

Women and Nature Wrongly Associated: Love as the Only Solution in Roy's *The God of Small Things*

Motasim O. Almwajeh

Department of English Language and Literature, Faculty of Arts, The Hashemite University, Zarqa, Jordan

Abstract—This article analyzes Arundhati Roy's intricately-woven novel *The God of Small Things* (1997) for ecofeminist implications. It highlights the points of convergence between sexism and ecological degradation, expounding the role of *love* as a remedy to most social and environmental problems. Ecofeminism incorporates a wide range of sociopolitical and cultural subtleties arising from the transformation of sanctified and ecofriendly conceptions of the ecosystem into a cash economy. Opposing violent revolutions and social unrest, Roy's polemic stance verges on the essentiality of what she calls "small things" in alleviating such deviations and enticing a shift in people's interaction with the other. In the face of patriarchy and hierarchy, the researcher advocates for love as the ultimate factor in bridging the gap between oneself and others. Hence, love disturbs ideologies of capitalization, fragmentation, and polarization. Viewing ecofeminism as a predominantly empathetic domain, the researcher investigates love in its most comprehensive form, encompassing all components of the ecosystem.

Index Terms—Roy, interconnectedness, ecosystem, nature, class

I. INTRODUCTION

The majority of the current academic research on *The God of Small Things* highlights the transformation of economic transactions, which led to profound and problematic consequences for social interaction, while not arguably placing enough emphasis on the role of love and themes of sustainability and shareability as counterhegemonic to the ethics of exploitation and consumerism propagated and enhanced by colonial ideologies. The novel challenges the commodity logic that underpins patriarchal ideologies under capitalism. It meditates on how dominant narratives and cognitive patterns obscure history and economic forces. The narrative illustrates the organization and degradation of an ideological vision through the juxtaposition of surface meanings and exploitative histories. This analysis uses an ecofeminist approach to question and challenge the dominant meanings that shape social interaction and environmental relationships in order to fully appreciate their demystification. Here, the researcher concurs with Roy vis-à-vis the interconnectedness of all things, so people should act together—if one component is affected, the other parts will also carry the brunt. Therefore, it is crucial to consider the well-being of all life forms by keeping the other component in mind. This goal can be achieved only through empathy and love of others.

However, one should exercise caution when evaluating the principles of ecofeminism, as some scholars have a similar perspective on nature and women. The association does not improve both components' conditions, making it problematic. Rather, it may degrade one to the other's level. Adams (1993), a pioneering scholar, cautions against intentionally or unintentionally confining women to the domain of nature. The argument is that associating nature with women does not elevate nature, but rather diminishes women's status. She refers to this process as "transference" or "metaphorizing," dismissing the notion of romanticizing this combination. In fact, the association between women and nature not only exacerbates harm to women but also silences their voices, rather than empowering both sides. This complex link between nature and women aggravates the already submissive situation of women in oppressive societies, leading to even greater discrimination against women and the environment due to the prevailing male-dominated power structures and biases.

Roach (1996) emphasizes that to combat such limiting narratives that combine and constrain women and nature, intellectuals should perceive the earth objectively as the planet it is, rather than attributing feminine qualities or personifying it as a mother figure (p. 55). Here, the researcher conceives of ecological feminism as a theoretical framework of empathy and understanding capable of dismantling oppositions responsible for perpetuating Western metaphysics and creating gender-based divisions in the world. By adhering to a rigorous framework, individuals can ensure that they do not succumb to the ideologies they are attempting to challenge. Therefore, they refuse to accept an idealized perception of nature as a feminine symbol, as it would justify prejudice against both nature and women.

Degradation, stereotyping, and occasionally idealization have justified the maltreatment of marginalized groups. The researcher posits that no single critical approach can comprehensively tackle the numerous complexities and injustices arising from patriarchy in its diverse manifestations. Instead, the realms of feminism and ecology complement each other and compensate for each other's deficiencies or the inherent limitations of every individual theory by itself. These

theories, when compared to other theories that aim to simplify or oppose critical theories, form a logical argument that further distinguishes between various species. Furthermore, it promotes feminism's integration into society and broadens its reach. These approaches protect against separatist feminism, which contradicts the fundamental principles of these holistic fields. The two approaches embrace a holistic viewpoint, thwarting any patriarchal fallacies or superimposed frameworks. Instead, they foster a feeling of cohesion and mutual reliance with those entities that are typically excluded and even absorbed into larger groups.

Ecofeminists strongly criticize the underlying factors leading to the oppression of women, marginalized groups, and the environment. Plumwood (1993) postulates that ecological deterioration is the result of Western dichotomies, dividing things into dichotomies of centers and peripheries, altering people's perception of the environment from a sacred, lively entity into a mere cash commodity. Manichean modes of thought, according to Plumwood (1993), lead to these distorted views and ideologies by devaluing and objectifying the other, depriving it of its inherent worth. She proposes breaking these binary oppositions to rectify the inequities that govern the relationships among various pairs, advocating for a "non-hierarchical concept of difference" (p. 60). In agreement with Plumwood and other scholars, Warren (1994) argues that prevalent divisions are behind most gaps and prejudices plaguing the world. Power centers marginalize non-dominant groups, place them at the lowest rung of the hierarchy, and unjustifiably omit them (xiv).

Scholars have examined Roy's novel from multiple theoretical perspectives, including feminism, Marxism, post-structuralism, postcolonialism, and new historicism (see, for instance, Boehmer, 2005; Mullaney, 2002; Pathak, 2001). For example, Kunhi and Kunhi (2017) cite the novel as an exemplary work of ecofeminism in which the novelist "utilizes various techniques reflecting modes of revolt of Nature in terms of the muted group theory and backchannel communication motifs" (p. 1). According to Sinha and Tripathi (2001), the novel is a "third world artifact swept up into a global marketplace," (p. 32) combining postmodern and postcolonial implications. Singh (2001) expressly associates *The God of Small Things* with dynamics of postcolonialism and feminism, asserting that the author's recovery of marginalized groups is an "act of liberation" linked to postcolonial resistance (pp. 132-136).

Comfort (2008) presents evidence that the Delhi government's implementation of the new world system has detrimental effects on marginalized and disadvantaged groups. In particular, Comfort argues that we can understand "concepts related to negative dialectics [which] can lend insight into the commodity logic of imperialism, and, specifically, how it pervades perceptions of social relations, identity, and history in the daily lives portrayed in *The God of Small Thing* (p. 2). Das (2018) stresses that *The God of Small Things* is "preoccupied with the social-political-cultural history," demonstrating that "Roy thinks of history as a burden; it is unalterable and cannot be challenged and has its own cruel ways of dealing with those who refuse to fit into its pattern" (p. 4). The World Bank's investment is currently constructing a dam and transforming the History House into a popular tourist destination, aiming to make it a marketable commodity (p. 2). According to Comfort, "The novel's portrayal of the contemporary Ayemenem represents a place where people remain traumatized by the brutal oppressions of the past and one where caste violence, the exploitation of rural workers, and women's oppression have not been eliminated" (p. 23). The novel illustrates the consequences of the government's implementation of "privatization, IMF structural adjustment," and a variety of "market-based policies." These policies have exacerbated the process of "accumulation and commodification," illustrated by the transformation of the History House into a global tourist attraction and the imagery of a river that has been "dammed with funding from the World Bank" (Comfort, p. 23). Prakash (1999), who focuses on the conflicting urges of the characters in the novel, rightly examines the rigid ethical positions shown in the novel. She highlights the paradoxes that arise when the ethical values of the family clash with the emotional desires of the individual (p. 78). Eventually, no one benefits when Mammachi succumbs to stringent traditional norms: familial ethics remain(ing) in conflict with the emotional urges of the individual. Das (2007) argues that "Ammu's love for Velutha forms the core of the novel and makes the novelist's preference crystal clear. The traditional society was not only conservative but authoritarian for it laid down who should love whom" (p. 73).

II. DISCUSSION

Roy's *The God of Small Things*, a text generating multiple meanings and interpretations, delves into the concept of postcolonial subalternity and thoroughly analyzes various aspects and viewpoints in connection to the dichotomies between India and Britain. Sophie Mol, a British child, symbolizes the British's authoritative power and prestige in India. As a result, she receives a grand funeral service, which stands in stark contrast to the disrespectful and informal deaths and burials of others (pp. 42-43). The researcher agrees with the above interpretations but places greater emphasis on love as the primary mechanism for challenging and restraining ideas of imperialism and patriarchy. The novel utilizes a set of complex and unified narratives detailing thorny issues in India through a diverse cast of characters with myriad voices and points of view. Set in India after gaining independence from colonial rule, the tale explores the failure of post-independence communication between the ruling class and the marginalized communities. Simultaneously, it initiates fruitful interactions between the central and peripheral regions, where love blurs some boundaries. However, traditional and imperial practices disproportionately affect women who do not hold positions of power or authority, resulting in environmental degradation and the dehumanization of marginalized individuals, particularly women.

The novel explores ecofeminist themes, principles, and structures that challenge and surpass patriarchal “dysfunctional” systems, aiming to find empowerment and representation. It emphasizes that these perspectives are not comprehensive, but rather subjective and limited, representing just a certain viewpoint. They might be passed on from the Indian heritage and sociopolitical complexities that pose a conundrum. This predicament is evident from the changes that have occurred and continue to occur in the voices of the key characters. Take, for example, the caste system, which has been worsened and amplified by neoliberal policies that are causing severe damage to the ecosystem, and continues to be a disruptive framework in India. Therefore, the majority of social and political issues in India are caused by unprincipled violations of the community’s means of subsistence, along with the problematic caste structure now formally banned. Recognizing that dismantling the prejudiced social structure and challenging sexism requires a rigorous and persistent effort, Roy argues that compassion has the power to eradicate such oppressive behaviors from individuals’ consciousness. Practiced long before the arrival of the British colonial authorities in India, the caste system, adapted and maintained by the British, kept women and the poor disadvantaged. Tickell (2007) states that “in addition to the subjugation of marginalized groups in India, the caste system is identified as the most persistent form of social inequality, particularly affecting women” (p. 20).

The God of Small Things portrays caste as a dominant power structure that places marginalized groups at the lowest rung of society. Shukla and Bareli (2009) assert that despite gaining political independence, there has been no progress in improving the social standing and conditions of the marginalized. Despite its repeal, caste continues to significantly shape the lives of the masses. The insatiable desire for wealth and power inherent in capitalism and imperialism, which comes at the expense of marginalized groups, exacerbates these thorny issues. To fix the unfair distribution of power and wealth that comes from doing harmful things to the environment and going in the wrong direction of progress, we need a comprehensive plan. In essence, we cannot separate economic prosperity and fair treatment of individuals from our moral principles and compassionate regard for all living beings—human and nonhuman.

The God of Small Things intricately weaves together many narratives and presents complex, varied characters, employing a frame-tale structure to create the book’s overarching narrative. The main storyline here is Rahel’s return to Kerala from the US, which spans twenty-four hours. Sophie Mol, the cousin of Rahel and Estha, arrives in India in 1969, beginning the second prevailing storyline. This narrative spans a duration of two weeks. The narrative culminates a few days following the discovery of Sophie’s lifeless body in the Meenachal River. The text employs two interchanging narrative structures that resonate with significant geopolitical implications. These structures alternate, diverge, and ultimately converge, resulting in a distinctively designed manuscript. The affluent characters’ story serves as a vehicle for conveying these ideas. The Ipe family, who own land in Syria, serves as a microcosm that represents the story of India. Although these two storylines appear to follow a linear sequence, they actually have a fragmentary cyclical structure with a time interval separating them, oscillating between being linear and nonlinear, and transiently shifting to support the fundamental ideas of the novel.

As an illustration, the tale narrates the sequence of events in which Rahel returns to Ayemenem with the purpose of “reuniting” with Estha, her twin brother, culminating in them sleeping together. Their meeting symbolizes the mutual reliance of all living entities—the bond between Rahel and Estha is such that their “incestuous” relationship holds enormous symbolic significance. The reunion of the twins symbolizes the interdependence of all life forms. Because of their so deep relationship, Rahel never writes to him. “There are things that you can’t do—like writing letters to a part of yourself. To your feet or hair. Or heart” (p. 156). On the other hand, the other primary storyline commences with Sophie’s funeral and concludes with Valutha, an untouchable employee at the family’s pickle business, and Ammu’s inter-caste bond, perceived as a violation of the Indian social stratifications of class and caste. Innes (2007) focuses on the diverse Kerala society where “the novel ends in desolation, after retracing the deaths of the twin’s Anglo-Indian cousin and the murder of their mother’s lover because he belongs to the wrong caste; only those who are almost the same (the twins) can communicate with one another” (p. 175).

We can describe Ammu and Valutha’s relationship as a transformation where “the unthinkable became the thinkable and the impossible really happened” (p. 31). Their love represents a hopeful defiance of hierarchical norms that seek to erase and suppress certain groups. According to Ammu, “When you hurt people, they begin to love you less. That’s what careless and mordant words do. They make people love you a little less” (emphasis added, p. 108). She desires for Valutha to join her fervor in opposing the absurd societal norms: “She hoped that under his careful cloak of cheerfulness he housed a living, breathing anger against the smug, ordered world” (p. 166). She anticipates that beneath his facade of cheerfulness, he harbors a vibrant and palpable resentment towards a complacent and structured society. In addition, transcending the imposed rigidities of oppressive systems, Estha and Rahel establish a nurturing paternal bond (founded on reciprocal affection) with Valutha. Towards the conclusion of the novel, Roy employs various methodologies and outlines to depict simultaneous scenes, shedding light on the sociocultural norms that shape social interactions and exert control over “who should be loved. And how. And how much” (p. 33).

In this context, love is underscored as the sole force capable of inspiring the aesthetics of sharing, responsibly, and mutual respect. The manifold’s completeness is only conceivable when it is associated with the regarded party. In this view, love excludes any attempt at objectifying or abstracting the other. Much like labeling, objectification hinders any close association with the other, depriving it of its vitality and essence, and validating various manifestations of

aggression directed toward it. This approach toward the other involves disregarding the other's right to express themselves, hence diminishing its significance and value.

In the absence of love, even women belonging to the higher echelons of society experience marginalization and have their abilities diminished. Ammu, a resolute and adaptable individual, has cultivated a strong inclination toward equality. She rejects the societal standards imposed upon her and experiences a sense of isolation from her gender-biased parents. For example, although Ammu is denied the opportunity to pursue her academic degree, Chacko, her brother, joins the university. Ammu faces significant criticism for her divorce, whereas Chacko receives comfort and solace. Most notably, in a state of extreme frustration, Mammachi and Baby Kochamma confine Ammu to her room and reprimand her for dishonoring the family by engaging in a relationship with an individual considered socially inferior. Indeed, Mammachi becomes quite agitated upon discovering the romantic relationship between her daughter and a person from an untouchable caste, vehemently attacking and vilifying both of them. Mammachi envisioned her daughter engaging in sexual activity in the mud with a man who was considered lowly and unclean. She vividly envisioned "Paravan's coarse black hand on her daughter's breast. His mouth on hers. His black hips jerking between her parted legs. The sound of their breathing. His particular Paravan smell. Like animals, Mammachi thought and nearly vomited" (p. 131).

This romantic relationship between Ammu and Valutha escalates to an unsustainable level, ultimately leading to the killing of Valutha and the banishment of Ammu. Simultaneously, Mammachi proudly defends the desire of her son to engage in "libertine relationships with the women in the factory" (p. 168). Baby Kochamma readily acknowledges the justification of Mammachi and the notion that she offers hush money to low-class women, seen as innocent and easily influenced individuals controlled by the upper class, in order to ensure that they will maintain sexual relations with her son and provide him with solace. Similarly, the novel is filled with criticisms and insults, disparaging the untouchables and comparing them to inferior animals. Mammachi employs condemnatory discourse towards Vellya Paapen, the father of Valutha, because of his social status, granting herself the authority to stereotype him. Upon the arrival of Vellya Paapen to confess his son's relationship with Ammu, Mammachi vehemently berates him as a "Drunken dog! Drunken Paravan liar!" (p. 256).

Rejecting demeaning portrayals of women, Ammu asserts her own independence, motivating her to escape her parents' oppressive environment. Following her marriage, Ammu experiences an increased sense of humiliation. She is treated as an object, particularly when her sexist husband attempts to use her physical appearance to preserve his employment. Contrary to the majority of characters who unquestioningly adhere to rigid caste laws, Ammu and her children debunk and dismantle such laws. Because of their mixed Hindu and Christian faith, they feel unwelcome in Aymenem. This is because they come from a conservative Christian family that disapproves of interfaith marriages and discriminates against individuals from lower social ranks.

However, Ammu's relationship with Valutha initiates a dialogue with him that goes beyond the divisions and obstacles of tradition and custom. Such an association demonstrates that the idea of opposing oneself to others is deceptive and not inherent, or at least not as extensive as dualistic theories claim. The limits can always be exceeded to expose the absurdity of the concept of a "pure self." The dialogical experience will reveal one's distinctiveness and importance to others, so love is not a result of a deficiency that makes it a means to an end. The ethical implications of abstraction and the act of rejecting others are characterized by a monologic and one-sided perspective, which ultimately leads to the creation of further polarizations and divisions.

Dussel (1998) proposes overcoming what he refers to as "reductionist fallacies," arguing that "Philosophy, especially ethics, needs to break with this reductive horizon in order to open itself to the 'world,' the 'planetary' sphere" (p. 4). Roy performs a sharp and incisive criticism of the preservation of detrimental customs and societal hierarchies from the past, emphasizing the inescapability of transformation. However, this change in the existing state of affairs will not occur suddenly. Instead, it commences by provoking the centrality of small things: "And the air was full of Thoughts and Things to Say. But at times like these, only the *Small Things* are ever said. Big Things lurk unsaid inside" (emphasis added, p. 20). The factory of the family, ironically called Paradise Pickles & Preserves, symbolizes the decline of traditional memories and beliefs to which the family clings. In this factory, where the importance of work overshadows social hierarchy, products undergo a pickling process to enhance their durability, mirroring the family's efforts to uphold traditional class and gender roles. Innes (2007) postulates that the pickle is a trope that Roy employs to signify "the preservation and mingling of diverse histories and memories" (p. 176). Curiously, the leakage of the pickle jars manufactured in the factory demonstrates that traditional boundaries and structures would not be maintained indefinitely, yet they are also resistant to being dismantled. Another notable emblem representing the resolution of the conflict between laborers and landowners is found in the production of "the banana jam" at the plant. It is incorrect to categorize banana jam as either jam or jelly. Banana jam, similar to love, challenges societal norms by blurring the distinctions of class and gender, thereby disturbing the established order. They previously produced banana jam in violation of the ban imposed by the Food Products Organization (FPO) due to its failure to meet the criteria for either jam or jelly. Banana jam is insufficiently slender for jelly and excessively dense for jam (pp. 30-31).

The God of Small Things begins with a meticulous depiction of the gradual reduction of the sluggish river which serves as a harbinger of calamitous events for both those who depend on it for their survival and those who perceive it as insignificant. Numerous individuals find themselves unemployed and resort to begging just like slaves; they are following the course of the river's diminishing size and contamination. The water level of the river is decreasing due to

the construction of large dams, and the remaining water in the river is polluted with toxic substances like insecticides and pesticides that are being disposed of in it.

Roy describes the stream as releasing a combination of waste and chemicals obtained through loans from the World Bank. The majority of the fish in the river have perished, while the remaining ones are afflicted with fin-rot and have developed skin lesions. Instead of pleasant breezes, there is a noxious odor caused by careless human waste disposal that mixes with the river water and creates poisonous sustenance for fish. People, particularly the affluent, later consume these fish discarded into the river, ingesting the same garbage they had previously disposed of. These harmful, unethical, and aggressive acts have negative effects on both the victim and the perpetrator, as well as on individuals from different social classes.

Similar to human garbage, the World Bank provides financial support for so-called “development” initiatives and loans that impede the advancement of third-world nations and deprive them of sovereignty even within their territories. Hence, the World Bank generates dislike and disruption and causes exponential problems, inflicting devastation on developing nations. This so-called financial aid exacerbates social structures and disparities, disproportionately impacting marginalized individuals. In the words of Comfort (2008), “the novel’s structural principles of nonlinearity, repetition, and layered complexity generate a deeply dialectical view of history, identity, and the environment” (p. 1). According to Roy, there is a significant transition from home-based work to factory labor, which has resulted in the exclusion of middle-class women in their private lives. Further, this movement has led to the exploitation of marginalized groups, particularly working-class women and laborers from lower castes. It is imperative to replace the loans from the World Bank with environmentally sustainable operations. An example of an ecologically sound economic transaction is the barter system which is compatible with the ecosystem and highly efficient without using money. Cash crops, on the other hand, are a product of colonialism, and this type of agriculture not only replaces native plants and animals, but it also changes intersections with the ecosystem. The majority of the novel’s characters begin to exert excessive effort on their properties in order to meet their tax obligations or keep pace with the emergence of new institutions.

Due to the consequences of negative development instigated by free market policies that perceive the environment as a means of corporate accretion, the formerly delightful and pristine river undergoes a gradual transformation, as demonstrated in the passage below:

Years later, when Rahel returned to the river, it greeted her with a ghastly skull’s smile, with holes where teeth had been, and a limp hand raised from a hospital bed. Both things had happened. It had shrunk ... Downriver, a saltwater barrage had been built, in exchange for votes from the influential paddy-farmer lobby. The barrage regulated the inflow of salt water from the backwaters that opened into the Arabian Sea. So now they had two harvests a year instead of one. More rice—for the price of a river. Despite the fact that it was June, and raining, the river was no more than a swollen drain now. A thin ribbon of thick water that lapped wearily at the mud banks on either side, sequined with the occasional silver slant of a dead fish. It was choked with a succulent weed, whose furred brown roots waved like thin tentacles underwater. (p. 124)

Consumption, capitalism, and greed force marginalized individuals to bear the consequences of river degradation. To put it best, Marx (1977) encapsulated the capitalist view of nature as a spiritually devoid commodity which “becomes purely an object for humankind, purely a matter of utility; ceases to be recognized as a power for itself; and the theoretical discovery of its autonomous laws appears merely as a ruse so as to subjugate it under human needs, whether as an object of consumption or as a means of production” (p. 409). The new world system no longer reveres nature as a spiritual entity with its own laws. Instead, humans view nature as a tool to exploit for their own consumption or production needs. Previously, the majority of individuals worked independently and occasionally participated in labor exchange, but neoliberal capitalism categorizes people according to hierarchical regulations. It is not implied that people were living in paradise prior to colonialism, but rather that life had a stronger focus on moral values. Similar to the caste system, colonial piracy and laziness are the origins of slavery.

Slavery involves the practice of having someone else perform one’s tasks. Slaves were mostly brought in to carry out labor relating to farming, as it was considered beneath the slave owner to dirty their own hands. The master manages administrative tasks and resides in opulence. Thus, both the land and those who subsist on it are exploited and abused. Although slavery has officially ended, individuals who are nonetheless tied to the land continue to experience social and economic marginalization and exclusion. Rahel, assuming a particular identity, returns home after a prolonged absence, reflecting the significantly diminished condition of the river. One may easily discern the parallel process of commodifying and objectifying both women and the environment, particularly the connection between the two.

Domination and commercialization affect Rahel and Ammu, as well as the river. Failed human activities coat the trees in dust, giving them a greenish tint. Similar to marginalized populations, nature bears the burden of human growth. Following Ammu’s experience of alienation among her people, one “couldn’t see the river from the window anymore” (p. 31). After Ammu’s departure, the river had changed into a swollen channel, lacking its previous importance (p. 124). Much like Ammu,

the river was choked with a succulent weed. . . it had had the power to evoke fear. To change lives. but now its teeth were drawn, its spirit spent. It was just a slow, sludging green ribbon lawn that ferried fetid garbage to the sea. Bright plastic bags blew across its viscous, weedy surface like subtropical flying-flowers. (p. 124)

With empathy, there is no subsumption or exclusion of the other. All dimensions—cognitive, psychological, and emotional—actively engage multiple class structures. These components are part of the same action and do not have a pre-existing inclination to classify them in a hierarchical manner. Furthermore, the act of sharing (love) involves valuing and appreciating the perspective and experiences of others, recognizing that they also have a part in one's own reality, and surpassing the boundaries between oneself and others. According to Roy, "Change is one thing. Acceptance is another" (p. 251). This mindset rejects attempts of unfairly viewing others as being of lower status or inferior to themselves. Roy explores the phenomenon of cultural clashes, oppression, and replacement, emphasizing instances where dominant powers, unable to recognize the intrinsic worth of others, force specific groups to alter their customs and interactions with each other and the environment. Roy's book is focused on disrupting these strict practices, aiming to rectify the current state of affairs while defending the marginalized.

III. CONCLUSION

Regardless of the divides that exist within it, the world continues to function as a cohesive organism; any damage that is inflicted upon a single component of it has a negative impact on the entire system. Although subalterns are subjected to a larger degree of suffering as a result of ecological damage, it is essential to acknowledge that the repercussions of this injury will, in the end, have an effect on every single person. Because of this, it is everyone's responsibility to work together to find a solution to this problem. Indifference is characterized as the apex of decadence, embodying sterility and ruin, according to T. S. Eliot's definition of the term in his book *The Waste Land*. When the Parsival fighter inquires, "What ails you, Uncle?" The process of questioning, which involves communication, concern, and a readiness to engage in discussion, rejuvenates life. Roy's ethical framework prioritizes holism in opposition to dichotomous misconceptions that promote ideas of supremacy and elimination. Variety is essential for life's continuation and support; diversity should not serve as a basis for individuals to slander and vilify others. As Innes puts it, "we are shown both the desirability of coexistence between diverse people and cultures, and at the same time the difficulty of sustaining a community which accommodates difference" (p. 76).

The manipulation of difference, which is not inherently malicious, has been done by people who are greedy for power. A significant number of economic elements are the primary foundation for the categorization of individuals into high and low categories. There should be a shift away from monological ideas and toward dialogical ones. In addition, the use of this strategy makes it possible to continue expressing oneself verbally even in the face of political purging. Engaging with the viewpoint of another individual is the essence of dialogism, which can only take place when there is mutual respect and acknowledgment between the two parties.

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Motasim O. Almwajeh is an assistant professor of English literature and criticism at the Department of English Language and Literature at the Hashemite University. He received his Ph.D. in English Literature and Criticism from Indiana University of Pennsylvania in 2010. His research interests include cultural studies, ecofeminism, postcolonial studies, and modern fiction.