



The Human - Nature Relationship in Arundhati Roy's *The God of Small Things*

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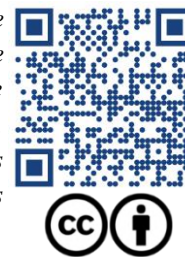
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Abstract— *The aim of the study is to critically examine the human-nature relationship in Arundhati Roy's The God of Small Things so as to elicit a new awareness from the readers regarding the significance of the relationship. The primary source of information is the text The God of Small Things. Internet is the source for secondary sources and scholarly articles. The current literature forms the basis for qualitative research. The examination of the relationship between people and environment in this paper raises readers' awareness of the need of fostering that relationship in order to improve the environment and promote harmonious coexistence of humans and nature.*



Keywords— *Human, Nature, Relationship, Roy, The God of Small Things.*

I. INTRODUCTION

A very imaginative book, *The God of Small Things*, explores a wide range of topics, including inter-caste love, misogyny, chauvinism, and social boundaries. We see that the novel subtly criticizes these issues of the society that are being practiced yet have gone unreported in our culture until this point. The story of each character is depicted in some way that they remain etched in the memories of the readers, making them ponder over their lives, assessing the injustice meted out to them by the society.

The God of Small Things, written by Suzanna Arundhati Roy, is a book by an author who is not an expat and received the 1997 Booker Prize for fiction. Roy is an author of India best known for this work. Roy has painted Nature in all of its beauty and brutality. There is a portrayal of the fury of the natural world and the frailty of humanity at its mercy. As a result, the natural world has been portrayed as having both catastrophic force due to human cruelty and beauty providing a genuine link with humans.

In the plot that runs parallel to nature, there is a relationship between human and

nature. Throughout the course of the narrative, man and nature are compared on several occasions. The significance of nature in human life has been skilfully and persuasively conveyed by Roy to the readers. As Ammu assumes the role of the river and the twins the role of frogs, the twins' relationship with their mother and the river functions in the story on a parallel plane. The river is a strong, erratic, and occasionally hazardous force of nature. It can bring about harm (floods) or provide life (by supplying water). Ammu is a strong, passionate woman who can experience both intense love and anger outbursts. Just as the twins rely on their mother for protection and affection, frogs need water to survive. Given that frogs are known to make a lot of noise, the twins' boisterous nature and craving for attention could be represented by this. The twins' interactions with the river are a reflection of their bond with Ammu. In the same way that they relish their carefree and playful moments with their mother, they could act playful around it. However, when the river gets hazardous, people feel scared and have to respect its strength, which is similar to when Ammu is angry or unpredictable. The story's use of nature as a

parallel plane enhances the emotional resonance of the fiction and gives the characters more depth [1].

The interaction between humans and nature is deeply woven within Arundhati Roy's novel *The God of Small Things*, and nature has a big impact on how the characters' lives turn out as well as the overall subject matter of the novel. The novel takes place in Kerala, and the book explores complex human-nature relationships against the context of Kerala's beautiful, tropical setting. Even if a person is not interested in protecting the environment, nature nonetheless embraces the person as its mother [2].

II. RELATED WORKS

In Roy's opinion, patriarchal dualism defines and intertwines the two oppressions that women (humans) and non-humans (nature) experience. The interiorization of nature and women is likewise governed by this dualism. In her opinion, the naturalization/animalization of woman and the dualistic patriarchal ideology that underpins it are structurally linked. If the dualistic thinking of the civilised mind is masculine? then the ruin of the environment and the denigration of women are signs of the need for subjugating both women and nature. The oppressed representations of nature, outcasts, and women are found at the bottom of the social scale in [3].

Roy justifies the novel's title by humanising nature in a way that also speaks to our emotions and effectively presents an ecocritical viewpoint. In addition to serving as a stylistic device that mirrors the theme, the attempt to blur the lines between nature and the human world appeals to the readers' sensitivities and emotions [4].

In the paper, "Interconnectedness of Man and Nature in Arundhati Roy's *The God of Small Things*", the author uses eco-criticism as the theoretical approach, this research attempts to analyse Arundhati Roy's account of the nature of Kerala, God's own nation?, and the function of characters like Ammu, Velutha, and Ammu's children; and how nature has influenced their lives [5].

According to Helen De Burgh-Woodmen in the paper "Sustainability and the human/nature connection: a critical discourse analysis of being "symbolically" sustainable" suggests that this uncertainty lies in the urge for sustainability itself, implying that, according to conventional wisdom, our care for the environment is motivated by an ingrained, historical sense of human/nature connection rather than a fear of future devastation [6].

In the article, "Extinction of experience: the loss of human-nature interactions", by Masashi Soga & Kevin J Gaston, a

lack of engagement with nature not only reduces a host of health and well-being advantages, but also inhibits positive feelings, attitudes, and behaviour related to the environment, suggesting a vicious cycle of disenchantment with nature. These grave consequences underscore the significance of re-establishing human connections with the natural world and directing research and policy towards solving and raising public awareness of experience extinction? [7].

III. OBJECTIVES OF THE STUDY

- To comprehend the human - nature relationship as portrayed in *The God of Small Things*.
- To emphasize the significance of cultivating empathy towards nature.
- To investigate the link between human and nature which can be better understood in order to assert that both can support and coexist in harmony.
- To provide readers with a new perspective regarding the significance of the human - nature relationship through a critical examination of the representation of this theme in the novel.

IV. METHODOLOGY

- The main source of information is the text *The God of Small Things*.
- The backup sources are scholarly articles taken from internet resources.
- Majority of the existing literature serves as a basis for qualitative research.

V. HUMAN NATURE RELATIONS HIGHLIGHTED IN THE GOD OF SMALL THINGS.

5.1 Rahel and Estha

From an early age, twins Rahel and Estha have shared a strong bond with the natural world. They are greatly impacted by and frequently find peace and solace in the natural environment. They can feel free in nature, free from the constraints placed on them by society and their family.

A key component of their relationship with nature is the Meenachal River. It represents both peril and freedom. They are lured to the river because it seems like a safe haven, but it also hosts a terrible incident, the death of their cousin in that same river that has an enduring effect on their lives. The river starts to represent resiliency. The twins are resilient and can still find beauty in the little things, like the sound of running water, the play of light on the surface, or even the

act of skipping stones, despite having experienced sorrow. They seek something in their interaction with nature, what the locals refer to as the "God of Small Things", the little, ordinary moments of enjoyment and beauty in life [8].

5.2 Ammu

Mother of Rahel and Estha, Ammu, likewise has a complicated bond with the natural world. She is an unorthodox, free-spirited woman who finds comfort in the beauty of nature.

Similar to how nature surpasses bounds set by humans, her love with Velutha, an untouchable and social outcast, is symbolic of transcending social conventions and boundaries. In the calm surrounding of the pickle plant, where they find refuge from the constraints of a rigorously ordered society, Ammu's love for Velutha blooms. Their forbidden love finds refuge in this environment [9].

5.3 Velutha

Through his trade as a carpenter, Velutha—an untouchable—has developed a close relationship with his environment. His fondness for the natural environment and his proficiency with wood reflect his empathy for the wild and unrestrained parts of existence. Velutha's existence and untimely demise serve as a metaphor for the larger conflict between the natural world, which does not follow social hierarchies, and the caste system that humans created [10].

5.4 The Ayemenem House

Surrounded by a garden and the river is the Ayemenem mansion, the setting for most of the novel. The characters are greatly influenced by the house and its surroundings. The story's portrayal of the surroundings as both lovely and terrifying reflects the story's dual focus on human connections.

In addition to representing the family's complicated history and the passage of time, the house and its surrounds also act as a symbol of the past and the present [11].

5.5 The Landscape

In rich, beautiful language, the work frequently depicts the countryside of Kerala. It is reported that it's a nurturing yet unpredictable environment, with its vibrant, tropical foliage, animals, and monsoons.

The inner turmoil of the characters and the turbulent turns of their lives are reflected in it. The novel's protagonists are constantly linked to nature, demonstrating their connection to it and their inability to survive without it. When they need solace, nature is like a mother who never leaves their side.

When we walk bare feet in the nature, the electrical charges from the earth neutralise free radicals in our bodies, our bare feet come in contact with it, enhancing our health. This technique is known as "earthing" or "grounding," and people

have been using it to lessen stress in recent years [12]. Because of the heightened stress that is prevalent, we are witnessing a rise in the practice of grounding. Our mental and external difficulties are alleviated when we return to nature. This demonstrates how nature is essential to man's ability to survive. Hence, it is in our best interests to preserve nature.

VI. FINDINGS

- The novel appeals to the emotions and sensitivity of the readers.
- The characters' interactions with nature bring to light the larger themes of struggle, grief, and love for independence within a society that enforces rigid norms and regulations.
- The exploration of human-nature bond undertaken in this paper creates in the readers a new awareness about the significance of strengthening this connection so as to work towards a better environment that would contribute to the peaceful co-existence of man and nature.

VII. SUGGESTION

The study leads to the recommendation that the policy makers should target the importance of the protection of environment, further the need to inculcate in people love for nature and desire for safeguarding it.

VIII. CONCLUSION

The link between nature and humans in *The God of Small Things* is intricate and varied. In the existence of the characters, nature is more than just a setting; it is an active player. It gives them comfort, independence, and a way to question accepted social norms. It can, however, also be cruel and harmful, reflecting the intricacies of the human conditions in the book *The God of Small Things*. The relationships between the characters and the natural world highlight the greater themes of love, grief, and the struggle for liberation in a culture that upholds strict rules and restrictions.

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