



## Study of "Temporal hybridity" in The God of Small Things

by Arundhati Roy

Navjot Gill

email: drnavjotgill06@gmail.com

### Abstract

The topic of this essay is the investigation of literary translation's expressiveness phenomena. As far as English-Russian translation is concerned, the study's goal is to pinpoint the expressive methods used in A. Roy's book *The God of Small Things* and their thanatological characteristics axiological, emotional, and cultural meanings depict pictures that appear ubiquitous to Indian and Russian civilizations, according to the findings of the research. Translators may communicate expressive methods in the TT and accomplish their desired pragmatic impact in this way.. It is also possible to reduce cultural and axiological components since some linguistic cues have distinct cultural implications and are indicated to elicit certain emotional responses from those who are familiar with or knowledgeable about the source language culture. Differences in the formal systems of the source language and the destination language might predispose some reduction. Content and comparative analyses of the source and target texts are the primary research approaches used in this study.

**Keywords:** psychoanalysis; India; caste; class; postcolonial theory; Lacan

### Introduction

When reading Arundhati Roy's work *The God of Small Things*, the reader is confronted with a kaleidoscope of past, present, and even future events. Critics have pointed out that the novel's magical realism, postcolonialism, and postmodernism are all related with different types of time play, and this temporal mixing has been cited as evidence of this. The present must be seen as a complicated amalgamation and negotiation of the past as authors such as Joyce, Woolf, and Rushdie tell us time is always a combination. The important significance of trauma in establishing the temporal mix experienced by the characters in Roy's work is yet another crucial feature of blended time that the artistic and political interpretations of the novel have thus far neglected. One of the most common long-term repercussions of a traumatic incident is a disorganization of time, with memories of the trauma returning in the form of flashbacks, hallucinations, or nightmares to haunt the present moment. Because trauma alters the flow of time, the temporal muddle in Roy's work must be seen as a manifestation of trauma as well as



a characteristic of a postmodern or postcolonial story. "Temporal hybridity" is a term I'll use to describe Roy's depiction of trauma's persistent effects in both her characters' lives and her narrative structure. There may be another temporal zone, however, that is exclusively available to the reader, and where the hybridity of time—through this very access—might represent not just disruption but also the promise of profound political and social transformation. My use of the word "hybridity," which is problematic in postcolonial philosophy, to describe Roy's work is purposeful. Hybridization theory suggests that we should not see cultural encounters as simple two-way conversations but instead consider them ambiguous and multifaceted, where the apparent sides may in reality be hybridizations themselves. Time itself is multifaceted, and Bhabha, Dipesh Chakrabarty, and others have delved further into the concept of "time knots" and "time knots of many moments" to challenge the repressive illusion that "fixed and stable forms of a hegemonic narrative" exist. Postcolonial theories of hybridity and critical work on time are combined in this essay to propose a temporal hybridity, which in Roy's book may possess the liberating capacity to shatter current narratives, but which more frequently represents the devastating aftereffects of traumatic events.. For Roy's characters, time is not a binary meeting but a hybrid where distinct moments become simultaneous, many, and unclear at the same time A perilous mixing of many times is happening right now, but conversely, those moments are refusing to blend, signaling the unwillingness of a horrific occurrence to be incorporated into a story that is developing.

### **Trace of Male Chauvinism in The God of Small Things**

God of "Small Things by Arundhati Roy dismantles long-held beliefs about women and reveals that women can fulfill the same role as men, only if they learn to alter the customary limits of their perception. In Indian civilization, even a little deviation from the norms of etiquette is seen as a violation of the sacred. Through three generations of female characters, Arundhati Roy depicts the plight of women. Subjected to brutal and inhuman treatment, they are subdued. Donations to orphans and leprosy institutions were commonplace for imperial entomologist Papakha When he was alone with his family, he became an enormous bully, with a wicked streak of cunning. " They had been assaulted, humiliated, and then forced to suffer. Arundhati Roy's feminist self takes stock of the situation by bringing up the subject of gender prejudice. As a result of her father's disgrace, her husband's mistreatment of her, the police's offense, and Ammo's brother's poverty, Mamma chi's treatment of Ammo has been discriminating. As wives, sisters, daughters, and citizens, they all proclaimed the male chauvinistic concept that



women should have no precise place in society. "Man's necessities" bolsters Amu's brother's irresponsibility, yet the same behavior in Ammo brings about the agony of being locked in a room. A woman's point of view makes it obvious that what is valued and made possible by male viewpoints is recognized as sacrilegious, immoral, and" sinful.

In the "view of environmental and postcolonial feminists, imperialism transforms the social connection of a society with nature and the land from a paradigm of "the commons" to one that regards nature as a commodity. It is because of their study and activity that we are able to see the linkages between gender, class, and caste exploitation and environmental damage to an underlying pattern of capitalist accumulation, one that promotes increasing commodification of labor and land. In order to better understand imperial commodity logic, I analyze Arundhati Roy's book *The God of Small Things* as an environmental feminist criticism. So my argument goes: The nonlinearity, repetition and layered complexity in the novel's structure provide a dialectical picture of history and identity. By examining the commodity logic that drives patriarchal ideological formations under capitalist imperialism, this narrative goal is central. To put it another way, the book may be described as a deep meditation on the often-confounded ways fundamental forces of history and economy are hidden in prevailing narratives and habits of thinking. To show how ideological vision is ordered but also undercut, the book contrasts the surface meanings of objects with the deeper history of exploitation. An environmental feminist "negative dialectic" is used in my analysis of the book in order to challenge the prevailing interpretations that define social interaction and interactions with the environment. Various semantic, lexical-semantic, syntactic, and psycholinguistic categories are said to be founded on the expressive semantics of language units. – Although lexical and phraseological means represent the bulk of expressive means, expressiveness is evident at all language levels. There are expressive components in both oral and written communication, which contribute to pragmatic meaning. As a literary phenomena, this phenomenon serves its primary purpose — the aesthetic one – in literary works. Psychological patterns that, on one hand, deal with the expressing of sentiments and emotions by the speaker as well as their reception by the receiver are assumed to be the primary components of the idea. There is a degree of deviance from a language norm in the linguistic process of expressiveness. expressiveness may be described in terms of the actualization in meaning of axiological, metaphorical, emotive and intensity semes of the language unit as a linguistic category The intensity of a lexeme or statement is thought of as a quantitative measure of its semantic meaning. Emotionality is a characteristic of a



subject, the capacity to feel and express all kinds of emotions. Positive or negative characteristics of someone, something, or some phenomena reflected in a word are revealed by the axiological component, which expresses the speaker's attitude toward the subject. An abstract or creative meaning is expressed in the last component, the figurative one. Languages and functional styles influence the variety of expressive tools available. As a rule of thumb, they may be defined at every level of language – from phonetic to syntactic – as well as represented by intensified units, new words, colloquial jargon, and stylistic techniques. The use of an expressive equivalent that may elicit an emotional response from a target text (TT) comparable to that of a source text (ST) is one of the most important techniques to translation of expressive means in literary writings (ST). The desired communication impact in TT may be preserved by a variety of stylistic alterations used by the translator to accomplish this. If equivalent constructs are available, they should be referred to, and if not, the message should be conveyed in TT at the same style level. Contexts that don't appear in dictionaries but are understood by native speakers and evoke certain sentiments and emotions provide the greatest difficulties. These lexical units are "connected with unique cultural aspects and the daily lives of native speakers". Depending on the context, translation may either reduce the number of words in a translation unit or present the meaning in a more clear manner. Empathy allows a person to cross cultural boundaries and rigidities to grasp varied systems of cultural syntax and semantics, it is agreed upon.

Novel “meanings will be gathered from the new configurations that may be found in memory, but the tale will be reconstructed from the facts and visuals that are still there. With its constant reference to a transformed relation of part and whole and a dialectic that appears to function off-stage to impose norms and bounds, this book is trying out an experimental transformed relation of part and whole. The book argues for a re-examination of the defined link between huge forces and little happenings and between the universal and the particular, according to which under the prevalent patriarchal logic, small things and specifics are all but absorbed, annihilated, or brutalized. These little things that aren't included in the greater tale, as noticed by critics, might be related to the sociological category of the subaltern that isn't included by Marxism or Nationalism as paradigms. The protest march is a crucial event in the book that serves as a springboard for recollections and histories. We see a collage of discourses, time frames, and perspectives in the account of the incident, causing it to disrupt and re-



configure traditional power structures in society and the way people talk about their own pasts and their own histories. In essence, the story is told” as follows

### **Conclusion**

According to the “study's findings, A.Roy's book *The God of Small Things* excels in the expressiveness department across all language levels. A unique confluence of axiological, emotional, and cultural meanings may be found in expressive techniques. The vast majority of settings show images and metaphors that are common to both Indian and Russian civilizations. An accomplished translator can transmit the emotive methods in TT when this occurs. As certain linguistic signals carry distinct cultural implications and are capable of evoking specific feelings and connections in representatives of the source lingoculture, cultural and axiological components may be reduced. TT's intended communication impact may be diminished if it lacks further footnotes or endnotes. Some expressivegrammatical structures are rendered with compensations in order to make them morecomprehensible for a receiver of the TT owing to formal discrepancies in the systems of the source language and the destination language. The research shows that a communicatively appropriate TT necessitates keeping expressiveness in literary translation. Postcolonial women's identities were also questioned in the story, which aimed to shake up traditional conceptions of who these women were. Gender and caste were among the societal issues that Roy strove to address as a diasporic woman. She made an effort to tell her story in her own words. She utilized the vocabulary of the West to speak out against colonialism. This is a kind of defiance. In the early 1990s, as part of its economic freedom, India attracted foreign investment. An impact on Kerala was caused by this strategy. Economic growth was achieved as a result of this strategy. So now Kerala has a worldwide audience. In Roy's view, globalization exacerbated India's already-existing societal inequities. Because of this, rural and urban India have been more segregated in India. Our country's future rests on its diversity and political options. The dispersion that is shown in this work is a product of the many historical strata. And diaspora results in hybridity. Because two characters in the narrative deteriorate as a result of the story's hybridity. Furthermore, India's future lies on regional development rather than globalization. Politicians in India's government should have” choices.

### **References**

1. Anderson, Benedict. (1983). *Imagined Communities*. London and New York: Verso.



2. Ashcroft, Bill et al. (2002) . *The Empire Writes Back* .London and New York: Routledge.  
. ----- . (2007). *Postcolonial Studies (The Key Concepts)*. New York:
3. Biseriate, Fatemeh Sadat. (2017). A Comparative Study of the Psychoanalytical Portrayal of the Women Characters by Virginia Woolf and Zoya Pirzada. *Britain International of Humanities and Social Sciences*, 1-8.
4. Gamini&Biseriate. (2017). *The Role of social Identity in James Joyce`s Dubliners within the Light of Cultural Materialism*. *Budapest International Research and Critics Institute (BIRCI-Journal)*, 89-99.
5. Wesker, Gina. (2007). *Key Concepts in Postcolonial Literature*. London: Palgrave.
6. Said, Edward. (2003). *Orientalism*. London: Penguin Books.
7. Tickell, Alex. (2007). *Arundhati Roy's The God of Small Things*. New York: Routledge
8. Benson, Eugene and L . W. Conolly. (2005). *Encyclopaedia of Postcolonial Literatures in English*. New York: Routledge.