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**REINVENTING THE SELF- AN EXISTENTIAL PERSPECTIVE TO ARUNDATHI ROY'S
“THE GOD OF SMALL THINGS”**

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ABSTRACT

Arundhati Roy is a well-known Indian writer, actress, and political activist. Her works are mostly centered around the postcolonial women's activist viewpoint, with an extraordinary spotlight on how she demonstrates various portrayals of female protagonists, taking as a foundation the conversations inside postcolonial women's liberation about subalternity and third world expectation. Her works represent the exploration of feminine protagonists grappling for her survival. She believes that women are trapped within the instability of custom and creed. She has painted a poignant image of the female protagonists in her fiction and has beautifully portrayed her shattered dreams and loneliness. Existentialism is a term applied to crafted by various rationalists since the nineteenth century who, notwithstanding huge contrasts in their positions, by and large centered around the state of human life, and a person's feelings, activities, duties, and musings, or the significance or reason forever. This paper mainly focuses on the 'Existentialism' theoretical concept in "The God of Small Things".

Keywords: Arundhati Roy, Indian writer, protagonists, loneliness, Existentialism.

Introduction

Arundhati Roy is a well-known Indian writer, actress, and political activist. Her works are mostly centered around the postcolonial women's activist viewpoint, with an extraordinary spotlight on how she demonstrates various portrayals of female protagonists, taking as a foundation the conversations inside postcolonial women's liberation about subalternity and third world expectation. Her works represent the exploration of feminine protagonists grappling for her survival. She believes that women are trapped within the instability of custom and creed. She has painted a poignant image of the female protagonists in her fiction and has beautifully portrayed her shattered dreams and loneliness. Existentialism is a term applied to crafted by various rationalists since the nineteenth century who, notwithstanding huge contrasts in their positions, by and large centered around the state of human life, and a person's feelings, activities, duties, and musings, or the significance or reason forever. This paper mainly focuses on the 'Existentialism' theoretical concept in "The God of Small Things".

Plot of the novel

The God of Small Things is a story that has happened during some December weeks in 1969 and the setting is Ayemenem, a town in the central south Indian Territory of Kerala. Seen generally through the eyes of

Rahel, Ammu's little girl, the account moves between two focuses on schedule, 1969 and 1993, and the viewpoint along these lines switches between Rahel considering things to be a seven-year-old young lady and as a grown-up lady. In 1993, Rahel gets back to Ayemenem to meet her sibling Estha subsequent to being isolated for a very long time. Frequent by recollections from an earlier time, the novel is something of an exhuming of an injury; Rahel glances back at her life to inspect it. Postmodern in its treatment of time, the plot circles between the 'present' and the past, delving further and more profound into the awful mysteries of Rahel's existence with an impact like that of an analyst story, keeping the pursuer on edge and inquisitive about how things truly happened as far as possible. An ever-increasing number of subtleties are added, an ever-increasing number of points of view are offered as the storyteller streaks anxiously advances and in reverse. Roy narrates her plot and emerges into a bright, diverse story; added to the account are distinctive social references to Shakespeare, in any case, the novel is not simply a wonderful and mind-boggling postmodern adventure; it is unquestionably a mediation into (particularly Indian) culture with its nearby, practically exaggerated depiction of position intrusive closeness, and its basic record of the neighborhood socialist pioneer and Kerala socialism in general. Furthermore, to this we may add that it is a novel composed by and seen through the eyes of a Third World lady and practically the entirety of the focal characters are Third World women. Haunted by recollections from an earlier time, the novel is something of an unearthing of an injury; Rahel glances back at her life to analyze it. Postmodern in its treatment of time, the plot circles between the 'present' and the past, diving further and more profound into the grievous mysteries of Rahel's existence with an impact like that of a criminal investigator story, keeping the peruser restless and inquisitive about how things truly happened as far as possible. An ever-increasing number of subtleties are added, an ever-increasing number of viewpoints are offered as the storyteller streaks anxiously advances and in reverse.

Existentialism Theory

Existentialist points of view are additionally found in writing to fluctuating degrees. Jean-Paul Sartre's 1938 novel Nausea was "saturated with Existential thoughts", and is viewed as an open method of getting a handle on his philosophical position. Since 1970, much social action in craftsmanship, film, and writing contains postmodernist and existentialist components. Books like Do Androids Dream of Electric Sheep? (1968) by Philip K. Dick and Fight Club by Chuck Palahniuk all misshape the line among the real world and appearance while at the same time embracing solid existentialist topics. Thoughts from such scholars as Dostoevsky, Foucault, Kafka, Nietzsche, Herbert Marcuse, Gilles Deleuze, and Eduard von Hartmann penetrate crafted by craftsmen like Chuck Palahniuk, David Lynch, Crispin Glover, and Charles Bukowski, and their works are set apart by a fragile harmony among offensiveness and magnificence.

The establishment of existentialism is the possibility that presence is preceding substance for individuals. As per Stephen Priest, "Sartre separates the things that exists into three sorts: people, ancient rarities, and normally happening objects" (Priest 24). On account of a curio, substance goes before presence on the grounds that the origination of the antiquity was first in the brain of its creator before its reality. On account of a normally happening object, similar to a stone, presence and substance concur. Indeed, even creatures can be remembered for this gathering since creatures need hesitance like people. Yet, on account of individuals presence goes before substance in light of the fact that being-in-itself originates before and is essential for being-for-itself. "At the point when we are conceived, we have no embodiment as people. Just the entirety of decisions we make in life makes us individuals what our identity is" (Priest 25). The entanglement in this contention is the philosophical thought that the origination of individuals is first in the brain of God.

Re-inventing the self- An Existential perspective

Mammachi, which means essentially grandma (her complete name is Soshamma Ipe); she is from a Syrian-Christian family and spouse to the late Pappachi (which means granddad, his complete name is Benaan John Ipe), who hit Mammachi consistently with a metal jar, leaving 'sickle formed' scars on her skull. She has one little girl, Ammu (the black sheep of the family), and a child, Chacko (a Rhodes-scholar, educated in Oxford). Mammachi begins a private venture in making pickles and sticks in her kitchen, a business her child Chacko before long assumes responsibility for and forms into a processing plant when he moves back home after his

separation. Mammachi respects her family just as of herself and has a practically fanatical propensity for positioning each individual she at any point meets, which ordinarily winds up with them being arranged some place down underneath her in the chain of importance of her psyche. Towards her better half, she shows the referenced glorified 'enduring spouse' disposition, submits herself to him, acknowledges her destiny and tasks her quelled annoyance at others, for instance at Ammu, her defiant girl.

Baby Kochamma exemplifies a combination of determination and adaption towards her family's traditions and customs, yet most she is a fundamentally quick woman and an expert in the ability of control and trick. Tragically infatuated for what seems like forever with an impossible Irish priest, she winds up an old servant living in her dad's home, where she, in addition to other things, is in charge of the conventional instruction of Ammu's twins. Ammu figures out how to get away from her harmful dad furthermore, stifled, vomited mother by hastily tolerating a proposition to be engaged from a Bengali Hindu man during a visit to an inaccessible relative in Calcutta. Her future spouse functions as a tea home right hand supervisor up in Assam and appears to be a worthy match in Ammu's eyes yet tragically he ends up having extreme alcoholic issues. Two or three years in an progressively ghastly marriage she separates from him and moves back to Ayemenem with their two youngsters, Estha and Rahel (two-egg twins), "to all that she had escaped from a couple of years prior. Then again, actually now she had two little youngsters. Furthermore, no more dreams" (42).

Ammu is the most unwanted when she returns to the house in Ayemenem and her dad does not even trust her when she enlightens him concerning how her previous spouse needed to sell her like a whore to save his own skin. Mammachi, who has endured forever and a day of beating furthermore, embarrassment, is additionally very discontent with her insubordinate, and now likewise separated from little girl, furthermore, Baby Kochamma despairs her more than any other individual since she feels that Ammu is "quarreling with a destiny that she, Baby Kochamma herself, felt she had generous acknowledged. Velutha is a Paravan, belongs to the Untouchable outcastes. He lives with his father and sibling in a little laterite cottage close by the Ayemenem house where his dad has been working for a long time. Mammachi convinces Velutha's dad to send Velutha to the Untouchables' school to figure out how to peruse and compose. Velutha likewise figures out how to acquire some preparation in carpentry through a workshop in close by Kottayam held at the Christian Mission Society by a meeting German craftsman. He wraps up school at age sixteen and is by then additionally a prepared woodworker, in spite of his position. Velutha works as a woodworker and repairman in the pickle manufacturing plant and around the Ayemenem house, keeping up and repairing everything from clocks and water siphons to the jug machines in the company.

On account of Velutha it is clear to see that he is minimized and subjected; being a Paravan and an Unapproachable the general public he lives in still sees his sort as mediocre and messy. Roy gives us a to some degree metaphorical image of his status when the storyteller shows us how Velutha shows up. in Ammu's fantasy: Velutha is urged to go to class however not along with Touchables but rather to an exceptional school for Untouchables as it were. Yet, as time passes by, Velutha crosses a few lines; separated from figuring out how to peruse and compose, he turns into a prepared craftsman, when generally a Paravan should adhere to easier exercises like drink tapping, picking coconuts, etc. As a teen, Ammu doesn't adjust to the assumptions on her that she should stand by submissively in her parent's house for a reasonable spouse. Rather she pretty much escapes her folks and weds the first man who proposes to her, outside her parent's religion and without their assent, and after two or three years she chooses to separate from him too.

Existentialists such as Jean-Paul Sartre, Franz Kafka, and Albert Camus who worked with the anecdotal structure to communicate their musings and show the lack of concern of the world as to people. What these essayists have done is to bring out through their heroes, be it Sartre's Roquentin (*Nausea*) or Kafka's Joseph K (*The Trial*) or Camus' Meursault (*The Outsider*), the all-inclusive nature of human distance. Sartre in his book *Being and Nothingness* composes that the world in itself has no goal, either censure or favorable; it is absolutely apathetic and one feels deserted in this middle of aloofness. The uninterested circumambient world brings about a feeling of confinement in the being particularly a direct result of the way that this is the overall state of human existence.

Ammu is an existentialist and also exceptionally defensive towards them and regardless of whether she is "fast to denounce" them she is "considerably speedier to complain on their behalf"(42). Despite the fact that Ammu is dismissed and maybe even detested by her family, she is additionally once in a while dreaded by them. Ammu conveys inside her; as a mother she endeavors to cherish and ensure her kids at all expense however as an singular she is urgent to break free from and oppose the 'pompous, requested world' that encompasses her. Ammu is, as Velutha, a violator of limits, an individual reluctant to submit to the good examples introduced to her. Mammachi and Baby Kochamma, are both Syrian Christians who trust themselves to be relatives of the 100 Brahmins whom St. Thomas the Missionary changed over to Christianity.

In the social chain of importance of Kerala, they are 'upper-position Syrian Christians', isolating them from the lowlier 'Rice-Christians' who (like Velutha's granddad) joined the British colonialists Anglican Church supported by a little food and cash. In any case, the minority position of the Syrian Christians doesn't imply that they are debased or discouraged by the Hindu lion's share; a long way from it. Chacko additionally discloses this to the twins, that however he hated to let it out, they were all Anglophiles. They were a group of Anglophiles. Also, as such, the Ipe family is to some degree on the edge in postcolonial, socialist Kerala. This position turns out to be especially clear on account of Baby Kochamma, who builds up a solid dread of the socialists and a dread of 'being confiscated', as will be clarified later.

The advantageous interaction reflected between traditional structure and intervention in one of the fundamental subjects of this novel that a piece reductively can be portrayed as the strain between 'enormous things' and 'little things'. The calculated constructions of religion, standing, country and expansionism are enormous things, hard to assault and delayed to change, though people groups, creepy crawlies and blossoms are little things that might be appreciated today regardless of whether they are gone tomorrow. They have fun by examining a little arachnid that lives on the verandah of the abandoned house where they meet and step by step they apprehensively mind him to see in the event The creepy crawly additionally turns into an image for their own delicate relationship and how hings can change in a day, another repetitive topic in the novel. Minuscule furthermore, delicate as a bug may appear, it overall a similar carried on a long and upbeat arachnid lifedissimilar to Velutha who was several days after. Likewise, enormous things, similar to countries or casteism, might be ousted one day, while insects, canines and the murmur and hurry of little lives continue living as they generally have. One translation of the novel's importance is that one ought not be too certain about anything, or too secure about one's position, regardless of how profoundly we may consider ourselves. We ought to not consider current conditions something steady and impenetrable to change. Seeing the novel from this viewpoint, there is a beam of light in it which offers a stabilizer to the deadly result of Ammu's and Velutha's relationship.

Roy portrays a few distinctive female characters in her novel *The God of Small Things*, all in various ways caught in an arrangement of persecution yet in addition with a generous level of office. In the soul of 'vital essentialism' she has dared to offer voice to a portion of the individuals who are rarely alluded to in the authority history composing of India. From a postcolonial women's activist viewpoint Roy has added to make the portrayal of the Third World inferior lady more assorted, through giving us different representations of ladies that, regardless of their persecuted and underestimated status, are not portrayed without organization or duty. The lady who most plainly dismisses the complex arrangement of persecution in the story, Ammu, is rebuffed seriously by her mom and auntie. Yet, as one of the principle characters in Roy's tale, Ammu addresses individuals who really try to do 'the incomprehensible', to violate the very line that maintains the arrangement of distinction that casteism characteristically keeps up. She addresses all the individuals who have endured because of offenses against the 'Affection Laws' and sex explicit assumptions forced upon them, here and there even by paying with their own lives. The epic itself has given the anecdotal Ammu and Velutha, as portrayals of thousands of cross-station connections in the genuine India, a voice that reverberates everywhere on the world

Conclusion

The concept of Existentialism drenches *The God of Small Things* since the entire Ipe family has this issue of 'arrangement', represented in the novel by Mammachi's banana jam. The banana jam was prohibited illicit by the Food Products Organization. Maybe this restless sensation of not having a place anywhere, of having a weak

social and monetary standing adds to Mammachi's and Baby Kochamma's limit responses to Ammu's and Velutha's social offenses. The Syrian brand of Christianity was truth be told like the banana jam, a questionable blend of Christianity and casteism (originating from Hinduism) 20 and maybe this clarifies why Mammachi at first professes to be liberal and current by urging Velutha to go to class, while toward the finish of the story she plainly acts in agreement to the station framework and considers him a 'outsider canine' (269). Having inspected momentarily the minimization of the characters we currently go to a more critical gander at the three ladies individually.

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