

**Gender roles and power relations between Indian male
and female characters in *The God of Small Things* by
Arundhati Roy: a postcolonial feminist approach**

de

Ana María Crespo Gómez

TRABAJO PARA EL TÍTULO DE MÁSTER

Entregado en el Área de Atención Integral

al Estudiante (ARATIES)

de la Universidad de Almería

como requisito parcial conducente

a la obtención del título de

**MÁSTER EN ESTUDIOS INGLESES: APLICACIONES PROFESIONALES
Y COMUNICACIÓN INTERCULTURAL**

2019

ITINERARIO: Investigación y docencia

Nombre estudiante y D.N.I.

**Nombre director TFM y
D.N.I.**

Firma estudiante

Firma director TFM

Fecha

I, the undersigned, as a student of the Faculty of Humanities and Psychology at the University of Almeria, hereby declare under the penalty of perjury, and also certify with my signature below, that my Master's Thesis, titled:

.....
.....
.....
.....
.....

is my own work, except where indicated by the reference to the printed and electronic sources used according to the internationally accepted rules and regulations on intellectual property rights.

Many thanks to my family for their great support and to my colleagues and friends of my itinerary for being so supportive in my moments of despair and self-doubt. I would like to thank my tutor María Elena as well for guiding me proposing this novel and helping me throughout this thesis.

TABLE OF CONTENTS

Abstract.....	2
Introduction	3
Section 1. Arundhati Roy: an introduction to the author	6
Section 2. Theoretical framework	
2a. Women’s situation in India.....	9
2b. Postcolonial feminist theories	14
2.b.1. The question of voice and the subaltern	24
2.b.2. The question of location and space	30
Section 3. Methodology.....	35
Section 4. <i>The God of Small Things</i>	37
4a. The plot of the novel	37
4b. A description of characters from a gender perspective.....	39
Section 5. Postcolonial feminist analysis of <i>The God of Small Things</i>	45
5.a. Gender roles and power relations.....	46
5.a.1. Ammu and Baba.....	48
5.a.2. Mammachi and Pappachi.....	51
5b. Ammu and Mammachi as subalterns.....	55
Conclusions	59
Works cited	61

Abstract

The aim of this thesis is to analyse gender roles and power relations between male (Pappachi and Babu) and female Indian characters (Mammachi and Ammu) in *The God of Small Things* by Arundhati Roy. To achieve this aim, we will resort to feminist literary criticism and, more specifically, to postcolonial feminist theories. Firstly, we will pay attention to the way the main characters are described from a gender perspective. Secondly, we will examine the roles these characters play in the family and social context they take part in, and finally, we will deal with the power relations (dominion/subordination) they sustain and the values they represent (voice/silence and agency/passivity) all framed in postcolonial feminist theories.

Introduction

India is a country in South Asia and the second most populated worldwide, a country that has undertaken many changes in its history, which has led to a picturesque territory tainted by differences. The differences are sustained in gender, colour, race and caste. With regards to gender and as result of these differences, men and women are dissimilar in Indian's society, not just in terms of gender but also regarding gender roles, power relations as well as opportunities, as it is not the same to be born a girl or a boy in India. The sex of a person will highly determine their future and the burden this person will carry out throughout his or her life.

Taking the lead as a relevant reflection of society, literature stands as a direction to understand what characterises a society. In this case, Arundhati Roy's fiction describes a realistic path of community in contemporary India, as a reflection of its members, especially of women and how they are framed within the Indian rural society. Gender roles and power relations are very present in that society where everyone holds a place and where women are subordinate to men. Consequently, the analysis will be performed through feminist literary criticism, which deals with the principles and ideology of feminism to critique a piece of literature. For the review of *The God of Small Things* by Arundhati Roy, we will resort to postcolonial feminist theory, as it focuses on understanding gender roles and power relations between women and men as the result of postcolonial heritage and the culture inherited by a foreign country in India, a country once colonised by the British Empire. In this theory, most of the analysis provided will come from the theories of Chandra Talpade Mohanty and Gayatri Spivak.

Thus, the fundamentals of postcolonial feminism will be the basis of the analysis and shall help understand the origin of violence and the importance of women as subaltern, or victims of oppression in a double oppressive system, which stands as patriarchal and colonised.

However, the path to equality is an essential element in the novel, as throughout the third female generations pictured in the novel, each character deals with inequality in a specific manner. Nevertheless, the role of family and traditions still play a relevant role in this society. Thus, the power of traditions affects mainly women and make them miserable and dependent. In the end, there is an evolution in these women, which might suggest that the Indian society is moving forward in terms of facing equality and speaking up on behalf of women's rights. In other words, the Indian heritage that society has got from the colonial period is, at some point, disappearing and evolving into a more equalitarian society, although these powers are deeply rooted in society.

Besides, based on the fundamentals of postcolonialism feminism, some questions will be raised such as the place of the subaltern, the question of voice and silence, space or the power relations framed in a postcolonial society.

A short biography will be presented in section 2, explaining the literary contributions of Arundhati Roy. After that, the theoretical framework, which is divided into two parts, will be presented. The first part will be a short state of the art of women in India, as it will enable a better understanding of the postcolonial feminist analysis undertaken in the second part of this thesis. The second part will be devoted to explaining the fundamentals of postcolonial feminist theories, based mainly on the analysis provided by two authors: Chandra Talpade Mohanty and Gayatri Spivak. These fundamentals will be the basis of study for section 5.

Section 4 provides a short introduction to the story as well as a description of female and male characters. Female characters, however, will be devoted a further and more in-depth analysis since they represent the core of the novel. Thus, the analysis will be performed following a gender perspective.

In Section 5, we will resort to the application of the fundamentals of postcolonial feminist theories and apply them to female and male characters of the novel. Finally, the subsections will deal mainly with gender roles and power relations involved within the couples in the novel: Mammachi and Pappachi, and Ammu and Babu. This will enable a better understanding of the specific constraints of power and society

The purpose of this master's thesis is to raise the issue of gender inequality in India and call attention to the influence and heritage of colonialism in shaping relationships in India, by considering the fiction of Arundhati Roy, *The God of Small Things*, as the basis of the study.

Thus, the main objective of this thesis will regard the analysis of Indian female and male characters highlighting the characters of Ammu and Babu, as well as Mammachi and Pappachi, focusing on gender roles and power relations and following a postcolonial feminist theory. In order to approach this feminist analysis, the characters will be divided according to their sex, and it is a primary source of oppression. Other secondary objectives will deal with the fact that the oppression takes several forms and that the figure of the subaltern is a perfect definition to explain the current situation women live in India.

Section 1: Arundhati Roy: an introduction to the author

The God of Small Things was published by Arundhati Roy in 1997, although several editions have been reprinted, due to its success. It has become a number 1 International Bestseller, translated into more than forty languages (Penguin, 2019) and it has been awarded the Booker Prize.



Arundhati Roy was born in northeast India and in her books, particularly *The God of Small Things*, she pictures the Indian society (The Heroine Collective, 2016), highlighting the existing inequality. Apart from being a writer, she is also a political activist, as the following quote illustrates.

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, to live it, to have a different experience, said Roy, at *Sharjah International Book Fair* (Famousauthors, 2018)

She has won awards mainly for her works regarding inequality in a world controlled by tyrannical governments, such as the Lannan Foundation's Cultural Freedom Award in 2002, an award as a Woman of Peace at the Global Human Rights Awards in San Francisco in 2003 and the Sydney Peace Prize in 2004 for her defence of non-violence and promotion of tolerance (Famousauthors, 2018).

Apart from her most famous novel *The God of Small Things*, the novel *The Ministry of Utmost Happiness* was also longlisted for the Man Booker Prize 2017. She has written other known non-fiction books, as *The Algebra of Infinite Justice*, *Listening to Grasshoppers* and *Broken Republic* (Penguin, 2019).

In an interview, Arundhati Roy makes explicit what she understands by writing fiction; these remarks, in a way, sum up her literary preoccupation and make her one of the most excellent Indian English novelists:

Fiction, for me is a way of seeing, a way of presenting the world—my world—to somebody. Addressing it to somebody, I regard highly. Somebody I love. People I care for. Moreover, it is true that *The God of Small Things* has affected my deepest relationships. Made them deeper. A lot of the book is about very raw, very private things. It is not based on research. It is more about human biology than human history. It is located very close to me. I have invested myself in it. I cannot write any other way (Butalia, 1997).

Arundhati Roy's writing is full of regional aphorisms and collaged words, which, according to Aijaz Ahmad, makes her "the first Indian writer where a marvellous stylistic resource becomes available for provincial, vernacular culture without any effect of exoticism or estrangement, and without the book read as a translation" (Ahmad, A. qtd in Abraham, 1990: 89). In the article "An Interview with Arundhati Roy" by Taisha Abraham, she does not find an explanation for the fact that she does not use standard grammar rules, but introduces words from dialectical languages, such as Malayalam, a language spoken in Kerala. She states that the language she uses is a clear reflection of her thought (Abraham, 1998: 91).

Besides using language in a particular manner, Arundhati Roy focuses on topics that revisit the colonial legacy inherited, such as commodification, patriarchalism, environmental feminism, social issues concerning women (divorced women, wife battering...) as an attempt to make them visible in a postcolonial society (Comfort, 2008: 2).

She also introduces power relations and gender roles, not just between men and women, but between colonisers and colonised, as one characteristic of postcolonial states is the influence colonialism has made on people's traditions and views. This assumption must be addressed as the influence of colonialism is not to be underestimated. Her literature, given that it focuses on women's oppression, could be framed in theory known as "postcolonial feminism".

As previously mentioned, her works are framed in the context of postcolonial India. Her works, for instance, deal with the fact that colonialism is still present in India even though India became independent in 1947. From a postcolonial approach, Roy focuses on the questions of class, race, gender, and culture as well as the interconnections between them.

Considering the importance to reclaim their own culture, a substantial number of Indian Anglophone novelists, such as Mulk Raj Anand, Amitav Ghosh, Jhumpa Lahiri or Arundhati Roy reclaim their origin and culture. They do so by writing novels that mirror their cultural heritage rather than by imitating the canons of literature proposed by the Empire; thus, not trying to be "more English than the English" (Ashcroft et al., 1989: 3).

These authors investigate culture, as Edward Said notes in *Culture and Imperialism*, "as a source of identity" to engender presence and voice (1993: 13). In order to interpret the present, postcolonial literature invokes the past not only to relate disagreements about "what happened in the past and what the past was", but also to relate "uncertainty about whether the past is past, over, and concluded, or whether it continues, albeit in different forms, perhaps" (Ashcroft et al., 1989: 4). Hence, this obsession "animates all sorts of discussions present actualities and future priorities" (Ashcroft et al., 1989: 4).

From this perspective, Arundhati Roy, is "a celebrity in Indian English novel, [and] in her fiction and non-fiction [she] constantly intimates defiance of any discriminatory politics in the past and present which reduce the identity of a nation, an indigenous group, or an individual to a caricature, or a ghost haunted by the past" (Nazari, 2013: 199). Hence, *The God of Small Things* reflects what has been previously discussed.

Section 2: Theoretical framework

2a. Women's situation in India

At a close look of women in India, women's cultural and social situation seems inadequate and unequal if compared with women from other countries. To better understand the novel under analysis in this thesis, *The God of Small Things* by Arundhati Roy, a review is now presented to highlight the interrelations between gender, family and hierarchical structures in Indian society. India is a patriarchal society where women are subjugated in terms of a lack of identity and appurtenance to the family. According to Carol P. Christ,

Patriarchy is a system of male dominance, rooted in the ethos of war which legitimates violence, sanctified by religious symbols, in which men dominate women through the control of female sexuality, with the intent of passing property to male heirs, and in which men who are heroes of war are told to kill men, and are permitted to rape women, to seize land and treasures, to exploit resources, and to own or otherwise dominate conquered people (Christ, 2016: 214).

Besides, male chauvinism is described in terms of the relationship of male characters with female characters. According to the Cambridge Dictionary, male chauvinism responds to "a man who believes that women are naturally less important, intelligent or able than men, and so does not treat men and women equally" (Cambridge Dictionary, 2019).

This oppression takes, in fact, several forms in India, and explains the violence women suffer because of this type of male-centred culture, making India the worst country in the world to be a woman according to the agency Thomson Reuters (Goldsmith and Beresford, 2018). The Indian states characterised by a patriarchal hierarchy are the northern ones, while the southern states used to be matriarchal, although they are heading towards a more patriarchal authority (Mulatti, 1989: 57). Some reasons may help explain this patriarchal society, but the main arguments point out to a patriarchalism deeply rooted in India's culture because of traditions and religion.

As regards legislation, women and men are equally protected according to the Constitution in article 14. After Independence, India became a democratic state granting equal rights to men and women.

The State shall not deny to any person equality before the law or the equal protection of the laws within the territory of India.

The State shall not discriminate against any citizen on grounds only of religion, race, caste, sex and place of birth or any of them (Government of India, 2018: 25).

Although the Hindu Code Bill of 1954 introduced some changes, mainly regarding divorce, the share of the property with the daughter or inter-religion caste marriage, families continue to function most traditionally. There is a difference between northern and southern states in India (Halli and Mullal, 2016: 8). For instance, the Nambudaries in Kerala, characterised by a less patriarchal hierarchy, have a different system which consists of imposing just on the eldest son the duty to control the property and to marry a woman of his own caste, while the other children profit from a higher degree of freedom. Regarding women, Nambudari female members have better property rights than those women under a patriarchal order (Mulatti, 1995: 17).

When applied to the family, the hierarchy comes before the law, and the relationships within the family are regulated by the concept of *dharma*, meaning duty.

According to Sugirtharajah (2002: 100), the notion of *dharma* has a wide range of meanings dealing with concepts such as duty, righteousness, eternal law, conduct, behaviour or morality. This concept must be taken into consideration following the family's hierarchy, which also deals with age, gender and seniority. A tradition that implies subordination for women is *pardah* (Hale, 1989: 375), which is according to Mandelbaum (1988), "the pattern of prescribed behaviour for a woman, including veiling her face and body, restricting her movements outside the home, and above all, maintaining a respectful and deferential demeanour within the home" (Mandelbaum, 1988: 366).

Mandelbaum continues his explanation by relating this tradition to the family honour, as women carry the reputation for the entire family, thus

the honour of the family depends upon the woman's proper behaviour, while she has no honour of her own if she cuts herself off from her family. Any notoriety or hint of improper behaviour would shame the family which she enters as a bride and damages the marriage prospects of her sisters (Mandelbaum, 1988: 367).

As previously seen, according to the hierarchy that exists in families, women are part of the family and are not regarded as individuals with a proper identity (Alavi, 2013: 111). This means that their lives are monitored from birth to death, especially by a male member of her family, as women lack an identity (Razvi & Roth, 2004: 170), besides being discriminated against and targeted because of their sex. Being a woman in India is usually considered to be a burden, as women have more expenses, such as dowry and women's work is generally unpaid because they work at the household, especially for those living in the countryside. From their infancy, due to the improvement of health conditions and the arrival of ultrasound to rural India, the number of female foeticides has increased, which has led to a decrease of women in India. Chatterjee reports that "gender discrimination manifests itself in the form of delay in seeking medical care, alongside with less qualified doctors and spending lesser

money on medicines when a daughter is sick”, as well as less nurturing quality food than boys (Chatterjee, 1990: 43).

An essential factor that contributes to inequality in children is education. According to Prem Lata Sharma (1988: 60), 70% of non-enrolled students in schools are girls, and they are more likely to drop out of school. As reported by UNICEF, the reasons for this inequality are based on the disparity of poverty among girls, as well as on the social and cultural beliefs that discriminate against girls (UNICEF, 2005).

Discrimination is not only visible in terms of education, but women are also discriminated once they reach adulthood on the imposition of marriage. This, as stated by Vina Talwat, is the only acceptable solution for a woman. Taking into consideration the importance of marriage in India for women, Pamela Johnson states the following:

Remaining single means bringing disgrace on your family. A woman who does not marry is regarded as an object that has failed to find any use. There is no place for her. It is an attitude that leaves the girl, and her family prays to extortion (Frankl, 1986 qtd in Johnson and Johnson, 2001: 1055).

However, the decision of getting married is not based on the decision of the bride, but on the family and caste councils, and therefore, they have assumed the role of regulating women's sexuality (Abraham, J. 2014: 57). Consequently, this regulation is stricter among groups where the consciousness of caste identity is stronger (Janaki, A. 2014: 64).

Likewise, divorce means shame upon the family. Even if the separation is derived from any abuse, a woman will be disregarded by her family and community if she gets back home (Dommaraju, 2016 :200). Regarding marriage and as part of this male-centred culture, the family of the woman is entitled to pay a dowry to get married. A dowry “refers to the property given to the daughter by her parents and family to take with her into marriage” (Puri, 1999: 30), although it is, in fact, illegal. Once married, the bride belongs to the family, and this tradition continues to create violence as women are taken from one person to another or from one family to another, without being able to be themselves and to develop a proper identity (Puri, 1999: 32). As a matter of fact

and relating to the idea that women do not have a separate identity, it is important to acknowledge that women are classified according to their status towards a man, hence, a woman's life has three stages: an unmarried girl, a married girl and a widow.

The violence a woman suffers since childhood, as previously mentioned, does not end once married, because women belong to men, which means that domestic violence is not considered as violence because it is implied that men have power upon women (Alamillos, 2014). This violence targeting women exists in cultures which accept violence as the norm, then known as "rape culture". According to Emilie Buchwald, Martha Roth and Pamela R. Fletcher, editors of the book *Transforming a rape culture*, this culture is defined as

A complex of beliefs that encourage male sexual aggression and supports violence against women [and girls], a society where violence is seen as sexy and sexuality as violent, and a continuum of threatened violence that ranges from sexual remarks to sexual touching to rape itself. A rape culture condones physical and emotional terrorism against women [and girls] and presents it as the norm (Buchwald, Fletcher, and Roth 1993: 11).

2b. Postcolonial feminist theories

Feminism is a social movement beginning at the end of the 17th century which considers that women's rights are neglected, and it stands for women to take conscience about themselves as a group or a collective. The feminism movement has undertaken three waves throughout its history. The first wave arose in the context of industrial society and liberal politics, but it is connected to both the progressive women's rights movement and early socialist feminism in the late 19th and early 20th century in the United States and Europe. The second wave of feminism includes the radical feminism of the women's liberation movement of the late 1960s and early 1970s. However, this second wave of feminism failed to integrate different voices, such as the voices of younger, non-heterosexual and black women as well as those in the developing world, which eventually gave rise to the third wave of feminism. Postcolonial feminism focuses on gender difference as well as problems dealing with the representation of gender, through a process of a homogenised society without taking into consideration concepts such as colour, race, culture or religion. As a response to this neglect, postcolonial feminism emerged in a two-fold project, according to Sara Mills and Reina Lewis, which is "to racialize mainstream feminist theory and to insert feminist concerns into the conceptualisation of colonialism and postcolonialism" (Lewis and Mills, 2003: 3).

Postcolonial feminism is a feminism theory that has been developed as a critique of Western feminism, which uses the experience of middle-class Western and white women as the primary form of feminism, called by literary critic Gayatri Spivak as "hegemonic feministic theory" (Spivak, 1988: 92). Postcolonial feminism deals specifically with situations of women in countries which were once colonies. It also considers that the oppression women experience changes according to the cultural and social context, thus making it unfeasible to universalise feminism. According to Reina Lewis and Sara Mills, postcolonial feminism aims to "change the oppressive power relations encoded in the name of race, nation and empire, as well as those of gender, class and sexuality" (Lewis and Mills, 2003: 4).

Critical issues in postcolonial feminism include the question of voice and language represented by the figure of the subaltern, the question of location and the feminine representation that Western feminism has provided alongside history. Other core topics are the role of gender and sexuality in relation to colonialism, the representation of non-Western women and questions of agency and resistance of Non-Western women as well as debates on concepts like subalternity and female diaspora subjectivities in the metropolises, mainly concerning intersections of gender, culture and faith (Lewis and Mills, 2003: 1-20).

Ximena Ron Erráez defines postcolonial feminism in her article “Hacia la desoccidentalización de los feminismos. Un análisis a partir de las perspectivas feministas postcoloniales de Chandra Mohanty, Oyeronke Oyewumi y Aída Hernández” (2014)

Los *feminismos poscoloniales* son movimientos político-sociales complejos y dinámicos que pretenden transformar las relaciones asimétricas de opresión entre los sexos, a partir del cuestionamiento de categorías, conceptos e ideas en relación al género, con la finalidad de proponer nuevos significados que consideran las experiencias de mujeres provenientes de realidades invisibilizadas (Ron Erráez, 2014: 40)¹

[*Postcolonial feminisms* are complex and dynamic socio-political movements that aim to transform asymmetric oppressive relationships between the sexes, starting from the questioning of categories, concepts and ideas regarding gender, with the goal to propose new meanings that take into account the experiences of women who come from invisibilised realities (Ron Erráez, 2014: 40).]

Thus, these experiences and the oppression women suffer varies according to the circumstances and are the result of the social and cultural context (Peres Díaz, 2017: 159). Postcolonialism, in addition, is a theory based on the fact that the colonial period has provided a series of experiences that must be eliminated in order to forget the colonisers' heritage (Peres Díaz, 2017: 160). As a result, colonialism is, according

¹ N.B. All texts found in between square brackets are my own translation.

to Sousa Santos and considering the experiences colonialism has provided to a culture,

un conjunto de corrientes teóricas y analíticas, firmemente enraizadas, que penetran en el sustrato cultural y que tienen como rasgo común el otorgar primacía a las relaciones desiguales entre el Norte y el Sur en la explicación del mundo contemporáneo (Sousa Santos, 2006: 39).

[A set of theoretical and analytical currents, firmly rooted, that penetrate in the cultural substratum and have as common feature granting primacy to unequal relationships between the North and the South in the explanation of the contemporary world (Sousa Santos, 2006: 39)]

Therefore, the end of colonialism does not end the colonial power (Quijano, 2005: 828) as pointed out by Peres Díaz and Sousa Santos, colonialism is deeply rooted in traditions and views of a particular society and once a mind is colonised, de-colonise it becomes a struggle.

In her article “Under Western Eyes: Feminist Scholarship and Colonial Discourses” (1984), Chandra Talpade Mohanty criticises this vision. Western feminism addresses women, mainly Third World women. She states that Third World women are being seen as a monolithic subject in Western literature. This process of uniformisation of women belonging to underdeveloped countries, also known as “Third World Difference”, allows Western feminism to colonise the conflicts that arose between women of different castes, cultures or races or religions in these countries. The author mainly addresses her critique towards three analytic principles on Western feminism. The first concerns the strategic location of the category “women”. The second principle deals with the fact that Western feminism uses uncritical methodologies as an attempt to universalise. For instance, “the greater the number of women who wear the veil, the more universal is the sexual segregation and control of women” (Mohanty, 2003: 33). Thirdly, she critiques the model of power and struggle that had been previously suggested by Western feminism. As a result, Chandra explains that:

This average third world woman leads an essentially truncated life based on her feminine gender (read: sexually constrained) and being “third world” (read: ignorant, poor, uneducated, tradition-bound, domestic, family oriented and victimised). This, I suggest, is in contrast to the (implicit) self-representation of Western women as educated, modern, as having control over their bodies and sexualities, and the freedom to make their own decisions (Mohanty, 1984: 337).

Mohanty criticises the model of power based on the assumption that resorting to the traditional and classical notion of women as oppressed and men as the oppressors implies a universal idea of patriarchy without taking into consideration the socio-political contexts. Consequently, as Mohanty states “women are robbed of their historical and political agency” (Mohanty, 1984: 338). As Gandhi says: “what post-colonialism fails to recognise is that what counts as ‘marginal’ about the West has often been central and foundational in the non-West” (Gandhi, 1998: 9).

An alternative method of representation that avoids these problems is what Mohanty calls “careful, politically focused, local analyses”, adapting the notions of women and female oppression to new contexts (Mohanty, 2003: 32). Therefore, as Spivak states, they are doubly marginalised, first as colonised and second as women, thus:

postcolonial feminism is an exploration of and at the intersections of colonialism and neo-colonialism with gender, nation, class, race and sexualities in the different contexts of women’s lives, their subjectivities, work, sexuality and rights (Schwarz and Ray, 2005: 53).

Moreover, Young argues that postcolonial feminism is still fighting against a colonial point of view which has inherited a patriarchal power society in terms of institutions, economy, politics and ideology (Young, 2003: 95). Maria Mies defines the term patriarchy as “the system which maintains women’s exploitation and oppression” (Mies, 1986: 37) and claims that capitalism is the “contemporary manifestation of

patriarchy [which] constitutes the mostly invisible underground of the visible capitalist system” (Mies, 1986: 38). However, as Daniel Pérez Díaz argues, patriarchy is not a universal concept, but changes according to the circumstances and cultural conditions (Pérez Díaz, 2017: 162).

Thus, postcolonial feminism comes out of the assumption that there is not just one patriarchal system or a model of rationality, so according to Ron Erráez,

este tipo de feminismos se orienta a visibilizar las realidades, conocimientos y experiencias de las mujeres de contextos no occidentales, con objeto de que estas sean reconocidas como productoras de racionalidades y fuentes de reivindicación de derechos (Ron Erráez, 2014: 43).

[This kind of feminisms are oriented to making visible the realities, knowledges and experiences of women in non-Western contexts, with the aim that these women are recognised as producers of rationalities and as sources of rights vindication (Ron Erráez, 2014: 43).]

A remark is to be made between postcolonialism and feminism because the core of both perspectives lies in the deconstruction of the subject. While the question of feminism would be patriarchy, the question of postcolonialism would be the imperialistic subject (Carrera Suárez, 2000: 73).

In order to explain the meaning of patriarchy in modern society, we will resort to the definition proposed by Adrienne Rich in her essay called “Compulsory Heterosexuality and Lesbian Existence”, remarked: “the power men everywhere wield over women, power which has become a model for every other form of exploitation and illegitimate control” (Rich, 1980: 660).

Postcolonial feminism arises as a complement on “postcolonial theory”, which arises as a result of the independence of former colonies, primarily those belonging to the Commonwealth. The combination of *postcolonialism* and *feminism* came out of the assumption that colonialism has been oppressive in all its forms, so postcolonial feminism argues that racial class or ethnic oppression in colonies has particularly affected and overlooked women’s interests (Mishra, 2013: 129). These two disciplines

have used common concepts as the basis of their philosophy, which is to deconstruct dominant meta-narratives through the idea of the Other, the colonised. The feminine normally represents these concepts previously discussed. The concept of “Otherness” was already proposed by Simone de Beauvoir, who pointed out that women are regarded in terms of their relationship with men, resulting in two concepts: men as the Subjects and women as the Other (de Beauvoir, 2005: 48).

Another essential feature of postcolonial feminism is the concept of “intersectionality”, regarding the idea of colonial power. It means that the colonist power lies in an organisation of the lives of colonised subjects, including European women as they were part of this oppression system. María Lugones explains this concept:

Concibo la jerarquía dicotómica entre lo humano y lo no humano como la dicotomía central de la modernidad colonial. Comenzando con la colonización de las Américas y del Caribe, se impuso una distinción dicotómica, jerárquica entre humano y no humano sobre los colonizados al servicio del hombre occidental. (...) Los pueblos indígenas de las Américas y los africanos esclavizados se clasificaban como no humanos, como animales, incontrolablemente sexuales y salvajes. El hombre moderno europeo, burgués, colonial, se convirtió en sujeto/agente, apto para gobernar, para la vida pública, un ser de civilización, heterosexual, cristiano, un ser de mente y razón. La mujer europea burguesa no era entendida como su complemento, sino como alguien que reproducía la raza y el capital mediante su pureza sexual, su pasividad, y su atadura al hogar en servicio al hombre blanco europeo burgués. La imposición de estas categorías dicotómicas quedó entretrejida con la historicidad de las relaciones, incluyendo las relaciones íntimas (Lugones, 2011: 106).

[I conceive of the dichotomous hierarchy between the human and the non-human as the central dichotomy of colonial modernity. Starting with the colonisation of the Americas and the Caribbean, a dichotomous distinction was imposed, a hierarchical distinction between the human and the non-human [was imposed] over the colonised at the service of Western man. (...) The indigenous populations of America and the enslaved Africans were classified as non-human, as animals, uncontrollably sexual and

savage. The European, bourgeois, colonial modern man became the subject/agent, suitable for governing, for public life, a civilisation being, heterosexual, Christian, a being of mind and reason. The European and bourgeoisie woman was not regarded as his complement, but as someone who reproduced the race and the capital by means of her sexual purity, her passivity and her attachment to the home at the service of the European bourgeois white man. The imposition of these dichotomous categories was left interwoven with the historicity of relationships. Including intimate relationships (Lugones, 2011: 106).]

These dichotomies are reflected in Indian society through a strict hierarchy and women are affected by the traditional thought of women as mothers.

In her essay "Can the Subaltern Speak?" Gayatri Spivak explains the relationship between patriarchy and colonialism as an attempt to make values universal and to silence the subaltern voices (Riach, 2017: 39). Gayatri Spivak employs the Gramscian term "subaltern", following the usage of Ranajit Guha from the Indian Subaltern Studies Group, who defines it as "an identity-in-differential", as an "irretrievably heterogenous" social group embracing everyone who does not belong to the dominant groups in society.

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is displaced figuration of the "third-world woman" caught between tradition and modernisation (Spivak, 1988: 102).

As an attempt to explain postcolonial feminism, a closer look will be given to some authors who were born in former colonies, with particular attention on Indian writers. This field of study is mainly identified with the following authors: Chandra Talpade Mohanty and Gayatri Spivak, although other authors have contributed to the development of this field: Uma Narayan, Sara Suleri and Lata Mani.

As previously mentioned, postcolonial feminism criticises Western feminism because the latter tends to homogenise women everywhere and examines Western

culture and customs as the basis to evaluate the rest of the world. As a response to this ethnocentrism, Maithreyi Krishnaraj points out that:

We no longer think in terms of a universal female subordination for which there is some unitary causation but realise the historical processes occurred in different places at different times and in different ways; subordination was never uniform even within the same period across all groups nor even within the same group. Women enjoyed the spheres of influence and power as well as been victims of subjugation (Krishnaraj, 2000: 5).

For instance, it was mainly the second wave of women's movements and American feminist theory's representants who had generalised feminism from the experience of Western middle-class women and developed a form of sisterhood, implying that the concerns of white women were the concerns of women everywhere (Lewis and Mills, 2003: 4).

Francis Beal named this second generation of feminism "[the] white women's movement" because it focused on organising the difference just based on the binary gender division male and female, which is reflected in the book *Sisterhood is Powerful* (Sandoval, 1991: 4). Also, Elizabeth Spelman (1988: 14) stated that "even if we say all women are oppressed by sexism, we cannot automatically conclude that the sexism all women experience is the same". This idea could be summarised by the words of Audre Lorde (1984: 116), who explained the second wave just using the following sentence: "today, there is a pretence to a homogeneity of experience covered by the word sisterhood in the white woman's movement". And paraphrasing her words, Western feminists attempted to unify the feminist movement as a mislabel of a "deeper and real need for homogeneity", as Western feminism focuses on women's oppression, while "ignoring difference" (Lorde, 1984: 116).

Mohanty highlights in her article "Under Western Eyes: Feminist Scholarship and Colonial Discourses" (1984) the fact that Western feminism tries to homogenise women's situation, regardless of aspects like race or class. She considers as well that postcolonial discourse has reduced into one the image of Third World women, so she

tries to deconstruct this reality, as third world women as defined are “religious, family-oriented, legal minors, illiterate and domestic” (Mohanty, 2013: 40). Moreover, the concept of “sisterhood” is strongly reductive of the real differences. Instead, she prefers strategic coalitions that acknowledge inherent differences and power relations (Mohanty, 2003: 122).

Furthermore, with regards to the homogenisation proposed by Western feminists, she considers that instead of focusing in an antipatriarchal struggle, it is better to concentrate on “the current intersection of antiracist, anti-imperialist and gay and lesbian struggles which we need to understand to map the ground for feminist political strategy and critical analysis” (Mohanty, 2003: 120). Regarding this homogenization, she affirms that:

Western feminists appropriate and “colonise” the fundamental complexities and conflicts which characterise the lives of women of different classes, religions, cultures, races and castes in these countries. It is in the process of homogenization and systematisation of the oppression of women in the third world that power is exercised in much of recent Western feminist discourse and this power needs to be defined and named (Mohanty and Russo, 1991: 335).

When “Third World Women” speak in the voices of these feminists, it is to repudiate otherness, tokenism, stereotyping, exceptionalism, and the role of “native informant”. They seek to resignify the attributes of Third World Women, such as the veil, absence and negativity (Schwarz and Ray, 2005: 55). Mohanty states in her essay “Under Western Eyes: Feminist Scholarship and Colonial Discourses”, that when Western feminists claim the voice of third world women, they are acting as colonisers acting as well as subjects while granting the status of objects to third world women (Mohanty, 2003: 351):

What happens when this assumption of “women as an oppressed group” is situated in the context of Western feminist writing about third world women? It is here that I locate the colonialist move. By focusing on the representation of women in the third world, and

what I referred to earlier as Western feminisms' self-presentation in the same context, it seems evident that Western feminists alone become the true "subjects" of this counter-history. Third world women, on the other hand, never rise above their generality and their "object" status (Mohanty, 2003: 351).

Therefore, Hooks reiterates the fact that "white women who dominate feminist discourse today rarely question whether or not their perspective on women's reality is true to the lived experiences of women as a collective group" (Hooks, 1994: 3), which could be understood as another type of colonisation, of those who are voiceless.

As a critique to this homogenisation, the so-called "politics of difference" recognizes that it is wrong to appeal to an encompassing sisterhood because feminism must take into consideration the fact that women are not all white, Western and middle class. They also accept the need to consider other women's experiences. Thus, by acknowledging these differences, feminist movements must adapt to circumstances and step away from a standardisation of women as a category of analysis.

2.b.1. The question of voice

In order to gain a deeper understanding of the importance of the question of voice and language, we resort to a seminal article written by Gayatri Spivak, who is probably the most important representative of Indian feminist postcolonialism. Gayatri Spivak, in her article, "Can the subaltern speak?" she explains the role of the subaltern, dedicating some reflexion to the role of subaltern women. Nevertheless, to begin with, she defines the concept of the subaltern as "people removed from all lines of social mobility" or "illiterate peasantry" (Spivak, 1988: 21). Illustrate this, she explains the tradition of *sati*, which refers to a rite where "Hindu widow ascends the pyre of the dead husband and immolates herself upon it. This is widow sacrifice" (Spivak, 1985b: 93). The reason why she focuses on *sati* comes out of the assumption that it is the ground to formulate "a critique of colonialism, of indigenous patriarchy, of contemporary critical and cultural theories and revisionist biographies" (Loomba, 1993: 218). Grounding on this idea, Graham Riach points out that every form of representation denies subaltern a fair hearing, which results in a meaningless attempt to speak up for their rights (Riach, 2017: 41), which is reflected in the example proposed by Spivak.

In Spivak's summation, the "historically muted subject of the subaltern woman" is either misunderstood or misrepresented on the interest of the powerful ones (Spivak, 1988: 295). She follows this idea by pointing out in her essay "Can the subaltern speak?":

In seeking to learn to speak to (rather than listen to or speak for) the historically muted subject of the subaltern woman, the postcolonial intellectual systematically "unlearns" female privilege. This systematic unlearning involves learning to critique postcolonial discourse with the best tools it can provide and not merely substituting the lost figure of the colonised (Spivak, 1988: 91).

Gayatri Spivak combines ideas from Marxism, feminism and deconstruction. Consequently, owing to the underrepresentation of Western feminism, she proposes a concept, which she calls "epistemic violence" (1988: 24), consisting on the violence inflicted through thought, speech, and writing, rather than physical harm. Spivak states

that: "If in the context of colonial production, the subaltern has no story and cannot speak, the subaltern as female is even more deeply in the shadow" (28).

According to Annia Lomba, *sati* hides a double violence; on the one hand, it is seen as something unique and sees widows as a sort of wizard with power to bless, while on the other hand, this process casts a sign of normative femininity, which offers two possibilities: either a chaste or an oppressed (Lewis and Mills, 2003: 242).

She explains as well that the rite was abolished by the British as they considered it as a sexist tradition, which led to enforcement by colonisers into the colonised, suggesting that women needed to be saved and gave origin to this sentence "White men saving brown women from brown men" (Spivak, 1988: 93). However, the lack of voice resorts to the fact that women were not asked, but imposed upon them, so their voice was lost. The colonisers did not understand that "The women wanted to die" (Spivak, 1988: 93) and women's voices were absent in a question that was affecting them particularly. As Spivak quotes: "never encounters the testimony of the women's voice-consciousness" (Spivak, 1988: 93). Rosalind O'Hanlon (1989: 246) suggests in her essay on widows in India that the colonial state severed "the sphere of Hindu social relations and ritual practice from the pre-colonial incorporation within the realms of politics and state structure, designate as manners of "social" concern". It eventually led to an incursion in private life using

a colonial invitation to the exercise of new kinds of power. It offered public participation in the moral and judicial discourses, many of the most intensely contested of which concerned women, through which a generalized Hindu tradition was defined, represented, and made the basis not only of colonial legislation but, in different forms, of contemporary nationalist 'efforts to construct a cultural equivalent for India as a political entity...The employment of woman as a sign this instituted a strong naturalizing parallelism in this particular form of detached authority: authority over a tradition whose essential qualities were characterized in terms of a feminine, and authority to pronounce upon and sometimes to determine in very real ways what should be the proper status and forms of freedom allowed to Hindu women (Lomba; qtd in Lewis and Mills: 246).

Consequently, power was exercised as a means of oppression. Similar to the concept of sisterhood as to standardise feminism and women's concerns, colonialism did not take into consideration the personal circumstances of women in India.

The concept of *subaltern* has been used by other authors. In Marxist theory, the civil sense of the term *subaltern* was first used by Antonio Gramsci. Regarding the meaning Gramsci wants his readers to infer, Spivak says the use of the word is a synonym for 'the proletariat'. Homi K. Bhabha, the postcolonial critic (1996) emphasized the relevance of social power relations to consider subaltern social groups as oppressed. However, despite their position as oppressed, they can subvert the authority of those holding power.

Spivak differs from the comparison Homi K. Bhabha makes between subaltern and oppressed. She states in an interview she made in 1992 that:

Subaltern is not just a classy word for "oppressed", for [the] Other, for somebody who's not getting a piece of the pie. In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern — a space of difference. Now, who would say that's just the oppressed? The working class is oppressed. It's not subaltern. Many people want to claim [the condition of] subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern'. They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern (de Kock, 1992: 45).

The sociologist Boaventura de Sousa Santos applied the term *subaltern cosmopolitanism* to describe the counter-hegemonic practice of social struggle against neoliberalism and globalisation (Sousa Santos, 2010: 46), especially the battle against social exclusion in *Toward a New Legal Common Sense: law, science and politics in the paradigmatic transition* (Sousa Santos, 1995: 65). He considers that some concepts, such as context, time, and place determine who, among the marginalised peoples, is a subaltern; for instance, women, Dalits (also known as Untouchables), rural and immigrant labourers are part of the subaltern social stratum in India.

As mentioned above, *subalterns* are voiceless, and the silence of Spivak's subalterns is both a critique and a chance for British writers to claim their voices for themselves (Loomba, 1993: 215). For instance, in an editorial in 1898, Josephine Butler commented that Indian women were:

true, between the upper and nether millstone, helpless, voiceless, hopeless. Their helplessness appeals to the heart, in somewhat the same way in which the helplessness and suffering of a dumb animal do, under the knife of a vivisector. Somewhere, halfway between the Martyr Saints and the tortured "friend of man", the noble dog, stand, it seems, these pitiful Indian women, girls, children, as many of them are. They have not even the small power of resistance which the western woman may have (Burton, 1992: 144).

The title of the essay "Can the subaltern speak?" (1988) is somehow misleading, because it does not mean that they cannot speak, but that they are not heard, because their voice has been overtaken by other people, mainly powerful ones who speak for them. Consequently, the lack of representation is claimed by British female writers, who assert the need for representation and legitimise themselves as "the imperial authorities on Indian womanhood" (Loomba, qtd in Lewis and Mills, 2003: 251). Moreover, when Western women speak for the others, they only displace them, replacing their voices with their own (Boehmer, 1995: 216).

Nevertheless, recovering the voice of marginalised people is another form of imperialism according to Spivak, who points out the postcolonial feminist intellectual as a form of representation of the Subaltern and that this form of colonialism mute women as "The subaltern cannot speak. There is no virtue in global laundry lists with "woman" as a pious item. Representation has not withered away. The female intellectual has a circumscribed task which she must not disown with a flourish" (Spivak, 1988: 104).

To better understand the question of representation, we will resort to the explanation proposed by Ato Quayson in his work *Postcolonialism: Theory, Practice and Process?* before explaining the theory of representation offered by Gilles Deleuze.

Feminism has been about challenging the representations of women and arguing for better conditions for them. Representation itself has at least two meanings, both of which are relevant to postcolonialism and feminism. The first and more political one has to do with the matter of political representation...the second, and no less significant definition lies in the area of the discursive, in how metaphors, tropes and concepts are used to project an image of some person or persons. Discursive representation has serious effects on the lived domain on everyday life and crucially sets up forms of potential agency which are offered as means of defining subject positions in the world. Both political and discursive dimensions of representation are relevant to feminism and postcolonialism, with the two frequently being conflated in general discussions so that the discursive representation of the Third World Women is often seen as ultimately of political consequence (Quayson, 2000: 104).

The question of representation is explained by Deleuze in terms of two senses of the word: representation as “speaking for” in politics or “re-presentation” as in art. Spivak suggests that there might be two senses of “representation”, and as Krupa Shandilya explains, “the narrative of subalternity is assumed by the discursive power of patriarchy, imperialism and nationalism” (2014: 1). However, Spivak asserts that “the first is *Vertrugen*, to tread in someone’s shoes... puts you on your shoes when he or she represents you” (Spivak, 1990: 108). This connotation is the closest to political representation or “speaking for” according to Deleuze. The second mode is *Darstellung*, quoting from Spivak (198): “*Dar*, there, the same cognate. *Stellen* is to place, so “placing there”. Representing is thus done in two ways: by “proxy and portrait”:

So far, I have discussed the concept of “double colonisation” of women. Effectively, representations of women have been used together by Western feminism, stating that these women are voiceless. As a consequence, they need to be represented. Besides, the patriarchal system has also resorted to a particular representation of women to fulfil their objectives (Tyagi, 2014: 46).

Indian nationalism has used the female body and gender roles to claim against colonialism, as Ketu Katrak argues in the novel *Indian nationalism, Gandhian "Satyagraha" and the Engendering of National Narratives*:

Gandhi's specific representations of women and female sexuality, and his symbolizing from Hindu mythology of selected female figures who embodied a nationalist spirit promoted [...], a "traditional" ideology wherein female sexuality was legitimately embodied only in marriage, wifehood, domesticity-all forms of controlling women's bodies (Tyagi, 2014: 46).

As a result, as explained by Ritu Tyagi (2014: 46), Indian nationalism resorted to the control of female bodies as a symbol of the "pre-colonial, the traditional, and the un-touched domestic spaces".

In the colonial context of India, Kamala Visweswaran points out that "this idea of the dependent subject was replicated in the way nationalist ideology rendered women as domestic(ated), and not political subjects" (Visweswaran, 1996: 80). Consequently, women are represented as cooks, mothers whose work is performed in the realm of the house.

In conclusion, as the *subaltern* are excluded from political and socioeconomic institutions within society, they are voiceless and denied a voice as a result of belonging to an oppressed social group. However, as previously explained, marginalised voices are often voiceless because of those who wanted to claim their voices and become a sort of "imperialist of the voiceless and marginalised". Subalterns are silenced, thus related to the concept of absence. Because, as Visweswaran states, "the idea of "a speaking subject" is, of course, central to the philosophies of humanism. Speech as an agency invokes the idea of self-originating presence so that conversely, lack of speech is seen as an absence" (Visweswaran, 1996: 91).

2.b.2. The question of location and space

In postcolonial feminism, a relevant question is the so-called “politics of location”: “the “politics of location” or locationality in contradiction is a positionality of dispersal; of simultaneous situatedness within gendered spaces of class, racism, ethnicity, sexuality, age; of movement across shifting cultural, religious and linguistic boundaries; of journeys across geographical and psychic borders” (Lewis and Mills, 2003: 628). Chandra Talpade Mohanty considers that to develop a politics of location it would be necessary to explore “the historical, geographic, cultural, psychic and imaginative boundaries which provide the ground for political definition and self-definition” (Mohanty, 1984: 31). Lata Mani, based on the theories of the location proposed by Mohanty, explains that location is not fixed, but it varies and “it is characterized by multiple locations and nonsynchronous processes of movement” (Mani, 1990: 26). This movement, according to Mohanty, occurs “between cultures, languages, and complex configurations of meaning and power” (Mohanty, 1987: 31).

Stuart Hall, a British cultural theorist, insists on the fact that cultural identification need not produce “an essence but a positioning”, which he describes as a site “subject to the continuous play of history, culture and power (Hall, 1989: 70). Conceiving the cultural identity this way brings out the meaning of “politics of location”, which is according to Joan Borsa (1990: 37) “an exploration of the ways we have been grounded and positioned in particular representations of past and present, where frequently history and culture are presented as static, some already formulated space that we merely pass through”. Hall emphasises the “process of becoming as well as being” (1989: 70), because it enables a new space or a new area of transformation, although Joan Borsa states the importance of recognising the inherited past.

Spivak addresses this topic through the figure of “The Rani of Sirmur” (Spivak, 1985a: 266) as she points out the problems of understanding cultural differences. The Rani is a woman and a wife, which means that she is constituted by power relations and cultural codes like an additional character.

She is presented alongside her husband or her son, but never with her own identity and never with her own story, which is translated as the Other without location or a voice. Consequently, she suggests the manner to eliminate the dominant culture power relations and use the location as a strategy of resistance.

Spaces where a process of identification and representation can occur, where the margins can develop a voice. It is important to acknowledge, according to Borsa, that spaces considered as marginal or colonial are not occupied naturally, but they occupy a space which enables the marginalised to speak from a position and a specific context. Consequently, this space allows the speaker to explore and articulate an identity (Borsa, 1990: 36). Similarly, bell hooks focuses on the power of margins and the endless possibilities of sites, that she calls “profound edges [...] with radical possibilities that allow lived experience to nourish and develop perspective”, of political resistance (Hooks, 1989: 19).

Postcolonial feminism also deals with the question of space. Spaces are primordial in the understanding of gender relationships in colonised spaces. These spaces are closely related to a binary structure inherited from the West. There are two types of spaces: the public and the private; the latter in close relation with the figure of the *Other*. For the analysis of colonial space, the level considered will be the so-called “contact zone” of sexualised colonial space (Lewis and Mills, 2003: 708-712).

Although colonial space has often been described from a British male perspective, there are possibilities in the analysis of how women and men, colonised and coloniser negotiate their positions in space. Women have always dealt with space using confinement and restriction in movement. As Marianne Wex explains regarding women in public space, they have attempted to take up as little space as possible by positioning their bodies in a restricted and confining position (Lewis and Mills, 2003: 697)

Nevertheless, this space of confinement and sense of restriction is not similar in the colonial sphere, where women were entitled to stress freedom by doing sport, such as horse-riding for both sexes (Mangan, 1985: 239).

The arrival of the British Empire curtailed Indian women's rights and freedom, so they were confined by fear of being raped if they abandoned the private sphere. As an example, there is a testimony by a 16-year old soldier, who explains how surpassing the limits of freedom would often derive in a tragic situation for women:

There was one time I remember that an Indian woman strayed into the lines where we were barracked, and she got into very serious trouble. I don't know where she'd come in by mistake or whether she was looking for business, but things must've got out of hand, and she was passed from bed to bed and finished up as a dead body on the incinerator in the morning...There'd been about twenty to thirty fellows involved, probably a lot more than that. She couldn't take it. It killed her. Of course, the police came, and they questioned a lot of people, but they couldn't pin it on any one person, so the whole thing petered out (Bowen, qtd in Gill, 1995: 73).

Accordingly, the stereotypical private/public dichotomy is explained by the sense of confinement inherited by the British culture, which means that as Moore noted, the dominant group is responsible for a group's view of space:

The ruling or dominant group in society always present their culture both as natural and as the culture of the whole society. The plurality of culture and the existence of alternative interpretations and values are not usually emphasised in the symbolic analysis of space, or indeed in the symbolic analysis of any form of cultural representation (Moore, 1986: 74).

The colonial context changes this binary selection because as Sara Mills adds "the power relations inscribed therein are cross-cut with other power relations" (Lewis and Mills, 20013: 699). This sense of confinement is explained through the level of sexualised space or contact zone. It is explained in Indian and African literature through the concept of "clash of cultures" or when two cultures meet and create conflict.

As Sara Mills points out “while the sexual contact was often between white males and indigenous females/males, this sexual contact was figured as an idealised/stereotypical level as between white women and indigenous males” (Lewis and Mills, 2003: 699)

Consequently, at an idealised level, the sense of confinement was addressed both for British and “native” women. For British women, the safe confinement place was the hill station, while Indian women were confined in the *harem*.

The harem was the “idealised space” for Indian women, although these representations were stereotypical, which means that this representation could be questioned. However, the harem was also criticised by Western people, as a way “to make visible the woman in the colonies, as an attempt to make invisible their own colonisation by English men” (Nair, 1990: 25) and also to “to buttress the British notion of the family as part of a growing feminist awareness” (Nair, 1990: 26).

Consequently, these representations “justified” the subordination of women, such as the harem or the sati (consisting of women burning themselves voluntary on their husband’s funeral pyre) according to the colonisers. Nevertheless, as Rajan accounts “this practice is limited to define social groups and its practitioners vary through time” (1993: 16).

The space given to women in colonised spheres is what Spivak calls “the subaltern space” which is defined “as the complex where indigenous spatial frameworks and colonised evaluations of those frameworks collided, within the contexts of the imposition of imperial spatial frameworks”. Subsequently, using stereotypical confinement spaces as the harem to represent the space colonised women used to occupy misrepresents the true meaning of spaces, as colonised women, in general, did not occupy these spaces, but just those women belonging to higher castes. As Nair states: “the zenana [or harem] was confined to certain classes and regions: the upper and middle classes of the north, north-western and eastern India or where Moghul had been most direct and sustained” (Nair, 1990: 11).

Thus, the traditional discourse of confinement and passivity is challenged by representations of both men and women. Henrietta Moore states:

The fact that women may end up supporting the dominant male order in their efforts to value themselves within it does not imply that women's interests are ultimately identical with those of men. On the contrary, women recognise the conflict of interests between themselves and men but are trying to identify themselves as valuable and social individuals. The continuing dominance of the male order and the appropriation of apparently male values or interests by women are the results of the powerful and reinforced homology between what is socially valuable and what is male (Moore, 1986: 184-5).

To summarise the theoretical framework, the most important aspect to highlight is that a society that results from a colonial setting develops a strong sense of hierarchy and classifies members of its society around categories, all of which enables an easier identification. For instance, according to the colonial view, women were entitled to remain in the household, as spaces were separated by means of gender. Thus, staying in confinement made women invisible in the eyes of society and framed them in a very strict sense of morality, as women carry the honour of the family. Nevertheless, this strict hierarchy upon them oppressed them up to a point that they were unable to speak up for themselves, becoming wives and mothers. This concept, alongside with traditions and religion, placed women in an unprivileged position, which is translated as a denial of opportunities outside the realm of the house.

Postcolonial feminist theories conceptualise women as the victims of oppression and doubly colonised, by a patriarchal and colonised system, where their roles and power represent the lowest class in society.

Section 3. Methodology

Although the methodology is not a recipe, it acts as a guide with regards to the difficulties we can expect, the specific points to pay attention to, or the way to approach a problem. In this case, the type of research carried out is documentary research, which was chosen to gain an understanding of the ideas and opinions portrayed in the field of study of the present paper. Due to the relevance of historical events for the formation of national literature and identity, this research project started by investigating the importance of colonial times in India, which left a mark in the lives of future generations and especially in future relationships.

Through documentary analysis, the data is obtained from getting an insight into postcolonial feminist theories which act as the basis of research, as well as an approach to women situation. Afterwards, the centre of attention is moved towards a study of these colonial times regarding feminism from a feminist literary criticism approach, and more specifically a feminist postcolonial theories approach, which is the most suitable approach to study the novel under analysis, and the focus will be on the most important figures and current trends. Postcolonial feminist theories will enable the study of women from a postcolonial point of view, which will suit the analysis of the novel, as India is a country with a colonial background.

Finally, once all the information has been gathered, we determine the features that affect relationships the most in the novel. We will also take into consideration how important the figure of the subaltern is, as well as the question of space and identity concerning the political, social and cultural background of characters and the role they play in the formation of their own identity, with special attention on two women portrayed in the novel alongside their husbands.

Therefore, the study of these relationships will enable identification and influence of gender roles and power relations in women depicted as subaltern or oppressed.

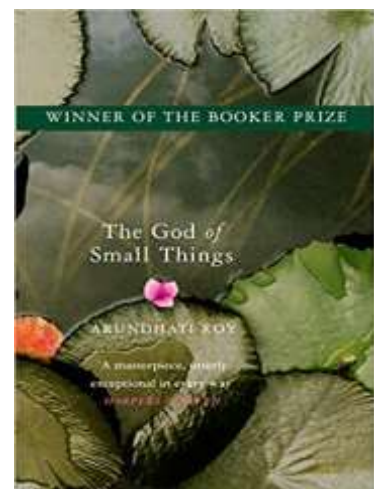
Moreover, once these relationships have been analysed and as a closure to the analysis section, a subsection will be dedicated to women as subalterns as an attempt to highlight the oppression already seen in the analysis of couples but focusing on the lives of women and the oppression they suffer as individuals and not as part of a group.

To sum up, my methodology is based on documentary research, since feminist criticism as a methodology relies on identifying and analysing the forces that subordinate women and their relationships. As a result, this field of research has trespassed the private sphere into the public sphere in order to raise consciousness of their own situation, around their class, and by means of their gender.

Section 4. *The God of Small Things*

4.a. The plot of the novel

The novel *The God of Small Things* pictures three generations of Indians from Kerala, a Southwestern Indian region. It focuses on their lives and relationships, based on a real India, between the 1960s and 1990s. The novel is narrated by Rachel, the female character of the third generation and the plot mainly focuses on women outweighing difficulties regarding the relevance of traditions and colonialism, as well as power relations and gender roles applied on them because of their gender.



The novel is not linear but tells fragmented stories between 1969 and 1993. The story centres on a family in Ayemenem, a town in Kerala, who were wealthy landowners in the past. Nowadays, their source of wealth comes from a pickle factory run by Mammachi, the woman of the second generation.

Most of the plot takes place in 1969, and it focuses on the story of Esthappen and Rahel, about other members of their family. They live in Ayemenem with Ammu, their mother; Mammachi, their grandmother; their grandfather Pappachi, their uncle Chacko and their grand-aunt Baby Kochamma.

Before 1969, the novel narrates some of the character's lives and stories, even though it mainly focuses on Mammachi and Pappachi and the violence inflicted on her by him. By the year 1969, where the plot is set, Pappachi is already dead and Mammachi is blind. Baby Kochamma is a bitter woman who has been perpetually in love with an Irish missionary. Chacko left Ayemenem to go to Oxford, where he married an English woman, Margaret. They have a daughter in common, Sophie Mol. Ammu,

the mother of Estha and Rahel, marries Babu, a man who turns out to be a violent and alcoholic man and ends up beating Ammu regularly.

As a result, they get a divorce and Ammu gets back to Ayemenem with the twins, because her husband proposes her to sleep with his boss as a condition to keep his job as an assistant manager of a tea estate.

Concerning the political and social situation, the communist party is gaining power in the region and threatens the Ipes; the family portrayed in the novel. The Ipes have a relationship with Velutha, an Untouchable (a member of the lowest caste in India), as he works for them as a carpenter and also keeps a secret love relationship with Ammu.

The main story goes around the death of Sophie Mol in India, after Chacko invites his ex-wife and daughter to spend Christmas in Ayemenem, as to avoid they spend Christmas on their own after Joe's death, Margaret's current husband.

After the death, Velutha is pointed out guilty by Baby Kochamma and accused of trying to rape Ammu and murder Sophie. Thus, he is brutally beaten by the police, which eventually leads to his death. Esthappen is convinced by his grandmother to confess that Velutha killed Sophie Mol, after the police found the first police statement untrue, even though Sophie Mol's death was accidental in the river.

Following this event, Esthappen is returned to his Baba, and the twins do not see each other for twenty-three years. In this time, Ammu dies, while Rahel suffers from loneliness and fails in school. She moves to Boston, where she marries an American man, but then gets divorced and returns to Ayemenem once she finds out that Estha has returned. In 1993, the twins are brought together and live in the Ayemenem house, accompanied by Baby Kochamma and Kochu Maria, the cook, as Mammachi is dead. Finally, the twins affirm their love and closeness by getting involved in a sexual relationship.

4.b. A description of characters from a gender perspective

In this novel, Arundhati Roy (1997) depicts the life of three generations of Indian female characters: Mammachi, Baby Kochamma, Ammu and Rahel. It portrays the image of Indian women throughout generations and clues the role models and gender relations of men over women daily. The approach taken in the description of characters will consist of describing women relating their experiences to their closest male members, as to understand the gender roles and power relations at stake.

Baby Kochamma is the first generation of women depicted in the novel. In the novel, she is pictured as young and in love of Father Mulligan, an Irish priest, for whom she converts into Catholicism. Because of that, she develops a particular reputation. Thus, she is unable to find a husband, as it is explained in the following quote by Mandelbaum:

The honour of the family depends upon the woman's proper behaviour, while she has no honour of her own if she cuts herself off from her family. Any notoriety or hint of improper behaviour would shame the family, which she enters as a bride and damages the marriage prospects of her sisters (Mandelbaum, 1988: 366).

In return, being unable to find a husband made her likely to be offered education at the University of Rochester in the United States. She is a destructive and greedy character, who embraces worldly life in her elder days. For being unable to attain happiness she becomes a manipulative character, in control of the life of her family. Her actions turn into Velutha's death and Ammu's despair as she dies alone in a hotel.

Nevertheless, as the life of every female character in the novel, her life is also a tragedy, as she lives expecting of Father Mulligan to love her and she keeps writing in a diary that she loves him, not to forget him.

Mammachi also represents a woman of the first generation. She is married to Pappachi, the Imperial Entomologist. Once her husband retired, she began to produce pickles and run her own company, because of the success of her banana jam and tender mango pickles in her village, which encouraged her to commercialise it.

The Kottayam Bible Society was having a fair and asked Mammachi to make some of her famous banana jam and tender mango pickle. It sold quickly, and Mammachi found that she had more orders than she could cope with. Thrilled with her success, she decided to persist with the pickles all year round (1997: 47).

She is pictured as a talented and hard-working woman. The novel focuses on two events led by Mammachi, her company of pickle and her talent to become a concert class violinist. She is described by her violinist teacher as being “exceptionally talented” (1997: 50). Nevertheless, her life is decided upon her husband’s desires,

It was during those few months they spent in Vienna that Mammachi took her first lessons on the violin. The lessons were abruptly discontinued when Mammachi’s teacher, Launsky - Tieffenthal, made the mistake of telling Pappachi that his wife was exceptionally talented and, in his opinion, potentially concert class (Roy, 1997: 50).

In conclusion, he is annoyed for the talent shown by his wife and has problems to cope with her wife’s success, which leads him to become more violent, even breaking the bow of her violin by throwing it into the river (1997: 48). “Every night he beat her with a brass flower vase. The beatings weren’t new. What was new was only the frequency with which they took place” (1997: 47- 48). As a matter of fact, he is jealous or green eyed of his woman’s victory, which eventually turns him into a more violent person, which results in him banging her pitilessly. Pappachi, in the relationship with his wife, sees himself as an old man, while his wife is still at a productive age: “Pappachi, for his part, was having trouble coping with the disgrace of retirement. He was seventeen years older than Mammachi and realised with a shock that he was an old man when his wife was still in her prime” (1997: 47).

The third generation of Indian women is seen throughout the experience of Ammu, an essential character in the novel and the best example of evolution through rebelling against traditions and family impositions. As Ranga Rao (*The Hindu*, 1997) points out:

In Ammu, the novelist has presented, with compassion, a woman, a feminist locked in a struggle with her family, its “hidden morality” with society and tragically with herself. Her broken marriage, her unwantedness in her parental family, has a love for her children and her womanly desires lead her to her untimely death. These are not small things. These are tyrannical forces against which she tries to rebel and thereby meets a tragic end (Ranga Rao, qtd in Margaret, 2017: 13).

She is described, almost from the beginning, as an unmarried young woman. Considering what was described in section 3.1, women need to be protected and taken care of by a male member of their family. Besides, women’s lives are monitored since their infancy and the marriage proposals a woman receives depend highly upon the amount of money raised by her family. Consequently, as Pappachi was unable to raise a suitable dowry, she remains single. However, marriage is the only acceptable solution for a woman, and the remaining single is a disgrace.

There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother. Since her father did not have enough money to raise a suitable dowry, no proposals came Ammu’s way (1997: 37).

Later, she meets a man older than her, who proposes five days later after they met. Although she is not in love, she stated that anything would be better than returning to Ayemenem. He is described as a “small man, but well built — pleasant looking” (1997: 39). The marriage resulted in the birth of Estha and Rahel, alongside with a pattern of violence inflicted by her alcoholic husband on her because Babu, her husband, sees her as a sexual object.

Her husband accepts the proposal of his boss to sleep with Ammu to avoid being fired at work, which eventually ends up in a divorce. Nevertheless, the tragedy she carries out is placed in the framework of family and traditions, because divorce is a significant burden for a woman. For instance, the novel pictures the attitude of her own family and neighbours as “a constant, high, whining mewls of local disapproval” (1997: 43).

She is even judged by Baby Kochamma when she states that:

As for a *divorced* daughter – according to Baby Kochamma, she had no position anywhere at all. Moreover, as for a *divorced* daughter from a *love* marriage, well, words could not describe Baby Kochamma’s outrage. As for a *divorced* daughter from *intercommunity* love marriage – Baby Kochamma chose to remain quaveringly silent on the subject (1997: 45-46).

Ammu is, according to Ahmad Ganaie and Dr. Chauhan (2014: 12), “the example of a member society who breaks the communal mores of India”, and she also breaks from the vicious circle inflicted by Pappachi to Mammachi and later to her by her husband, Babu.

Ammu’s actions are, on most occasions, compared to those of her brother, Chacko. Although siblings, the differences are remarkable as regards to concepts such as education and love. To begin with, Ammu is denied the right to education on the assumption on it is expensive it is and the fact that it is worthless for a woman to be educated, while Chacko is sent to Oxford, compelling his mother to sell her jewellery. When it comes to love and relationships, Chacko is entitled to fulfil his “Needs” (1997: 168) and his mother, Mammachi, supports the fact that he wanders around with employees of the company, while the relationship Ammu keeps with Velutha, an Untouchable, is to remain secret. As regards to divorce, Ammu is ashamed and unwelcomed when she is back in Ayemenem, as a result of a violent marriage. Baby Kochamma states that “a married daughter had no position in her parents’ home [...] and a divorced daughter had no position anywhere at all” (Roy, 1997: 45).

Chacko is pictured through the relationship he keeps with Margaret, his ex-wife. Even though she is a woman, the treatment changes as she is English, from the treatment he gives to her female relatives, both his mother and sister.

The last generation pictured in *The God of Small Things* is Rahel, Ammu's daughter. She is one of the most important characters as part of the book is narrated from the perspective of Ammu as a seven-year-old girl. She is the only character, alongside her brother, Estha, who is described both at childhood and an adult age and he describes her as an insensitive girl (1997: 51). Rahel begins the novel with the death of Sophie Mol. Rahel says that inside the earth, Sophie Mol screamed, and shredded satin with her teeth. However, you can't hear screams through earth and stone. Sophie Mol died because she couldn't breathe. Her funeral killed her (1997: 9). Despite being a complex character, the description of Rahel is synchronised with the story of her brother, Estha. She is pictured as introverted and shy, and she is granted an incredible and active imagination.

Although she is briefly described and dies early in the story, Sophie Mol, Chacko and Margaret's daughter, is portrayed as always wearing yellow bellbottom pants, having a go-go bag and missing Joe, her stepdad. However, the understanding of this pivotal character comes through the way other characters perceive her, mainly Estha and Rahel.

After the family splits up, Rahel turns her into a rebel. This rebellious behaviour is explained by pointing out that she is expelled from school for misbehaviour, for decorating heaps of dung with flowers. Besides, the importance of her relationship with Estha, her brother, turns her into a lonely person, as in the school where she studies she is said to be unfriendly. Her character is unstable, and the story shows how she has been wandering until the age of 31 when she is back at Ayemenem and sees her brother again, with whom she has a very close relationship, turning their fraternal relationship into a sexual one.

In conclusion, every female character lives her own tragedy, mainly because of rules and traditions. These customs leave women at the mercy of other people and facing a fateful destiny. This idea is explained in the novel by Rahel, who says that “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 (Roy, 1997: 31)”.

Section 5. Postcolonial feminist analysis in *The God of Small Things*

The God of Small Things reflects a postcolonial society, where characters have been shaped and oppressed as a result of this period. Notably, the most affected of this period of history are Indian women, who have been oppressed and abused by a patriarchal and colonial society. Thus, women have suffered this double colonisation. In particular, the novel focuses on two female characters who suffer from the most oppressive of behaviours in terms of gender. Although the rest of the characters are also oppressed, their oppression is not the result of hierarchical and gendered order, but other factors are to be taken into consideration.

As to develop the analysis, we will resort to gender roles and power relations, and we will take into consideration the elements postcolonial feminist theories propose about this oppression. For instance, we will apply the concept of subaltern proposed by Gayatri Spivak, as women, Ammu and Mammachi, are considered the most suitable example of subaltern or oppressed in *The God of Small Things*.

5.a. Gender roles and power relations

As a practical approach to the novel *The God of Small Things*, we will focus on gender roles and power relations of two male and two female characters, through a postcolonial feminist analysis. Hence, it will consist of applying the principles of postcolonial feminist theories, highlighting the concept of subaltern proposed by Gayatri Spivak as an attempt to explore the situation women endure in India. The studied characters will be Mammachi and her husband Pappachi, and Ammu and her husband Babu because these relationships explain gender roles and power relations women endure in a hierarchal structure, as it is marriage. Besides, both characters are oppressed because of their gender in a patriarchal society, and both face an event that leaves them unmarried, either for being divorced or being widowed. Although both women come from the same family, their attitude regarding power is different, as we see evolution when it comes to facing power relations and questioning gender roles.

When it comes to gender roles in a society, it is crucial to acknowledge the importance of traditions and religion, as they play an essential role in assigning women the most traditional roles, which consist of being a mother and take care of the house. At this point, we might consider how relevant hierarchy and women's roles in the family are, considering that women carry out the honour of the family. Thus, they must live an upright life as mothers and wives. If applied to the character of Ammu, it is noticeable how the aspiration to get married leaves her without the possibility to study, but she is entitled to learn everything about running a house. The character of Mammachi also explains this role, as her job is done in the realm of the house. Thus, women are ruled by the tradition of the *purdah*, which is the pattern of prescribed behaviour for a woman, including veiling her face and body, restricting her movements outside the home, and above all, maintaining a respectful and submissive demeanour within the home (1988: 366). If women do not fit these roles imposed upon them by society, they are marginalised, which is the status we will see in more detail when it comes to the character of Ammu.

Gender roles for women also apply, as shown by the fact that women are supposed to respect the higher hierarchy, which will be seen in the case of marriage.

Because it is essential to acknowledge that women are part of the family and are not individuals with a proper identity (Alavi, 2013: 111). This means that their lives are monitored from birth to death, especially by a male member of her family, as she lacks an identity (Razvi & Roth, 2004: 170), so monitored by her husband when a woman is married.

Power relations also apply in terms of hierarchy and, if we relate to women lacking an identity, they also lack power. Power relations apply to relationships; and power is, according to Max Weber, Guenther Roth and Claus Wittich as “the ability to control others, events, or resources; to make happen what one wants to happen despite obstacles, resistance, or opposition” (Weber, 1978: 53). Hence, power could be explained in the novel based on the assumption that it is used as a tool to inflict adversarial relationship involving conflict. In India, power is applied based on the assumption that it is a male-centred and chauvinist country, hence all the relationships are studied out of the assumption that men “believe that women are naturally less important, intelligent or able than men, and so does not treat men and women equally” (Cambridge Dictionary, 2019). According to Reena Kothari, “Roy introduces the power structure in society and shows how the more powerful victims, the less powerful as there is gender oppression [...]” (Margaret, 2017: 13). For instance, as we will be seen in the next subsection, Babu, Ammu’s husband, uses his ability to control Ammu through power, even though she resists. As to Mammachi and Pappachi, power is inflicted to control her and her actions. Thus, women are never going to hold power, and they will eventually become powerless. Power, according to hierarchy and as seen in the novel, begins with British men, who are the most powerful, then Indian men and finally women, who lack power. This hierarchy reflects colonialism in India, which can be explained by using Spivak’s terms: *white men* at the top of the hierarchy, *brown men* in the middle and finally *brown women* at the bottom (Spivak, 1988: 93). Thus, “this dominant social cycle silences its subalterns’ subjects, and the female subalterns’ subjects are doubly silenced, doubly lost” (Kutluk, 2012: 129).

5.a.1. Ammu and Baba

Ammu and Baba know each other at a wedding party and their relationship ends up in early marriage. He proposed to Ammu just five days after having met. Ammu accepts and marries Baba although “she didn’t pretend to be in love with him” (Roy, 1997:39) as an escape for her situation in her parents’ house, as she considers that “*anything*, anyone at all would be better than returning to Ayemenem” (1997:39), but turns out to be immersed in a broken and violent marriage. As Hariharasudan and Gnanamony say, “she jumps from a frying pan into the blaze” (2017: 162). A marriage imposed by a society where a woman is unlikely to go into adulthood without getting married.

Remaining single means bringing disgrace on your family. A woman who doesn’t marry is regarded as an object that has failed to find any use. There’s no place for her. It is an attitude that leaves the girl, and her family prays to extortion (Frankl, 1986 qtd in Johnson and Johnson, 2001: 1055).

She is abused and objectified by her husband; thus, her gender role is to be a sexual object. The abuse takes several forms in their relationship, as there is a lack of trust, he lies to her most of the time, and he does not care for her neither love her. The objectification is exemplified when her husband tries to sell her to his boss, as an attempt to keep his job. Thus, her objectification is so evident that she is unable to control her own body and sexuality. This situation reflects the hierarchy previously presented and how English men are more powerful than Indian men and can exert their power upon them. For example, this hierarchy is reflected when Pappachi, Ammu’s father, put the interests of an English man above her own daughter’s interests, based on the fact that the power held by English men makes them unreliable to be accused of improper behaviour.

“Pappachi would not believe her story – not because he thought well of her husband, but simply because he didn’t believe that an Englishman, any Englishman, would covet another man’s wife” (1997: 42). This quote is relevant in the sense that

women suffer double colonisation, as Spivak states: “White men saving brown women from brown men” (Spivak, 1988: 93).

Her reaction is to be silent, which enhances the figure of Ammu as an oppressed character, even though she eventually develops a voice, as she stands up for herself on this proposition. The reaction of Babu is to use violence for controlling her: “he grew uncomfortable and then infuriated him by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort” (Roy, 1997: 43).

Another characteristic of the subaltern is the lack of agency, but this is not reflected in several occasions she defends herself against the power, which is represented by men. For instance, she fights back when her husband beats her the first time: “Ammu took down the heaviest book she could find in the bookshelf, *The Reader’s Digest World Atlas* – and hit him with it as hard as he could. On his head. His legs” (Roy, 1997: 42). This violence which derives from alcohol turns into a pattern which ends up affecting the twins (1997: 42).

Her husband sees Ammu as an object, which can be abused. Thus, it explains why she is beaten every time he gets drunk. In this case, it is essential to acknowledge that both female characters, Mammachi and Ammu, suffer violence, but their response goes from resignation to rebellion.

Then she decides to leave her husband and goes with her children to her parents’ house, where she was so eager to escape from some years before. This reflects a strong sense of agency and identity because she can escape from a violent marriage and develops a sense of self-consciousness. However, and even though she becomes an empowered character, she is stuck in a society where power relations rule everything.

Leaving her husband puts her in a state of pristine nothingness (Spivak, 1985b: 102), because as she is divorced, she becomes nothing. This nothingness implies a lack of location. The fact that she is not granted a site makes her a marginal character, and she ends up dying alone in a hotel. Her children, Rahel and Esthappen, use Ayemenem as a means of self-identification and sense of belonging, although, due to their mother’s status, they are not welcomed in the Ayemenem house. Their

grandmother, Mammachi, says to them: “Tell your mother to take you to your father’s house. [...] This is not your house” (1997: 83).

Hence, a woman without a husband owns nothing. Once divorced, she will disgrace her family, as according to Premchand Dommaraju, “women will be disregarded by her family and community if she gets back home” (Dommaraju, 2016: 200). Even Comrade Pillai uses the word *die-vorced* in *The God of Small Things* (Roy, 1997: 130), indicating that women’s situation is similar to death once divorced.

In the case of Ammu, she is unwelcomed by her family, but also by her community. As she says, she felt “the constant, high, whining mewls of local disapproval” (Roy, 1997: 43). The reaction of Baby Kochamma makes clear the position a woman held in society:

She subscribed wholeheartedly to the commonly held view that a married daughter had no position in her parents’ home. As for a *divorced* daughter, from a *love* marriage, well, words could not describe Baby Kochamma’s outrage. As for a divorced daughter from intercommunity love marriage – Baby Kochamma chose to remain quaveringly silent on the subject (1997: 45).

Then, following Sophie Mol’s death, Estha returns with his father based on the assumption that Ammu is unable to take care of two children. Reflecting on the previous sentence, the question of identity is still visible, as it was Ammu, the mother, who protected the children from her husband’s repetitive pattern of violence, and she is forced to give away one of them.

Ammu subscribes to a marginal character, because she decides to stand up for their children and divorces her husband, to avoid the same pattern of violence she has suffered as a child, which is an uncommon decision among Indian women. As a woman, she is deprived of identity, of agency even of her own body, and her husband sees her as an object which can be exchanged and abused.

5.a.2. Mammachi and Pappachi

Mammachi and Pappachi are married, and their marriage is the most common example of traditional Indian marriage, as Mammachi is subordinated to him and endures the violence she receives from her husband stoically. She inhabits the realm of the house, and her role is mainly to the household, without a real possibility to work outside home.

From a colonial point of view, women are represented as mothers and workers in the realm of the domestic sphere. As Kamala Visweswaran points out “this idea of the dependent subject was replicated in the way nationalist ideology rendered women as domesticat(ed) and not political subjects” (Visweswaran, 1996: 80). Consequently, her role comes out of the assumption that women needed to occupy the private space, which came from the colonial period and what Gayatri Spivak called “the subaltern space”(1988: 276), defined as “the complex where indigenous spatial frameworks and colonised evaluations of those frameworks collided, within the contexts of the imposition of imperial spatial frameworks” (Lewis and Mills, 2003: 712)

She is portrayed as ill-tempered and long-suffering. Consequently, the society she lives in questions her agency, as women must rely on other members of their family when it comes to making decisions about essential matters. As explained in Section 2, women’s lives are monitored continuously. Hence, women are deprived of voice and agency. As Visweswaran states, “the idea of a speaking subject is, of course, central to the philosophies of humanism. Speech as an agency invokes the idea of self-originating presence so that conversely, lack of speech is seen as absence” (Visweswaran, 1996: 91). Thus, regarding the novel *The God of Small Things*, “the voice we hear in it is soft, heavy, continuous a genuine accent of womanhood, one of the chorus of secret voices speaking out of our bones, dreadful and irritating but instantly recognizable” (Margaret, 2017: 14).

The lack of agency derives from the fact that she is subordinated to her husband and, because they live in a patriarchal society, he is the one who rules. This idea reflects mainly on the violence Pappachi inflicts on Mammachi when she tries to have a voice. For instance, the novel pictures two situations when she tries to speak up, and she is silenced: for being talented in music and for running a company.

Pappachi tortures her mentally and physically and resents the attention she gets in society for being skilful in music and puts Mammachi's talent for music to an end. When it comes to her talent in music, she is described by her violinist teacher as being "exceptionally talented" (1997: 50). Nevertheless, her life is decided upon her husband's desires. Thus, she is unable to continue taking the lessons.

It was during those few months they spent in Vienna that Mammachi took her first lessons on the violin. The lessons were abruptly discontinued when Mammachi's teacher, Launsky - Tieffenthal, made the mistake of telling Pappachi that his wife was exceptionally talented and, in his opinion, potentially concert class (Roy, 1997: 50).

This resentment towards her talent in music and capacity to run a business turns their relationship into a brutal pattern of violence. As the novel portrays, Pappachi's ego makes him unwilling to help his wife, which reflects the patriarchal society we are dealing with and the fact that, as a man, she feels like a superior person and is unwilling to help his wife, which stands for the strict hierarchy existing in Indian society.

Though Mammachi had conical corneas and was already practically blind, Pappachi would not help her with the pickle-making, because he did not consider pickle-making a suitable job for a high-ranking ex-Government official. He had always been a jealous man, so he greatly resented the attention his wife was suddenly getting (Roy, 1997: 47).

The last sentence, "he had always been a jealous man, so he greatly resented the attention his wife was suddenly getting" is an example of power relations, as the dominant cannot be surpassed by the dominee and women are not entitled to be recognised outside their roles as mothers and wives. In the case of Pappachi, as the character holding power, we see how he can impose power upon the subordinated characters, who will be his wife and eventually her daughter.

His privileged status, a man who works for the Government, makes him feel superior and abuses the weakest characters. This is what Mohanty explains as “complex configurations of power”, the fact that a person reasserts himself just for occupying a location or a space considered as more important than another one. For Pappachi, power is not just “the ability to control others, events, or resources; to make happen what one wants to happen despite obstacles, resistance, or opposition” (Weber, 1978: 53), but to reassert his position as a powerful person abusing his wife and make her seen, in the eyes of society as a bad mother and wife. Hence, abusing her, as well as abusing women of his family, the way to manifest his power, so power is strictly related to patriarchy because he just holds power on the oppressed, who are women but not on his son.

Hence, reflecting this idea in Mammachi and Pappachi, his work and the location he frequented made him a dominant character as he holds a public space, while Mammachi was subordinated as the space she occupied was in the realm of the house, a private space.

In conclusion, he is annoyed for the talent shown by his wife and has problems to cope with her wife’s success, which leads him to become more violent, even leading him to break the bow of her violin by throwing it into the river (Roy, 1997: 48). “Every night he beat her with a brass flower vase. The beatings weren’t new. What was new was only the frequency with which they took place” (1997: 47- 48). Mammachi is no more than a subaltern in her own house, as a woman, she is neglected, abruptly violented and incapable of speaking up for herself. Consequently, Mammachi and Ammu live in a society where everything is monitored by a dominion power, which exercises its will upon the subordinated, the oppressed or the subaltern. Nevertheless, as previously explained, there is a change of behaviour towards violence. Ammu resists violence and acts up against it, which turns her into marginal character, while Mammachi stays silent and tolerates the physical and psychological abuse, which makes her a subaltern or oppressed one. Besides, it is to acknowledge that Arundhati Roy “probably intends to give many possible reactions to the dominance of patriarchal power, but her attempts cannot give voice to the subaltern subjects of this novel and they still cannot exist within their own identities. If they attempt to do so, they are eventually punished” (Kutluk, 2012: 129), as it is seen regarding Ammu’s situation.

Thus, the values sustained by the characters are different depending on their gender. For example, the male characters are dominant, aggressive and their voice is heard as they are agents of their own lives, while female characters live upon men's needs and sustain values such as subordination, lack of voice and passivity. Consequently, Mammachi and Ammu are supposed to stay silent and passive, but Ammu rebels against these values and acts as less passive than her mother preferring her life and her children's lives over her duties as wife. As Neelima asserts as an example of these values is how, "painful is the male attempt to break the spirit of women's sense of independence and progress" (Neelima, 2016: 39).

5b. Ammu and Mammachi as subalterns

The relationships that these two characters have with their respective husbands or ex-husbands have been previously discussed although they, as individuals, suffer from great oppression, not just in their marriages, but also from the way society treats them. Therefore, a deeper analysis of these characters will be undertaken by following three characteristics Gayatri Spivak notes regarding *subalterns*: lack of voice, lack of representation and lack of identity.

Ammu and Mammachi suffer different types of oppression, but their abuse is sustained, as explained previously on the assumption that, as women, their nature is submissive to those holding power. Hence, they live their lives as characters without anything to say, always under the orders of anyone else. They are oppressed by their husbands, by her son in the case of Mammachi, but most importantly, they are oppressed by society. Consequently, oppression takes several forms.

This subsection attempts to address the following question, based on the theory by Gayatri Spivak and the influence of colonialism on this assumption: why are these two characters (Mammachi and Ammu) subalterns?

First of all, the concept of the subaltern proposed by Gayatri Spivak must be taken into account. She describes it as “people removed from all lines of social mobility” or “illiterate peasantry” (Spivak, 1985: 21). Hence, based on this definition, the characteristics both Ammu and Mammachi would have as subalterns would be to be illiterate and confined in a space, without the possibility to improve their social relationships within society.

Ammu, a divorcee with two children, Estha and Rahel, is the female protagonist and the worst sufferer of the novel. She is an archetype image of a woman marginalised in a patriarchal society. She assumes all the roles based on her condition as a woman, such as being a daughter, a wife, a mother and a divorcee. All these roles make her a victim of every type of oppression, of patriarchy, tradition, community, and religion.

Lacking a voice represents at the same time being denied a voice or a representation and an identity. As it is explained in Section 2, women are members of

their family, even though they are not unique individuals with proper identity (Alavi, 2013: 111).

Reflecting on the question of identity, the aspect the novel points out of this relies on the fact that Ammu must choose between her father's name or her husband's name, which eventually hides her identity as an agency and as a mother. Ammu reflects on this question of representation when she asserts that her children cannot have her name as she is deprived of power and identity.

Estha's full name was Esthappen Yako. Rahel's was Rahel. For the time being, they had no surname because Ammu was considering reverting to her maiden name, though she said that choosing between her husband's name and her father's name did not give a woman much of choice (Roy, 1997: 37).

Women lack identity in Indian's society. Likewise, if women lack an identity, they are also voiceless, which makes them silent, thus absent and forgotten. When it comes to Mammachi, this lack of agency turns her into a puppet, an object to be abused, contrary to Ammu, who has a strong sense of agency, but whose agency is silenced by her circumstances and the burden the society imposes upon her. This is the vivid example of a subaltern, as described by Gayatri Spivak: "the historically muted subject of subaltern woman" (Spivak, 1988: 91).

The reason why Ammu and Mammachi cannot speak is not that they do not want to raise their voice, but another consequence of power. Their husbands hold power, which means that they speak for them; they overtake their voice.

This leads into the concept of representation, representation as "speaking for", which translates into the fact that Ammu and Mammachi lack a voice because their gender imposes upon them to remain silent and passive. If their subalternity is a direct consequence of their lack of voice, their interests can be easily misunderstood by those holding power. As Krupa Shandilya explains it: "the narrative of subalternity is assumed by the discursive power of patriarchy, imperialism and nationalism" (Shandilya, 2014: 1). For instance, if the concept of representation is applied to Mammachi, she finds a way to be represented, as she takes the pickles factory as a location, which enables

her to be represented somewhere and to develop a voice and a mode of self-resistance. As an entrepreneur, she uses her factory to reassert her identity and, although a subaltern, she finds space for self-expression in a public sphere. When women suffer a gendered binary division of areas, the fact of reasserting their voice in a location which enables them to speak up is their mode of resistance.

Nevertheless, these locations are not permanent, but overtaken by power and the ones holding power are Indian and English men. In her case, even though she starts the company and assures excellent success, once her son Ckacho arrives from England, he appropriates the company uttering, “*My factory, my pineapples, my pickles*” (Roy, 1997: 57). This appropriation relies on the fact that, according to the Hindu’s code, explained briefly in Section 2, women do not have rights to claim property, although some changes have been introduced regarding this particular aspect. If applied to the novel, it is stated that Chacko avoids his father to continue beating her mother, but he oppresses her taking her company, which eventually makes her “a sleeping partner” (Roy, 1997: 57), a subaltern in her own house.

As regards to Ammu, she is the perfect definition of a subaltern, as she is kept away from society and denied an education. Besides, her situation portrays any Indian women from a rural background, as she is miserable and unwanted. Because she lacks a proper dowry, no other option is available to her. It is relevant to take into consideration the importance of dowry and education for women in India, which is reflected in Ammu’s character.

As discussed in Section 2, marriage is the only acceptable solution to an adult woman, and an unmarried woman “is regarded as an object that has failed to find any use” (Frankl, 1986 qtd in Johnson, 2001: 1055). For Ammu, lacking a proper dowry leaves her in a permanent state of disgrace, besides the fact that she is denied an education, makes her a Subaltern, “an illiterate peasantry” (Spivak, 1985: 21), while her brother is enabled to travel to Oxford to pursue his studies.

In an interview conducted by George Iype, Mary Roy, Arundhati Roy’s mother, states that “one absolute certainty in India is that women are born to get married. Moreover, marriage means getting a dowry. And getting a dowry means staying with your parents. And staying with your parents is to get a social acceptance. Or else your

daughter will not get the right bridegroom. This is the biggest hurdle that women face in India” (Iype, 2015).

In conclusion, as subalterns are excluded from political and socioeconomic institutions of society, as women must be kept inside the house, their voice is denied by the oppressor group, which leads these women to a marginal situation and an incapacity to decide for themselves. For instance, Ammu could not name her children after herself or Mammachi could not pursue her musical studies, simply because their husbands spoke for themselves, which make them “imperialist of the voiceless and marginalised”, a sort of colonisers of the women. Hence, if they lack a voice, they will be not just silenced but forgotten and absent. This idea is supported by Visweswaran, who observes that “speech as an agency invokes the idea of self-originating presence so that conversely, lack of speech is seen as an absence” (Visweswaran, 1996: 91).

Conclusions

This Master's thesis has attempted, as discussed earlier, to outline the correlation between modern India as a postcolonial state and the impact this period has had on relationships between Indian males and females, with a focus on two relationships, and it has also attempted to approach the relevance of power relations and gender roles in these relationships. As a basis for analysis, this research project has focused on Arundhati Roy's most famous novel as an object of study, *The God of Small Things*, as it is a novel based on a reality that draws the lines of modern Indian society accurately.

Post-colonial feminist theories address these power relations and focus on women as the subaltern in a double colonised state where women stay in permanent confinement of body and soul. Oppressed as they are, women are neglected by society and imposed upon them a space and a role, which make them silent and absent.

In occupying a space, subjects and particularly women, negotiate their identities by attaining to private space or by attempting to occupy a space held by those in power to find their own voice. These spaces are their way of resistance against patriarchy and colonialism, forces which imprison women.

Having established the basis of postcolonial feminist theories, we have drawn mostly on the notion of the subaltern coined by Gayatri Spivak as well as on other authors of similar importance such as Chandra Mohanty. Hence, this study has come to endorse the thinking that colonialism is grounded in Indian society and the study has also confirmed that the end of colonialism does not imply the end of colonised minds.

Likewise, this study seeks to highlight women's situation in India and state that women are victims of oppression and inequality as a result of a very straight vision of women inherited by the British Empire. Apart from the theoretical background – mainly grounded on postcolonial feminist theories – the literary analysis has attested to the implications of relationships based on gender and explored women's identity and agency. Particular attention has been given to two main female characters who represent the double side of being a subaltern and the evolution of consciousness as regards to their situation: Mammachi and Ammu.

In these terms, Arundhati Roy's literary works stands on the ground of denouncing the inequality women suffer in many different parts of the planet and brings awareness to the importance of history in shaping people's traditions and views. These traditions are sustained in a framework of values that undermine women based on gender roles and power relations. Thus, I have resorted to an in-depth analysis of the two most oppressed female characters and their relationships with their husbands, as an attempt to reflect on marriage as a social contract based upon gender roles and power relations. This analysis has proven how women are victims of oppression, which is rooted in Indian's society, taking for granted that gender is biased and women lack identity. Thus, voice is a reflection of power sustained through generations in India.

There is, I believe, an evolution concerning female characters facing power throughout the generations depicted, which reflects a change in the strict hierarchical structure in Indian's society. A self-consciousness which stands for unveiling the tragic situation of women and enabling them to see beyond. Thus, the novel *The God of Small Things*, as a story based on reality might draw in the importance of women rebelling against society to overcome traditions and rules inherited by a colonial country. As Rahel explains in the novel: "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" (Roy, 1997:31) to find their voice, their place and identity.

Works cited

Abraham, Taisha. *An Interview with Arundhati Roy*. 1998. Web. 15 March. 2019.

Alamillos, Alicia. "¿Por Qué Violan a Tantas Mujeres En La India?" *ABC Internacional*, 2 Dec. 2014. Web. 14 March. 2019.

Alavi, Seema. "A Historical Analysis of Women Development in India." *International Journal of Scientific Engineering and Research*, 1.3 (2013): pp. 111–116. Print.

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed. London: Routledge, 1989. Print.

Bhabha, Homi. K. "Unsatisfied: Notes on Vernacular Cosmopolitanism." *Text and Nation*, Ed. Laura García-Moreno and Peter Pfeiffer. London: Candel House, 1996. 191-207. Print.

Boehmer, Elleke. *Colonial and Postcolonial Literature: migrant metaphors*. 2nd ed. New York: Oxford University Press, 1995. Print.

Borsa, Joan. "Towards a Politics of Location. Rethinking Marginality." *Canadian Woman Studies/Les Cahiers de La Femme*, 11.1 (1990): 36–39. Print.

- Buchwald, Emilie, et al. *Transforming a Rape Culture*. Edited by Martha Roth et al. 2nd. Minneapolis: Milkweed Editions, 1993. Print.
- Burton, Antoinette. "The White Women's Burden: British Feminists and 'the Indian Woman' 1865-1915." *Western Women and Imperialism: Complicity and Resistance* 13.4 (1992): 295–308. Print.
- Butalia, Urvashi. "I Had Two Options—Writing or Madness." *Outlook*, 9 Apr. 1997. Web. 5 March. 2019.
- Cambridge Dictionary. "MALE CHAUVINIST | Meaning in the Cambridge English Dictionary." *Cambridge University Press*, 2019. Web. 3 May. 2019.
- Carrera Suárez, Isabel. "Feminismo y Postcolonialismo: Estrategias de Subversión." *Escribir En Femenino: Poéticas y Políticas*. Icaria 7 (2000), pp. 73–84. Print.
- Chatterjee, Meera. *A Report on Indian Women from Birth to Twenty*. 1990. New Delhi: National Institute of Public Cooperation and Child Development. Print.
- Christ, Carol. "A New Definition on Patriarchy." *Feminist Theology* 24.3 (2016): 214–25. Print.
- Comfort, Susan. "The Hidden Life of Things: Commodification, Imperialism, and Environmental Feminism in Arundhati Roy's *The God of Small Things*." *Postcolonial Text* 4.4 (2008): 1-27. Print.
- de Beauvoir, Simone. *The Second Sex*. Madrid: Cátedra, 2005. Print.
- de Kock, Leon. "Interview with Gayatri Chakravorty: New Nation Writers Conference in South Africa." *ARIEL: A Review of International English Literature* 23.3 (1992): 29–47. Print.
- Dommaraju, Premchand. "Divorce and Separation in India." *Population and Development Review* 42.2 (2016): 195–223. Print.

Famousauthors.org. "Arundhati Roy | Biography, Books and Facts." *Famous Authors*, 2018. Web. 17 March. 2019.

Ganaie, Altaf Ahmad, and R. S. Chauhan. *Arundhati Roy's The God of Small Things: A Feminist Perspective*. 2014. Web. 15 March. 2019.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Australia: Columbia University Press, 1998. Print.

Gill, Anton. *Ruling Passions: Sex, Race and Empire*. 1st ed. London: BBC Books, 1995. Print.

Goldsmith, Belinda, and Meka Beresford. "Exclusive: India Most Dangerous Country for Women with Sexual Violence Rife - Global Poll | Reuters." *Thomson Reuters*, 2008. Web. 13 March. 2019.

Government of India - Ministry of Law and Justice. *The Constitution of India*. Ministry of law and justice law department, 2018. Web. 14 March. 2019.

Hale, Sylvia. "The Status of Women in India." *Pacific Affairs* 62.3 (1989): 364–81. Print.

Hall, Stuart. "Cultural Identity and Cinematic Representation." *Framework: The Journal of Cinema and Media* 36.3 (1989): 68–81. Print.

Halli, Chandrakala S., and Shridhar M. Mullal. "Dr.B.R. Ambedkar and Hindu Code Bill, Women Measure Legislation." *Imperial Journal of Interdisciplinary Research IJIR* 2.3 (2016): 7–10. Web. 13 March. 2019.

Hariharasudan, A., and S. Robert Gnanamony. "Feministic Analysis of Arundhati Roy's Postmodern Indian Fiction: The God of Small Things." *Global Journal of Business and Social Sciences Review* 5.3 (2017): 159–64. Print.

Hooks, bell. "Choosing the Margin as a Space of Radical Openness." *Framework: The Journal of Cinema and Media* 36.1 (1989): 15–23.

- _____. *Outlaw Culture: resisting representations*. 1st ed., New York: Routledge Classics, 1994. Print.
- Iype, George. "Mary Roy, Interview by George Iype." *RediffOn*, 2015. Web. 13 March. 2019.
- Janaki, Abraham. "Contingent Caste Endogamy and Patriarchy." *Economic and Political Weekly* 49.2 (2014): 56–65. Print.
- Krisnaraj, Maithreyi. "Permeable Boundaries." *Ideals, Images and Real Lives: Women in Literature and History*. Ed. Alice Thorner and Maithreyi Krisnaraj. Mumbai: Orient Longman, 2000. 1-37. Print.
- Kutluk, Asli. "The Position of Women in Arundhati Roy's *The God of Small Things* and Anita Desai's *Clear Light of Day*." *Gender Studies* 11.1 (2012): 124–30. Print.
- Lewis, Reina, and Sara Mills, eds. *Feminist Postcolonial Theory*. New York: Edinburgh University Press, 2003. Print.
- Loomba, Ania. "Dead Women Tell No Tales: Issues of Female Subjectivity, Subaltern Agency and Tradition in Colonial and Post-Colonial Writings on Widow Immolation in India." *History Workshop* 36 (1993): 209–227. Web.
- Lorde, Audre. *The Master's Tools Will Never Dismantle the Master's House*. 2nd ed: Penguin. 1983. Web. 15 Febr. 2019.
- Lugones, María. "Hacia Un Humanismo Descolonial." *La Manzana de La Discordia* 6.2 (2011): 105–19. Print.
- Mandelbaum, David G. *Women's Seclusion and Men's Honor: Sex Roles in North India, Bangladesh, and Pakistan*. Tucson: Univ. of Arizona Press, 1988. Print.
- Mangan, J A. *The Games Ethic and Imperialism. Aspects of the Diffusion of an Ideal* 2.ed. London: Frank Cass, 1985. Print.
- Mani, Lata. "Multiple Mediations: Feminist Scholarship in the Age of Multinational Reception." *Feminist Review* 35 (1990): 24-41. Print.

Margaret, R. Anne. "The Status of Women in the God of Small Things – A Feminist Approach." *International Journal of Research in Humanities and Social Studies* 4.4 (2017): 13–16. Print.

Mies, Maria. *Patriarchy and Accumulation on a World Scale: Women in the International Division of Labour*. 1st ed. London: Zed Books, 1986. Print.

Mishra, Raj. "Postcolonial Feminism: Looking into within-beyond-to-Difference." *International Journal of English Language and Literature* 4.4 (2013): 129–34. Print.

Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourse." *Boundary 2* 12.3 (1984): 333–58. Print.

_____. "Feminist Encounters: Locating the Politics of Experience." *Social Postmodernism: Beyond Identity Politics*. Ed. Linda Nicholson and Steven Seidman. Cambridge: Cambridge University Press, 1987.68-86. Print.

_____. *Third World Women and the Politics of Feminism*. 4th ed. Bloomington: Indiana University Press, 1991. Print.

_____. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Longueuil, Québec: Point Par Point, 2003. Print.

Moore, Henrietta L. *Space, Text and Gender: An Anthropological Study of Marakwet of Kenya*. New York: Guilford, 1986. Print.

Mullatti, Leela. *The Bhakti Movement and the Status of Women: A Case Study of Virasaivism*. New Delhi: Abhinav, 1989. Print.

_____. "Families in India: Beliefs and Realities." *Journal of Comparative Family Studies* 26.1 (1995): 11-25. Print.

Nair, Janaki. "Uncovering the Zenana: Visions of Indian Womanhood in Englishwomen's Writings, 1813-1940." *Journal of Women's History* 2.1 (1990): 8-34. Print.

- Nazari, Fahimeh. "Revisiting Colonial Legacy in Arundhati Roy's *The God of Small Things*." *Journal of Educational and Social Research* 3.1 (2013): 199–210. Print.
- Neelima, Smt C. "Women's Place in a Patriarchal Society: A Critical Analysis of Arundhati Roy's *The God of Small Things*." *European Journal of English Language and Literature Studies* 4.1 (2016): 37–41. Print.
- O'Hanlon, Rosalind. *Issues of Widowhood in Colonial Western India*. London: Institute of Commonwealth Studies, University of London, 1989. Print.
- Penguin books. "Arundhati Roy." *Penguin Random House*, 2019. Web. 10 March. 2019.
- Peres Díaz, Daniel. "Feminismo Poscolonial y Hegemonía Occidental: Una Deconstrucción Epistemológica." *Dossiers Feministes* 22 (2017): 157–77. Print.
- Puri, Deepika. "Gift of a Daughter: Change and Continuity in Marriage Patterns among Two Generations of North Indians in Toronto and Delhi". University of Toronto, 1999. Print.
- Quayson, Ato. *Postcolonialism: Theory, Practice and Process?* Oxford: Polity Press, 2000. Print.
- Quijano, Aníbal. "Colonialidad Del Poder, Eurocentrismo y América Latina.": *Cuestiones y horizontes: de la dependencia histórico-estructural a la colonialidad/descolonialidad del poder*. Ed. Aníbal Quijano. Buenos Aires: CLACSO (2005): 777–832. Print.
- Razvi, Meena, and Gene L. Roth. "Socio-Economic Development and Gender Inequality in India." *Northern Illinois University* 3.1 (2004): 168–75. Print.
- Riach, Graham. *A Macat Analysis: Can the Subaltern Speak?* London: Macat International, 2017. Print.
- Rich, Adrienne. *On Lies, Secrets and Silence*. 1st ed. New York: W. W. Norton & Company, 1979. Print.

Ron Erráez, Ximena. "Hacia La Desoccidentalización de Los Feminismos. Un Análisis a Partir de Las Perspectivas Feministas Poscoloniales de Chandra Mohanty, Oyeronke Oyewumi y Aída Hernández." *Realis. Revista de Estudios Antiutilitaristas e Poscoloniais* 4.1 (2014): 36–60. Print.

Roy, Arundhati. *The God of Small Things*. Edited by Harper Perennial. London: 4th Estate 2017, 1997. Print.

Said, Edward. *Culture and Imperialism*. New York: Knopf, 1993. Print.

Sandoval, Chela. "U.S. Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World." *Genders* 10.1, University of Texas (1991): 75–102. Print.

Schwarz, Henry, and Sangeeta Ray, eds. *A Companion to Postcolonial Studies*. 1st ed. Oxford: Wiley-Blackwell, 2005.

Shandilya, Krupa. "Writing/Reading the Subaltern Woman: Narrative Voice and Subaltern Agency in Upamanyu Chatterjee's English." *Postcolonial Text* 9.3 (2014): 1–16. Print.

Sharma, Sandeep. "Gender Discrimination in Arundhati Roy's *The God of Small Things*." *Epitome* 4.2 (2018): 1–8. Print.

Sousa Santos, Boaventura. *Towards a New Common Sense: Law, Science and Politics in the Paradigmatic Transition*. London: Routledge, 1995. Print.

_____. *Conocer Desde El Sur. Para Una Cultura Política Emancipatoria*. Edited by Raúl Huerta Bayes. 1st ed. Lima: Fondo Editorial de la Facultad de Ciencias Sociales, 2006. Print.

_____. *Descolonizar El Saber, Reinventar El Poder*. Santiago de Chile: LOM ediciones, 2010. Print.

Spelman, Elizabeth V. *Inessential Woman: Problems of Exclusion in Feminist Thought*. Boston: Beacon Press, 1988. Print.

- Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry*, The University of Chicago Press 12.1 (1985): 243–61. Print.
- _____. "The Rani of Sirmur: An Essay in Reading the Archives." *History and Theory* 24.3 (1985): 247–272. Web. 14 Febr. 2019.
- _____. *Can the Subaltern Speak?* Basingstoke: Macmillan, 1988. Print.
- Spivak, Gayatri C, and S Harasym. *The Post-Colonial Critic: Interviews, Strategies, Dialogues*. New York: Routledge, 1990. Print.
- Sugirtharajah, Sharada. "Hinduism and Feminism: Some Concerns." *Journal of Feminist Studies in Religion* 18.2 (2002): 97-104. Web. 12 March. 2019.
- Suleri, Sara. "Woman Skin Deep: Feminism and the Postcolonial Condition." *Critical Inquiry* 18.4 (1992): 756-769. Web. 12 March. 2019.
- Sunder, Rajan R. *Real and Imagined Women: Gender, Culture and Postcolonialism*. London: Routledge, 1993. Print.
- The Heroine Collective. "Biography: Arundhati Roy - Writer and Activist - The Heroine Collective." *The Heroine Collective*, 2016. Web. 12 March. 2019.
- Tyagi, Ritu. "Understanding Postcolonial Feminism in Relation with Postcolonial and Feminist Theories." *International Journal of Language and Linguistics* 1.2 (2014): 45–50. Print.
- UNICEF. "Indian Girls Demand Equal Access to Education | India | UNICEF." *UNICEF*, 2005. Web. 14 March. 2019.
- Visweswaran, Kamala. "Small Speeches, Subaltern Gender: Nationalist Ideology and Its Historiography." *Subaltern Studies: Writings on South Asian History and Society*. Ed. Shahid Amin and Dipesh Chakrabarty. Delhi: Oxford University Press, 1996. 83-125. Print.
- Weber, Max, and Guenther Roth. *Economy and Society: An Outline of Interpretive Sociology*. Berkeley: Univ. of California Press, 1978. Print.

Young, Robert. *Postcolonialism: A Very Short Introduction*. 1st ed. New York: Oxford University Press, 2003. Print.