

Regional and Societal Sensibility in Arundhati Roy's *The God of Small Things*

Dr. Hemant Verma
Deputy Director
Department of Higher Education
Haryana (India)

India has contributed significantly to world literature as a whole. After Independence, India has become a major nation in the world, that is why Indian English fiction authors hold a special position in the literary world. In order to understand how nationalism changed with time and to preserve the memories of the past, many Indian novelists looked to the past. With thoughtful study of many issues, Stead's fictions depict the modern Indian ethos with all of its urgent and realistic concerns. In Arundhati Roy's novels, the issue of rootlessness and identity, poverty and the search for roots, as well as the diasporic longing for a bygone era, take centre stage. The sociocultural inequities and marginalization that receive proper literary attention in her works are one of the defining elements of Indian Postcolonial studies. Roy's literary legacy and natural talent have contributed significantly to the world literary scene in this regard. She continues to be an excellent and top author of Indian English fiction.

Arundhati Roy entered the sea of words in the same sequence to delve deeper into human behaviour. Starting with poverty as her main theme, she moves on to related topics including exploitation, exile, cultural displacement, and transnational cultural flow. However, Roy's imagination does not simply include "country," which is worthy of many interpretations. She places a high priority on nuclear or combined family relationships. It serves as the main creative element for her. She uses a range of narrative tactics, genres, and storytelling styles to highlight it and create a "unique place" that, once more, adheres to reality. In doing so, she unexpectedly combines the lines between fictional aesthetics and transforms reality drastically. The literary aspect of Arundhati's novels frequently attempts to mend the gap between it and the social ideology of the modern world.

The focus of the current essay is on how history is handled in *The God of Small Things*. The time-slip reginioal method is the one being used. Many students in grades six and seven enjoy the works in the time-slip reginioal genre. K.M.Pandey describes the achievement of the novel, "*The God Of Small Things* is a polysemic novel which can be interpreted at several levels ...a satire on politics attacking specifically the communist establishment ... a family saga narration the story of four generation of a Christian family.. A novel having religious overtones... a protest novel wish is subversive and taboo breaking a love story with tragic end"(quo. in Meena 2). Its potent allure stems in part from the fact that it straddles three different literary subgenres (reginioal , historical fiction, and contemporary realism) and transports the reader to a period that is very different from the present and might be seen as less complicated than today. It permits the reader to take a step back from daily living and view life's challenges from a more detached, introspective

perspective. While this is happening, the reader is still completely invested in the characters and the problems they are dealing with.

In stark contrast to the distinction between oneself and others is the reflection between oneself and oneself. Depolarization, which makes it possible to hasten decentralisation and decolonization, is what the practise of reflexivity achieves. The book looks beyond reality while simultaneously being grounded in it. Roy writes in this context, “Ammu didn’t pretend to be in love with him. She just weighed the odds and accepted. She thought that anything, anyone at all, would be better than returning to Ayemenen . She wrote to her parents informing them of her decision .They didn’t reply” (Roy 39). The major characters are quite lifelike, almost rounded, and there is the use of straightforward language. The desire for identity, the need for independence, and the challenging connection with colonial culture are all topics covered in the text.

The writers' perspectives on time and place underwent a significant transformation at the start of the twentieth century. Both scientists and philosophers, to varying degrees, were responsible for starting their transformation. They questioned whether time and space could be viewed as completely distinct and separated elements, which changed how writers, especially novelists, approached their work. Roy's women are financially independent and occasionally work in social services, but socially they are constrained and imprisoned. In reality, though, her ladies are rather independent and don't require a man's support to exist.

In time-slip fantasies, the protagonist's general misery usually serves as the impetus for the time journey. Modern readers in their "middle years" may undoubtedly relate to the need to escape daily life when dealing with problems that are outside of their control, including body image, bullying, anxiety, divorce, death, and puberty itself. National borders and arbitrary barriers are flimsy fictions that are continuously slipping for her. Distinctive binaries of order and category give way to a world of mirror images and hybrid realities through the multiple crises-crossings made possible by a free-ranging narrative. Reason turns into desire, leaving home is like returning, and the roving imagination's itinerant maps occasionally interrupt the differences between us and them.

Because of her worldview, which sees the world as an unbreakable whole, she approaches the study of history and historiography from a completely different perspective. The emphasis on the underdog in this historical perspective allows for a perception of the globe as fundamentally united. Globalization in terms of trade, poverty, and cultural contact is one of Roy's recurrent themes. Roy contends that while European colonialism caused a significant rupture in the heritories of Asia and Africa, third-world communities were destroyed and then rebuilt as a result of these enormous upheavals. There is the diverse collection of immigrants that she helped to create. The novel by Roy illustrates how powerless a person is in the face of a catastrophic rhetorical event that leaves an imprint on a nation's history.

These people go through a variety of life situations that reveal the nuances of human nature and the enduring social mores. Mention is made of the cruel widow-burning custom known as sati, as well as raping, kidnapping, and floggings in which women are treated like commodities rather than as the basic human beings that they are. As a result, these women rebel against the norms and attempt to create their own society. These

individuals distance themselves from their traditional lifestyles and re-enter the world. These characters' journeys are filled with both anguish and joy, and they not only coincide but also have symbolic connections with one another.

The women in Roy's works behave as autonomous individuals, evolving in accordance with their own interests and gaining social acceptance, defining their own territory, making their own decisions about their lives, battling their own follies, reaping the rewards of success, and never being afraid to experience the bitterness of failure. The majority of the female characters are depicted as making the most important choices in their own lives. In addition to that, they possess a sense of national identity.

Roy emphasises how India's social and cultural history has been skilfully conveyed in the book by deftly integrating it into the stories of the characters' lives. It makes an effort to investigate the various conceptual lines of postcolonial responses to the common history of the inhabitants of imperial colonies like India. The text not only offers an alternate temporal configuration but also an alternative spatial configuration that contradicts the territorial boundaries made by colonial powers in the early 20th century. Recovering historical narratives is crucial to challenging barriers created in the present.

The way that Arundhati's female characters are portrayed *The God of Small Things* by Roy departs too far from conventional ideas about female characters and their lives in literature. Instead of being a burden on their counterparts or anybody else, they are live animals who are constantly prepared to resist or fight when necessary. They are not sleeping beauty. The use of an anonymous narrator provides the work with a means of achieving its central theme. Naturally, the question of whether a country's cities and borders can support a minimal amount of human effort to live a life free of attachment arises. Roy understands that the essence of human life is that after wandering around so much, a person just wants to unwind and go home to rest. Actually, to the average person, no actual map boundary has any meaning. In the end, the novel incorporates this way of thinking. The strength with which this novel's formal experimentation in sequence and place reverberate thematically is pretty astounding. It is less whimsical in its politics and more gloomy overall.

Indian literature has traditionally sought to both amuse readers and change society. Indian English has attempted to advance new social values without sacrificing artistic integrity since the beginning. Consequently, the book has become more than just an artistic device for the Indian novelist. Numerous goals of postcolonial criticism include reexamining colonialism's history from the perspective of the colonized, identifying the economic, political, and cultural effects of colonialism on both the colonized population and the colonising power, and examining the decolonization process, among others. The literature has a strong scent that is reminiscent of immorality, sensuality, desire, and love. The novel's central topic of love, sensuality, and immorality revolves around one and only one justification for not admitting the substantial inheritance of sensual rhetoric of women.

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