

## **ANALYZING THE STYLE IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS**

**Vimal Angeline T P**

Research Scholar

Department of English

NIILM University, Kaithal (Haryana)

**Dr. Jyotshna Singh**

Research Guide

Department of English

NIILM University, Kaithal (Haryana)

### **Abstract**

*There is a distinct writing style in The God of Small Things. The literary style is very distinct from that of other Indian authors. The reader may find it quite challenging at times to comprehend her writing style. There is no chronological chronology to the novel's writing. The work's framework is replete with actual events and the challenges the characters endure. The dramatic or scenic presentation of ideas one after the other without a pause is one of the two components of the non-sequential storytelling style. The whole work is revealed by the storytelling quality. The novel's storytelling style exposes the writers' whole personalities.*

**Keywords:** Societal norms, Sensory details, Regional dialects

### **Introduction**

Arundhati Roy's "The God of Small Things" is a novel renowned not only for its compelling narrative but also for its distinctive stylistic features. The book, which won the Booker Prize in 1997, delves deep into the intricacies of human relationships, societal norms, and the lingering effects of childhood trauma. Roy's writing style is marked by its lyrical prose, innovative narrative structure, and vivid imagery. She employs a non-linear timeline, weaving past and present seamlessly to reveal the story gradually, much like a tapestry. Her use of language is both poetic and poignant, with an emphasis on sensory details that bring the setting and characters to life. Furthermore, Roy's exploration of regional dialects and the incorporation of Malayalam words add authenticity and depth to the cultural backdrop of Kerala. Through these stylistic elements, Roy not only tells a story but also evokes a rich emotional landscape that resonates deeply with readers, making "The God of Small Things" a masterful example of contemporary literature.

### **ARUNDHATI ROY AND HER NARRATIVE TECHNIQUE**

One of India's most talented authors, Arundhati Roy, is a testament to her divine talent in her book The God of Small Things. Although she has only published one book to far, it is regarded as one of the best technically modern works of Indian literature written in English. Because it is such a lovely fusion of reality and fantasy, it is replete with unique embellishments and linguistic experiments. Anyone who chances to read this book will undoubtedly be deeply amazed and go through fresh and unique experiences.

It is evident from the style of her writing that Arundhati Roy is a writer with distinct tastes. Her inventive use of the English language and its lyrical qualities, her quick but regular adjustments to her perspective on life when circumstances demand it, and the way she blends the past and present together while telling her tale are what set her apart. It is thus quite difficult for the reader to comprehend her mental makeup because of her unique but distinct taste. In addition, readers may be inclined to believe that her details, which seem to follow one after another, drag out the story because of how descriptive she writes. They sometimes feel compelled to skip certain details in an effort to keep reading and avoid losing interest.

The framework of all of Arundhati Roy's novels is what stands out the most. She has included several situations and episodes, which are either shown in opposition to one another or combined. Readers are left with the idea that all of these memorable incidents are unique and odd in some way. The fraternal twins Rehel and Estha's point of view is used to portray the main narrative aspect, even if there are other ways to tell the tale before it takes on its final, solid form.

The novel's thematic structure is enhanced in the process. The lack of chronological sequence in which the events in the book are presented causes readers to get confused, which prevents them from understanding the underlying significance of the story. This is how Arundhati Roy narrates the tale, and it will take the readers a great deal of effort and perseverance to uncover the true significance hidden behind the layers of her nuanced and intricate storytelling style.

The work by Arundhati Roy employs a narrative design that delves into the cross-cultural struggle of a civilization steeped in tradition dating back thousands of years. Although this book is not enjoyable to read, it helps raise readers' awareness of social injustice and the treatment of the poor and oppressed in society. Reading it also helps readers become aware of the pervasive social ills, such as sexual abuse, violence against women and other members of the lower classes, unsupportable outcomes from nontraditional marriages, betrayal of married relationships through extramarital affairs, and a lack of love for children from parents. All of these narratives are told in the third person using stream of consciousness and flashbacks.

#### **Ayemenem as its locale:**

Because she thinks there is never a greater place elsewhere in the world, Arundhati Roy chose Ayemenem as the backdrop for her story. It is, in her opinion, the only location on Earth where adherents of several faiths, including Islam, Christianity, Hinduism, and Marxism, live side by side in harmony despite their differences. Furthermore, having grown up here, she is aware of the prevalence of many cultural practices among the individuals she knew as a youngster. Because of her deep awareness of this diverse and paradoxically cultural region. As a result, she has used this location as the backdrop, let her imagination to go wild while describing how human life is seen in all its hues, and created an intriguing tale in her own unique style.

#### **Her Non-sequential Narrative Style:**

Regarding Arundhati Roy, she used two different kinds of storytelling techniques in her book. Without any breaks, she delivers her dramatic or scenic exposition of ideas one after the other. In the process, she has given readers the impression that they are either participating in the events detailed or that they are uniting with the people in the story. Consequently, she has used two kinds of storylines, known as diegetic and mimetic, which cause readers to get disinterested in finishing the work in one sitting.

As Arundhati Roy has said, the tale need not start at the actual beginning; rather, it might start with an occurrence that occurred in the past. Ricoeur states: "We have to be able to say that this ending required these sort of events, and this chain of actions, looking back from the conclusion to the episodes leading up to it" (170). After being apart for over 23 years, Rehel and Estha are described as getting back together at the start of the book. It didn't begin with their birth, upbringing, family dynamics, issues, or separation. They are fraternal twins, both of whom are 31 years old. It is revealed that their mother passed away at the age of 31.

Through their conversation, it also becomes clear that their cousin Sophie Mol drowned when she was a little child.

The chapter that follows contains information regarding Rahel's school career and her marriage to American Larry McCasline. The phrase "Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge" (18), which describes her marriage, captures Rahel's actual predicament of being alone and powerless. Arundhati Roy clarifies in this statement that Rahel was left alone and had no choice except to marry Larry McCasline, an American, in order to ensure her protection and safety. She has, nonetheless, captured Rahel's existence in Ayemenem in great detail, from childhood until her breakup with her mother and brother.

### **Her Art of Story Telling:**

Every writer need to possess artistic talent for both revealing his point of view and telling a story. The novelist's point of view is seen by Gerard Genette as focalization. "A restriction of 'field,' that is, a selection of narrative information with respect to what has been traditionally known as omniscience," is what he means when he talks about focalization (1980, 74). Also, he has distinguished three categories of focalization. Zero focalization is the last and third kind, followed by internal and exterior focalization. The term "external focalization" describes how the characters seem on the outside as well as what they say and do. The thoughts and emotions of the characters are the primary focus of the internal focalization. The third kind, known as zero focalization, is the conventional technique of telling a story using an omniscient narrator. When narrating the narrative, Arundhati Roy has adhered to the external focalization technique. Significant details about each character's history are revealed by the story's narrator.

Rahel serves as the book's omniscient narrator, hence Arundhati Roy used Rahel as a zero focalization in *The God of Small Things*. She is the one who discusses every occurrence and character in the whole narrative. The narrative starts with Rahel's appearance and her entrance in Ayemenem to see her brother, from whom she had been estranged around 23 years before. After thirty-one years of marriage, she has returned to her home country. She is made aware of the awful incidents that formerly occurred in her hometown of Ayemenem.

Whatever had transpired when she and her brother were seven years old went against caste and custom. The moms became secret lovers, the uncles became dads, and cousins died suddenly and abnormally... The impossible became feasible, and the impossibly extraordinary occurred.

The sudden drowning death of Sophie Mal soured ties between Rahel's family and Sophie Mal's. Ammu was compelled to leave Ayemenem in order to seek work. Rahel's grandmother took care of her when she was left at Ayemenem. To further his studies, Estha had to go to Calcutta to live with his father Baba. At the age of 31, their mother had to pass away in a hotel room by herself due to poor health. To give readers an idea of Rahel and her family's previous existence, the family's past occurrences are brought into the present.

The readers are only made aware of Rahel's grand aunt Baby Kochamma's personality via her description. If not, the readers would still be in the dark about Kochamma's true character. She was a status and class aware traditionalist. When it came to Ammu, Rahel, and Estha, she was very ruthless. She was the one who turned the kids into a scapegoat for Sophie Mal's

death and all that had occurred in her family. An example of "zero focalization" is given by Rahel in the book when she describes her grand aunt as follows:

When she arrived, Kochamma had just finished applying makeup. The aunt had applied lipstick, eyeliner, and a little hint of rouge as her makeup. She had a 40-watt lightbulb and her painted mouth with lipstick was somewhat different from her actual mouth since the home was closed, gloomy, and unlit. The use of "internal focalization" by Arundhati Roy is evident in Rahel's description of the actual circumstances surrounding Ammu's placement in her husband's home. Thus, readers are only made aware of Ammu's marriage and family situation via Rahel.

When Ammu was married to Baba, she endured a great deal of suffering. She dealt with her husband's cold and unwelcoming demeanor as a wife. Her situation was more dire since she was a daughter-in-law. As a mother of twins, she received almost no love or attention. She seemed delirious due to her husband's impolite behavior. She should have accepted her destiny and shown patience in her uncomfortable circumstances as a conventional Indian wife and mother of two children. She made the decision to take action to live a comfortable and easy life when her bodily and emotional anguish became out of control.

Ammu and her two kids one day fled their abusive husband's home and found refuge in Ayemenem, her hometown. Soon after arriving to her hometown, she experienced intense relief, which was evident in the way she looked. Her mental and bodily well-being turned into a mental barometer. She didn't give her children's wellbeing a second thought, however, as she was drawn to Velutha, an untouchable, and enjoyed having an extramarital affair with him. Her actions had serious repercussions for her, her kids, and the family.

### **Her medium of Story Telling:**

This book, written by Arundhati Roy, is told entirely from Rahel's perspective, one of the central characters. Rahel provides the narration in the third person. Rahel—who is none other than the writer herself—is the one person who can shed light on everything that has occurred in the lives of the twins, their families, and Sophie Mal and her family. She is the one who starts and concludes the tale. As Roy herself describes it, the book concludes with Ammu and Velutha sharing a passionate kiss and with the word "tomorrow." Even though you are aware of the awful things that await you tomorrow, the novel stops there to convey the marvelous fact that these dreadful things occurred at all. (Simmons) The novelist's whole personality is also made clear via the character of Rahel. Rahel tells the story of her architectural studies.

Her account really highlights Arundhati Roy's scholastic background and her surprising decision to major in architecture in college after her admissions test. She had no interest in architecture when she started her studies. Because she was forced to study architecture without giving any thought to her chosen field of study, Arundhati Roy maintains her omniscience in the persona that she has constructed, Rahel. Through Rahel's narrative, the story moves from the start to the final chapter without any problems. Every chapter has its own header, and all of them highlight the characters' true strengths. "She is not telling a story, but she is using a story, raising reader expectations," says Madhu Benoit in her explanation of the craft of storytelling.

### **Her use of Parallelism:**

One of author Arundhati Roy's biggest writing achievements is the use of parallelism. She

has used it to highlight the terrible results of the characters' romantic relationships. She draws comparisons between Rahel and Ammu based on their very similar personalities. She also makes a comparison between Rahel and Ammu's choice to end their romantic connection. Ammu was forced to end her extramarital affair with Velutha. Rahel was also forced to abandon her romantic engagement with her childhood pal. Ammu's youth was marred by maltreatment, and after her divorce from Baba, she moved back to Ayemenem from Calcutta. Rahel's mother's life is no better than Rahel's. Rahel was raised to be self-sufficient, got divorced as an adult, and then moved back to her hometown. When Rahel was thirty-one years old, her mother passed away, and she returned to her hometown. There are many parallels between Arundhati Roy and Rahel, her invention. Their early years were exclusively spent in Ayemenem. Rahel, the character played by Arundhati Roy, and her mother both resided in Ayemenem. Although their dads were Hindus, they were born Christians.

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