PREFACE

Arundhati Roy praised as the Daughter of India, has established herself as a novelist par excellence with her epoch making work The God of Small Things. Roy's magnum opus The God of Small Things is a unique book in both matter and manner. Her novel is at the top of the best sellers list in many countries and even before she won the Booker Prize it had attracted considerable number of readers and critiques across the world. The Booker Committee has described Roy as an architect in literary circle moulding language in all shapes and sizes as was never done before at least in the Indian literary context. In both feeling and form, the book has heralded a new conception or rather say an upheaval in the realm of traditional thoughts.

The God of Small Things is about several things at the same time. It has a strong political undercurrent or rather it is a political satire at a certain level. It is also a protest novel which is radical and unconventional. In theme, it deals with a confrontation between the Laltain and the Mobatti, the problem of a divorce and it is a satire on a cold and indifferent societal norms dominated by patriarchy, cruel and corrupted police administration, selfish and deceiving politicians, tyranny and injustice on the dalit and the deserted.

Roy's novel The God of Small Things is memorable not only for its extraordinary linguistic inventiveness but also for its technique. In style it makes a departure from many trodden rules and regulations regarding form, structure and language. It has broken sentences, bizarre phrases and idiosyncratic sprinkling italics.

The present thesis is an attempt to show how and why Arundhati Roy shot into international limelight within a very short period of time and an evaluative study is done on the above mentioned themes, style, technique and language deliberately engendered by the author to conform to the feelings of some of the isolated and neurotic characters in the novel.

The present thesis consists of Seven Chapters. The First Chapter is a brief acquaintance of Arundhati Roy's biographical details. The biography of Arundhati Roy itself is an engrossing story. The mind and attitude of Roy can be seen in her revolutionary articles, non-fiction works and fictional work. An attempt is made in
this chapter to evaluate her novelistic concerns as well as style of language she used in *The God of Small Thing*.

The Second Chapter is about the study of creation of characters. This novel has a number of characters. They are so beautifully moulded by the frame of characterization that they have become alive among the readers. Almost all of the characters are, realistically portrayed. The characters of the novel can be broadly divided into two groups, those who belong to the Ayemenem House and those outside the big house.

The third chapter is related to the thematic study of the novel. This novel is an ambitious work that addresses universal themes ranging from religion to biology. In a society concerned with "Big Things" such as the caste system, political affiliations, and marriage, Roy directs the reader to the "Small Things".

The Fourth chapter presents a creative - analytical hybrid production in relation to the stylistic distinctiveness in novel. Arundhati Roy in her very first novel has shown that she is the master of style and technique and throughout the novel one sees a wonderful use of various literary devices. This is one of technically most accomplished novels to appear in Indian English in recent years, full of innovative flourishes and exhuding a continuous urge for experimenting linguistically.

Arundhati Roy tells the readers a great story, yet the manner in which she tells it is indeed that of a great story. She tells her story within the first few pages and yet revives the innocence of the reader so that he willingly becomes interested in 'how' and 'why' instead of 'what'. An architect by her education, Arundhati designs this intricately balanced structure with a careful arrangement of graphics and designs. The beginning contains the end and the narrative unfolds towards it.

The Fifth chapter focuses on political aspects of the novel. Arundhati Roy has selected a theme, created some characters and described the surroundings – both physical and human – as she wished. The novel does not appear to be a political novel. The main theme of the novel has nothing to do with either presenting or evaluating political events of a particular period. One feels that the writer could easily have avoided reference to politics without damaging the main theme of the novel.
The Sixth chapter presents subaltern Interpretations in The God of Small Things. An attempt is made to explore how Roy examines the mixing of caste and race in her story, highlighting the social anxieties that exist around embracing difference and undoing fixed structures within society. All of the main instances in the novel where characters attempt to break fixed structures employ negative consequences.

More than sixty years have passed since India gained its political autonomy, but the fact remains that women and untouchables living in Indian society are yet to witness freedom in a truer sense. Arundhati Roy is one of the foremost novelists of this socially committed tradition, showing exceptional awareness of the social crisis and sensitivity to the problems. Roy's novel can be seen as one of the most powerful novels that project the social realism of Indian Society in an artistic manner in which she X-rayed certain hard realities of Indian Society that have been the main obstacle on the path of peace, prosperity and progress of Indian Society. Through this novel the novelist declares war to fight out these social evils that have caused so much oppression of the downtrodden class.

The Seventh Chapter is Summarising up. The novel is a saga of lost dreams from several point of views. Almost all the characters in the novel have something to say about their loss. Even the minor characters are not an exception to this rule. Roy draws a large canvas and the novel unfolds the story of five generations beginning from Rev. E. John Ipe's father. Rev. Ipe is the great grandfather of Sophie Mol whose arrival from England to Ayemenem becomes a turning point in the novel.

The God of Small Things, which bagged the coveted Booker Prize for literature, is now a matter of great discussion among the readers and critics of the world. It is being termed by many celebrated critics as the most remarkable work in Indo – Anglian fiction. It presents a fine correspondence between feeling and form, matter and manner.

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