CHAPTER V
5.1. General

The science that deals with the dynamics of signs is called semiotics. The term is derived from Greek 'Semeion' which means sign. Semiotics studies the language of animals; human language and other diversified systems of signs like window displays in shops etc. Ferdinand de Saussure (1974) observes "A science that studies the life of signs within society is conceivable. It would be a part of social psychology and consequently of general psychology; I shall call it semiology (from Greek Semeion 'sign'). Semiology would show what constitutes signs. What laws govern them... linguistics is only a part of general science of semiology applicable to a linguist, and the latter will circumscribe a well-defined area within the mass of anthropological facts".

The universe is composed of diverse units and human mediation humanizes them and they begin to behave as significant things, emitters of meanings – as signs. The sign aspect of things is the result of perception. Culture and society itself are a huge sign systems. According to Saussure, sign is a signifying ensemble of the signifier and the signified, i.e., the sound image and the concept. In the case of a linguistic sign the signifier and signified are immediate and simultaneously united. Whereas, in the case of non-linguistic sign, the signifier would be a visual or tactile image involving other senses other than the sense of hearing. These signs should be accompanied by an immediate signified (concept) without which there would be no semiotic relevance.
5.1.1. Types of signs

Signs may be divided into three broad categories such as natural signs, copy signs and conventional signs. They are briefly discussed below.

5.1.1.1. Natural signs

Natural signs are non-intentional signs, which are manifested through objective nature and are independent of human will. Some of the natural signs are weather signs, climatic symptoms, animal signs, smells, tastes, medical symptoms, geographical contours and all other signs pertaining to the behaviour of elements of nature.

5.1.1.2. Copy signs

Copy signs are the duplicates by means of which message regarding the original is relayed. In the case of copy signs both form and content are similar in their manifestation. Some examples of copy signs are photographs, mould impression, imprints, maps, icons, etc.

5.1.1.3. Conventional signs

Almost all signs manipulated by man are conventional signs. The whole gamut of man and his universe consists of multitudes of conventional signs. Saussure opines that due to their arbitrary nature there is no natural or logical relation between the sign and object or idea denoted by it. They shed off and acquire new semantic load with the passage of time and man's experience. Conventional signs include visual tactile and behavioral signs like architectural signs, paintings, sculpture, musical codes, ceremonies, manners, kinesic movements and proxemics, signaling systems using colours, lights, linguistic signs and symbols, neurotic signs, literary symbols and the signs and symbols used in verbal manifestations of the folk lore like myths, folktales, folksongs, legends, fables, etc.
5.1.2. Sign and symbol

There exists a distinction between sign and symbol. While the sign pertains to
the world of things, the symbol pertains to that of ideas. The sign denotes whereas
symbol connotes. The sign has referential value and symbol has implied value. Every
symbol is a sign first and then a symbol but every sign is not a symbol. A sign acquires
symbolic status only when it goes beyond the referential domain.

5.2. Concepts of semiotics

C.S. Peirce (1931–58), a famous American thinker says a 'Sign' is "something,
A_1 which denotes some fact or object, B_1 to some interpretant thought, C". Signs and
symbols are the medium through which everything in the universe should be encoded
and decoded. Peirce's outstanding contribution to semiotics was the discovery of the
triadic character of signs. First in the trichotomy is (i) the sign in itself (ii) the sign in
relation to its object (iii) the sign in relation to its interpretant. His other trichotomies
classify signs into other categories like – qualisign, legisign; icon, index,
symbol; rheme, decisign, argument.

Charles Morris (1971) an American philosopher and semiotician has presented
a three dimensional concept of the 'sign'. The first dimension is syntactics, which is a
study of the linear (syntactical) relations of signs to one another in abstraction from the
relations of signs to objects or to interpreters. From this consideration a language
becomes subjected to two kinds of rules, formation rules that determine permissible
independent combinations of members of a set (sentences) and transformation rules
which determine the sentences which can be obtained from other sentences. Both these
rules are called syntactic rules whose consideration of signs and a sign combination is
so far as they are subject to syntactical rules. It is not concerned with individual
properties of the sign vehicles or in any of their relations except syntactical ones.
The second dimension of the sign phenomena, is semantics. It is a study that deals with the relations of signs to their designata and so to the objects. As there are syntactical rules dealing with sign combinations and their relations so are semantical rules that determine under which conditions a sign is applicable to an object or situation, these rules correlate signs and situations denotable by the signs.

The third dimension of sign process is pragmatics. The pragmatic dimension relates the sign to culture, cognition and praxis of man. The interpretation of signs within the socio-cultural setup has emerged as a result of a long diachronic movement and development. Thus pragmatic dimension is concerned with the relation of signs to their interpreters.

Structural treatment of 'sign' has gained importance in the recent times and this leads to a number of debates in the field of semiotics, aesthetics, folkloristics and literary criticism. The precursor of all these ramifications in the theory of signs is Ferdinand de Saussure. The most important characteristic of the structural sign is that it presupposes the existence of other signs in preaesentia and in absentia which means the sign is structurally associated with other signs both at the horizontal and verbal levels. They combine in a sequence, which can be termed as syntagmatic relations. Apart from this, the sign also maintains a type of relations with other signs, which can replace one another and thus are mutually exclusive. These relations may be called paradigmatic relations. The syntagmatic relations are in praesentia and the others which replace it in sequences and the others with which it can combine to form syntagms (sequences) at a given synchronic state of sign configuration.
Roland Barthes (1982) says that to perceive what a substance signifies, is inevitably to fall back on the process of mediation of a language. It is impossible to conceive a sign system independent of language. Though semiology in the beginning was largely conceived to deal with non-linguistic sign systems, later on language was found to be not only a model but also a component carrier of signfieds. Hence Barthes says there is possibility of inverting Saussure's declaration: linguistics, is not a part of the general science of signs (semiology), it is semiology that is a part of linguistics.

Barthes opines that semiological thought can be applied to literary studies where the text itself becomes a network of signs. A text that can be decomposed into a number of signs (significatory units) and then recomposed. This process of decomposing and recomposing is an intense intellectual experience that can turn a readerly text into a writerly one in which the reader or the analyst experiences involvement of recreating it.

Levi - Strauss (1969) made a structural study of the myths of the American Indians. Myth he says is language having both a structural side (langue) and a statistical aspect (parole). He opines that myth like language is made up of constituent units and the units of myth belong to a higher and more complex order. Levi-Strauss likes to call them gross constituent units or mythemes. Thus Strauss operates with 'mythemes' by decomposing and recomposing myths.

5.3. Syntactic dimensions of signs in The God of Small Things

The Swiss linguist Ferdinand de Saussure was the first to give an outline to semiology. Semiology deals with what constitutes signs; what laws govern them, etc. Linguistics is also a part of semiology. All 'things' exist in nature and move and develop according to a system of laws for their development and movement. Man and
all his actions are also part of this phenomenon. These laws also guide all human actions, consciousness, skills, etc. The sign aspect of things is a result of the process of humanizing process in man's neuro-cerebral mechanism. Thus, a number of sign systems operate in a culture and culture itself can be called a huge sign system.

Sign consists of that which is signified and that which signifies. In the Saussurean sense sign is a signifying ensemble of the signifier and the concept. Strictly speaking, this definition pertains to the linguistic sign only, in the production of which the signifier and the signified are dialectically united, immediate and simultaneous. Signs may be divided into three types such as natural signs, copy signs and conventional signs. Natural signs are those that occur independent of human will like weather signs, geographical contours, animal signs, smell, odour, medical symptoms, etc. These signs are called indices by Pierce.

The binary nature of the existence of sign phenomena is frequently stressed in structuralist thought. Saussure uses the terms syntagmatic and associative relations, the latter now have become famous as the paradigmatic relations. Denotation and connotation for Barthes are the two layers of signification.

*The God of Small Things* has many themes that can be interpreted in layers. They can be decomposed and the conceptual components can be laid bare to for a new assembly. The two main moves in the novel can be studied to find their paradigmatic and syntagmatic dimensions.

5.3.1. The main moves in *The God of Small Things*

The narrative is told in third person – often moving backwards and forwards. The central moves are indicated by how pair of twins look at the confusing panorama of life unfolding around them at Ayemenem House. Ayemenem House is a receptacle,
which houses three generations of people who have lost their cherished dreams in their lives. They all assemble to lick their wounds, yet they gnaw into the passions of each other. They suffer in different ways. The novel begins with the arrival of a thirty-one-year-old woman from America to a remote village in Kerala to meet her twin brother. To lay bare the plot before us, Arundhati Roy's architectonics makes use of a series of arrivals / returns. *It all began with the arrival of Sophie Mol is another way of putting it.* The arrival / returns of the main characters reflect their psychic spectrum.

5.3.2. Arrivals / returns.

1. Pappachi and Mammachi
2. Chacko
3. Ammu
4. Margaret Kochamma
5. Baby Kochamma
6. Rahel
7. Estha
8. Velutha

5.3.2.1. Pappachi and Mammachi

Father and mother of Ammu return home to Ayemenem in Kerala after Pappachi's retirement as an entomologist from Delhi. They have financial problems and Mammachi starts the production and sale of pickles, *"she ran it like a big kitchen"*. They were blessed with two children, a girl (Ammu) and a boy (Chacko).
5.3.2.2. Chacko

Ammu's brother who was a student at Oxford; gets married to Margaret an English girl. Their marriage breaks up after the birth of their child Sophie. He returned to India and worked at Chennai (Madras). After Papapchi's death he returned to Ayemenem House.

5.3.2.3. Ammu

Ammu, the heroine of the novel was the mother of the twins Estha and Rahel. She finished her school education the year her father retired from his job at Delhi. Since Pappachi considered education of women an "unnecessary expense" she had to wait for marriage helping Mammachi to make pickles at Ayemenem House. Ammu became desperate when no proposal came her way and her parents couldn't raise a dowry. Pappachi once allowed her to spend the summer with a distant aunt at Kolkata (Calcutta). At Kolkata she met her future husband at someone else's wedding. Ammu was married to him and realised with horror that he was not only an alcoholic but was also ready to trade her to his boss to compensate for his lapse at work. When she could not manage the physical and mental torture meted out to her. Ammu left her husband and returned, unwelcome to Ayemenem House with her twins, Estha (boy) and Rahel (girl).

5.3.2.4. Baby Kochamma

Pappachi's sister (Ammu's aunt) life was a crushing defeat. Rahel describes her as a person who lived her life backwards. She fell in love with an Irish Monk who was in Kerala on deputation from his seminary at Chennai (Madras). Every Thursday morning when Father Mulligan was due to arrive at Ayemenem House, Baby Kochamma staged charities by force bathing a village urchin, or by raising fake biblical doubts. When all her desperate efforts failed to impress Father Mulligan she became a
Roman Catholic in order to be near him and entered the seminary in Chennai. To her utter disappointment, she found the senior nuns monopolized the priests and became restless and unhappy. She was withdrawn from the convent and her father realized that she had by now developed a reputation and would not get a husband. So, she was sent to America and she returned to Ayemenem House with a Diploma in Ornamental Gardening.

5.3.2.5. Margaret Kochamma and Sophie Mol

Chacko's wife, mother of Sophie Mol, was working as a waitress at a Café in Oxford where Chacko was a student. She had married Chacko much against her parent's wishes. Within a year she realized that Chacko was a wrong choice. While Margaret was pregnant, she met Joe, a biologist who was everything that Chacko wasn't. Soon after Sophie was born, Margaret asked Chacko for a divorce. Death had its toll on Joe and Margaret, who had divorced Chacko, was warmly invited to Ayemenem for Christmas. So, Margaret and Sophie Mol arrived at Ayemenem House to forget mourning her second husband's death.

5.3.2.6. Rahel

Estha's twin sister. Since Ammu was back in her parent's house, she was treated as a burden (millstones). The twins were often targets of Baby Kochamma's taunts. After the arrival of Sophie Mol at Ayemenem tragedy strikes. Ammu in a bout of frustration called the twins' millstones. So, Estha Rahel and Sophie planned a trip across the Meenachal to scare the elders for some time. It resulted in the drowning and death of Sophie Mol. The twins were blamed and Estha, Rahel and Ammu were separated by Baby Kochamma's manipulations. Estha was sent to his father and Ammu sent out of the house. Rahel drifted through school, college and into marriage and lived
in America after divorcing her husband. When she heard from Baby Kochamma 23 years later about Estha's return to Ayemenem, Rahel returned to Ayemenem.

5.3.2.7. Estha

Rahel's twin brother. Both Rahel and Estha shared incidents of togetherness. They were deprived from love of a father, uncle, etc. and the affection and welcome doled out to Sophie Mol accentuated their yearning. This found relief in their love for Velutha an untouchable who worked in the pickle factory owned by Chacko. Ammu's clandestine affair with Velutha was discovered and Sophie Mol died on the same night. Baby Kochamma manipulated the situation and chose Estha to produce false testimony against Velutha for kidnapping the children and attempted rape of Ammu. Since Ammu tried to set the record straight by visiting inspector Thomas, Baby Kochamma urged Chacko to send Estha away to his father. Estha was sent to Kolkata (Calcutta) and 23 years later his father returned him to Ayemenem House.

5.3.2.8. Velutha

Velutha was Vellya Paapen's son. He is the representative of the sufferings of the untouchables. He would accompany his father to Ayemenem House to pluck coconuts and carryout odd jobs. Velutha's skillful hands modeled toys, figurines, jewel boxes, etc. for little Ammu. When Velutha's grandfather embraced Christianity Mammachi made arrangements for him to be educated, and receive carpentry training from a German craftsman. Velutha harboured leanings towards communism and aspired more than an average paravan would. He avoided going home when his father confronted him regarding this, and disappeared from Ayemenem House for four years. It was rumoured that he had become a naxalite. When he returned to Ayemenem Mammachi put him in charge of the general maintenance of the factory.
5.3.3. Marital discord

Human relationship is the primary concern in Arundhati Roy's *The God of Small Things*. A close study of the love life of the character reflects a tragic vision of life. For the people of Ayemenem House, love and warmth remains an unfulfilled dream. The little glimpses of love and affection haunt them forever. As a result, moral ethics conflicts with their emotional urges. This leads to transgression of "the love laws that lay down who should be loved, and how. And how much". Marriage, which symbolizes the bond of love and affection, turns bitter and curdles. It's disintegration through three generations shows decline of social ethics as can be traced from the novel.

The Ayemenem House *it was a grand old house...but aloof- looking. As though it had little to do with people who lived in it*. The very description of Ayemenem House depicts its contrast from other houses in the village. It stood alone, with Baby Kochamma's fierce bitter garden. In the first chapter we are presented with the distant condition and disintegration of the house. As the narrative unfolds through Rahel's memories, we are introduced to Reverend E. John Ipe, a priest of the Mar Thoma Church well known for being "blessed personally by the Patriarch of Antioch, the sovereign head of the Syrian church. We are told that Rev. John Ipe was called "Little Blessed One" and it became part of Ayemenem Folklore".

5.3.3.1. The Ipes

Not much is known about the Ipes. Akyooty Ammachi (Estha and Rahel's great-grandmother) was the Reverend's wife. When Rahel returned to Ayemenem House after twenty-three years she noticed that in the portrait of Reverend E. John Ipe and Aleyooty Ammachi, their expressions were mismatched. While Rev. Ipe smiled
confidently his wife looked in another direction. The author's comment about their expression suggests discord.

With her eyes she looked in the direction that her husband looked. With her heart she looked away" (P. 30).

The suggestion of difference in perspective is hinted at and we are given only a brief glimpse into the marital life of John Ipe.

5.3.3.2. Mammachi and Pappachi

The relation between Pappachi and Mammachi is discussed in detail in the novel. Though it is a marriage between homogenous groups, theirs is a lack love relationship devoid of love. Harmony remains a dream for the family. It cuts deep into the psyche of the children especially Ammu. Ammu recollects with dread her childhood where her father was charming with outsiders but downright autocratic with her and Mammachi. Pappachi was not content with beating his wife, his violence was extended to his daughter, furniture curtains, gumboots etc. Pappachi and Mammachi's relationship was woven with jealousy, violence, and hatred. At the time of Pappachi's death he and Mammachi weren't on speaking terms with each other. He had stopped talking to her the day Chacko prevented him from hitting Mammachi.

5.3.3.3. Chacko and Margaret Kochamma

Chacko, child of the loveless couple, Pappachi and Mammachi found himself in love with the independent and efficient Margaret. He took a big step across culture and got married to the English girl. This relationship sprang from mutual love. Love and passion between Margaret and Chacko did not last long. The romantic rainbow faded and their marriage lost its luminous flavor. While in love:
"He made her feel as though the world belonged to them – as though it lay before them like an opened frog on a dissecting table, begging to be examined year into the marriage, and the charm of Chacko's studently sloth wore off for Margaret Kochamma. Within a year she was prepared to exchange the frog on the dissecting table for some small, practical concessions. (247).

Margaret decided to marry Joe and divorced Chacko. He returned to India with his 'Balliol Oar' and 'broken heart'.

5.3.3.4. Ammu and Baba

Ammu, the spectator of the harassing episodes between Mammachi and Pappachi, longed for escape. After his retirement while Ammu lived at Ayemenem with no bridegroom looming in the horizon craved for happiness. She left for Kolkata (Calcutta) when opportunity arrived and got married to a Bengali whom she met at someone else's wedding. Not even his name is hinted at in the novel. It was the only means of escape for Ammu so when he proposed to her five days after they met, she just weighed the odds and accepted. She thought that anything, would be better than returning to Ayemenem.

So Ammu's marriage was not out of love but for convenience sake. While marriages among homogenous communities failed, love marriages also faded. Ammu's inter community marriage was fragile. Her husband turned out to be a chauvinist drunkard. She too suffered violence like Mammachi. The rebellious streak in Ammu refused to be subdued, when her husband was dismissed from his job as an overseer in an estate, he agreed to his English boss's demand of sending his "beautiful, young and cheeky" (40) wife to his bungalow for being "looked after" (43). She returned home to
Ayemenem with her twins. *Life for her had been lived and lost.* While Chacko was welcomed Ammu was made to feel unwanted in her parent's home.

5.3.3.5. Rahel and Larry

Rahel was nurtured without fatherly affection and lost her mother at eleven. After her mother's death, she drifted from school to school and was often ignored by Chacko and Mammachi who took care of her food, clothes, fees etc but withdrew their concern. Rahel enrolled in a college of Architecture in Delhi but failed to take her degree. While she was at Delhi she met Larry McCaslin or he saw her in Khan market. They were drawn towards each other. But, Rahel drifted into marriage like how passenger drifts towards an unoccupied chair in an airport lounge and with a sitting down sense, and went with him to Boston.

Soon the marriage was on the rocks and they were divorced. Unlike Ammu Rahel had no millstones round her neck nor did she consider the divorce as an end of living.

Thus, the Ayemenem House which was exemplary in theological matters, failed to set an example worth emulating as far as human values and morals were concerned.

5.4. Syntactics of the novel

These series of arrivals and returns are spread through the novel and are sprung at the reader through thought flows. We are at first made to confront Rahel who arrives at Ayemenem House as a thirty two-year-old woman. The return and arrival of various people, which has taken place more than two decades ago, are brought out in drifts of thoughts in Rahel's memory.
The marital threads of people at Ayemenem House are laid bare. Though the marriages range from traditional marriages within homogenous groups to that of intercontinental divisions, true love is not harboured among the couples. The marriages range from compulsion to that of convenience.

Man has been forever in quest to know the purpose for his birth, and why/how things happen on this earth. Since the days of yore man has not been able to state clearly at whose wish people's mind works, or at who controls the birth and death, and our senses. The main moves in *The God of Small Things* leads us to these eternal quests and urges in man. The series of arrivals and returns in the novel present the gamut of human actions and urges. Inspite of all sorts of education, skills, moral and social restrictions etc man is controlled by certain unknown and unseen force. The Ayemenem House can be taken as a miniature world where life goes on in ebbs and flow. The tale can be traced through three generations of people. The series of arrivals and returns can be equated to the two types of motions such as centrifugal and centripetal. The unknown forces or urges, which drive humans, are responsible for these movements. While people with philosophical inclinations call these forces urges of the *athma* controlled by fate, in normal parlance it is the biological urge in man, which controls him.

It is as a result of biological urge that Ammu and Baby Kochamma left and returned to Ayemenem House. While Baby Kochamma left and returned in vain without satisfaction, Ammu's urges were satisfied but her marriage broke. Chacko left Ayemenem House to study abroad but was driven by urges into marrying Margaret. His marriage also broke. Rahel a member of the third generation married Larry but returned after divorcing him. Thus for all, their mind's centrifugal urges drove them out of the center (Ayemenem House), to the apex. The series of returns and arrivals mark man's
resignation to accept failure or fate as the case may be. For Ammu and Velutha centrifugal moves sets in once again after he returned to Ayemenem. For Estha centrifugal movement set in because of Baby Kochamma's manipulations and his centripetal move was due to his father. For Mammachi and Pappachi, centripetal movement was because of economic necessity. For Margaret and Sophie centrifugal movement led them to Ayemenem. The novel begins with Rahel's return to the center.

The interesting question raised by the author is, who does it all, or what propells the people into action. We are given to understand that 'God' controls all the actions of men and the play of their senses. He is *The God of Small Things* who exists not only in Ammu's dreams but in Everyone's. Though he may have various shapes he can do only one thing at a time. He is the symbol of incompleteness in human beings. Each of us is driven by an urge at least at one point of time.

5.5. Semiotically oriented studies of non verbal behaviour in literature

Semiotics draws facts from various disciplines and views them from different angles. Semiotic studies are based on observation, and reasoning out of the inter-relationships between observed facts, identification of patterns and classification of them. In literary works the creative artists provide insights into human mind and behaviour in the society as well as in the individual. These insights are based on observations and empirical experiments of non-verbal behaviour. Textual analysis indicates the significance of non-verbal communication across several social and spatio-temporal levels. Textual analysis requires semantic analysis, correct identification and interpretation of the acts described in the text. This kind of analysis opens up a vista of information. In the case of novels, the story element is carried on and established by what the characters say, *i.e.*, their linguistic behaviour and by a
description of the non-verbal acts in which the characters indulge in. Non-verbal acts are revealed through proxemic behaviour, kinesics, use of implied meanings and gestures involving eyes, face, hands and postures.

A large part of the author's narration is aimed at the description of non-verbal communicative acts of the characters non verbal behaviour in the hands of authors, performs six functions, according to Potyotos (1977). According to him, non-verbal communicative acts bring about physical realism, distorting realism, individualizing realism, psychological realism, interactive realism and documentary realism in literary texts. Among these physical realism conveys the sensorial perception of people's behaviour, in the case of psychological realism the narration delves into the subtle inner reactions which may be regarding both, body or mind. In distorting realism, the literary or artistic rendering of physico-psychological reality is 'meant to ridicule, to portray, caricature, reality or to show what the eyes cannot see. Individualizing realism is shown in 'the conscious effort to differentiate the characters as to their physical and psychological characteristics, by means of their verbal repertoires and, in the best cases, by their non verbal one as well". Poyotos sees interactive realism employed by authors as 'a thoughtful depiction of the mechanism of conversation mainly in fact to face encounters (quoted from M.S. Tirumalai pp. No.38-43). Documentary realism is historical realism and is a consequence of physical realism. All ritualistic and etiquette behaviour, occupation activities, general task – performing activities, and activities conditioned by clothes, hairdo, furniture, etc. are part of this realism.

Poyotos (1977) mentions four ways by which authors usually transmit the non-verbal behaviour in the narrative text. One way is by describing the behaviour and explaining its meanings. Another process of transmitting non-verbal behaviour is by describing the behaviour without explaining the meaning. A third way is by explaining
the meaning without describing the non-verbal behaviour. This meaning may or may not be fully understood by the reader in the same manner it is meant by the author. Yet another method of presenting non-verbal behaviour in the narrative text is by providing a verbal expression always concurrent with the non-verbal one, which is important, but not referred to at all.

Poyotos (1977) states that non-verbal repertoires of characters play four definite roles in the narrative technique. They are initial definition of the character, progressive definition, subsequent identification and recurrent identification of characters. Initial definition of character is done by means of one or more idiosyncratic linguistic, paralinguistic or kinesic features including use of expletives, personal choice of words, tone of voice in certain situations, a gesture, mannerisms, which can be identified as recurrent behaviour etc. Progressive definition of characters is done by adding gradually new features as the story proceeds enabling the reader to appreciate narration. Another means of identification of character is by means of repetition. Such repetition enables immediate identification of characters. Such repetitions may focus upon gestures, verbal expletives, and tones. Yet another means is by repetition of a known feature at several instances in the novel.

5.5.1. Non-verbal behaviour

Non-verbal behaviour refers to human acts and covers a wide variety and range of phenomena: 'everything from facial expression and gesture to fashion and status symbol, from dance and drama to music and mime, etc. It includes facial and eye expressions, hand and arm gestures, postures, positions, use of space between individuals and objects, and various movements of the body, legs and feet. For Argyle (1969), non-verbal behaviour includes bodily contact, posture, physical appearance, facial and gestural movement, direction of gaze and the paralinguistic variables of
emotional tone, timing and accent. Duncan (1969) includes body movement or kinesic behaviour, paralanguage, proxemics, olfaction, skin sensitivity to temperature and touch, and the use of artifacts. For Scheflen (1968), the non-verbal behaviour includes kinesic postural, tactile, olfactory, territorial, proxemic space, in addition to non-lexical vocal modalities of paralinguistic behaviors. Knapp (1972) includes body motion, or kinesic behaviour, touching behaviour, paralanguage, proxemics, artifacts and environmental factors (quoted from M.S. Tirumalai).

There are several ways in which non-verbal behaviour is seen clearly related to verbal behaviour and the relationship is one of dependence and also independence. Several gestures clearly illustrate this relationship. Examples for these are gestures of welcoming, emphasis, etc.

5.5.2. Strategies involving facial organs and gestures

Among all facial organs the eye occupies prominent position as a carrier and communicator of emotions. Literature employs all non-verbal strategies to provide the reader with minute details regarding characters. People are often sensitive to others' gaze during various encounters. Emotions like happiness, anger, sorrow etc. can be read from one's eyes. The nose and mouth also combine to produce facial expressions. The mouth, which is capable of smiling, produces numerous contexts of behaviour. A person's smile may be frank, wry, cynical, hypocritical, etc. Similarly the nose when flared denotes either anger or happiness.

The face is an important vehicle of non-verbal communication. In our day to day activities we deduce facts from each other's facial expressions during different situations. Expressions and gestures depend upon situational contexts. Gesture is a symbolic action by means of which one's intention is expressed. It is often mimicked
to denote the real act. For example one can threaten to hit another with the hand but without hitting the person in reality. Movements of facial muscles, head, limbs, etc form gestures. These movements may express or emphasize a thought, feeling or mood. Gestures may accompany speech or may be used in the place of speech.

Poyotos definition of gesture (Poyotos, 1975) brings out the salient features of gestures clearly: 'By gestures one understands a conscious or unconscious body movement made mainly with the head, the face alone, or the limbs, learned or somatogenic and serving as a primary communicative tool, dependent or independent from verbal language; either simultaneous or alternating with it, and modified by the conditioning background (smiles, eye movements, a gesture of beckoning, a tic, etc.). The body parts and other items of processes that are generally involved in the production and communication are, face, head, eyes, ears, skin, breath, mouth, lips, palm, hands, fingers, tongue, chin, cheeks, chest, arms, elbows, forehead, nose, legs, shoulders, etc. Silence is also included in it. Sometimes body parts may be combined with one another or may be used singly. Some body parts are more frequently used and / or combined. Gestures are as natural as human speech. They precede human speech in the ontogeny of language. They coexist with human speech.

5.5.3. Gaze

The eye works wonders in one's face. Even a person's smile lights up in the eye. The eye is often engaged in revealing, hiding information. People are remarkable sensitive to one another's gaze in day to day life. In literary works the eye serves as a carrier of emotions.
5.5.4. Face

The face is an important vehicle of non verbal communication. The face reveals emotions more instantaneously than another part of the body. Expressions such as ridicule, disgust, grimace, impudence, smile, frown, squint, furrow and countless others can be disclosed by the face. Lip movements, lifting / shrinking of chin, cheeks, nose, eyebrows and their movements, eyelids and their movements, tears etc. are also part of facial expressions. Even perspiration on the face is expressive of emotions like fear, nervousness, anger, etc.

5.5.5. Smile

A person's smile has equal communicative value like the eye. The smile can be pleasing, tender, inviting, wan or weak, sly, derisive, etc. In day to day life people often deploy variety of smiles to suit the situation. In literary works the character's internal motives are revealed through the author's / narrator's cue related to their smiles.

5.5.6. Gestures

Gesture is the most obvious and familiar way in which people convey meaning without words. People often gesture with hands, head, etc. while speaking. Gestures are made intentionally with specific meanings. Hands as a means of non verbal communication signify actions like greetings, gratitude, fear, irritation, interrogation, encouragement, guiding, appeal, etc. The head can also be used simultaneously for the same.

5.5.7. Body contact (Proxemics)

Body contact includes both intentional and unintentional touching of various kinds. To some extent body contact is related to proximity, because one can touch only if one is
within touching range. The norms of proximity differ according to culture and social norms.

5.5.8. Postures

The way people carry themselves, how they sit or stand has long been understood as evidence of their innermost feelings and the state of their relationships with others. The way people sit in a group signifies their inclination towards the others in the group.

Some of the non-verbal expressions, such as facial expressions involving eyes, smile, nose, tongue, chin, gestures, involving hands, postures, actions with emotive overtones, proxemics, part played by silence, pulse etc. for emotive display in *The God of Small Things* have been analysed.

5.6. Facial gestures in *The God of Small Things*.

1) Rahel watched Ammu pack Estha's little trunk. 'Maybe they're right', Ammu's whisper said. 'Maybe a boy does need a Baba. Rahel saw that her eyes were a redly dead.

   In the above instance redly dead eyes denote Ammu's sorrow regarding their plight. She was worried that her son was to be separated from her and that she had failed to bring up her children with proper discipline. The sorrow is not voiced but is reflected in the redness of her eyes. Rahel who is still a child perceives this sorrow.

2) The passage below is quoted from a situation where a mother's understanding with her children is revealed. There isn't any verbal exchange between Ammu and Estha but she goaded him into action with her eyes.

   *Estha looked at Ammu. Ammu's look said, never mind her as long as you've done the right thing.*
Here the eye's gaze is employed by Ammu to tell her son to act according to norms of the society.

3) The passage below reveals the intimacy between Ammu, Rahel and Estha. Since they were often derided by people at home they were able to take it in their stride. But when Ammu broke down for the first time the twins were aghast.

*It was the first time they'd seen their mother cry. She wasn't sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her cheeks. It made the twins sick with fear.*

In the above instance, Ammu's rigid face and welled up tears indicate sorrow as a result of insult. When Inspector Thomas Mathew insulted Ammu and addressed as 'Veshya' she felt sad for herself and for the death of her lover whom she couldn't save. The very fact that Ammu cried made them sick with fear for they understood that something hurt their mother.

d. Though Ammu loved her children dearly, there were instances were she checked them. One such occasion was when Rahel who had spotted Velutha in a Marxist procession tried to draw everyone's attention to it. Ammu within her heart wished that Velutha should rebel and so did not want him to be penalized by Chacko for his participation in the procession. So she was angry with Rahel.

*You're a stupid silly little girl!* Ammu said. *Her sudden, fierce anger pinned Rahel against the car seat. Rahel was puzzled. Why was Ammu so angry? About 'But it was him!' Rahel said. 'Shut up!' Ammu said.*

*Rahel saw that Ammu had a film of perspiration on her forehead and upper lip, and that her eyes had become hard, like marbles.*

Here perspiration on Ammu's face and hard eyes express anger. She was angry with her daughter Rahel because she spotted Velutha in the communist procession and drew everyone's attention to it. Rahel in turn was surprised at this kind of reaction.
When Margaret and Sophie arrived at Cochin Airport Ammu greeted them without any misgivings. 

*Ammu said a grown-up's hello to Margaret Kochamma and a children's hell-oh to Sophie Mol. Rahel watched hawk eyed to try and gauge how much Ammu loved Sophie Mol, but couldn't.*

In the above instance Rahel's jealousy towards Sophie is revealed. When Ammu welcomed Sophie with warmth during her arrival at Cochin Rahel felt jealous because she (Rahel) had been punished by Ammu the previous night. So she watched Ammu and Sophie with the keenness of a hawk watching its prey.

It was too late when Ammu realized that Velutha was framed up in a false case and had died. To do justice she set off to the police station with the children after Sophie's funeral.

*After the funeral Ammu took the twins to the Kottayam police station. They were familiar with the place. They had spent a good part of the previous day there. Anticipating the sharp, smoky stink of old wine that permeated the walls and furniture, they clamped their nostril shut well before the smell began.*

Here the clamping of nostril denotes revulsion in Rahel and Estha. While their mother was deeply concerned about Velutha's death the children were worried about the bad smell.

Rahel's experiences at school were not happy ones. In the convents where she studied she was punished severely for her childish pranks.

*At assembly the next morning she was made to look up depravity in the Oxford Dictionary and read aloud its meaning. 'The quality or condition of being depraved or corrupt,' Rahel read, with a row of stern mouthed nuns seated behind her and a sea of sniggering schoolgirl faces in front.*

Stern mouth denotes anger and sniggering denotes being made fun off. Here the passage reveals that Rahel was punished at school and humbled at the assembly.
The nuns who were not satisfied with her behaviour watched stern mouthed in anger and the children laughed at her. Thus the nuns were not satisfied even after punishing Rahel.

b. It is quite common that children who are problematic become the topic of discussion among teachers. Similarly Rahel attracted the attention of teachers when she was sent to school.

*In each of the schools she went to, the teachers thought that she:* 

1. *Was an extremely polite child.*
2. *Had no friends.*

*It appeared to be a civil, solitary form of corruption. And for this very reason, they all agreed (savoring their teacherly disapproval, touching it with their tongues, sucking it like a sweet) – all the more serious.*

Here sucking of tongues by teaches reveals that they offered lipsake pity for Rahel. None of them was kind to her. In union they decided that she was abnormal.

Thus, in all the previous passages discussed above sorrow, anger and jealousy are expressed by the eyes and in one instance the eye is used to produce cues also. Clamping of nostril denotes repulsion and stern mouth disapproval and false pity. There is no pleasant emotion expressed by the eyes. It is common in literature to extol pleasant looks in the eyes of people but in the case of expressions discussed above there are no such instances.

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<tr>
<th>S. No.</th>
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<tbody>
<tr>
<td>1.</td>
<td>Red eyes</td>
<td>Sorrow</td>
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<td>2.</td>
<td>Gaze</td>
<td>Propelling action</td>
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<tr>
<td>3.</td>
<td>Rigid face and welled tears</td>
<td>Sorrow</td>
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<tr>
<td>4.</td>
<td>Perspiration on the forehead and above the lips</td>
<td>Anger</td>
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<td>5.</td>
<td>Gaze</td>
<td>Jealousy</td>
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<tr>
<td>6.</td>
<td>Clamped nostril</td>
<td>Revulsion</td>
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<tr>
<td>7.</td>
<td>Stern mouth and snigger</td>
<td>Anger and mockery</td>
</tr>
<tr>
<td>8.</td>
<td>Sucking of tongue(s)</td>
<td>Lipsake pity</td>
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5.6.1. Expressions in Photographs

Expressions in photographs provide semiotic cues. In the case of The God of Small Things the author's narrative statements regarding expressions or significance of photographs provide cues to readers. So such instances have been taken up for the study.

a. Aleyooty Ammachi looked more hesitant. As though she would have liked to turn around but couldn't. Perhaps it wasn't as easy for her to abandon the river. With her eyes she looked in the direction that her husband looked. With her heart she looked away.

In the passage quoted above, the expression of an old lady is explained with the omniscient comment that the lady in question could not abandon the river.

b. In the passages quoted below Pappachi's malevolence and hypocrisy are hinted at by the author.

In the photograph he had taken care to hold his head high enough to his double chin, yet not so high as to appear haughty. His brown eyes were polite, yet maleficent, as though he was making an effort to be civil to the photographer while plotting to murder his wife. There was a watchful stillness to the photograph that lent an underlying chill to the warm room in which it hung.

c. The passage below is the same as the first one mentioned in this section. The lady referred to here is Margaret's mother. Her resentment is hinted by the narrative statement. She was not willing to pose in Chacko and Margaret's wedding photograph. Her feelings were reflected in her expression. Margaret Kochamma's mother was looking away, out of the photograph as though she would rather not have been there.
In all the above quoted instances the narrator's comments provide observant clues about expressions of people's nature through their photographs. So the expression of the eyes of Pappachi is said to reveal hypocrisy and chilliness to a warm room. In the case of Aleyooty Ammachi it denotes hesitant desire and the expression of Margaret's mother repulsion. Thus it is evident that not only people's actions but even their photographs can communicate emotions. It is normal for people to pose cheerfully for photographs but we are able to infer that such an action was a rarity for people of Ayemenem house.

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<tr>
<td>1.</td>
<td>Eyes</td>
<td>Hesitation</td>
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<tr>
<td>2.</td>
<td>Eyes and posture of the head</td>
<td>Malevolence and hypocrisy</td>
</tr>
<tr>
<td>3.</td>
<td>Eyes</td>
<td>resentment</td>
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5.6.2. Smile

It is common that people often smile to denote pleasure. But it is not so in the case of the instance quoted below where smile has different functions to perform.

a. 'Morning, Father!' Baby Kochamma would call out when she saw him, with a smile on her lips that completely belied the vice-like grip that she had on the thin child's soap slippery arm.

Here, Baby Kochamma's smile is hypocritical. She sported the smile not for the joy of cleaning a poor child but to pretend in the presence of the priest with whom she was in love.

b. Women often cherish memories of their wedding. But for Ammu her marriage with Baba turned out to be a bitterpie. So she browsed through her wedding photographs without any happiness.

When she looked at herself in her wedding photographs, Ammu felt the woman that looked back at her was someone else. A foolish jeweled bride . . . Looking at herself like this, Ammu's soft mouth would twist into a small, bitter smile at
the memory — not of the wedding itself so much as the fact that she had permitted herself to be so painstakingly decorated before being led to the gallows.

In the of the above mentioned passage Ammu's smile is one of self-derision. She has bitter memories of her naivete'.

c. There are occasions where people often mask their true feelings by playing a smile on the face. In the instance quoted below the sniggering of people denotes nervousness.

*Cardamom kings, Coffee counts and Rubber Barons — old boarding school buddies — came down from their lonely, far flung estates and sipped chilled beer at the sailing club. They raised their glasses. 'A rose by any other name . . .' they said, and sniggered to hide their rising panic.*

Here sniggering denotes snobbery and upper class's fear regarding the behaviour of communist naxals.

d. Ammu's children depended on her for emotional support because they were not loved by anyone else at Ayemenem house. So when she was not angry with them for something they eagerly awaited for that anger to abate. In the instance quoted below they are able to make- out from Ammu's eyes that her anger towards them was no longer there.

*Her (Ammu's) father's hardness had left her eyes and they, were Ammu's eyes again. She had deep dimples in her smile and didn't seem angry anymore.*

Ammu's eyes reflect her smile denoting that she is no longer angry with Estha or Rahel. She was happy and pleasant.

e. Some people are gifted with intuitive powers of judgement. This enables the person concerned to deduce facts about people or situations without anyone providing clues. In the passage below Rahel a child of seven was able to deduce something about a shop vendor.
But Rahel had already started towards him. As she approached him, he smiled at her and something about that portable piano smile, something about the steady gaze in which he held her, made her shrink from him. It was the most hideous thing she had ever seen.

Here, the smile and eyes lack coordination. Though the smile was broad the shop vendor's eyes were involved in a steady gaze which disturbed Rahel. Thus the smile and gaze which were unmatched resulted in repulsing Rahel.

Though Estha had not told her that the shop vendor had abused him, Rahel sensed that the man was bad. Thus we can infer that smile has displayed qualities like hypocrisy, self-derision, snobbery, happiness and repulsion. Here too it can be noticed that there is only one instance of pleasant smile.

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<th>S. No.</th>
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<tr>
<td>1.</td>
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<td>Hypocrisy</td>
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<td>2.</td>
<td>Smile</td>
<td>Self-derision</td>
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<tr>
<td>3.</td>
<td>Snigger</td>
<td>Snobbery and fear</td>
</tr>
<tr>
<td>4.</td>
<td>Dimples</td>
<td>Happiness</td>
</tr>
<tr>
<td>5.</td>
<td>Smile &amp; gaze</td>
<td>Malevolence</td>
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5.6.3. Gestures involving hands

People often gesticulate with their hands. In the passage below the gesture of a bus conductor is presented.

a. They went back to Ayemenem by bus. The conductor, a narrow man in Khaki, slid towards them on the bus rails. He balanced his bony hips against the back of a seat and clicked his ticket – Puncher at Ammu. Where to? The click was meant to mean.

Here the conductor's clicking of his hands denotes interrogation. Instead of asking each person where he / she was off to, he clicked the puncher in his hand. It meant 'where to'?
b. Usually children will be comforted by their parents when they are sad about something. In the case of Ammu her son Estha, was able to understand that his mother was worried about something and comforted her.

'He's dead; Ammu whispered to him. 'I've killed him. 'Ayemenem', Estha said quickly before the conductor lost his temper. He took the money out of Ammu's purse. The conductor gave him the tickets. Estha folded them carefully and put them in his pocket. Then he put his little arms around his rigid weeping mother.

The passage above reveals Estha's tenderness towards his mother. Realizing that his mother was disturbed he performed the task of buying tickets in the bus and wrapped his arms around her for comfort. Ammu's rigid posture denotes sorrow and Estha's encircled arms reveals his affection for Ammu.

c. Baby Kochamma has been presented as a scheming lady who was selfish to the core and always making life miserable for Ammu and her twins. She also manipulated people according to her whims. When Mammachi was taking the poor laborer to task Baby Kochamma used her manipulations to stoke the old lady's anger.

*Baby Kochamma stayed close to Mammachi. She said nothing but using her hands to modulate Mammachi's fury, to stoke it anew. An encouraging pat on the back. A reassuring arm around the shoulders. Mammachi was completely unaware of the manipulation.*

In the above instance hands are used for manipulative proxemic behaviour like controlling the speaker's voice, providing cue to continue and offering support. Thus by these operations the speaker was made to continue with the tirade. Thus it can be noted that hands are used to display positive emotion like love and also manipulative talks like providing cue to continue, to modulate voice, etc.
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<th>S. No.</th>
<th>Expressions</th>
<th>Emotions displayed</th>
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<tbody>
<tr>
<td>1.</td>
<td>Clicking</td>
<td>Interrogation</td>
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<tr>
<td>2.</td>
<td>Embracing arms</td>
<td>Comfort</td>
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<td>3.</td>
<td>Patting with hands</td>
<td>Manipulation</td>
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5.6.54. Actions

It is often quoted that actions speak louder than words. This is true, for people often resort to various deeds either to mask their real feelings or as a result of experiencing certain emotions. The passages below reflect such instances.

a. Margaret Kochamma's grief and bitterness at her daughter's death coiled inside her like an angry spring. She said nothing, but slapped Estha whenever she could in the days she was there before she returned to England.

Here Margaret resorts to slapping a child to vent her anger. Impotent anger at fate for sparing the twins and taking away Sophie drove Margaret to punish Estha. Driven by sorrow she laid the blame on Estha.

b. People who are guilty of their actions either sink in guilt or become very touchy. Ammu suffered from guilt of depriving her children of the love of their father. She also feared that children could not be disciplined by a mother alone, and people would criticize her children. To mask her feelings she watched over them vigilantly.

To Ammu her twins seemed like a pair of small-bewildered frogs engrossed in each other's company, lolloping arm in arm down a highway full of hurtling traffic. Entirely oblivious of what trucks can do to frogs. Ammu watched over them fiercely. Her watchfulness stretched her made her taut and tense, she was quick to reprimand her children, but even quicker to take offence on their behalf.

Here Ammu's watchfulness made her tense and touchy. She was too possessive about her children.
c. Men are always more egoistic than women. Such feelings are stronger between father and son in matters related to the mother. While the son is possessive, the father has a dominating attitude. When Chacko physically overcame Pappachi in his old age, he couldn't hit back. So to vent his anger he broke furniture.

A week after he (Chacko) arrived he found Pappachi beating Mammachi in the study. Chacko strode into the room, caught Pappachi's vase-hand and twisted it around his back. 'I never want his to happen again,' he told his father. 'Ever'. For the rest of that day Pappachi sat in the verandah and stared stonily out at the ornamental garden, ignoring the plate of food that Kochu Maria brought him. Late at night he went into his study and brought out his favorite mahogany chair. He put it down in the middle of the driveway and smashed into little bits with a plumber's monkey wrench.

Here Pappachi resorted to smashing his chair in order to give a vent to his impotent anger. He was angry because he couldn't slap his wife and at the same time couldn't over power his son.

d. Pappachi suffered from inferiority complex towards Mammachi because she was young while he was old. So after retirement when he sat home and she ran a business (pickle making), his ego did not permit him to accept it. He showed his dislike in various ways.

In the evenings, when he (Pappachi) knew visitors were expected, he would sit on the verandah and sew buttons that weren't missing onto his shirts, to create the impression that Mammachi neglected him. To some small degree he did succeed in further corroding Ayemenem's view of working wives.

In the above passage that Pappachi resorted to sewing buttons denotes belligerent attitude.
e. Fear is displayed by people in various ways even if it is not voiced. People break into sweat or become pale or fidgety. Similarly Vellya Pappen trembled fearing the consequence of Velutha's affair with Ammu.

*When the terror took hold of him, Vellya Pappen went to Mammachi. He stared straight ahead with his mortgaged eye. He wept with his own one. One cheek glistened with tears. The other stayed dry.* He shook his own head from side to side till Mammachi ordered him to stop. He trembled his own body like a man with malaria.

Vellya Pappen's **trembling** denotes that he was at the peak of fear regarding the consequence of his son's tryst with Ammu.

f. According to G.B. Shaw people were supposed to be branded on the tongue i.e. their manner and language reflects their background and class. Here the act of eating peanuts denotes class.

*In an unconscious gesture of television – enforced democracy mistress nuts.*

Kochu Maria tossed nuts into her mouth. Baby Kochamma placed them decorously in hers.

In the above instance the **tossing of groundnuts** by Kochu Maria and **placing them** decorously by Baby Kochamma are in stark contrast displaying, their status. While Baby Kochamma who belonged to higher class ate in a refined manner Kochu Maria ate indecorously.

g. People often react repulsively when they are subjected to certain circumstances, which they cannot tolerate. Though children like to be pampered and kissed they may not relish it always.

*Baby Kochamma's good night kiss left a little spit on Rahel's cheek. She wiped it off with her shoulder.*

Here Rahel's 'wiping off' reveals that she was repulsed by Baby Kochamma's kiss.
h. Children cannot contain their feelings like adults. They display their feelings through words or actions. So Rahel who was overwrought with excitement at the prospect of her cousin's arrival, displayed it by pinching Estha.

*When Sophie Mol walked into the arrivals Lounge, Rahel, overcome by excitement and resentment, pinched Estha hard. His skin between her nail.*

Rahel resorted to **pinching** in order to overcome her excitement.

i. Society demands people to behave according to norms whether at home or outside home. But when people are angry and wish to convey displeasure they resort to some means for expressing their feelings. Ammu was angry with people at Ayemenem for cribbing on Sophie and Margaret. So when she got an opportunity she snubbed Margaret and hurried off.

*Ammu walked back to the Plymouth, took out her suitcase and slammed the door, and walked away to her room, her shoulders shining leaving everybody to wonder where she had learned her effrontery.*

Her **slamming** the door denotes extreme provocation and anger as a result of it.

j. Table manners differ according to culture. In India belching during a meal or after one means appreciation. Whereas in the west belching in the presence of people is not an example of good manners.

*Kalyani brought water in a little stainless steel container and poured it out for him. The leftover morsels of food in his plate (a dry red chilli, and stiff angular brushes of sucked and spat-out drumsticks) rose and floated. She bought him a hand-towel. He wiped his hands, belched his appreciation, and went to the door.*

Here belching denotes that K.N.M. Pillai was fully satisfied with his meal. He conveyed his appreciation to his wife Kalyani.

Thus it can be inferred that even ordinary actions like slapping, watching, sewing, eating groundnuts, belching etc. can denote feelings like anger, anxiety,
belligerent attitude, display appreciation background etc. At the same time
slamming and trembling clearly denote anger and fear.

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<td>1</td>
<td>Slapping</td>
<td>Anger</td>
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<tr>
<td>2</td>
<td>Watchfulness</td>
<td>Possessiveness</td>
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<td>3</td>
<td>Smashing</td>
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<td>4</td>
<td>Sewing buttons</td>
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<td>5</td>
<td>Trembling</td>
<td>Fear</td>
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<td>6</td>
<td>Eating nuts</td>
<td>Status</td>
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<td>7</td>
<td>Wiping</td>
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<td>8</td>
<td>Pinching</td>
<td>Excitement</td>
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<td>9</td>
<td>Slamming</td>
<td>Anger</td>
</tr>
<tr>
<td>10</td>
<td>Belching</td>
<td>Appreciation</td>
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5.6.5. **Posture**

It is interesting that people's posture reflects their attitude. Among people who
know each other pretty well posture speaks more than words. Baby Kochamma was
used to Rahel and Estha's behavior. She was able to note that they resembled each other
in postures. The posture of Rahel brought fear in Baby Kochamma, that Rahel was up
to no good.

a. *She (Baby Kochamma) looked at Rahel standing at the dining table and noticed
the same eerie stealth, the ability to keep very still and very quiet that Estha
seemed to have mastered. Baby Kochamma was a little intimidated by Rahel's
quietness.*

It can be noted that Rahel's **still posture** disturbed Baby Kochamma. She felt
the quietness in Rahel to be eerie.

b. Sometimes people reveal their displeasure by being indifferent to every thing
around them. In the passage below Pappachi's slouch reveals that he did not like
Mammachi making pickles.

*He slouched around the compound in his immaculately tailored suits, weaving
sullen circles around mounds of red chillies and freshly powdered yellow
turmeric, watching Mammachi superwise the buying, the weighing, the salting and drying, of limes and tender mangoes.

Here Pappachi's snobbishness and ego are revealed by his slouch. He watched all the preliminaries of pickle making without any involvement in anything.

c. Children are often very perceptive of their surroundings. Particularly about the behavior of their parents. They can easily make out if their mother or father was displeased with them.

_From the way Ammu held her head, Rahel could tell that she was still angry._

Here the posture of Ammu's head denotes anger. Rahel who was very perceptive by nature was able to realize that her mother was angry with her.

d. Some people become psychologically affected due to certain incidents and as a result will be disturbed. Such people often display peculiar mannerisms. Estha was affected by Velutha's death that he suffered from guilt.

_He sat very straight. Shoulders squared. Hands in his lap. As though he was next in line for some sort of inspection. Or waiting to be arrested._

Estha's erect posture consisting of squared shoulders, and hands folded on his lap denote that he was waiting for something timidly. He was prepared to receive punishment. He was plagued by guilt. His posture reveals the guilt complex in him, because he remembered the circumstances involving Velutha's death.

e. People often make use of words and gestures in their speech. The passage quoted below is one such instance.

_'Recognized?' Comrade Pillai asked the man with the photographs, indicating Rahel with his chin._

Here the chin is manipulated by Comrade Pillai along with speech for interrogative purpose.
Thus posture has been manipulated to display ego, instill fear, snobbishness, anger, guilt and interrogative purpose, only. There are no instances of casual, reclining, postures.

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<tbody>
<tr>
<td>1.</td>
<td>Standing still</td>
<td>Instills eerie feelings</td>
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<td>2.</td>
<td>Slouch</td>
<td>Snobbery</td>
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<tr>
<td>3.</td>
<td>Holding of head</td>
<td>Anger</td>
</tr>
<tr>
<td>4.</td>
<td>Manner of seating</td>
<td>Guilt</td>
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<tr>
<td>5.</td>
<td>Movement of chin</td>
<td>Interrogation</td>
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5.6.6. Space

Proxemic distance differs from society to society and culture. The distance maintained among family members also depends upon situations.

a. *Though Ammu, Estha and Rahel were allowed to attend the funeral they were made to stand separately, not with the rest of the family. Nobody would look at them.*

Proxemic distance has cultural and social connotations. In the above instance distance denotes that Ammu and her twins were made to stand far apart because there were treated like outcastes and not as one among the family.

b. *Ammu's hands shook and her hymnbook with it. Her skin was cold. Estha stood close to her, barely awake, his aching eyes glittering like glass, his burning cheek against the bare skin of Ammu's trembling, hymnbook – holding arm. Rahel, on the other hand, was wide-awake, fiercely vigilant and brittle with exhaustion from her battle against Real life.*

Here the temperature of Ammu's cold skin denotes that she was numb with sorrow for loss of Velutha. In contrast Estha's cheek was burning with fever due to fear. Thus we can infer that Velutha's death affected Ammu, Estha and
Rahel in different ways. While Ammu and Estha were troubled Rahel was psychologically fitter than they were. She did not lean on Ammu for support.

5.6.7. Pulse and silence

The pulse is an excellent indicator of not only the heartbeat but also people's emotion. A racing pulse often indicates excitement.

a. 'Look down!' Baby Kochamma said, as the front ranks of the procession approached the car. 'Avoid eye contact. That's what really provokes them! On the side of her neck, her pulse was pounding.

Here the pounding pulse in Baby Kochamma denotes nervousness and fear. She was afraid because their car was surrounded by members of a Marxist procession.

b. Silence also speaks according to situations. When a person to whom queries are addressed to remains silent it may mean that he/she does not understand the language, or is dumb, or is angry. Similarly here Ammu's silence denotes anger.

Ammu watched her husband's mouth move as it formed words. She said nothing. He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort. Ammu took down the heaviest book she could find in the bookshelf - The Reader's Digest World Atlas and hit him with it as she could.

In the above sentence silence denotes dormant violence. Ammu was so irritated with her husband that she did not wish to retaliate in words. She seethed in anger and waited to hurt him physically.

Thus, in a narrative text, the depiction of non-verbal behavior has several functions to perform – it carries the burden of the emotive reactions in characterization and provides provision for better comprehension of the story content. From the passages taken up for analysis it is noted that emotions displayed by the eyes and smile
have been exploited much. Posture, space, expressions in photographs, gestures, pulse and silence are also exploited for emotive display. Certain actions, which can be interpreted depending upon the context of occurrence, have also been manipulated for emotive display.

5.6.8. Gestures and emotions expressed

The table below is an illustration of the strategies employed for the expression of emotions in the novel.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Purpose / emotions expressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facial</td>
<td>Hypocrisy, self derision, snobbery, pleasantness, repulsion, sorrow, providing, cues, anger, for judging, revulsion, displeasure, pity</td>
</tr>
<tr>
<td>Gestures</td>
<td>Interrogation, comfort, manipulation</td>
</tr>
<tr>
<td>Posture</td>
<td>Guilt, displeasure</td>
</tr>
<tr>
<td>Space</td>
<td>Hatred</td>
</tr>
<tr>
<td>Photographic expressions</td>
<td>Wavering instinct, hypocrisy, erriness, aversion</td>
</tr>
<tr>
<td>Pulse</td>
<td>Nervousness</td>
</tr>
<tr>
<td>Silence</td>
<td>Dormant anger</td>
</tr>
<tr>
<td>Actions</td>
<td>Anger, touchiness, belligerent attitude, fear, class snobbery, revulsion, excitement, appreciation</td>
</tr>
</tbody>
</table>

The study revealed that among the strategies employed for expressing emotions facial movements are exploited in majority. Actions are also exploited along with other strategies and negative emotions such as sorrow, anger, revulsion, hypocrisy, repulsion, class snobbery, guilt, etc. are given prominence. Positive expressions like tenderness, pleasantness, appreciation, excitement, etc. are very few in number. Thus, it can be inferred that since the theme is one of suffering, guilt complexes, and failure in love negative emotions outnumber pleasant feelings.
5.7 Symbols in *The God of Small Things*

Arundhati Roy uses language to construct a world of images whose suggestiveness leads to symbolic interpretations and associations. The language of the unconscious is often expressed in the imaginative and symbolic use of language. The unconscious discourse of imagination is obvious in the play of words in the novel. There is play of multiple meanings in *The God of Small Things* through use of symbolic constructs.

5.7.1. The Ayemenem House

The Ayemenem House is presented in the novel with many dramatic picturesque touches. It is described as situated above the ground level with steps leading up to the door. The narrative voice says it was grand and old 'but aloof looking!' The people of Ayemenem House seethe with despicable feelings like vanity, hypocrisy, chauvinism, sexual jealousy, wantonness etc. It wasn't the dead leaves alone that decayed in the garden but also the psyche of the people who lived there. The house stands like a metaphor for decay and degeneration with the narrator stating that the house was like an angular, arthritic hen settling stiffly on her clutch of eggs, with no intention of ever getting up. The locked doors are symbolic of the secrets like illicit love affairs, repressed sexuality, scandals alcoholism etc.

5.7.2. Paradise Pickles & Preserves

Paradise Pickles grew out of Mammachi's efforts at making pickles commercially soon after Pappachi's retirement. In its initial stages, the factory remained a small but profitable enterprise. Later Chacko took over the factory's management, expanded the labor force and made investments. Narration states that almost immediately the financial slide began and was buoyed by extravagant bank loans raised by mortgaging the family's property. All these happenings are symbolic of
events in the life of people at Ayemenem House. Like the pickle enterprise Mammachi's family was manageable in spite of Pappachi's chauvinism. When Chacko grew up and interfered between his parents it resulted in a rift. The pickles manufactured at Paradise Pickles leaked. Similarly the emotions and passions of people at Ayemenem House ran out of control. Both the family and the factory are targeted by Comrade Pillai and disintegrate. The very name signifies that people's dreams, ideals, wishes (paradise) are pickled. Life for people there is salty like the pickles manufactured at the factory.

5.7.3. The sky-blue Plymouth

Pappachi the head of Ayemenem House suffered from adverse anglophile attitude. He bought a sky blue Plymouth from an Englishman to flaunt his superiority. No one in the family was allowed to use it as long as he was alive. Chacko drove it for sometime after Pappachi's death but later it was abandoned by all. It is symbolic of the fall of anglophile attitude among people in general. Like the factory and the dreams of people in the house, the car disintegrated. The narrative voice says, It settled like an arthritic hen. With no intention of ever getting up. Grass grew around its flat tyres.

5.7.4 The Dead Sparrow

The dead sparrow is again a symbol of the plight of the people at Ayemenem House. The house like the car is almost empty. The doors and windows of both remained locked. While the car tyres rotted outside the refrigerator's paint flaked. The sparrow lay dead inside the car like a joke. Similarly Baby Kochamma lived inside. Her life was a joke. Rahel jocularly thought that Baby Kochamma lived her life backward down. The immorality of the family had become a joke for everyone at Ayemenem.
5.7.5. **The River and the boat**

The Meenachal River that flowed through Ayemenem was a source of delight to Rahel and Estha. Ammu too spent time listening to songs on its banks. At the same time local fishermen opined that the river was unpredictable. Kuttapen said 'she is really a wild thing'. The river is symbolic of the flow of emotions in people. No one can predict the inner thoughts of the other. In the same way the Meenachal's waters were unpredictable. At the same time the river served as a demarcation point or 'Lakshman Rekha' for the people. All those who crossed it in stealth were punished. Velutha and Ammu crossed it to commit adultery and paid heavily. Ammu, Rahel and Sophie were forbidden to go and play in it yet they tried to cross it in the little boat and it led to the death of Sophie. Rahel and Estha were haunted by the memory.

5.7.6. **The History House**

The history house is symbolic as obviously suggested by Chacko. It is the very embodiment of India's tradition. It has become a punishing ground for those who crossed the love laws. Previously an Englishman had met his end there. Velutha was also punished by policemen there. Chacko using a metaphor says our "minds have been invaded by a war. A war that we have won and lost. The very worst sort of war. A war that captures dreams and re-dreams them".

5.7.7. **Smell of old roses**

The smell of old roses is a recurrent and most dominating motif in the novel. It is symbolic of guilt, fear and grief in Estha and Rahel. The smell of old roses occurs in the first chapter itself where the narration of Rahel's return to shifts to memory of Sophie's funeral and the reference is made. "They were already familiar with the smell. Sick sweet. Like old roses on the breeze" (6). The smell of old roses recurs in chapters one three times and in chapters 2,18,19,and 21 in the novel. The smell is associated
with Velutha's death. He died because of the violence meted out to him by policemen. The children witnessed the scene and saw blood spill out of his skill. Since they were maneuvered to make false testimony against him they shared guilt. So whenever they are invaded by guilt the recurrent reference to smell of roses appears throughout the narrative.

5.7.8. *The God of Small Things*

In the novel Velutha is symbolic of *The God of Small Things*. When Ammu and Velutha were young he crafted small toys and artifacts for her. Later when they grew up and had a clandestine affair against norms of their society they were concerned with small things only. This is reflected in the lines *even later, on the thirteen nights that followed this one, instinctively they stuck to the small things. The big things ever lurked inside. They had nothing. No future. So they stuck to the small things.* Ammu had small pleasures in secrecy. They did not enjoy great happiness for he was the god of loss. Both lost happiness because of their liaison.

5.7.9. *The one armed man*

Ammu often dreamt about a one armed man. She couldn't identify him though he often reappeared in her erotic dreams. The one armed man is symbolic of incompleteness of man and his inherent failure to attain perfection in anything. The man in Ammu's dream could do only one thing at a time. It is symbolic of man's destiny that he can and or have only one thing at a time.

5.7.10. *The Kathakali performance*

Due to the development of tourism Kathakali performances were staged in star hotels at Ayemenem. Kathakali stories were truncated to suit the situations. So the performers performed at Ayemenem temple to vent their guilt and seek pardon of the
gods for adulteration of the art forms. Rahel and Estha happened to watch one such performance. It was the story of Kunti and Karna and the combat between Bhima and Duryodhana. Their involvement in the performance is suggestive of inner meaning. It serves as a kind of catharsis. The mythological story of the mother Kunti and her son Karna, evokes memories of their mother Ammu and Bhima's violence reminds them about Velutha.

5.8 Conclusion

The interpretation tries to make out the multiple projections possible in a tale. The meaning and plot of the story can be marked by such a study because meaning is a product of semiosis. Thus it can be discerned that language provides the conceptual tools and they become the tools by means of which an ordinary event, scene, or experience transcends the level of ordinary world and becomes the basis of deeper experience. Words are used in the denotational, connotational and evocative senses all at once.