

LITERARY SUMMARY IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

Arundhati Roy is an Indian female writer, alongside other Indian authors. Her aim is to creatively express herself in English. Literary fiction has been influenced by her novel *The God of Small Things* (1997) which was given the Booker Prize, one of the most prestigious awards in the book world. She works hard to perfect her craft. In the novel, the female psyche is depicted in great detail, using the protagonist's journey as a vehicle. Despite the fact that Arundhati Roy is not well-known, we all feel compelled to pay attention to what she has to say. An excellent writer, who is also an activist concerned with social and environmental issues. This organization stands in solidarity with the oppressed women and marginalized groups in society. *The God of Small Things* was met with sharply divergent public, literary, and journalistic responses in India, reviewers, and critics (125). A slightly serious woman-centered reading of the novel does in fact unveil several issues like women's limited access to property, bias in educational opportunities, and lack of equal human rights. It is up for debate whether or not post-colonial theory is legitimate. Post-colonial literature has increased its range by opening up floodgates. Both in themes and language, post-colonial literature can be identified as a kind of "subversion" or "resistance" to the imperialist "Center." This research paper is an attempt to bring out the literary summary of the book, *The God of Small Things*.

Keywords: *Literary summary, feminist, human rights, post-colonial*

Introduction:

One of the most widely read a book in the world is the novel *The God of Small Things*. Ayemenem, in Kerala, is the setting for the novel. The internationally best-selling novel *The God of Small Things* was published between 1992. While it is, a work of fiction, the novel, which was published by Flamingo in 1997, is an engaging piece of literature. It is a story about a family who lives in India after the country's independence from Britain, as revealed in *The God of Small Things*. Instead of going in chronological order, their story is presented piece by piece.

In the village of Ayemenem in the southern Indian state of Kerala, where she lived as a child, the young writer Suzanna Arundhati Roy wrote her first novel. Her birthday is November 24, 1961, and she was born in the United Kingdom. Although she was brought up by her mother, who ran an informal school, Roy's parents divorced when she was young, and she was raised by her mother until she was an adult. Arundhati Roy's first novel, *The God of Small Things*, was given the most prestigious literary award in the UK in 1997, when it was awarded the Booker McConnell Prize. For the first time, a non-expatriate Indian author and an Indian woman have both been named on the long list for the Booker Prize. Additionally, 1997 was the year in which India achieved its independence from Britain for the 50th anniversary of its independence. Some critics praised the lush imagery, while others criticized it as "tripe" in Roy's book. Kerala's left also launched a legal complaint and piled on the rage to protest the book. Arundhati Roy became a prominent figure in India's literary scene as a result of her participation in that country's literary and political circles.

In a word, she is described as charming and witty, as well as independent and strong-willed. She was given a great deal of freedom at Corpus Christi, her mother's unconventional school, where she learned to think independently and cultivate her abilities as a writer and intellectual without getting bogged down by the rules of traditional education. As has been said of her mother, people believe she is actively involved in denouncing social wrongs. She has worked tirelessly on behalf of tribal people and the environment, especially in her capacity as a politician. She has fought against the exploitation and injustice that was done to the people and the environment while the dam across the Narmada River was being built by joining the Narmada Bachao Andholan, an organization led by renowned social activist Medha Patkar. For the benefit of others and the environment, she has supported that movement.

Literature Survey:

The God of Small Things is quite interesting, as it is based on personal experiences from her childhood. To show a situation that has occurred in India, the authors aim to illustrate social stratification in the country. One of the issues is the descriptions of events in society that use terms like complexity and interconnectedness, which results in a chain of one-off inoculations. Veluta, a character in the novel *The God of Small Things*, is treated cruelly in the story. His intention is to find out if Veluta has been mistreated. Caste is a centuries-old tradition from India that still exists today. There are many instances of social exclusion within the story *The God of Small Things*, and he attempts to explain why this is the case. He provides an example by using the case of the zygotic twins, who were the victims of bigotry. This is done to show that they are fatherless and homeless. Ammu's harsh treatment can also be seen as a result of this absurdist view of existence.

The God of Small Things explores themes of globalization and colonialism in a fresh way. India's colonial histories cannot be ignored is the main goal of the research. Thus, in discussing India's past and present, we must also examine the presence of globalization and colonialism. In order to show how globalization and colonialism are intricately linked, Arudhati Roy incorporates examples from her novel *The God of Small Things* in his writing (1997). Roy inquires, "Is it our intention to wipe out world poverty or is this a remote-controlled, digital-operated kind of colonialism?" He explores India's economy, its place as an exotic other, and the novel's place in the global literary market, including examples of othering and self-othering. He also studies the prevalence of caste and colonialist ideologies as well as how and why these ideas continue to shape the construction of identity in a rapidly globalizing world.

Objectives of the Research:

The objectives of the research are:

1. To critically analyze the novel
2. To describe bring out the literary summary

The story of twins, seven-year-old Rahel and Esthappen (Estha), unfolds in the novel by Arudhati Roy called *The God of Small Things*. They all live together in Ayemenem, the village where they were all born. Their mother Ammu and her brother Chacko also live there with their grandmother Mammachi and their great-aunt Baby Kochamma, all of whom are natives of the same village. Baba and his family live in Calcutta. Ammu abandoned her and the twins at the age of two. To help them get over the tragic loss of Joe, Chacko invited the group to spend Christmas in India. Once all the guests have arrived, Sophie Mol will be the main attraction. A consequence of this is that Rahel and Estha come across an old rowboat along the river. Once Velutha arrives,

the vehicle is repaired and they make the trip to the other side of the river, which has an abandoned house they frequent. Both Ammu and Chacko have known Velutha as an Untouchable since they were young children.

As the course of the guests' stay progresses, Ammu's feelings toward Velutha grow. They decide to spend the night together at the river that night. The Untouchables must keep their encounters secret, because they cannot have a dreamy relationship or even an affair with someone from a higher caste. Velutha's father one night encounters the pair and tells Mammachi and Baby Kochamma what he saw. For this reason, Ammu is unable to leave her room. Her situation is that of being enslaved thanks to the two children; if she is free, it is thanks to them and she should leave them alone. In order to treat their injuries and the confusion they are feeling, they decide to take refuge in the abandoned house. Sophie, on the other hand, agrees to accompany the twins because she has heard about their plan. Their boat capsizes while they are crossing the river and they are stranded. Due to her complete lack of swimming ability, Sophie is swept away by the current and drowns. When Rahel and Estha reach the other side, everything goes smoothly. Upon locating Sophie, the twins eventually stumble upon an abandoned house, where they immediately fall asleep on the veranda.

While ignoring Velutha, who was sitting on the veranda, the twins fail to notice him and he doesn't appear to be aware of their presence. Ammu and Velutha's affair had already been discovered by the authorities by the time Velutha had visited the house. She sneered at him and chased him out of the house, which Mammachi did to teach him a lesson. When the children do not return in the morning, it is found to be dead. As a result, Baby Kochamma falsely accuses Velutha of attempted rape and the attempted kidnapping of Ammu's children. To a certain extent,

it is good that they almost killed Velutha when they discovered him on the veranda of the house, an abandoned house he had been using as a shelter. The twins are paying attention and participating in everything that is going on. They are forced to admit that Baby Kochamma has spoken on her own initiative when at the police station.

Ammu and the twins are forced to leave their home after the funeral of Sophie Mol because Chacko, under the influence of Baby Kochamma, believes they are responsible for Sophie Mol's death and accuse them of it. Estha's father asks him to go to Calcutta and he goes to college and then to graduate school. in order for him to seek employment elsewhere, Ayemenem is forced to send Ammu away from Rahel. While Ammu cannot earn a good living, she becomes critically ill and is forced to stay in a hotel by herself. At the age of 31, Rahel returns to Ayemenem. Since the memorial service for Sophie Mol, she hasn't seen Estha since the two of them were separated. After her marriage, she moved to Boston with her husband, an American. She's been working to financially support herself and her children since her divorce. She wants to go home to Ayemenem to see Estha, who is already living there with his family. After a day of activities, Rahel and her brother, Estha, are sleeping together in Ayemenem. The two cases of Estha stopping, speaking and Estha and Rahel co-sleeping are just two of the many ways that Estha and Rahel remain traumatized by the trauma they experienced in their youth due to the two events with Velutha and Sophie Mol. There are numerous others. Because the book teaches important life lessons, the responses to this novel have been universally positive, both in the United States and around the world.

The book was well-received by major American newspapers, which praised it as "a dazzling first novel," "extraordinary," "dazzling," and "extraordinarily supple." It was also well-received in the

press in Canada, which referred to it as "a lush, magical novel." It's possible to buy *The God of Small Things* on Amazon. According to TIME magazine, by the end of the year, it was among the top five books of the year. This novel is intriguing because of the intriguing aspects found in its structural elements. One way to classify the novel *The God of Small Things* is to consider it to be an unconventional book, for its inclusion of themes that are uncommon in the world of popular media. Roy explains the complexity of the internal conflict that is occurring in the Indian state of Kerala, which also involves issues of caste, adoration of law, communism, and religion. The novel offered the reader an introduction to Indian history and politics, but additionally, the storey provided them with a broad understanding of the history and politics of India.

The novel's characters are the second aspect to examine. The storey is told from the perspective of a seven-year-old boy and girl, so the main characters are the twins, Estha and Rachel. One of the novel's distinguishing characteristics is that it is original. In this case, Velutha's "cast body/status" serves as a reminder of the deep cultural divide that exists between India and other countries. the intricate relationship that exists between caste and social divisions in Indian society is demonstrated by the Velutha storey They have committed a transgression, and that transgression calls into question long-held Indian norms and social hierarchy. Furthermore, the transgression of Rahel and Estha not only draws attention to social taboos, but also to transgenerational incest.

Roy refers to Kerala as a state with religious assortment, one of the reasons for which is that the land has been home to various groups throughout history. Colonial and imperial rulers of India, as well as religious refugees from their home countries, have all found a place in the population. Everything comes together in the end, which is what makes a good plot. A spiral plot describes

the events of the past and the present happening at the same time, making it difficult for the reader to understand if the reader does not read the book repeatedly. By adding appeal to the book, it helps to make it more readable, and if readers have prior knowledge of the book's subject, it may assist them in comprehending the information in the book.

The central concern in this analysis of this novel is the complex phenomenon of Indian multiculturalism. A big issue in the story is the misbehavior of the twins, which violate all known genetic and biological rules. Certain types of intimacy, particularly in the context of the family, have historically been restricted in society. Interfering with family relationships will create a desire to engage in incest, since that disrupts the family. There are aspects of *The God of Small Things*, that warrant more in-depth exploration, including the complex interplay between cultural values and incest. Roy went on to explain the incest and familial relationships that led to it. This is one of the intriguing elements of the plot in this novel. Based on Swing wood and 9 other authors' use of sociological theory, the writer will examine Arundhati Roy's *The God of Small Things* by comparing and contrasting the factors that motivated the author to compose it.

Indian women writers have expertly portrayed the desires, dreams, and frustrations of women in India, particularly the middle-class housewife who refuses to allow her environment to restrict her personal freedom. When they show women as having the ability to make their own decisions in today's world, they emphasize their individuality. Women make up a small part of the global population, and that is reflected in the type of projects that can be done. However, these projects focus on a broader cultural landscape, as well as human problems and difficulties. They do not abide by strict traditional gender roles when portraying female characters. The woman is defined by how she deals with the uncertainties of existential survival. When writing about a man and his

relationship with his environment, women typically use unique and realistic terms to describe the connections. In their works, they also grapple with the negative influences of Western ideas. They transcend the given and challenge people's beliefs and perceptions through their books. Because of their unusual perception of reality, they are able to do so. In these writings, the understanding of human life and its predicament are notable.

This novel is a celebration of all the beautiful things in life, including sounds, smells, colours, and movement. It also paves the way for readers to discover how wonderful life is. Arundhati Roy is a novelist who resides in New Delhi, India. Her uncanny sensitivity, which seems to exceed that of even a compassionate, humorous, and poignant observation of every small object, draws readers in and captivates them with the storey. It is amazing to watch the vast and incredible variety in which writers express their life experiences through an extremely intricate command of spelling, punctuation, grammar, word formation, and typography. One possible explanation for all of these factors could be that they all reflect the dynamic and diverse nature of human existence.

Numerous critics have stated that the novel, which was released in 1997, is one among the best in Indian Writing in English, and it has received significant praise. *The God of Small Things*, a novel writing configuration, has recently been published for the first time, following many other novels in English from India that had been previously published. A societal framework of feeling is established in this novel as a result of the society in which it is set. In contrast to other Indian writing set in the United States, this novel is set in the United States. This novel combines both fact and fiction to provide a setting for its characters. It incorporates characters from all walks of life to enhance the plot. In addition to being distinguished by the vast array of literary styles

utilized, the book is noted for employing various narrative techniques that are punctuated by abrupt shifts. Sometimes it is real-world representations, and other times it uses symbolism.

In the same way that Emily Bronte had, Arundhati Roy has reached the heights with a single shot in the literary world. Other than Mark Twain, few writers in recent history have been able to reach so many different regions of the world and be as well-received by readers. Some critics have heralded Roy's novel as a textbook for the classic novel genre. It will be both interesting and satisfying to see how the book's publication has affected readers from all over the world. A lot of people around the world have an interest in her imaginary world, which she explores in her book. We are greatly moved by the stories she tells, as our sense of compassion for the people in them aligns completely with the stories' portrayal of the inscrutable elements of their personalities.

Arundhati Roy said she spent four years working on her book, *The God of Small Things*, by working on the computer, spending her hours and keeping it a secret from her husband. It is argued that writing is an instinctive and natural activity for the writer. She is choosing to show the adult world through the eyes of a child, due to her own personal history as a "unprotected child" (132). She previously made the same admission in one of her interviews. When you look at the building from close up and far away, there is a pattern to be seen (i).

Her straightforwardness as a narrator helps boost the overall appeal of the book. This book is seen when Ammu, a woman who has been left alone and divorced by her husband, asks her family for help. This scene contrasts the views of Ammu, who believes in the God of small things, with Velutha, who believes in the God of big things, as well as Rahel, who believes in the

God of big things. In the novel, Ammu's mother, Mrs. Mary Roy, appears as a character who somewhat resembles her. This novel's plot bears a striking resemblance to the author's own life. Ayemenem is the village where the storey of the novel takes place. This small village is the focus of everything, especially the natural environment, the speech, the people's mannerisms, and their general attitude. In India, the status of women has risen thanks to this documentary. From the very beginning, Ammu is the main character of the novel. As she was growing up, Roy illustrated how her life had progressed from her childhood all the way to her death. The absolute worst thing that happens to her is caused by her own family and friends. This three-generation Syrian Christian family's forward-looking members are the focus of this novel. Pappachi, Mammachi, and his two children, Chacko and Ammu, are characters in the story. From Rahel's perspective, the storey is told as she returns to Ayemenem House, which is now her ancestral home, after having been away for twenty years. There have been significant changes since she last visited, she reflects, and wonders about them. The storey is fragmented and circular in structure in this novel, which is inspired by the author's memories.

The style of this novel revolves around the tale of a fractured Indian family that's based in the southernmost tip of the country. Even though its 29 million inhabitants account for 3.5% of India's total population, its 15,000 square miles of land area covers just 0.1% of the country. The Western Ghats mountain range divides Kerala from its neighbouring states. Roy's storey takes place in the setting of Kottayam, a highland district in Kerala. The "History House" is found on a rubber plantation where Velutha is first sheltered, and then destroyed.

The God of Small Things is filled with beauty and extreme suffering. It was written in the style of a fictional autobiographical novel, written for the purpose of representation rather than

description. This book is written from the perspective of a young child until about the middle of the storey. While most of her contemporaries have been focused on issues like how women are expected to behave under laws dictated by tradition, To highlight one of her central concerns, Arundhati Roy incorporated the oppression of an oppressed group, the untouchables, into her first novel, *The God of Small Things*. Here, the novel is polysemic, having multiple levels of interpretation. As a result of their own actions and decisions, the family is unhappy. The book's title is inspired by the literal meaning of "God of Small Things." It refers to a luminous man and a luminous woman who come together to create something extraordinary. As long as they are with each other, their romantic love will flourish in the daylight, but will vanish in the darkness due to the two main fears they have, which are the ancient and historic fear of caste and the modern-day concern with political power. While the building is focused on depicting an authentic Indian village, the sensibilities focus more on the urban and civil surroundings.

The plot of the novel is so complicated that it's difficult to follow. This is suggested by the fact that Roy intends to break from tradition. It is used as a kind of refrain in the novel, in the sentence "things can change in a day." It takes courage and a new language to break free from tradition's chains. Roy writes in poetic prose about Ammu's feelings for Velutha:

She went to him and laid the length of her body against him. He just stood there. He didn't touch her. He was shivering, partly with cold, Partly terror, Partly aching desire. (334)

Traditionally, New English literature has dealt with marginalization and exclusion issues for the past few decades. Roy wants to expose the ways in which some of society's customs and taboos

serve to dehumanize the population. In this hierarchical, patriarchal society, she illustrates how women and outcast people are treated as dehumanized and subservient objects. Resentment towards people, who are not considered “Touchables”, because of the idea of an ancient culture, is allowed to proliferate because of snobbery and violence.

The Indian novelist uses a wide array of societal issues to poke fun at the state of Indian morality today. When it comes to social issues of immorality, our society attempts to mimic the manners of the West. This book can be read as a realistic social satire in which the author is not only insightful but also on target. Although there are an impressive number of ways in which Roy uses words, a close analysis reveals that in the novel, the words are under the duress of their conventional definitions and forced to enter the contemporary lexicon, unleashing their full effect through the incorporation of contemporary terminology. frequent experimentation with various formats. A postmodern writing style and use of split sentences and ruptures is an important component of the genre. It's a revelation that their fractured sensibility and the fragmented and fragmented world of the artist come together to form a whole.

Arundhati Roy was a brilliant, glowing star in the firmament of literature with the publication of *The God of Small Things*. Despite many limitations the structure, and language, it deviates significantly from them. Clipped sentences, bizarre phrases, illogical structures, unusual rhythm, and eccentric italics have been utilized in the construction of this piece. In other words, the new theme and style this author has created and deliberately cultivated is deconstructed in this passage and then rewritten in a way that is better aligned with the emotions of a few of the unstable and anxious characters in the work and with the feelings of the reader. Her unusual linguistic creativity, her architectural method, and her abundant metaphorical excitements hold

the readers' attention. In one creative feat, she has deftly combined various narrative techniques and has created a new and unique style, all while setting herself apart as a new artist. The majority of the novel is told from the viewpoint of Rahel and Estha, and their perspective focuses on the main point of the storey. Although Roy is often characterized as being a direct descendant of Conrad, it appears that his presentation style was heavily influenced by the story not progressing straight but rather in a zigzag fashion. Baby Kochamma's perception is conveyed through the epistolary method, as most of the narration is based on her father's letters to her. While presenting a challenge to even the most intelligent reader, the use of multiple points of view and time shifts adds a steady flow to the narrative, never slowing down even for a moment. Roy's motivations in order to understand his beliefs, which include suppressing women and children as well as marginalizing the socially disadvantaged in Kerala's southern state, is revealed in this paper. She also finds environmental issues very troubling, and that preoccupies her.

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