when a holy man comes from Tibet, but other people do not deem him as a holy man. It is depicted in the novel *Kim* as:

"Pahari (a Hillman)." said the little Chota Lal.

Aye, child- a Hillman from hills thou. It never sees. Did not hear of Bhotiya

(Libet)? I am no Khitai (a Chinaman) but a Bhotiyal (Tibetan) since you must know- a lama- or say a guru in your tongue.

A guru from Tibet? Said, Kim.

T have not seen such as man. They are Hindus in Tibet, then?" (Kipling,1901,p.27).

Kim and Christian people are unaware that in Tibet guru means priest, but it is explained to them by Bhotiyal who asserts that there must be good communication to avoid such issues in a society with a polarity of cultures.

The societal and cultural context in the novel has been projected through a dual lens of projection. One is from the perspective of Indians, and the other is from the British perspective. British being upper-class deems Indians and their narration as weak and immoral hence it is projected as a justification for the empire of the British as is depicted in the novel "A wandering lama with a low-caste boy servant might attract a moment's interest as they wandered about India, the land of pilgrims; but no one would suspect them or what was more to the point, rob." (Kipling,1901, p. 31). This is based on the typical western mental culture that regards India and Indian as enslaved people, and it is amply narrated in chapter 1 of the novel "He drove away from the bull." said the woman in an undertone. "It is good to give to the poor." She took the bowl and returned it full of hot rice. Nevertheless, my yogi (holy man) is not a cow." Said Kim gravely, making a hole with his fingers in the top of the mound. A little curry is good, and a fried cake and a morsel of converse would please him, I think."(Kipling,1901,p.20).

Due to the imperialistic attitude of the British towards Indians in which they see Indians as weak, immoral, and incompetent, the attitude of the Indian people also changed with time towards the British and its people on societal and cultural cooperation levels, as depicted by Kipling in Kim. Kipling (1901) said:

The talk of the white man is wholly lacking in dignity.' said the lama, who judged only by tone. But I have considered the countenance of that priest, and I think he is learned. Is it likely that he will understand our talk? I would talk to him about my search. Never speak to a white man till he is fed, said Kim, quoting a well-known proverb. They will eat now, and - I do not think they are good to beg from. (p. 106)

Likewise, there are numerous perceptions towards India and Indians, as is depicted in the novel by Kipling. Few deem it "India is the only democratic land in the

world” (Kipling,1901, p.7). while others have views like these. Kipling (1901) mentioned:

After their long seclusion, during which they have always been in business touch with a thousand outside interests, they love the bustle and stir of the open road, the gatherings at the shrines, and the infinite possibilities of gossip with like-minded dowagers. Very often it suits a long-suffering family that a strong-tongued, iron-willed old lady should disport herself about India in this fashion; for certain pilgrimage is grateful to the Gods. (p. 85).

While the novel *God of Small Things* is also set in an Indian context, the portrayal of the Indian setting and culture is inevitable. In this regard, the researcher notes that It takes place at Ayemenem, a town in Kerala's state , so the novel is staged in India with its lush green beauty and natural fascination other than the cultural traits. The most significant hint towards Indian norms and culture is the racial discrimination in the form of touchable and untouchable. This is the key feature of Indian culture and societal divide that marks its emergence in the novel, culminating in the tragic downfall. Ammu, a woman from the upper class, has physical intimacy with a person named Velutha, who is from the untouchable class. The result of this entire episode ends with the tragic death of Velutha at the hand of the police in the jail, while Ammu has to live a tragic and wretched life afterwards.

This conflict has affected the lives of just Ammu and Velutha, and the kids of Ammu Rahel and Estha have also undergone lifelong suffering and mental anguish as Estha has been sent to live with an alcoholic father and Rahel has been separated from her mother. This is because of yet another cultural norm in the name of saving the family name and punishing Ammu because of her wrongdoing. Due to these two cultural norms and traits, the kids suffer a lot, and their lives are deeply affected by how they have become victims of cultural and societal bias. Estha becomes unresponsive, and Rahel gets a divorce from her husband in Boston as she is mentally disturbed and has not been trained well to manage her life and married life.

Another cultural feature of Indian society is the family name and status that the Ipe family has. They belong to the landlord and the owner of the factory, so the family members feel proud of their status and exertion over the lower member of society. So, the cultural and societal trend of Indian people of higher rank has been projected in the novel as Mammachi presents the bride to a stranger who is depicted in the novel “The bride's maternal grandfather was my father's carpenter. Kunjukutty Eapen? His great

grandmother's sister has been just a midwife in Trivandrum. My husband's family used to own this whole hill." (P. 168) In addition, the same family pride and status have been explained by Chacko to both the kids through the metaphor of history House, a typical Indian societal and cultural trend mentioned in the novel. Roy (1997) said:

But we can't go in, Chacko explained, because we have been locked out. And when we look in through the windows, all we see are shadows. And when we try and listen, all we hear is whispering and we cannot understand the whispering, because our minds have been invaded by war. A war that we have won and lost. The very worst sort of war. Wars that capture dreams and re-dream them. A war that has made us adore our conquerors and despise ourselves. (p. 53).

Another aspect of typical Indian cultural mentality is to affiliate themselves with the English language and culture presented in the novel. Sophia Mol is taken warmly merely because she is white on the skin and wears an English dress. The idea of watching the English movie "The sound of music" thrice also indicates the same cultural traits. The children are asked to read Shakespeare and classical English fiction; they are fined when they prefer to speak in the local language rather than English. These are an example of typical mental images of the Indian culture that they want to identify with their old masters. "Welcome home; our Sophia Mol" is the comment that indicates the same mental image of the family as she is the daughter of an English woman and as an attempt to present themselves as more English than an Indian.

The presentation of Syrian Christian as an upper class in the novel despite the fall of English and Christianity in India also indicates how people of India are attracted towards English culture and set up. This typical trait of Indian culture and mentality is presented in the novel as:

When the British came to Malabar, several Paravans, Playas and Pulayas converted to Christianity and joined the Anglican Church to escape the scourge of untouchability. As an added incentive they were given a little food and money. They were known as the Rice-Christians. It didn't take them long to realize that they had jumped from the frying pan into the fire...After Independence, they found they were not entitled to any Government benefits like job reservations or bank loans at low-interest rates. (Roy,1997, p.75).

Another cultural and societal aspect of the Indian context is the upper hand of men over women, but there is a growing and increasing trend of the feminist movement in India. This dual trend shows that divorces have increased as men do not accept that women should undermine their authority. On the other hand, when women deem themselves independent, there is sure to culminate in the collapse of marriage and break

up of family relationships, which is evident in the novel through many divorces and breakup of family and kids suffering. Debjani Ganguly (2005) describes it as "Mammachi's own marital experience has not enabled her to empathize with her daughter's brutalized marital life. Rather, she sees Ammu's failed marriage as retribution for her daughter, who dared to marry outside her community. Her firm emotional investment in class, caste, and gender hierarchies is illustrated at several points in the novel."(p.25).

Another aspect of Indian culture is presented when the drunken husband of Ammu presented her before his English boss merely to get his prospect; she immediately leaves her husband. This is a typical aspect of traditional Indian culture on the part of women and the modern convention of Indian men to oblige their English master at every caste. This typical men or male mentality has been depicted by Simone de Beauvoir (1952) as "Woman has always been man's dependent, if not his slave; the two sexes have never shared the world inequality." (p.114). But Ammu's resistance indicates the change in concept and an increasing feminine trend in India as she rejects the clutches of her father and her husband and breaks the norms of society and culture when having physical intimacy outside marriage, and that too with an untouchable.

Another aspect concerning the presentation of culture is Arundhati Roy's attempt to project a diverse angle of Marxist history in Kerala as a counter to the mainstream narrative of history. Marxists have been presented as the one who has unfairly treated the people. It is elevated in the novel as "The real secret was that Communism crept into Kerala insidiously. As a reformist movement that never overtly questioned the traditional values of a caste-ridden, extremely traditional community. The Marxist worked from within the communal divides, never challenging them, never appearing not to."(Roy,1997, p. 67-68).Alternatively, she draws the caricature nature of the communist leaders as they also do the same through the communist mask. It is described by Roy (1997) as "To be fair to Comrade Pillai, he did not plan the course of events that followed. He nearly slipped his ready fingers into History's waiting glove." (P. 289).

Both novels have been written in the Indian context, and hence the presentation of the culture of India is obvious in both novels. The difference is that *Kim* is written in the context of when India was a colony of the British, and *The God of Small Things* is written once it gets freedom from British Empire. However, the impact of colonialism

is very much there in both novels. There is hybridity of culture and societal norms in both novels. The impact of English culture, language, and way of living has dramatically influenced the mindset of the Indian people. In *Kim*, dual culture has been presented mainly through Kim, the central character, as he has a dual identity being English by birth but is brought up in an Indian context hence adopting the cultural norms, language, and dressing sense of the host culture. However, Characters in *The God of Small Things* relate to the Indian context and culture, but they try to adopt and project themselves as English.

Naturally, the lower class adopts the cultural norms and societal trends of the upper class, as is seen in *The God of Small Things*, but in the case of *Kim*, it is the other way around, who belongs to an upper-class cultural background but tries to adopt the culture and language of the lower culture. In both novels, there is a class and race divide. In *Kim*, we have a divide between Indian and English, representing the lower class and the upper class. A similar divide appears in *The God of Small Things*, in addition to the racial and class divide within India between touchable and untouchable. There is also a difference in both the novels in the way gender role is defined in both cultures. In *Kim*, the male is dominant, being a representative of Indian society due to the increasing trend of feminist power in the west, feminist voice is more powerful in *The God of Small Things*, and it has also made its way into Indian culture.

3.3. The representation of Race in Rudyard's Kipling *Kim* and Arundhati's Roy *the God of small things*

Race as a concept is prevalent in *Kim*, and it is found all over the novel from the very beginning of the novel. The very first page of the novel starts with the description of the dark skin of Kim though he is white by origin, as quoted from the novel "burned black as any native"(Kipling,1901, p.3). In addition to this, there is no character whose race is not known to the readers throughout the novel. Moreover, there is a reason for the novelist to do so. India was dominated by the British for an extended period, and it is a multicultural and multi-racial country where people from diverse social, cultural, ethnic, and lingual backgrounds live. In this way, race plays an important role as far as the movement of each character in the novel is concerned. Racism also plays a key role where white is deemed an upper class, and they can enjoy the relishing place.

Kim was born and brought up in India, and he considered himself more Indian than Irish or English. He is depicted as “The friend of the world.” Although, it does not mean that he is not aware that he belongs to an upper race. He asserts it on several occasions as well. It is revealed right from a young age when he kicks off an Indian boy from cannon. He, at that time, was a poor boy, and the father of that boy whom he had kicked off was a rich person, but he could not remove Kim from the cannon as he is from an upper class and race, and it is very much in the mind of Indians. White believes that it is their racial and democratic right which they have inherited from their elder, to kick or do whatever they like to native people as they are classified as lower class.

This behavior is not merely limited to Kim or to that boy. White people treated Indians in the same way. They consider Indians as an ignorant, illiterate, incompetent, and vulgar fellow and regard their duty to be there to reform them. Kim usually thinks in the local language, but he switches to English when it comes to articulation. Hence, white blood, race, culture, and language act as dominant force over native Indians. The two ways of “self” associated with Kim are English's typical attitude towards lower race Indians. When he is a native Kim, he is significantly different from when he is a Sahib Kim. This is the same racial disguise implied by the British. They come to India to reform this land of the world and make it pace with the time, but actually, they have an ulterior motive in disguise, and this is to extract the resources of the region.

The conflict faced by Kim, whether to assert himself as a native or sahib, is also the typical attitude of disguise carried by the White race. Finally, he claims to Lama that he is a sahib in these words “I love thee...and it is all too late.”(Kipling,1901, p.186). Other instances indicate his racial lens to accomplish power and authority over natives, as depicted in the novel “Life of a Sahib was amusing so far”. It is typical of the white race that “once a Sahib, always a Sahib”. His early impression “go[ing] native altogether” is a total binary attitude. At first, it makes the actual race Kim confused at time but finally, it is revealed that even though he lives in India, poor life like Indians, wears the native outfit, speaks native languages, and likes to be among natives yet he is by blood, by race and by mental culture a white, sahib and colonizer.

As going through the novel, keeping in view the lens of the race, it becomes evident that though external racial conflict is much stronger and more profound, there is an internal racial conflict between Indians. Kipling has put his weight on the white club

by justifying the ways of the British in India. Like Kim Kipling, too was born and brought up in India. He was well aware of the impacts of colonialism on native people, yet he justified their empire in the name that the British had done a lot to reform India. Hence from all sides, the white race has been pampered in the novel. White people have also left no stone unturned to assert their authority over native Indians, considering them from lower class, subordinate, and enslaved. To them, the lower race and culture have no choice but to obey the upper class and dominant race, white in the form of British people in India.

Internal racial discrimination is also there in Kim as India is a multicultural and multi-ethnic country where people from all races, castes, and religions live. Kim has a friendship with Muslims, Hindus, and Sikhs, which indicates that there are people from numerous outlooks, and in multicultural settings, conflicts and discrimination are natural to arise. Apart from the conflict that native Indians have against the British as an exploiting force, there are also issues among Indians. Muslims consider Hindus and English to be two sides of the same coin, believing that both have similar attitudes against Muslims.

While Racialism in *The God of Small Things* is not merely limited to the discrimination and divide between black and white races but also based on class and status. White considers themselves from upper class and Indians from lower class. The way White has treated Indians makes them realize that English is more respectable and upper class at all layers of life, and this attitude of Indians is depicted as “That whole week Baby Kochamma eavesdropped relentlessly on the twins’ private conversations, and whenever she caught them speaking in Malayalam, she levied a small fine which was deducted at source. From their pocket money. She made them write lines—impositions she called them—I will always speak in English, I will always speak in English. A hundred times each” (Roy, 1997, p. 6). Here, Baby Kochamma is shown to accept the English race and language as upper class as she asserts the kids speak English.

British believed that after their empire, they have done excellent services to India even though Indians were from lower-class, ignorant, and incompetent, so Indians were bound to be their slaves mainly because they were from the lower class and generally because of the excellent services the English provided them. Hence the attitude of English towards Indians based on race and class is so rude that they leave no stone

untuned to put them under their feet. They cross all etiquettes of decency, moral ethics, and social codes. It becomes much more evident when the English boss of Ammu's husband Baba is asked by his boss to present his wife to him for physical intimacy, as is described by Arundhati Roy (1997):

Over coffee, Mr. Hollick proposed that Baba go away for a while. For a holiday. To a clinic perhaps, for treatment. For as long as it took him to get better. And for the period that he was away, Mr. Hollick suggested that Ammu be sent to his bungalow to be —looked after. (p. 42).

The God of Small Things also has a much complex and broader type of racism; Syrian Christians are deemed as upper class as compared to the untouchable class of the society. It is much more complex and has broader implications as compared to the racism that is based on white and black. It is based on caste and race, and social role is determined through caste and race. It is depicted in the novel how class and caste are treated, keeping in view the social and racial status of the upper class of the society has “—Though Ammu, Estha, and Rahel were allowed to attend the funeral, they were made to stand separately, not with the rest of the family. Nobody would look at them” (Roy, 1997, p. 7). It becomes more evident and prominent in the case of Ammu and Velutha, as is described in the novel. Roy (1997) indicated:

He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu's breasts as he spoke. He said the police knew all they needed to know and that the Kottayam Police did not take statements from veshyas or their illegitimate children. Ammu said she'd see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton. (p. 9)

Then there is a gender-based discrimination in the Indian context women conceived responsible if their husbands die. A woman is exploited and becomes an outcast in society if her husband dies. It becomes ever more remorseful if a woman is divorced. Her social and personal life is destroyed, and she is held responsible. Society disrespectfully treats her as if she is from another and lower class. This is what happens to Ammu after she takes divorced from a drunken husband. Divorce becomes a shame, and her entire social and upper-class stature is shattered, as is depicted in the novel. Roy (1997) mentioned:

He walked past the village school that his great-grandfather built for Untouchable children. —Past Sophie Mol's yellow church. Past the Ayemenem Youth Kung Fu Club. Past the Tender Buds Nursery School (for Touchable), past the ration shop that sold rice, sugar, and bananas that hung in yellow bunches from the roof.

Cheap soft-porn magazines about fictitious South Indian sex-fiends were clipped with clothes pegs to ropes that hung from the ceiling.(pp.15-16).

However, grouping is a common practice regarding social status in Indian society, especially in Hinduism. Building and places of public interest also indicate the class and status discrimination that is existed based on caste, race, and social role. It is indicated in the novel as. Roy (1997) mentioned:

Perhaps Ammu, Estha and she were the worst transgressors. Nevertheless, it was not just them. It was the others too. They all broke the rules. They all crossed into forbidden territory. They all tampered with the laws that lay down who should be loved and how. And how much. The laws that make grandmothers, uncles' uncles, mothers 'mothers, cousins' cousins, jam, and jelly. It was a time when uncles became fathers, mothers' lovers, and cousins died and had funerals. (p. 33).

As both novels are written in the Indian context, which is a multicultural and multi-ethnic country of the world, the issue of race is most likely to emerge time and again in both novels. There are two layers of racial representation in these novels. There is a broader race issue between British and Indian in *The God of Small Things* and *Kim*. The white race is deemed from upper-class, and the color race is lower class. Thus, it is what is most recurrent in both novels. Even more amazing things are that native Indians have accepted that they are from the lower- class and that the white race is from the upper class. They have tried to adjust themselves in line with what is following the white race's will. Indian tries to adopt the white cultural, lingual, and societal tones to adjust and cope with the English.

In the novel *The God of Small Things*, this trend has become more obvious as characters try to imitate white people's language, dress, and societal codes. They are impressed by the White color, English language, and their dress sense. They try to get an English education to be matched to the English race at some level. Kim's external race issue is more deeply rooted in the issue between white and color race. While it is likewise profoundly buried in *The God of Small Things*, the later novel's internal race dilemma is more proof of internal racial strife than Kim's. In *Kim*, the internal racial issue is among different races, but It is also based on *The God of Small Things* 'social status and gender role. Society is divided into touchable and untouchable. Gender discrimination is also at its peak in the novel as women are projected as low, but the feminist voice is more vocalizing than *Kim*, where only the masculine voice is heard.

4. CHAPTER FOUR

4.1. The effect of colonialism and Post colonialism on the lives of Indians in Rudyard's Kipling *Kim* and Arundhati's Roy *the God of Small Things*

Colonialism brought via the British in India was more pragmatic and practical than other empires and colonial regimes in the order. That is why the British had exploited the people of India through the veil of social upbringing and reforms. The impacts and implications on Indians were far-reaching as they had altered the entire structure of social and educational issues. "The British thought of the people of the subcontinent as items of a wonderful house" (Kipling,1901,p.14). Not only did social and cultural changes take place in the lives of Indians at that time, but linguistic and economic shifts also culminated during that colonial period as the entire fabric of life in all its manifestations was greatly affected by the British empire. The purpose behind this colonial regime in India was multilayered. "accepted this new God without emotions" (Kipling, 1901, p.18).

The foremost among them was the monopolistic approach to extend their trade and business in the region, and it could not be fully accomplished with political power and force. Another purpose was to control the countries and manipulate the power game in the country and the world. Accordingly to Kipling (1901), "when everyone is dead, the Great Game is finished. Not before"(p.288). The first and foremost impact that the British brought about in India was the systemic and careful handling of the local people by manipulating their minds through local agents who acted as a spokesperson of the British govt. Secondly, they did infrastructural reforms and changes in the Indian set-up, which enabled them to get the sympathy of the native people with the impression that they were here to serve them, not against them. Thirdly, the selected elite brought out English languages centres and English medium schools and projected that they were intended to serve the Indians by reforming their educational system by making it in line with the modern and up-to-date structure. In addition, they built roads and railway systems in India by showing for the benefit of the public at large. British initiated these steps to bring about reforms and privileges to the local people, but in reality, these were systematic and purposeful tactics that were merely meant to justify their regime on the one hand and extend their monopoly on the other.

The first notable effect of British Colonialism was the structural and social change it brought about in India. It shifted the workload from the aristocratic hand to the bureaucratic hand. The force and power shift from familiar people to military and law enforcement agencies. The salary structure of the elite class was increased a great deal, and other privileges were granted to them. It had two implications. One to win their favor and trust so that they can act as a tool for them in managing the state of the affair through native hands, and secondly, it cut short the economic resources of the people to little hands and on the taxes of mere public elite were privileged rest of the people acted their servant who was living a life like a beggar. They did it using a two-pronged strategy: corporate power and puppets Nawabs, their local servants. From 1820 to 1850 British did their best to westernize the Indian society systematically. They did it by bringing social and ritual reforms to the local inhabitants of India.

They threw out infanticide and discarded the burning widow ritual called Sati. They abolished local slavery and controlled highway dacoits and robbery. They legalize the remarriage of those women whose husbands died instead of ash them into the fire. They also allowed Hindus to convert themselves to Christianity. The most noticeable and remarkable reform they brought about in India was the introduction of the Penal code in 1861. It was based on the British system of justice, which gave some sense of equality among the Indians; as was quoted by Kipling(1901), “under his old Hindu law, a Brahmin murderer might not be put to death, while a Sudra who cohabited with a high-class woman would automatically suffer execution. Under the new law, Brahmin and Sudra were liable to the same punishment for the same offence” (p. 6). In this way, it acted as a dual tool; on the one hand, it abolished the slavery of local Indians from their elite, but on the other hand, it threw them deep into the slavery of the British.

The second most significant effect of British colonialism in India was the westernization of Indians. It is mainly done by inculcating a self-directed and modified version of the education system that became famous by the name English medium school with higher emphasis on the English language. It has affected the existing instructional pattern and way of things. Prior to that, Persian and Urdu were the court language. Arabic and Sanskrit were given due significance, but English drastically replaced them. It is quoted about the old, outdated education system “I believe that present system tends not to accelerate the progress of truth, but to delay the natural death of expiring errors.

We are a board of wasting public money for printing books which are less value than the paper on which they are printed while it was blank.” (Macaulay,2003, p.238). Macaulay (2003) explained:

It is impossible for us, with our limited means to attempt to educate the body of the people? We must at present do our best to form a class who may be interpreters between us and the millions whom we govern... a class of person, Indian in blood and color, but English in taste, in opinions, in morals, and in intellect. To that class, we may leave it to refine the vernacular dialects of the country. (p. 237).

Despite all these efforts, which are shown by the British as for the benefit of India and Indians until 1857, there were segments within India who vague a war against the rule of the British and tried to liberate India, but the British put it down with the help of their troops in India. That effort resulted in direct control of the British Govt. instead of the East India Company. Keeping their educational reforms system in view, they set up three universities in India, i.e. Calcutta, Madras and Bombay. However, the paradox and hypocrisy were that instead of teaching and providing Indian with quality education so that a reformed or structural society could be formed, and these acted meres as exam-taking bodies and nothing else. In other words, such an educational system was merely meant to instruct a local breed which they required from the local set-up for the support and assistance of extending their regime in India. . It had been suitably narrated by Macaulay (2003) as “to keep the people of India ignorant in order to keep them submissive. Or do we think we can educate them without awakening ambition? Or do we mean to awake ambition and to provide it with no legitimate end?” (p. 572)

There was no emphasis on creative and independent thinking, and the persona for education concerning girls was ignored during that entire period. Primary education was also highly neglected, and the results were that 88% population of India was illiterate when the partition took place in 1947.

Although the British tried to westernize India. Kipling stated (1901),“loafed over to the tobacco seller, a rather lively young Mohammedan woman, and begged a rank cigar of the brand that they sell to the students of the Punjab University who copy English customs” (Kipling, 1901, p.21). They established another sort of partition within a society that created discrimination and inequality based on whites and Indians when they could not do so. They set themselves up as elite and did not mingle with the native Indians. Whites restricted themselves to their offices, bungalows, rest houses, cantonment and civil lines as the ruling and elite class. Their way of living and behaving

was similar to that of old rulers Mughals in India. English medium educational system, universities and other so-called reforms brought about by the British in India was merely meant for that elite which consisted of both British white who went back once their career ended and the local inhabitants who acted as agents and spokesperson of the British Raj in India during their stay in India.

Another significant effect of colonialism in India was the financial burden that Indians had to carry during that period, especially during the direct British Govt. rule between 1857 to 1947. Official funds transferred to Britain from India were termed “Home charge” (Tucker,1824, p.16). Which directly or indirectly meant for debt services, to buy military services, railway equipment, and to bear the office expense of India in British. The estimated amount of those home charges by 1930 was estimated between £40 to £50 million per year. All these amounts were extracted from India, which resulted in the deterioration of the financial condition of India and India, but the ruling class was relishing the sources either in India by spending an extra lavish living and in Britain. Such drainage extracted almost 1.5% of the national income by 1930, much higher before that. Even Indian troops who participated in the world war were funded through Indian resources and not from British funds, and after the war, the British were gifted voluntarily with an amount of £150 and £750 million from Indian resources.

India was exploited economically by the British; the imperialistic and colonial force had utilized its resources to extend their stay and objectives in the region. Local inhabitants were deprived of bread and butter, but exploiters enjoyed life to their fullest through natural resources. Colonialism was a part of “an immensely profitable business.” (Blaut,1993, p.23). The money and resources were of the region, but they were used for the British's social, economic, and imperialistic gains. In the text of Kim, we saw the theft committed by Kim and the stealing of the ledger of Commissariat sergeant and flying away the paper of Russian agents are mere hints towards the great game going inside. The most exploited point is that the theft is justified as a necessary tool to support and justify the ways of empire as “he fingered a superb prismatic compass and the shiny top of the theodolite. But after all, a Sahib cannot very well steal...” (Kipling,1901, p. 330). These efforts were for collective and not for personal gain. The only figure in the novel that did theft for personal gain was an Indian priest who “insisted that the honor of entertaining the lama belonged to the temple – at which the lama smiled guilelessly.

Kim glanced from one face to the other and drew his own conclusions” (Kipling,1901, p. 65).

Kipling was meant to present just one side of the story, so all sorts of exploitation kept in view by the British as an imperialist and colonial force had been neglected and avoided by Kipling in the novel *Kim* under analysis. As the shabby economic condition was not mentioned in the novel, the violence and ill-treatment of local Indian inhabitants at the hand of white British Shahab (s) are also totally absent from the novel. All is well, as is depicted by Kipling, but in actuality, all was not well, which resulted in the liberation movement starting in 1857 that culminated in 1947. "a madness [which] ate into all the Army... then came the Sahibs from over the sea and called them to most strict account” (Kipling, 1901,p. 68).

It is indicative that violence committed by the colonized is an act of madness. The same violence committed by the colonizers is a “necessary act of punishment” (Carter,2010, p. 56). In the novel, *Kim* did not feel prone to violence, but an incident still indicated the conflict between the Russian and Lama as “before Kim could ward him off, the Russian struck the old man full on the face. Next instant, he was rolling over and over downhill with Kim at his throat. The blow had wakened every unknown Irish devil in the boy’s blood, and the sudden fall of his enemy did the rest” (Kipling,1901, p.315). As a whole, Kim was not meant to utilize violence as a tool, but in actuality, the British colonizers had utilized it to extend their supremacy and legitimacy in the country through hook and crook. Hence it is indicative of the fact that violence had been used as a tool of the great game to remain in power; it was supported by the region's natural riches and workforce, dominance and rule in the country to attain maximum benefits from it in term of economic, social, cultural and imperialistic gains.

Another significant effect of colonialism of British in India was the indirect economic loss and backwardness that India had to face, and it was due to the indifference and negligence of colonial force toward technical education that resulted in hampering the industry efficiency. Another significant impact that was a burden for Indians was that key posts and lucrative jobs were merely reserved for white British people in the country, and Indians were deprived of the critical posts and duties; they acted as mere manual workers, as assistive tools and as a mean to serve the elite class of foreigners and nothing else. It acted as an effective tool for the persistence of dominance in the

country through a gadget for effective managing the state of affairs in the country as a colonized force.

The legacy and impact of colonialism are often in the literature written by colonizers after decolonization. It is imperative to note that colonizers left the colonized people, but the impact on their lives, culture, and the economy is never gone. *The God of Small Things*, a novel by Arundhati Roy set in the Post colonial period, is full of such conflicts but direct under the impact of colonialism. Here, some people are shown love for their motherland India, few deem English as their role model, and some are confused. The first hint that we note about the impact of colonialism in the novel is when we are informed that both the kids Rahel and Estha are looking at the speech “Anglophile” in a dictionary and find out its meaning as “ A person well-disposed to the English” (Roy,1997, p.52).It means for those who are committed to English completely. Many characters in the novels are indeed obsessed with English language, culture, ideas, and way of living.

The chief source of obsession is the same language English, which has determined the characters' status, class, and social role. Anglophile has a dual connection; one is that the English and England is above and over India. The second is that the adaptation of English culture has resulted in terrible events in the lives of Indians. The most outstanding example of English obsession is Chacko, who though an Indian, gets his study done at Oxford. He is often seen discussing English novels, culture and events. He even encourages his nephew and niece to speak English. He is obsessed with English that he even marries an English maid. Arundhati Roy has depicted his obsession with English as an example of an Indian Anglophile “Chacko told the twins that they were all anglophiles, though he hated to admit it. They were a family of anglophiles. They were pointed in the wrong direction, trapped outside their history, and unable to retrace their steps because their footprints had been swept away” (Roy,1997, pp.52-53).

Not only Chacko but his entire family is an example of Indian anglophiles. They love the English language and are also obsessed with English dress, culture, and even the white color of their skin. The kids Rahel and Estha are also interested in the same coin as they are trained and brought in an identical fashion. This becomes even more evident when Sophia Mol and her English mother Margaret arrived in Ayemenem

following the loss of her second husband. The whole family goes to receive them. All the members are attracted to Sophia because she wears an English dress, and her mother is English. The marriage between Chacko and Margaret collapses merely because of the cultural difference and mental level of both the opposite extremes due to the adaptation of English as Indian anglophiles. Roy (1997) mentioned:

A year into the marriage, the charm of Chacko's studently sloth wore off for Margaret Kochamma. It no longer amused her that while she went to work, the flat remained in the same filthy mess that she had left it in. That it was impossible for him to even think of making the bed, or washing clothes or dishes... That he seemed incapable of buttoning his shirt, knotting his tie, and tying his shoelaces before presenting himself for a job interview (p. 256).

Margaret initially finds Chacko attractive merely because he gets an education in English culture and has presented himself as an educated scholar. However, as soon as his Englishness is gone, Margaret finds him sloppy, dirty and filthy. She finds no attraction toward him. Hence, she moves on and leaves him for a clean and equal man to marry. This is a typical attitude of the colonizers. It is typical of the Indian context that they try their best to please the English people, just like Chacko, who marries a maid despite being a well-to-do person in India. He loves her but is not able to make her marry and loyal. After the divorce, he comes back to India dejected and rejected despite his all education and Englishness. This is what is seen overall in India. The way colonizers have sucked Indian of their resources and everything else and left them even in poorer condition. Indians adapt and accept English to favor and improve their status, but it leaves them even in a worse situation.

Another aspect of Anglophile is seen when the family heads to the theatre to see the English Film *The Sound of Music*. The family members seemed to be rushing toward the theatre to see their cherished movie. They have even seen it before, but they are so under the influence by the dance and music of the English actor they again come to see it. Here Estha is being sexually abused by Lemon drink. After that incident, he comes to the theater with a dirty hand and does not touch anything being afraid. Here he is shown as dirty like his uncle Chacko who is seen as dirty by his English wife, a typical attitude between colonizers and colonized. Estha depicts his own family as "a captain with seven children. Clean children, like a packet of peppermints... They were clean, white children" (Roy, 1997, p. 107).

Like Indians, Estha considers English with whiteness a sign of cleanliness while Indian is associated with brown skin and it is associated with dirt and uncleanness. Here Estha comes to know why this happens to him. At this point, he has an internal dialogue with himself and thinks about whether he will be able to love himself and his sister anymore or not. The dialogue continues as he thinks about whether he and another Indian child love the same way as English kids like Sophie Mol and others are treated as being white in skin and English by origin. The dialogue is depicted as under :

“No. (But Sophie Mol is.)

Do they blow spit bubbles?

Yes. (But Sophie Mol does not.)

Do they shiver their legs, like clerks?

Yes. (But Sophie Mol doesn't.)

Have they, either or both, ever held strangers' soo-soos?

N...Nyes. (But Sophie Mol hasn't.)

Then I am sorry...It is out of the question; I cannot love them”. (Roy,1997, p.108)

The novel *The God of Small Things* presented a clear-cut divide between English and Indian, white and brown, clean and dirty and above between lower class and upper class. Sophia Mol is treated differently compared to her cousin Rahel and Estha. When she arrives, she is taken with open arms by all and sundry merely because she is white and has an English mother “Hatted, bell-bottomed, and loved from the beginning” (Roy,1997, p. 137). It means she is treated well, and even a party is organized, and a game is named after her, “Welcome Home Sophie Mol.” While on the other hand, kids of Indian origin are not loved, which indicates that Sophia is deemed suitable merely because of her skin color or background, while her cousins are treated as evil because of their born color and Indian background.

Nevertheless, as indicated above, all the Englishness brought destruction and devastation to India and the Indians. The advent of English, like Sophia Mol, brings a considerable scale of devastation. After the arrival of Sophia, Ammu is disrespected and thrown out of the family. Velutha is killed in jail, Sophia is drowned, and Estha and

Rahel have sex; these can be the direct impacts that are devastative in nature, just like India's economic, social, cultural, and lingual devastation. Although India was not directly under the control of English when the novel was written, obsession for English is seen time and again on the part of the characters. However, whenever English people come in any form, they bring tragedy and disrupt the lives of Indians and India. Although Arundhati Roy has time and again idealized English and England, being an Indian, she is never in favor of projecting English at the cost of India.

The comparative analysis of both *Kim* and the subject of colonialism is explored in *The God of Small Things*. It is made clear that both novels were written in the context of English colonialism in India. The only difference is that *Kim* was written during the direct British rule over India, but India was not directly under English dominion when Arundhati Roy wrote her novel *The God of Small Things*. Hence, the impact of colonialism is direct in *Kim* while it is indirect in *The God of Small Things* and can be noticed even after many decades. Both novelists have idealized and patronized English and England in their novels.

The primary effect that is apparent in both novels concerning colonialism and Post colonialism is the westernization that has been conducted over India. Though there are other far-reaching influences of colonialism in both novels, how Indian are obsessed with the English language, culture, history, identity, and race has been aptly highlighted in both novels. This concept is directly connected with the concept of lower class and upper class being. English sees Indians as illiterate, ignorant, vulnerable, and dirty, but they consider English white, clean, and upper class, making the real difference.

Like all colonizers, English people manipulated the natural resources of the Indians and exploited them for their excellence. They extracted their resources, disrupted their social circle, devastated their economic situation, and desolated their culture, race, language, and identity depicted in both novels.

4.2. A Diasporic view of Indian people in Rudyard's Kipling *Kim* and Arundhati's Roy *the God of Small Things*

Rudyard Kipling is among those writers who have an intense fascination and linkage with the Indian context, and they have portrayed Indians in their fictional writings. The childhood of Kipling was spent in India before he was sent to England

with his sister to study there. Furthermore, the experiences and impressions during his stay in India are reflected in his literary work, and *Kim*, the novel understudy, is a vital instance of that kind of writing. India and the Indian context occupy an important place in the writing of Kipling due to the childhood and youth memories that he has in the Indian context. The major characters of Kipling's works are the depiction of Indian faces. He has depicted and presented the reality, truth, beauty and fascination of Indians in his work, especially in *Kim*. Later on, being a journalist, he saw the naked realities of India and presented them in his work and termed his stay in India as "Seven years' hard."

When his family left for Hill in the summer, he remained in Lahore to learn about the Indian political and electoral process. For that intent, he met congress's workers and leaders. His experiences with the political elite make him more curious about the psyche of Indians. He deems the Indian congress a party with a limited and narrow objective and representative of a specific class. The overall narrative of Kipling about Indians, especially regarding the political role, is that of British imperialism. He agrees with the view expressed by Winston Churchill that Indians may not be able to avert famine, plague, hunger and disease without the assistance of the British. In addition, the more he got contacted with the Indians, the more he began to accept the upper class of the Englishmen. English is an emblem of power, discipline, authority, and devotion to him. They are loyal to the state and have sacrificed their lives in India for the country.

Kim (1901) has a great touch as a representative of depicting various layers of Indian context, countries, colors, people and culture. It focuses on the life of Kim of Irish background, an orphan who grows up as a native Indian. Through him, Kipling is able to present the multicolored face of India before the world as both Kipling and Kim have lived in the Indian context, so the realistic touch of Indian culture, history and reality has been portrayed masterly him. It is deemed to be an honest and truthful account of Indians. Indian conquest for identity, their inner and outer condition, has been depicted by Kipling. Kipling has narrated all these influences. Voila (1997) indicated:

In the afternoon heats, before we took our sleep, she [Kipling's ayah] or Meeta [Kipling's bearer] would tell us [Kipling and his sister] stories and Indian nursery songs all unforgotten, and we were sent to the diningroom after we had been dressed, with the caution. Speak English now to Papa and Mamma. So, one spoke English, haltingly translated out of the vernacular idiom in which one thought and dreamed. The Mother sang wonderful songs at a black piano and would go out to Big Dinners. (p.170).

The novel is set in the Indian context during the British imperialist rule; it depicts vivid picture of India and Indians. In *Kim*, Kipling has introduced the landscapes of India. He has depicted India's plain and green fields visible from the train. Umballa is a flourishing land that “gives three and even four - through patches of sugar-cane, tobacco, long white radishes, and nol-kol” (Kipling,1901, p.58). The people presented in the novel are honest and strongly like hard work. The beautiful scenes of trees alongside the roads, especially that of mango groves, add beauty and richness to the Indian landscape attraction are portrayed. Kipling has also depicted the hills and mountains, especially those Himalayas covered with snow. He also witnesses the “distant snows pink” at the time of sunrise in Simla. During the depiction of these hills, mountains, plains and forests, he has not forgotten to delineate the depictions of the paths and passages that lead to these pastures, meadows and hills.

He was showcased his minute and curious observation during his narration and depiction, which has not left even birds like “squirrels, parrots, and doves” to mark their presence. The entire presentation of India and Indians in the novel is assertive of the realistic and honest portrayal on the part of Kipling, especially in the subsequent depiction. Kipling (1901) said:

The diamond-bright dawn woke men and crows and bullocks together. Kim sat up and yawned, shook himself, and thrilled with delight. This was seeing the world in real truth; this was life as he would have it- bustling and shouting, the buckling of belts, and beating of bullocks and creaking of wheels, lighting of fires and cooking of food and new sights at every turn of the approving eye. The morning mist swept off in a whorl of silver. (PP.95-96).

In addition, Kipling has presented the life of people living in both cities and villages. Lahore, Simla, Umballa and Lahore Museum hintssymbolise rich Indian culture and conventions. The depiction of Kim's experience outside the Lahore Museum is an ample instance quoted “He sat, in defiance of municipal orders, astride the gun Zam- Zammah on her brick platform opposite the old Ajaib-Gher- the Wonder House, as the natives call the Lahore Museum. Who holds Zam-Zammah, that fire-breathing dragon, Punjab, for the great green-bronze piece is always first of the conqueror’s loot?” (Kipling,1901, p.3) The narration of Colonel Creighton’s bungalow located in Umaball has great insight related to the lifestyle that the English maintain in India. The impressive buildings of Lucknow also capture the attention of Kipling, and he has narrated their brilliance in *Kim*.

Likewise, the depiction of Kashmir Serai is also fascinated and realistic portrayal of India and Indians. Kipling (1901) mentioned:

Half pushed, half towed, he arrived at the high gate of the Kashmir Serai: that huge open square over against the railway station, surrounded with arched cloisters where the camel and horse caravans put up on their return from Central Asia. Here were all manner of Northern folk, tending tethered ponies and kneeling camels; loading and unloading bales and bundles; drawing water for the evening meal at the creaking well windlasses; piling grass before the shrieking, wild-eyed stallions; cuffing the surly caravan dogs; paying off camel-drivers; taking on new grooms; swearing, shouting, arguing, and chaffing in the packed square. (p.24).

Kipling has not forgotten to mention the beauty of Simla and the lifestyle of the people of that place “A fair land a most beautiful land is this of Hind- and the land of the Five Rivers is fairer than all, Look, Hajji, is yonder the city of Simla? Allah, what a city! ... Lurgan Sahib has a shop among the European shops. All Simla knows it. Ask there... and, Friend of all the World, he is one to be obeyed to the last wink of his eyelashes. Men say he does magic, but that should not touch thee. Go up the hill and ask. Here begins the Great Game.” (Kipling, 1901, pp.189-191). Kipling has also showed his ugliness with regard to temple of Tirthanker located in Benares which validated the honest and realistic portrayal of India and Indian in *Kim*. “There, one finds a little clean cell for Lama where he sits cross-legged. The copper-gilt image of the seated Lord Buddha is also placed in the corner in front of which certain things like the lamp, incense holder and a pair of copper flower pots are also found” (Kipling, 1901, p.249).

Kipling's insight was not merely limited to the people, places, buildings and landscapes; instead, he has also talked about the linguistic pureness of the people of Lucknow and Delhi, who consumed pure Urdu language in their articulation. Kipling (1901) said:

There is no city- except Bombay, the queen of all- more beautiful in her garish style than Lucknow, whether you see her from the bridge over the river, or from the top of the Imam bara looking down on the gilt umbrellas of the Chutter Munzil, and the trees in which the town is bedded. Kings have adorned her with fantastic buildings, endowed her with charities, crammed her with pensioners, and drenched her with blood. She is the center of all idleness, intrigue, and luxury. (PP.155-156).

Apart from presenting the life and people of cities, Kipling has also narrated the life in huts and villages. When Lama and Kim left Umballa, they had to rest under the shade of a tree in the evening in a village. The people of that village used to live in huts made of mud. The scenes of cattle coming back to huts after grazing in the meadows in the evening are depicted. Women are shown busy in the preparation of the evening meal.

The natural, pure and routine life of these villagers is amply described in the novel as “The women were always kind, and the little children as children are the world over, alternately shy and venturesome. Evening found them at rest under the village tree of a mud-walled, mud-roofed hamlet, talking to the headman as the cattle came in from the grazing grounds and the women prepared the day’s last meal” (Kipling, 1901, p.58).

Lastly, the different traditions, activities and routine matters of Indian people have also been depicted in the novel. Sanyasis and Akali people are shown going to the fair. These people enjoy the fair wearing a colorful dress in diverse shapes and styles. People are shown cooking in the proper place made of “dung.” The Indian custom of brushing one's teeth with a fresh “picked twig”, their fascination for smoking and hookah after they have taken meals. They have superstitious nature and have a belief in them. Caste and class strife are common among them. Injustice and sufferings of the people of India also mark their appearance in the presentation of Kipling. British advent in India and its aftermaths are also there in *Kim*. Spirituality of the east is presented through Teshoo Lama, a representative of Buddhism. The talkative and traditional atmosphere of India is also depicted through the portrayal of Kulu, who was a widow of Rajah.

Also, the novel *The God of Small Things* was written by an Indian novelist, and it is written in an Indian context, so it is natural to portray Indian people, culture and settings. All the central characters in the novels are Indian like Ammu, Chacko, Rahel, Estha, Velutha and Baby Kochamma. Socio-cultural conditions, historical context, a rise of communism, caste system and various aspects of feminism in Indian context and culture are vividly presented and projected by Arundhati Roy in the novel. It takes place in the Kerala town of Ayemenem. It is the first state and perhaps the only one in the world where the communist Govt. was elected through a democratic election process. The historical perspective on the one hand, and modification and change in Indian society at large are concerned.

The first significant portrait of Indian people is the division based on caste, and it is something associated with Hinduism, which was and still is the major religion in India. The primal myth is linked to caste and perhaps connected with the occupation of the Indian in a historical context which is stated by K. M. Sen (1991) “The division of the society into four castes has, in all probability, always been theoretical, for, from the earliest time, we find references to a much more complicated caste structure the

occupational divisions with which castes were associated give us a better view of the role of castes in the working of society” (p. 28, 29). It is perhaps based on this caste division that assisted the invaders like the British to get their hold affix in India, and they exploited it to their fullest as the society is already divided, and it is straightforward to exploit one segment of the society against other.

The caste system in the novel is apparent through the episode of Ammu and Velutha. One of these characters belongs to society's touchable or elite class, and the other is from the untouchable class. Both of them have physical intimacy outside marriage, but the treatment given to both is fundamentally different, representing the mental sketch of society. Ammu is being saved, and every effort is made to save the name of the family, but on the other hand, though it is even made known to the investigator that Velutha is innocent and charges being left against him are baseless, and merely He is sentenced to death in prison since he belongs to the lower social class. In addition, the devastating influence and portrayal of caste can even see-through other characters like Vellya Paapen, the father of Velutha. He is deemed the product and inhabitant of Kerala state's caste system.

It can be depicted from the very fact that in 1990 Arundhati Roy requested the “royalties of the Malayalam translation” (Roy,1997, p.279) of the novel *The God of Small Things* in remembrance of Velutha to speak something, and in this occasion, she states this caste centered approach in Indian context as “I know that you share the anger at the heart of The God of Small Things. It is an anger that the ‘modern’ metropolitan world, the other India, the one in which I now live, tends to overlook because, for them, it is something distant, something unreal.” (Roy,2010, p.50).

Socio-cultural and political events are also, as far as politics are concerned, there is a change in *The God of Small Things*. There is a depiction of the Naxalites and their armed movement in Naxalbari in 1967. It is often considered a result of unfulfilled promises made by Govt. to peasants, labourers and the untouchable class. Even Velutha is charged with alleged these Naxalites during his four years' absence from Ayemenem. Despite being always an admirer of English and England, she believes that political rivals or alternate should be from locals, not colonizers “Decentralized economics, decentralized control; handing some measure of power back to the people” (Roy,2010, p. 127).

Roy also has her political ideas concerning the prospect of India, which will be based on solidarity and protection but not at the hands of the majority. She expressed it as “India’s redemption lies in the inherent anarchy and fractiousness of its people and its political formations. Corporatizing India is like imposing an iron grip on a heaving ocean, forcing it to behave. I guess that India will not behave. It cannot. It is too diverse, grand, and feral, and eventually, I hope – too democratic to be lobotomized into believing in one single idea, which is, eventually, what corporate globalization is: Life is Profit.” (Roy,2010, p. 128). On the one hand,there isa depiction of Ayemenem and Kerala as a background, and on the other hand historical and social background of Kerala, especially the rise and set up of communism.

Here we have the concept of socialist accomplishment embedded during the plot construction of Arundhati Roy's novel *The God of Small Things* in Kerala state, as represented by Arundhati Roy. According to Roy (1997), “The real secret was that communism crept into Kerala insidiously. As a reformist movement that never overtly questioned the traditional values of a caste-ridden, extremely traditional community. The Marxists worked from within the communal divides, never challenging them, never appearing not to. They offered a cocktail revolution. A heady mix of Eastern Marxism and orthodox Hinduism, spiked with a shot of democracy” (pp. 67-68).

Another outstanding feature of Indians is depicted in the novel as the one who is obsessed with the English language, culture and England as a whole. Arundhati Roy depicts them as Anglophiles, and this is reported through the narration of the thought from the mouth of Chacko, who is chief among Anglophiles, and it is reported as:

Chacko told the twins though he hated to admit it, they were all anglophile. They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history, and unable to retrace their steps because their footprints had been swept away. He explained to them that history was like an old house at night. With all the lamps lit. And ancestors whispering inside. ‘To understand history, ‘Chacko said, we have to go inside and listen to what they’re saying. Moreover, look at the books and the pictures on the wall. And smells the smells. (Roy,1997, pp. 52-53).

Pappachi is shown as always imitating the manner of clothes of the English people, and Arundhati Roy depicts it as “until the day he died, even in the stifling Ayemenem heat, even single day, Pappachi wore a well prepared three-piece suit and his gold pocket watch” (Roy,1997,p.49). Later on, it becomes more obvious the way

member of the family is impressed by Sophia Mol's English and western dress. Chacko, Ammu and their father's fascination with English culture. Roy (1997) said:

Chacko said that the correct word for people like Pappachi was Anglophile. He made Rahel and Estha look up Anglophile in the Reader's Digest Great Encyclopedic Dictionary. It said Person well-disposed to the English. Estha and Rahel had to look up disposed Chacko said that in Pappachi's case it meant Bring mind into certain state. Which, Chacko said, meant that Pappachi's mind had been brought into a state which made him like the English (p.52).

Last but not least is the portrayal of women in typical Indian society in general and Ayemenem in particular. Women have been treated and exploited by men. They were not accessible in their lives. They have to obey their male family members just like the Indians have to face exploitation at the hand of the English. Ammu and Rahel are typical examples of such women who have resisted this trend of society, and they try to vocalize their version which is associated with the reformed version on the part of Arundhati Roy's resistance theory. Barsamian&Roy (2004) said:

A lot of the women who are involved in resistance movements are also redefining what 'modern' means. They are really at war against their community's traditions, on the one hand, and against the kind of modernity that is being imposed by the global economy, on the other. They decide what they want from their own tradition and what they will take from modernity. It is a high-wire act (p. 125-126).

As both novels under analysis, *Kim* and *The God of Small Things*, are written in the Indian context, these carry the impact of colonialism and post colonialism and have vivid depictions as far as India and Indian people are concerned. In both novels, there is depict and portray people at diverse levels. In *Kim*, we see that Kim, though born and brought up in India, belongs to English background but tries to adopt the language, culture and way of living of India so that he may be counted among Indians, but In *the God of Small Things*, on the other hand, we see Indian people who are obsessed with the English language, culture and way of living. So, this is the major difference between English and Indian people, as portrayed in both novels. Kim is obsessed with Indians, and he gets benefits as he is privileged among Indian and English, but Characters in *The God of Small Things* are obsessed with English and hence have trouble.

In both novels, we depict the Indian people who are obsessed and impressed by English language, culture, and norms of life. In both novels, the English language and dress have been deemed a sign of upper class among Indians. The governess of Kim asks him to wear an English dress as she is Indian. Similarly, both of the kids have clear

instructions from the family to speak English, and the members of the family are impressed by Sophia on her arrival on two grounds. One, because of her dress, and second, her mother is white. Apart from people, we have a realistic depiction in both novels. Village life has also been depicted. Depiction of Lahore in *Kim* and Ayemenem and Kerala There are clear examples in *The God of Small Things*. Lingual attributes, dress codes, and a mental sketch of the Indian have also been considered.



CONCLUSION

Having explored and investigated the issues of colonialism and Post colonialism in Rudyard Kipling's *Kim* and Arundhati Roy's *The God of Small Things*, both works can be approached from different views regarding such issues. The study concludes that Multiculturalism, mimicry and hybridity hints and references are in abundance in both the novels; It has raised the subject of culture and race; in the lives of Indians, class and identity play a key role as are projected numerously in both *Kim* and *The God of Small Things*. Colonialism's impacts have aroused the issues of cultural, lingual, social and class divide between white and black, lower class and upper class through the projection of English and Indians. Class and race division between British and Indians on the one hand and between touchable and untouchable on another, within the same context and culture among Indians.

By analyzing both novels keeping in view the concept of mimicry, a frequent idea in colonial and Post colonial studies, there are diverse layers of imitation or copying of culture, social norms, religious conduct, and societal codes in both the novels. Characters in both novels adopt the norms of a culture other than their own or native norms. It is seen on cultural, societal, religious, and lingual layers and as far as dress codes are concerned. In Kipling's *Kim*, a reverse form of mimicry is found. Instead of coping and imitating the norms and manners of the upper class or the people in power, the main character or the protagonist, Kim, adopted the norms and cultural traits of Indian people as he was born and brought up in an Indian context he was English by origin. While the themes and *The God of Small Things'* characters are set in two different cultures, there is an ample chance that interaction and imitation or mimicry cannot be avoided.

In both novels, the researcher has indicated several aspects that indicate multiculturalism. In *Kim*, Kim is the primary source of multiculturalism as he is the one who is born to an Irish family. Hence, he is English by color and origin, but he was brought up in Indian culture. Despite having western blood, he is deemed more Indian than English. He not only adopts the social and cultural norms of the native people of India but also adopts the Indian languages. Ayemenem, where *The God of Small Things* is staged, is a place that is multicultural as people; belonging to diverse social, cultural and religious backgrounds live and interact with each other. In addition, the Indian

context in which both novels are inscribed is a multicultural, multilingual and multiethnic state where people from diverse races, cultures and castes live together. In *Kim*, the major character or the protagonist of the novel Kim, is the most multicultural person, while Indian people in *The God of Small Things* adopt cultural tradition and English norms.

Both novels are written in the Indian context, and both novelists have affiliated with the British context in one way or another; naturally, the mixing of culture and identity is seen in both novels. In addition, India has remained a British colony for a long time, so the mixing of both the cultures and identities is very much evident in both the novels. There is hybridity of culture and identity at social, cultural, lingual and religious levels. Moreover, when there is hybridity in culture, there is natural that identity issues may arise. Kim is the major character facing an identity crisis because of his hybrid identity. The act of mixing culture and identity is referred to as hybridity. In *The God of Small Things*, we have diverse layers associated with culture or identity, such as racial, cultural, lingual or societal and religious-based hybridity.

Both novels are written in the Indian context, and hence the presentation of the culture of India is very much evident in both novels. The difference is that *Kim* is written in the context of when India was a colony of the British, while *The God of Small Things* is written once it gets freedom from the British Empire. There is hybridity of culture and societal norms in both novels. There is hybridity of culture and societal norms in both novels. The impact of English culture, language and way of living has dramatically influenced the mindset of the Indian people. In *Kim*, dual culture has been presented mainly through Kim, the central character, as he has a dual identity being English by birth but is brought up in the Indian context hence adopting the cultural norms, language and dressing sense of the host culture. Nevertheless, Characters in *The God of Small Things* are from an Indian background and culture, but they try to adopt and project themselves as English.

The concept of race is prevalent in *Kim*, and it is found all over the novel from the very beginning of the novel till the end. It starts from the very first page of the novel, which is about the dark skin of Kim though he is white by origin as quoted from the novel "burned black as any native". In *The God of Small Things*, Racialism is not merely limited to the discrimination and divide between black and white races but also based

on class and status. As both novels are written in the Indian context, a multicultural and multi ethnic country of the world, the issue of race is most likely to emerge time and again in both novels. There are two layers of racial representation in these novels. In *Kim*, there is a wider and broader race issue in *The God of Small Things* between British and Indians. In *Kim*, the internal racial issue is among different races, but it is also based on social status and gender roles in *The God of Small Things*. Society is divided into touchable and untouchable.

The legacy and impact of colonialism are often in the literature written by colonizers after decolonization. It is imperative to note that colonizers left the colonized people, but the impact on their lives, culture, and the economy is never gone. Both the novels are written in the colonial context and its aftermaths; the only difference is that when *Kim* was written, India was directly under the control of England, but Arundhati Roy was writing her novel, India was not directly under the control of English. Hence, the impact of colonialism is direct in *Kim* while it is indirect in *The God of Small Things* and can be seen even after many decades. The significant effect of colonialism and Post colonialism is the westernization that has been conducted on Indians in both novels. Indians are shown to be obsessed with the English language, culture, history, identity, and race in both novels. In addition, it is shown in both the novels that English people have manipulated the natural resources of India. They extracted their resources, disrupted their social circle, devastated their economic situation, and desolated their culture, race, language, and identity depicted in both novels.

Rudyard Kipling is among those writers who have intense fascination and linkage with the Indian context, and they have portrayed Indians in their fictional writings. While *An Indian novelist writes the God of Small Things*, written in an Indian context, it is natural to portray Indian people, culture, and settings. In addition, as both the novels under analysis, *Kim* and *The God of Small Things*, are written in an Indian context, there is a vivid depiction as far as India and Indian people are concerned. In both novels, the researcher depicts the Indian people who are obsessed and impressed by English language, culture, and norms of life. Apart from people, we have a realistic depiction in both novels. Indian traditions, cultural norms, caste system, societal divide, and family system. Depiction of Lahore in *Kim* and Ayemenem and Kerala in *The God of Small Things* are critical instances in this regard. Lingual attributes, dress codes, and

a mental sketch of the Indian have also been given due consideration in *Kim* and *The God of Small Things*.

SUGGESTIONS

The present study is conducted to highlight the impact of colonialism and Post colonialism on the lives of the people who become victims, i.e. Indians, at the hand of the British. It is further meant to draw a mechanism or tool which could prevent the societal, cultural, lingual and other aspects from being overshadowed at the hand of their colonial masters. Even in the 21st century, even after independence from colonial masters, many countries and countries remain within the shadow of their colonial masters. The identity, culture, language, and social fabric are affected by colonialism wherever they go. This is what is most evident in both the novels Rudyard Kipling's *Kim* and Arundhati Roy's *The God of Small Things*, where Indians, after initial resistance and hatred, tried to adopt the culture, language, dress and social fabric of English or British culture so that they may have some favorites from their colonial master, but after doing so for decades, they realized that it is a useless practice.

In the process, they lost their identity, culture and language. These dynamics can also be seen today in Indian countries of that colonial period. So, to save colonized cultures from physical, cultural, social, lingual and economic abuse, the researcher has suggested the perspective and philosophy of anti-colonialism. It means the movement or struggle launched in colonized countries and countries against the imperial and colonial rule primarily in the initial phase of the 20th century. It is defined by Kempf (2010) as a theory "articulating the connections between colonialism, oppression, and change, anti-colonialism posits a 'literacy of resistance' to bring about social change" (p. 45). This philosophy does not apply to colonized; rather, it is meant for colonizers; that is why it has been suggested by the researcher so that colonizers can be saved from further abuse at the hand of colonized.

There are other reasons for the suggestion of this theory on the researcher's part. Firstly, this theory is based on the concept of national independence, political stability and international collaboration. Secondly, though it has extended to many countries of the world like the colonial regime, South Asia was the central hub of the British colonial

regime, and as both the novels are written in both contexts, this theoretical philosophy is most relevant. Thirdly, anti-colonialism refers to historical events, and in both the novels, historical events are referred to in addition to the independence related events that culminated in 1947.

Fourthly, all the philosophers of this school of thought are concerned with the Post colonial world. They have included the vision of independence, but they mainly deal with the issues that decolonized nations, countries, and countries inherit. Fifthly, because it at hands lays stress on liberation and, on the other hand, fancy the world of Post colonial period and age. Most of the propagators of this philosophy talk about the advantages of the end of the colonial regime. Finally, anti-colonialism is a valiant attempt to save and honor the identity of each culture, people and individual at diverse levels rather than the distortion of identity during the colonial period at the hands of their colonized master on the one hand and the part of the writers on the other hand.

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CURRICULUM VITAE

Rakan Assi KHALAF has a B.A. in English Language and Literature from University of Al Hamdaniya and his M.A. in English Language and Literature / Novel from Karabuk University. He had attended several conferences on English Language and Literature.

