

In the novel "The God of Small Things" by Arundhati Roy, a study of the concept of "temporal hybridity"

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Abstract

An inquiry of the expressiveness phenomena that occur in literary translation is going to be the focus of this article. When it comes to the translation from English to Russian, the purpose of this research is to identify the expressive ways that are used in A. Roy's book *The God of Small Things* as well as the thanatological qualities that are associated with those approaches. According to the results of the study, axiological, emotional, and cultural connotations show visuals that seem to be widespread across the cultures of Indian and Russian civilizations. It is possible for translators to convey expressive approaches in the TT and get the kind of pragmatic effect they seek via this procedure. It is also feasible to diminish cultural and axiological components due to the fact that some linguistic signals have different cultural connotations and are suggested to trigger particular emotional reactions from those who are acquainted with or aware about the culture of the source language. There is a possibility that some reduction is predisposed to occur due to differences in the formal systems of the source language and the destination language. For the purpose of this study, the key research methods that were used were content analysis as well as comparative analyses of the source and target texts.

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

Introduction

When reading *The God of Small Things* by Arundhati Roy, the reader is presented with a kaleidoscope of events that have occurred in the past, in the present, and even farther into the future. This temporal mixing has been noted as proof of the fact that the book's magical realism, postcolonialism, and postmodernism are all associated with distinct sorts of time play. Critics have pointed out that these three literary movements are all tied to the novel. In light of the fact that writers like Joyce, Woolf, and Rushdie have informed us that time is always a combination, the present must be seen as a convoluted amalgamation and negotiation of the past. However, the artistic and political interpretations of the book have, up to this point, forgotten to take into account the significant role that trauma plays in producing the temporal mix that the characters in Roy's work experience. This is yet another essential aspect of blended time. Memory of the traumatic event may return in the form of flashbacks, hallucinations, or dreams to haunt the current moment, which is one of the most frequent long-term consequences of a traumatic event. This disorganisation of time is one of the most common long-term consequences of a disaster. The temporal jumble that is present in Roy's work must be seen as an expression of trauma as well as a hallmark of a postmodern or postcolonial narrative. This is due to the fact that trauma causes a change in the flow of time. I will use the word "temporal hybridity" to characterise Roy's representation of the lingering repercussions of trauma in both the lives of her characters and in the structure of her narrative. However, there is a possibility that there is

an additional temporal zone that is only accessible to the reader. This is a zone in which the hybridity of time, which is made possible by this very access, may not only symbolise disruption but also the promise of deep political and social revolution. In order to define Roy's work, I have purposefully chosen to utilise the phrase "hybridity," which is problematic in postcolonial philosophy. It is suggested by the notion of hybridization that we should not see cultural contacts as straightforward talks that go in both directions, but rather that we should regard them to be ambiguous and multidimensional, with the apparent sides being hybridizations themselves for all intents and purposes. It is an oppressive delusion that "fixed and stable forms of a hegemonic narrative" exist, and Bhabha, Dipesh Chakrabarty, and others have gone deeper into the notion of "time knots" and "time knots of many moments" in order to question this illusion. Time itself is multifarious. The purpose of this article is to suggest a temporal hybridity, which, according to Roy's book, may have the liberating power to shatter contemporary narratives, but which more commonly symbolises the terrible aftereffects of traumatic events. This essay is a combination of postcolonial ideas of hybridity and critical work on time. Time is not a binary meeting for the characters in Roy's work; rather, it is a hybrid in which distinct moments become simultaneous, numerous, and ambiguous all at the same time. A dangerous blending of many times is taking place right now, but on the other hand, those moments are refusing to blend together, which indicates that a horrifying incident is not willing to be merged into a tale that is now being developed.

Trace of Male Chauvinism in The God of Small Things

The Deity of "Small Things" With the work of Arundhati Roy, long-held assumptions about women are dismantled, and it is shown that women are capable of performing the same function as men, but only if they learn to change the conventional boundaries of their perspective. From the perspective of Indian culture, even a little departure from the established rules of etiquette is seen to be a transgression of the holy. The predicament of women is portrayed by Arundhati Roy via the depiction of three generations of female characters. They have been tamed as a result of being subjected to cruel and inhumane treatment. As an imperial entomologist, Papakha made regular contributions to organisations that cared for children with leprosy and orphans. As soon as he was alone himself with his family, he transformed into a ferocious bully who had a terrible streak of cunning. They had been subjected to physical violence, humiliation, and then made to endure indignity. Arundhati Roy's feminist self takes stock of the situation by bringing up the issue of gender bias throughout the course of the conversation. Ammo has been subjected to discriminatory treatment by Mamma Chi as a consequence of various factors, including the dishonour of her father, the maltreatment of her by her husband, the offence committed by the police, and the poverty of Ammo's brother. The male chauvinistic view that women should not have a specific position in society was asserted by all of them in their roles as spouses, sisters, daughters, and citizens. The phrase "man's necessities" lends credence to Amu's brother's carelessness, yet the same kind of behaviour in Ammo results in the excruciating experience of being confined to a room. If one considers things from the perspective of a woman, it becomes abundantly clear that the things that are appreciated and made possible by male perspectives are seen as sacrilegious, immoral, and wicked.

Imperialism, from the perspective of environmental and postcolonial feminism, alters the social link of a society with nature and the land from a paradigm of "the commons" to one that views nature as a commodity. This is because imperialism considers nature to be a commodity. Because of their research and activities, we are able to discern the connections between the exploitation of women, people of different social classes, and castes, as well as the harm done to the environment, and an underlying pattern of capitalist accumulation that encourages the rising commodification of labour and land. I examine the book "The God of Small Things" by Arundhati Roy as an example of environmental feminist critique in order to accomplish my goal of gaining a deeper comprehension of imperial commodity logic. My reasoning is as follows: A dialectical image of history and identity is provided by the structure of the book, which is characterised by nonlinearity, repetition, and many layers of intricacy. One of the most important aspects of this story is the examination of the commodity logic that is responsible for the construction of patriarchal ideological structures under capitalist imperialism. When seen from a different perspective, the book might be characterised as a profound contemplation on the sometimes perplexing manner in which basic forces of history and economics are concealed under prevalent narratives and ways of thinking. The book compares the superficial meanings of items with the more profound history of exploitation in order to demonstrate how ideological vision is presented in a way that is both ordered and undermined. In order to question the prevalent interpretations that characterise social interaction and relationships with the environment, I have used a "negative dialectic" that is associated with environmental feminists in my study of the book. According to certain theories, the expressive semantics of language units serve as the basis for a number of other categories, including semantic, lexical-semantic, syntactic, and psycholinguistic categories. Despite the fact that lexical and phraseological means make up the majority of expressive means, expressiveness may be seen at every level of language. Both verbal and written communication include elements of expression that contribute to the pragmatic meaning of whatever is being communicated. This phenomenon, which is a literary phenomenon, fulfils its fundamental objective, which is the aesthetic one, in works of literature. On the one hand, psychological patterns that deal with the expression of thoughts and emotions by the speaker as well as their reception by the receiver are believed to be the basic components of the idea. On the other hand, the idea is assumed to include a number of other components. As part of the linguistic process of expressiveness, there is a certain amount of deviation from a prescribed language standard. In terms of the actualization in meaning of axiological, metaphorical, emotional, and intensity senses of the language unit as a linguistic category, expressiveness may be characterised as a linguistic category. It is possible to think of the intensity of a lexeme or statement as a quantitative measure of the semantic significance of the statement or lexeme. One of the characteristics of a subject is their emotionality, which may be defined as their ability to experience and express a wide range of feelings. It is the axiological component, which indicates the speaker's attitude towards the topic, that reveals if the traits of someone, something, or certain phenomena that are expressed in a term are positive or negative. The last component, the figurative one, includes an expression of a meaning that is either subjective or imaginative. The range of expressive tools that are provided is influenced by the languages and functional styles that are used. In general, they may be characterised at every level of language, from phonetic to

syntactic, and they can also be represented by intensified units, new words, colloquial jargon, and stylistic approaches. This is a rule of thumb. When it comes to the translation of expressive methods in literary works (ST), one of the most essential approaches is the use of an expressive equivalent that has the potential to evoke an emotional reaction from a target text (TT) that is similar to that of a source text (ST). It is possible for the translator to maintain the appropriate communication effect in TT by using a range of stylistic modifications in order to achieve this goal. The message should be communicated in TT at the same style level if there are no comparable structures available; however, if there are equivalent constructs available, they should be referred to. Contexts that are not included in dictionaries but are understood by native speakers and provoke certain feelings and emotions are the ones that provide the most challenges. The phrase "connected with unique cultural aspects and the daily lives of native speakers" describes the characteristics of these lexical units. It is possible for translation to shorten the quantity of words included within a translation unit or to deliver the message in a way that is more understandable, depending on the circumstances. It is generally agreed upon that empathy enables a person to transcend cultural barriers and rigidities since it enables them to comprehend a variety of cultural syntax and semantics systems.

"New meanings will be gathered from the new configurations that may be found in memory, but the story will be reconstructed from the facts and visuals that are still there," the author writes. By making repeated references to a changed connection of part and whole and by using a dialectic that seems to act off-stage in order to enforce rules and boundaries, this book is attempting to experiment with a transformed relation of part and whole. The book makes the case for a reexamination of the defined relationship between enormous forces and minor occurrences, as well as between the universal and the specific. According to the book, under the dominant patriarchal logic, small things and details are almost entirely absorbed, obliterated, or brutalised. It is possible that the sociological category of the subaltern, which is not covered by Marxism or nationalism as paradigms, is connected to these little details that are not included in the larger story, as critics have observed. One of the most significant events in the book is the protest march, which acts as a jumping off point for memories and histories. We observe a collage of discourses, time frames, and viewpoints in the narrative of the occurrence, which causes it to disrupt and re-configure existing power structures in society as well as the way individuals speak about their own histories and the pasts they have experienced.

Conclusion

The outcomes of the research indicate that the novel written by A. Roy, titled "The God of Small Things," performed very well in terms of expressiveness across all levels of language. When it comes to expressive tactics, one might discover a singular convergence of axiological, emotional, and cultural meanings via their use. The great majority of the locations use motifs and metaphors that are typical of both the Russian and Indian cultures. Whenever anything like this has place, a skilled translator is able to convey the emotional approaches in Tamil. It is possible to lower the amount of cultural and axiological components on account of the fact that certain linguistic signals convey different cultural meanings and are able to evoke particular sentiments and associations in individuals who are representatives of the source lingoculture. In the event that TT does not include any more footnotes or endnotes, the intended

communication effect may be reduced. Due to formal differences between the systems of the source language and the destination language, some expressive grammatical structures are rendered with compensations in order to make them more understandable for a recipient of the TT. This is done in order to make the structures more accessible to the receiver. According to the findings of the study, maintaining expressiveness in literary translation is necessary in order to achieve a communicatively suitable translation. In addition, the identities of postcolonial women were called into question throughout the narrative, which was written with the intention of challenging conventional notions of who these women were. Roy was a woman who was a part of the diaspora, and she worked hard to solve a variety of social concerns, including gender and caste. She tried to describe her narrative using her own words, and she was successful. In order to voice her opposition to colonialism, she made use of the jargon of Western countries. There is a degree of defiance in this. During the early 1990s, India was able to become more economically independent, which resulted in more international investment. This method had an effect on Kerala, which was a consequence of it. Because of this method, there was an increase in the rate of economic growth. Now, Kerala is being seen by people all around the globe. Roy is of the opinion that globalisation made the socioeconomic inequalities that were previously present in India much worse. These factors have contributed to a greater degree of segregation between rural and urban areas in India. The future of our nation is dependent on the political alternatives and diversity that it has. The dispersion that is shown in this work is the result of the many historical layers that have been accumulated. In addition, hybridity is the product of diaspora. mostly due to the fact that the hybridity of the plot causes two of the characters in the story to become less interesting. In addition, India's future is not dependent on globalisation but rather on the growth of its regional regions. The politicians who serve in the government of India have to have options.

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