

## **Self-Crisis in Midnight Children and the God of Little Things**

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### **Abstract:-**

Arundhati Roy's first novel, *The God of Small Things*, quickly gained worldwide popularity after its publication in New Delhi in 1997. It was soon recognized as a complex and fascinating work of art, winning the prestigious British Booker Award and introducing its author international fame. The novel tells the story of the Kochamma, a wealthy Christian family in a small town in the South Indian state of Kerala. Based on the vision of Rahel Kochamma, who returned to her hometown to see her twin, it tells the story of the amazing events of Rahel's childhood that changed the lives of everyone in the family. *The God of Small Things* is an excellent work that deals with issues of globalization from religion to biology. Roy emphasizes throughout the novel that large and small bodies are interconnected, and that historical events and seemingly unrelated details have far-reaching effects on society and the world. Thus, the novel is able to simultaneously comment on the global, vague and many different perspectives related to the personal and family history of the Kochamma family members and the widespread concern of the state of Kerala in India. Some of the themes of the well-developed novel are forbidden love, Indian history and politics. Roy's carefully crafted multi-faceted story focuses on love and politics, and it is where love, politics and history meet that Roy is able to discuss the details of his author.

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### **I. INTRODUCTION**

The novelist interprets life by representing it. He shows events, characters and much more under a vision that reflects his global vision or vision of life. Opposition to one's own society has always been a major factor in this perception of life. The authors describe the fate of man in the face of a stormy world from the beginning of the books themselves. However, their presentation changes over time according to the author's perspective. Postmodernist writers like Salman Rushdie and Arundhati Roy are social media writers who deal with the real state of human affairs and their circumstances. Incorporated into this idea of interacting with your community is the *Midnight Kids* and *God of Little Things* themed design. A historical approach will help us understand this aspect of the two writers' dilemma.

### **II. BACKGROUND :-**

Salman Rushdie and Arundhati Roy are similar to French novelists such as Balzac and Flaubert, both in their personal and social perspectives and in the historical context they represent. In their time, their country was in the "sweet" category, as Flaubert said. The heroic era of the French Revolution and Napoleon the Great was followed by an abbreviated period marked by decline, disappointment and ridicule. Rushdie and Roy wrote about such years after the period of the Indian independence movement. The positive view of the Indian liberation movement faced a harsh reality. It was time to end the scams. The ultimate goal of independence is unfulfilled and creates chaos and confusion in society. Writers and artists struggle with this disdain for ideas and corrupt prices. It is difficult for novelists to deal with such a situation. The authors who came after independence show and express their works in their works by criticizing the evils of modern life, emphasizing the disappointment and disrespect even of the migration of Indian intellectuals, the values of the eroded past and the horror and boredom and absence of the present. negatives. (Raghvacharyulu 35)

The fact that India got a broken freedom that not only divided the regions but also the hearts and souls of the people should also help to create this new vision of life. And the same dispersion can be seen on social networks.

The novels of these writers are the product of a phase of transformation in which the relationship of the individual to family and community is disintegrating. Community increasingly asserts itself when institutional interests come into conflict with the Institutions enforce their decisions individually. There is a conflict between the sexes. The generation gap widens and the individual is tied to his network. It is in this context that these novels became introspective and the search for personal purpose in life became a matter of urgent concern (Mukherjee 204). In adult work, however, this personal search is carried out within major national and social issues.

### III. DISCUSSION

*Midnight's Children* and *The God of Small Things* show a profound revelation of these currents of society and the destinies of the people living in it. This vision is about a person facing a certain phase of human history marked by multiple and changing identities of people stripped of their roots and values. It is a time of anger, rebellion and turbulence.

Life is a fury. Fury, Oedipal, political, magical, brutal - it drives us to our best heights and crudest depths. This is us. What we civilize ourselves to mask the terrifying human animal within us, the sublime, transcendent, self-destructive, untamed master of creation. We lift each other to heights of joy. We tear each other limb from bloody limb (Rushdie *Fury* 30-31).

This is a picture of a world in which individuals are alienated and estranged from the society in which they live. The picture of such a world was given most profoundly by the great existentialist writers Albert Camus and Jean-Paul Sartre. The existentialist view of man is a view of emptiness and meaninglessness. As Sartre says: "Man is a useless passion. It is nonsense that we are born, nonsense is that we die" (Roubiczec 125). Sartre's lifelong companion and a great writer herself, Simone de Beauvoir says, "I experience within me the emptiness that is myself" (Roubiczec 125). The most fundamental task facing man is to make himself and give meaning to his otherwise meaningless life. Novels like *Midnight's Children* have a distinctly existential dimension. It has an overriding theme of identity and the plight of the self in a hostile world. "The many ways in which identity suffers are vividly illustrated in the protagonist's experiences. Identity, in turn, is shown to be a sham, as misguided and confused, subject to oblivion, broken, stunted and reduced to the animal level, as barren, sterile and completely lost" (Naik and Narayan 39). In *Midnight's Children* and *The God of Small Things* alienation and estrangement are the basic condition of human existence on earth. Man is not only alienated from society and its institutions, but even from himself. Everyone must be competent enough to chart their own meaningful way of life. But does he have one such competence? The historical condition into which one is born constantly throws obstacles at every turn. The characters face the persons, institutions and relationships of a broken and degenerate social order. Here I and the company are working on the cross. These novels depict a society in which all lines separating good from evil, right from wrong, and life from false relationships have been erased. Fluidity is an all-encompassing atmosphere. Here, random and fruitful interactions between self and society are impossible. Interactions are of the type where opposing parties fight a war to be the victor. The positions of people, including the situation of a society, a nation or the world as a whole, are provisional and endlessly awaiting change and change again. In Professor Gokak's view, Indo-Aglian literature is a transmutation of the Indian sensibility with its innate sensibility of seeking "unity in all seemingly contradictory things" (Gokak 178). In *Midnight's Children* and *The God of Small Things* this quality is very visible, but not in the complimentary ways he imagined. Here, all values or pretensions to values are subjected to brilliant satire and irony that does not exclude idealized idols like the 'Tryst with Destiny' speech, recent variations of which are 'Shining India' and 'Incredible India'.

The world of *midnight's children* is all scraps. All cohesion, social or otherwise, has gone as it had to, amid aggressive self-seeking and terrifying antagonism at every turn. An ambiguous and confused legacy marked by atavistic and feudal vestiges fails to blend with an equally confused and amorphous present. *Midnight's Children* are all unsupervised. In *The God of Small Things*, the creeping corruption at every point of the nation's life appears as redemption from the past. The family and other social and other institutions have lost their luster and are in the process of the worst possible degeneration and even disintegration. Children lose their innocence and become absorbed in the ways of the devalued adult world. They fall victim to the personal and collective whims and quirks of individuals and organizations. Their environment is such that they are not normal people and thus do not have the ability to form and maintain normal relationships. "That's what happened when personal confusion collapsed at the shrine on the way around the nation's vast, violent, swirling, ridiculous, insane, impossible public riot" (*God of Small Things* 19).

The humiliating process is best illustrated by the case of Esther, who, out of rage and depression, reaches the point where "stops talking" and becomes a completely silent man with "the secret of the sea" (GST) 92) for thirty-one years. The inner turmoil and meaninglessness of Rachel's life is reflected in the empty eyes that irritated her American husband and eventually divorced her.

*The God of Small Things* is the tragic story of Esthappan Yako and Rahel, "twins two eggs [physically] separated but joined" (GST 2). They are irrational children who have never been touched by the corruption of the adult world. Their place is the highest horizon, where the whole universe is an extension of his personality. They love everyone and think everyone loves them.

However, the community and its institutions do not allow them to remain so permanently. They were separated from each other when they were seven years old, as people said: "together they were a nuisance, *natas ni rieght seye*" (GST 302) or properly said "Satan in their eyes". They blamed the death of Sophie Mol. They are haunted by the guilt of the torture and brutal murder of their dear friend Veluth at the hands of the police and the suffering and death of their own mother.

Velutha's untimely suffering and death is due to her being an incorporeal person. His humiliation in public is evident when he gifts Amma and is able to take them without touching him. The family is the basic pillar of Indian social life, which varies greatly in its natural weakness as a burden of aggressive self-confidence and a permissive spirit that pervades the whole. People, especially the exploited, are quick to turn to material goods and use them as assets for profit. People with a full and rounded personality open up space for a diverse and underdeveloped personality full of contradictions. An interesting story about the temptation of Estha by a madman in *Abhilas Talkies*. He found a cold bottle and weed. So he was holding a bottle in one hand and a penis in the other. Firm, hot, hot First Moderately. Then immediately (GST 103).

And the trauma of a seven-year-old boy can be easily imagined:

Esther was the only one trying to get to the bathroom. He cleared clean, spicy lemons and a shiny liquid. The sharp aftertaste of a young man's first encounter with fear (GST 119).

People like Esther, who suffered pain and suffering, lost their power and strength. They are aimlessly swept away and fall into the trap of evil forces looming on the horizon. They are set in the image of Death in life cut off from all the power and joy of life. Esther and Rahel's failure cannot be called a product of their will because society did not allow them to have will or personality. If they behave well, their company is more than that. So Rahel and Ester are sad like Oedipus, the hero of Sophocles' great tragedy *Oedipus the King*. Like him, they are victims of the society that betrayed them. Poor families cut off their own children to become profitable beggars. Major hidden cases remain undetected. Nevertheless, society is experiencing an increase in moral values.

*Midnight's children* go to very high levels. The great end of a great nation is seen in the end of *Midnight's Children* born at midnight on August 15, 1947. The great protagonist Saleem Sinai finds himself "mysteriously bound in history" (*Midnight's Children* 3). The texture of the novel is versatile, complex and intricate with all its metaphorical, even symbolic. The multiple identities and the changing nature of people, objects and institutions become clear at the stage when the two most important characters Saleem and Shiva are inseparable. Even national borders are deteriorating. The pride of nationalism like a dark fog obscures reality. It is a composite picture of an India in which all races, societies, classes, regions and religions, one right and the other, are gone. There is a missing and mixed identity. It is a network of many opposing and cohesive forces in the workplace, expressing the dual destiny of man.

Even in the hour of the Great Midnight, when the Great Destiny appeals to India, common failures and weaknesses are evident. So are flaws, subtlety and irresponsibility. Rumored to be the son of Ahmed and Amina, Saleem Sinai is officially the son of poor singer Wee Willie Winkie, although the truth is still unclear. The singer's wife Vanita had an extramarital affair with the King of England, William Methwold. Midwife Mary Pereira somehow changed the names of Vanity and Amina's children, making them descendants of Sinai.

Such diminishing details abound in novels that evoke the lofty speculations that lie beneath humanity and the world. The historical terms of Rushdie's burlesque feel like a joke about high-level thinking, focusing on the mud and bubbles of real existence. It also gives the impression of physical sarcasm to superstitious practitioners who believe in astrology and other esoteric tools. At the age of nine, Saleem discovers his extraordinary telepathic powers, which allow him to study the minds of those around him. At ten o'clock you will begin contacting 581 unborn children out of 1001 children born at Great Midnight. These children are at midnight, which is "due to some biological confusion or perhaps some temporary supernatural power" (MC 234) each child is endowed with a special gift.

Another objection is the fact that 420 children will soon die in the middle of the night. Many such illustrations have a symbolic or simple effect. The real Indian flavor is presented in a story with ironic esoteric details. Saleem has the ability to monitor the hearts and minds of men organizing midnight telepathic sessions with midnight and day and night. Shiva has a gift for war. The witch Parvati, a girl living in the slums of Delhi, has the power to connect with witchcraft. There is a lot of strife and enmity between the two children, especially between Saleem and Shiva, each jealous of the other. This leads to the loss of their special energy saving Saleem's new ability to sense things and events. He gained this power while working on a stuffy nose. And so on and so forth. All these points in the ongoing process of atavism, astrology and superstition in India and India is portrayed as a modern world with all the modern standards full of fury of science.

At midnight there were many children; the descendants of independence were not all human. Violence, corruption, poverty, generals, chaos, greed and pepper spray. I had to go into exile to find that midnight's children were much different than I had ever dreamed. (MC350)

Saleem Sinai, a smart, brave and quick-witted character in *Midnight's Children*, witnesses many important events unfolding on the continent from the birth of independent India to the military dictatorship in Pakistan, the birth of Bangladesh and the Emergency in India. Above all, he witnesses the collapse of the Nation. They suffer pain and anguish due to the collapse of the nation through the exploitation and corruption of powerful, corrupt and senseless politicians. The high hopes expressed in *The Great Midnight* are questionable. Like Saleem himself, Independent India grew up prematurely, exhausted by the terrible cracking of his whole

body. The magic of magical children in the middle of the night is systematically cut off, and the world moves in darkness rather than the mere hope of revival.

Saleem Sinai is an amazing creation in the world of fairy tales. His position is compared to that of his nation. He shares the enthusiasm and ideas of his people. But he himself experiences moments of cold detachment when he realizes things as real as national sect and social conflicts like the 'Chini-Hindi-Bhai-Bhai' illusion. After gaining the wisdom of this experience, he is disillusioned with what is happening - in his own country. You throw away bits of good ideas and good dreams. He often goes into exile — sometimes to the "pure country" (Pakistan) and sometimes to Bangladesh. So you consider the complex facts of human nature:

at midnight a thousand and one midnights they gave their evil gifts, and a thousand and one children died, for it is the right and curse of the children of midnight to be the kings and victims of their time, to give up the secret and be defeated. the carousel of mobs and the inability to live or die in peace. (MC 552)

The lyrics are like F.R. Leavis stated, "a profound study of the complexities, forces, and basic conditions of human nature" (Leavis 460). The facts of the hype that occur at the top should therefore be connected to the external reality of human nature and the existence of the Earth. Salman Rushdie and Arundhati Roy are amazing art writers. Whether their apparent fears and anxieties in their work is a measure of the role of art writers, who talk about things that seem to grow into something inconsequential. In the novels of other related novelists such as Naipaul, Vikram Seth and Kiran Desai, the sequence of events that shape their artistic vision emerges from the characters by encountering the forces of the work. The author's thoughts explain everything in *The Midnight Book for Children* and *The God of Small Things*. Their characters seem to have anemia and a mouthful of ideas and opinions. The characters play multiple roles and the real elements of surprise and mystery are gone.

In the big book there are dynamic clues about supernatural realities that not only enhance the mythical world but also explain supernatural truths that give them another dimension of depth and profundity. For example, Dotoevsky's example, Dotoevsky's people" (Ford 773).

The dwarven characters of *Midnight's Children* and *God of Little Things* are in tune with the mythic world they create. Salman Rushdie and Arundhati Roy project their vision of life through realistic portraits of people, places and real events. There is your expression of both 'boredom' and 'dread of modern conditions. "Fame" certainly does not exist. However, in the face of adversity, it is not easy to grasp the glory of life. It is described in the context itself. It's not like the world of Rushdie and Roy's fairy tale is full of good things. Good prices are very affordable. They are exposed to a clash of events, ideas and perspectives. A shrinking world is ruled by diminishing leading men. In the great work of the letters of Homer, Vergil and Valmiki to the artists of our time, the salvation of humanity and society came with heroes of great character and deep commitment to human welfare. Without such leaders, what is the world. Salman Rushdie is very clear in the media:

Clowns! Burlesque, buggers, was called to the theater because of the lack of older men. Once there were giants on our stage. Ms. History deals with what she can. Jawaharlal, in these latter days, was but the name of a howling dog (Rushdie *The Moor's Last Sigh* 352).

#### IV. CONCLUSION :-

In short, as art writes, Salman Rushdie and Arundhati Roy are very impressive in their interpretation of human destiny. you know. institutions created by him. Both authors follow R.K. Narayan. There is no idolatry or self-pity to be seen. In their successful portrait of a legend, we find the disappearance of human beings, their relationships and institutions in a world full of strange inconsistencies. They are the authors of segregation and segregation, the most remarkable features of our time. The Saleem Sinai of *Midnight Children* and Rahel and Esthappan in *The God of Little Things* are modern characters used in an eternal quest, seeking ancient affirmations of family, neighbor, community, and nationhood. Self-reflection in these novels is thus a machine of beauty that allows one to look at the great life stories and the real situation of a real man in society.

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