CHAPTER I
INTRODUCTION

1.1. General

Indian English literature has attracted the attention of the readers and critics all over India and abroad for the past few decades. It has been called “a Janus - faced literature” born of “a cross - fertilization of two faithful cultures” – Indian and European (K.R. Srinivas Iyengar, 1959). Colonization coupled with English education has transformed variegated Indian socio-cultural matrix. To quote Nirad Choudari (1966), “A dominant minority began to create a new literature, which in due course was to earn fresh laurels for India”. Among all the genres fiction seems to dominate. In the words of M.E. Derrett (1966), “Indian fiction in English has been found to be “a meritorious outlet”. According to H.M. Williams (1976) it is undoubtedly “the most popular vehicle for the transmission of Indian ideas to the wider English - speaking world”.

The path traveled by Indians writing in English has not been strewn with roses. It was ridiculed and debunked at various occasions. Indian writers themselves had reservations regarding their success abroad. Uma Parameswaran (1976) opined that Indian literature in English, when compared to classical and vernacular literatures, would seem “immature and insignificant” and its “future appears bleak, offering little but the prospect of extinction”. Anita Desai, a well known Indian novelist in English told an interviewer “There is so little of it”, “There simply isn’t enough, in the name of variety, value, interest and significance” (Atma Ram, Interviews with Indo-English writers, Calcutta : Writers Workshop, 1983). However, Indian fiction has traveled much since the publication of Bankim Chandra Chatterjee’s novel Rajmohan’s wife in 1864.
While the early novels seemed to be immature they didn’t measure heights. Some were imitations of Victorian novels in English. They were novels like B. Rajam Iyer’s Vasudev Sastri (1905), A. Madhavaiah's Thillai Govindan (1912), Balkrishna’s The Love of Kusum (1910) and Sir Jogendra Singh’s Nasreen (1915) etc. To quote Srinivasa Iyengar (1985) these novels “have for us today no more than an antiquarian or historical interest” whereas novels written in vernacular are “more enterprising, richer in content and wider in range. These early novels, Bhupal Singh feels, “do not compare favourably” with the English novelists' works also. He remarks : That they write in a foreign tongue is a serious handicap in itself. In plot construction they are weak, and in characterization weaker still. Their leaning towards didacticism and allegory is further obstacle to their success as novelists. Later pioneering efforts were made by the famous trio Mulk Raj Anand, R.K. Narayan and Raja Rao. There was gradual progression from the imitative stage to a more reformed one in language use, theme and variety. Slowly there was excellence in plot construction, style and characterization. “It was in 1930s that the Indians began what has now turned out to be their very substantial contribution to the novel in English and one peculiarly suited to their talents” (William Walsh, 1978). The themes often revolved round Gandhian notions and freedom struggle. To quote few excellent novels written during these stages : Mulk Raj Anand’s Untouchable (1935), R.K. Narayan’s Swami and Friends (1935) and Raja Rao’s Kanthapura (1938).

The novelists who followed began to widen their horizon. After the world wars themes like quest for the self, identity crisis, alienation, complex nature of the mind, etc. came into vogue. To quote C. Paul Verghese (1971) many novelists “renounced the larger world in favour of the inner man” and engaged themselves in a search for the essence of human living” (quotes – from R.S. Pathak, 1999).
Post-Independence Indian English fiction retained the momentum it had gained from the Gandhian movement. Fiction flourished in the hands of writers like Mulk Raj Anand, Bhabani Bhattacharya, Manohar Malgonkar, Kushwant Singh during the fifties and sixties, with marked individual variations. Later Indian English fiction saw a notable development in the emergence of an entire school of novelists like Kamala Markandaya, Ruth Prawer Jhabvala, Nayantara Sahgal, Anita Desai, Arun Joshi, and others. The Indian writer in English had to evolve a language flexible and varied enough to suit different fictitious characters drawn from most varied professions and strata of society. They had to create an Indian consciousness because novels in English had to win acclaim not only in India but all over the English speaking world.

Indian writing in English, has matured in its variety and has aroused considerable interest both in India and abroad. The most interesting aspect of fiction at the turn of the present century, from the Indian point of view, is the emergence of new talent. A number of novelists have produced significant novels, making a mark in the literary world. The most sensational literary event in the recent past was, probably, the publication of Salman Rushide's magnum opus "Midnight's children." It has led to the creation of a generation of young Indian novelists who eagerly followed his footsteps.

Arundhati Roy's *The God of Small Things* is a most valuable addition to the list. A remarkable aspect of post colonial fiction in English is that it is often preoccupied with marginalized social groups such as downtrodden and women. Both female and male writers have highlighted the dominating tendencies of tradition-bound societies towards the inferior groups. Arundhati Roy condemns the society for its tyrannical tradition and violent snobbery towards the down trodden by presenting a pair of twins as victims of such a tragedy. In any history of Indo-Anglian literature her name will be written in letters of gold.
1.2. Place of Arundhati Roy in Indian English Fiction

Arundhati Roy is the first Indian to win the Booker Prize. It is for the first time in the history of Indian English that a book has sold 3.5 million copies within six months of its release. The novel has been translated into Japanese, Korean, German, Norwegian and as many as 22 languages and each accounts for the sale of 70,000 copies. In many ways *The God of Small Things* resembles Arundhati Roy's personal life. For instance she had intercaste parentage and her uncle had a pickle factory. At eighteen she went to study architecture in Delhi and met her husband there. Though these facts resemble her real life the incidents in the novel are not wholly autobiographical.

*The God of Small Things* is a modern novel in theme and its treatment. There is manipulation of expressive literary techniques. It is feminist in the treatment of women in a particular cultural milieu and political in its criticism of the hypocrisy of communists. The novel has potential for multiple interpretations.

1.3. Introduction to Arundhati Roy

Suzanna Arundhati Roy was born on 24th November 1961 in Bengal and grew up in Kerala. She spent her crucial childhood in Ayemenem, where her mother Mary Roy ran an informal school. Her mother was Syrian Christian and father a Bengali tea planter. They were separated early and Arundhati Roy and her brother Lalith grew up with their mother. She attended school of architecture in Delhi and received scholarship to Italy to study restoration of monuments but left it without receiving a degree. She lived in a squatters quarter and tried her luck as a screen writer, actor, aerobics instructor and also wrote occasional pieces for local newspapers. She wrote and starred in "In which Annie Gives it Those Ones" and wrote the script for her husband's (Pradip Kishen) "Electric Moon". Arundhati then retreated from public eye
to write *The God of Small Things*. Her two other major essays are *The End of Imagination* and *The Greater Common Good*. Her first novel won the Booker Prize, Britain's highest literary honour. Like many contemporary Indian writers, she focuses on colonial heritage, gender bias, sexuality and caste system. Her career as a writer has been replete with controversy.

### 1.4. Critics' Comments on Arundhati Roy and *The God of Small Things*

*The God of Small Things* is autobiographical and many instances in the novel bear resemblances to the novelist's own life. The novel enables one "to reassess his or her past and to reinterpret a plethora of racial, sexual and cultural codes inscribed on personal consciousness . . . transforming experience through fictive fabulation, the author can reinscribe an alienated and marginal self into the pliable body of a protean text". This is one of Roy's most striking achievements in *"The God of Small Things"* (Urbashi Barat, 1999).

Arundhati Roy's choice of Kerala appears to have been motivated by its cosmopolitanism, which is paradoxically, part of its uniqueness. It is a place where Muslims, Buddhists, Hindus, Christians and Communists coexist, though not always comfortably . . . Roy's novel indicates, that there is a clear sense in Indian Writing (as with African) that the postulation of a unitary India (or Africa) against a monolithic West – the binarism of self and other is the last of the Shibolothus of the Modernisers that we must learn to live without" (Cynthia Van den Driesen, 1999).

Literature is reflection of life and *The God of Small Things* reflects the changing panorama of life unfolding amidst the cross cultural currents in the Indian scenario. "The novel is about little events, ordinary things, smashed and reconstituted.
Imbued with new meaning. Suddenly they become "the bleached bones of a story. . . " (Pradeep Trikha, 1999).

Critics' opinions regarding *The God of Small Things* range from total dismissal to near rapturous approval. Almost everyone who wrote about the novel praised its stylistic innovativeness and craftswomanship, the command of English language and poetic quality (M. Dasan – Arundhati Hits the Socio-Political Ball). Mohit Kumar Ray (1999) calls *The God of Small Things* a modern novel with regard to treatment of theme and a post modern novel in its knotting and knitting of narrative threads, manipulation of expressive literary forms and creative ‘play’ with words.

According to Jason Cowley, one of the judges of the Booker Prize Panel, *The God of Small Things* fulfils the highest demand of the art of fiction, to see the world, not conventionally or habitually, but as it is for the first time. He says “Roy’s achievement, and it is considerable, is never to forget about the small things in life: the insects and flowers, wind and water, the outcast and the despised. She deserved to win” (quoted from Alka Sakena, 1999). Nayantra Sahgal is moved by the story but thinks it could do with less of extraneous packaging (M.C. Pandit, 1999).

Alice Traux, who reviewed *The God of Small Things* for The New York Times Book Review states that there is no single tragedy at the heart of Arundhati Roy’s devastating first novel. Although the novel opens with memories of a family grieving around a drowned child’s coffin, there are plenty of other intimate horrors still to come, and they complete for the reader’s sympathy with furious energy of cats in a sack. Yet the quality of Ms. Roy’s narration is so extraordinary – at once so morally strenuous and so imaginatively supple – that the reader remains enthralled all the way through to its agonizing finish. Ms. Roy’s elaborate and circuitous reconstruction of events is both
a treasure hunt (for the story itself) and a court of appeals (perhaps all the witnesses were not heard; perhaps all the evidence was not considered (The New York Times – on the web. May 25, 1997), A Silver Thimble in Her Fist – by Alice Traux).

John Updike, the most significant of Roy's reviewers, wrote in The New Yorker in June, "the prose, shuttling back and forth among its key images and phrases, rarely lets forget that we are in the company of an artificer : Roy caresses her novel until it seems not merely well wrought but over wrought". What rivets Updike is her ability to hit "the long socio-cosmic ball". "Treading Roy's maze, we learn a great deal about India – a vast, violent, circling, driving, ridiculous, insane, unfeasible, public turmoil of a nation" (quoted from Frontline, August 8, 1997).

1.5. Arundhati Roy's views on The God of Small Things

Commenting on the content and theme of the book Roy says "I have to say that my book is not about history but biology and transgression. And the fact is you can never understand the nature of brutality until you see what has been loved being smashed. And so the book deals with both things – it deals with our ability to be brutal as well as our ability to be so deeply intimate and so deeply loving".

Commenting on the magic of words she says "in my book, it is not me, the writer, creating the "magical realism". No, what I am writing is what the characters are experiencing. What the reader is reading is the character's own perceptions. Those images are driven by the characters. It is never me invoking magic! "I think that a story is like the surface of water. And you can take what you want from it. Its volubility is its strength".
Arundhati Roy says that quest is interesting – that quest for one main character. There is no reason for one to be there. In fact, "I think the center is everyone, Ammu, Baby Kochamma, Velutha, Estha, Rahel . . . they all are the core. Speaking about human relationships she says "I think that human relationships and the divisions between human beings are more brutal and straight forward in villages than those in cities, where everything is hidden behind walls and a veneer of urban sophistication.

Replying to a query on the structure of her work she says "I'm trained as an architect; writing is like architecture. In buildings, there are design motifs that occur again and again, that repeat – patterns, curves. These motifs help us feel comfortable in a physical space . . . Repetition I love, and used because it made me feel safe. Repeated words and phrases have a rocking feeling, like a lullaby. They help take away the shock of the plot – death, lives destroyed or the horror of the settings – a craze movie theater".

Reacting to critics' view on wordplay she says "In fact, the truth is that my writing isn't self conscious at all. I don't rewrite. In this whole book, I changed only about two pages. I rarely rewrite a sentence. That's the way I think. Writing this novel was a very intuitive process for me. And pleasurable. So much more pleasurable than writing screenplays. I get so much more pleasure from describing a river than writing "CUT TO A RIVER". "I didn't start with the first chapter or end with the last chapter. I actually started writing with a single image in my head : the sky blue Plymouth with two twins inside it, a Marxist procession surrounding it. And it just developed from there. The language just started weaving together, sentence by sentence.

Finally commenting on Indianess of the novel she says "I don't believe that one clever movie or one clever book can begin to convey what it means to be Indian. Of
course, every writer of fiction tries to make sense of their world. Which is what I do. There are some things that I don't do, though. Like try to claim for what influenced my book. And I will never "defend" my book either. When I write, I lay down my weapons and give the book to the reader. (The Salon Interview (on the net) September 30, 1997) and Vir Sanghvi meets Roy (on the net) (Rediff).

1.6. Language, literature and style

Language is the dress for mind. It is manipulated by people for communication, both oral and written. Both in literature and real life, language is used and understood as related to its use in situational contexts. Language in literature is functional and purpose-oriented and not merely a matter of embellishment. All texts manifest style, for style is a standard feature of language, not a deluxe extra peculiar to literature. ‘Stylistics’ is derived as a branch of literary study. Some historians of criticism have called any approach to literature which pays close attention to aspects of language (imagery, sound-structure, syntax, etc.), ‘stylistics’. The term ‘style’ has been used by critics for centuries to draw attention to the characteristic use of language by a writer in a text or during a period (David Lodge 1972). Literary criticism studies the organization of the human esthetics and the features of literary structure and language. While linguistics considers literary texts as items of interest in the broad study of language, stylistics attempts to approach that juncture where the writer exercises a choice either conscious or unconscious, depending upon personal taste or demands. While criticism tends to formulate rules, to classify, categorize and prescribe, stylistics offers the critic a vocabulary to describe precisely, details of verbal nuance and presentations. Thus stylistics does not attempt to replace criticism but complement.
1.7. Definitions of style

Many scholars have defined stylistics in various ways and have given different dimensions for it. Enkvist (1964) defines style as follows:

a. Style is a surrounding pre-existing core of thought or expressions.

b. Style as a set of individual characteristics.

c. Style as a set of collective characteristics.

d. Style as deviations from a norm.

e. Style as a choice between alternate expressions.

f. Style as those relations among linguistic entities that are statable in terms of wider span of text than the sentence.

Bernard Bloch (1953) defines style as “the message carried by the frequency distributions and transitional probabilities of linguistic features, especially as they differ from those of the same features in the language as a whole”.

Jeremy Warburg (1959) says “Good style, it seems to me, consists in choosing the appropriate symbolization of the experience you wish to convey, from among a number of words whose meaning – area is roughly, but only roughly, the same (by saying cat, for example rather than pussy).

H.C. Trivedi states that stylistics investigates the way language is used in a literary text with the aid of linguistic description. Interpretation of a literary text takes into account the meaning which is co-extensive with and inseparable from the language patterns which constitute the complete text. Stylistics enables us to identify and name the distinguishing features of literary texts, and to specify the generic and structural subdivisions of literature. Stylistics can tell us how to name the constituent parts of a literary text and enable us to document their operations (Richard Bradford, 1997).
That language in literature is functional and purpose-oriented and not merely a matter of embellishment and verbal artistry; that it draws from the discourse of real people in a real world, though the discourse is manipulated for purposes within its specific communicative and social context; and that it is placed within a particular socio-cultural and historical setting—these are different facets of this awareness of the relationship between literature and language that has been explored in recent works in literary and linguistic criticism (Fowlers, 1986) and in stylistics (Widdowson, 1978).

According to Burton (1982), analysis of a literary text involves understanding the fictional reality of the text and by this, the constituent part of the fictions we live in and by.

Style is a characteristic use of language, and it is difficult to see how the uses of a system can be understood unless the system itself has been mapped out. Syntactical effects in literary works include complexity and recurrence, and also syntactical ambiguity. The syntactical 'texture' of language may be analysed and tested by grammatical description provided the grammatical categories and scales enables to locate different types and degrees of complexity at different places and different 'depths' in terms of the structural patterning (Richard Ohmann, 1964).

'Style' has been widely used as a term in criticism for centuries often in a rather impressionistic way, in attempts to draw attention to the characteristic or peculiar use of language in a particular text, author or period (David Lodge, 1972).

The definitions of style have one common feature. They agree that some feature(s) distinguish the writer's use of language, vocabulary, figures of speech, etc. It
can also be noted that a stylistic study involves not only mere grammatical description but also study of context, various levels of meaning, diction, rhetorical components, etc.

A language user moves in a variety of situations in the course of his normal social life and interacts with his fellowmen. The individual way of expressing ideas as well as speaking / writing is what we call style. Thus, it can be stated that stylistics is, therefore, the study of forms, functions of features which are noticeable in a work. With this idea in mind the researcher has undertaken the study of Arundhati Roy’s *The God of Small Things*. Language has a lexicon and grammatical rules govern it, both in written or spoken discourse. Discourse is a concrete manifestation of language, and it is produced according to the context. So while studying the novel the context has been taken into account. The text is a discourse between the reader and the writer where a world is pictured. So the social and historical circumstances in which it is produced, the effect of it on society, point of view of the writer, etc. are also part of the communication process. So the study intends to include point of view of narration and theme.

1.8. Review of literature

Some of the works done in this area are reviewed in the following passage to serve as a background for the present study. Shiela Jeyaraj (1993) in her study on Nehru’s works analyses and presents features of Indianess in his works. Native usages and loan blends have been classified and listed. Frequent use of nouns, adjectives, continuous forms (ing), part tense forms, features like assonance, consonances, etc. have been listed. Extensive study of terms related to caste, customs, occupation, costumes, mode of address, etc. has been made. Simple, compound and complex sentences have been illustrated with examples from the works. A chapter has been devoted to language planning. The concluding chapter has appreciated Nehru’s rich verbosity.
Mulkraj Anand's writings were studied by Suganthi (1995). The works selected were: *Untouchable* (1935), *Coolie* (1937), *Seven Summers* (1951) and *Private Life of an Indian Prince* (1953). This study was taken up to trace the commonness in theme, difference in style, use of native terms, and language use. The study traces the social structure of the period in which the novels were written, the interaction among Britshers, Indian monarchy and other political/social elite. The language used in various situations has been illustrated. There is an extensive introduction for notion of style. The use of native terms, loans, compounding, repetitions of nouns, adjectives etc. have been illustrated. Language use among various classes of people has been explained with extensive examples from the text. Terms related to kinship, derogatory terms, mode of address, attire, etc. use of non-verbal communication, humor, pathos, have been illustrated with examples from the text. The study concentrates chiefly on the sociolinguistic aspect. The theme has been presented successfully.

Radha's (1997) study on Anita Desai's *Cry the Peacock* analyses the elements of language such as metaphors, similes, collocation, non-verbal communication, etc. and how they contribute to the emotional aspect of the novel. In this study all the metaphors and similes are explained with relevance to their context and theme of the novel. The non-verbal acts are also described with examples from the text. The collocational strategies adopted by the novelist have also been illustrated.

After obtaining a comprehensive view of the methods adopted by researchers in the above mentioned works the researcher has undertaken the present study. Since characterization and semiotic analysis have not been included in the previous studies those aspects have been included in the proposed study.
1.9. Data for the study

The source of data for the present study is from the original writing of Arundhati Roy's novel *The God of Small Things*, published by Indian Ink in 1997.

1.10. Significance of the study

The proposed study is an attempt to understand how Arundhati Roy "funnels the history of South India through the eyes of seven year old twins". Literature is a transaction between the author and a reader, both of whom believe that language can and does convey meaning. A stylistician is someone who can comprehend literary texts through comprehension of the structures. Someone who can say not only 'I know what I like' but also 'I know why I like it, because I know how it works'. In order to understand the nature of language, one must be sensitive to the patterns of meaning at all levels: the arrangement of phonic or graphic symbols, and the lexico-grammatical and semantic organization present in every kind of text. By analysing a literary text as a verbal artifact, we are asserting its status as literature. A close and thoughtful linguistic analysis turns out to enhance one's awareness and enjoyment in reading the text.

1.11. Methodology

Roy's book was read several times and her descriptions, narrative, peculiar usages, and so on which distinguish her from others were noted down and they have all been taken up for analysis and interpretation. Since the novel is told in third person narrative and owing to its stream of consciousness technique interpretations have been made in relation to the context of occurrence. The connotative and figurative aspects of the author's language, length of sentences, sociolinguistic aspects have been studied. Portrayal of character have been studied tracing the story from the vantage point of each character owing to the technique adopted by the novelist in presenting events and situations through ebbs and flow of Rahel's memory.
1.12. Aim and scope of the study

Indians competing with native English writers is not a new phenomenon. Arundhati Roy is one among such writers who have won international reputation through their contributions in recent times. In view of her recognition as a Booker prize winner, it was decided that *The God of Small Things* has to be studied from stylistic point of view. The aims, objectives and scope of the present study are presented below:

1. To identify the techniques exploited by the novelist for portraying the characters in the novel. The character's social and other backgrounds such as literacy level, socio-economic status and so on get exposed by the way in which language is used by the characters. The choice of words, syntactic structures etc., employed by the novelist to build image about the characters helps the readers to understand what type of personalities are there in the novel. This aspect is studied.

2. To study the theme(s) chosen by the novelist in the construction of a novel. The peripherals employed in giving a wholistic structure to the novel are also studied.

3. This study aims to analyse the language use as found in the verbal behaviour of the different dramatic personae of the novel. Language use refers to the actual choice of a particular lexical item or syntactic structure in preference to the available lexical repertoire and syntactic structures.

4. Further, the study aims to examine the sign systems employed by the novelist in her aim to "funnel the history of South India through the eyes of seven year old twins". The sign system as exploited in this novel has been studied briefly.
5. Language, being a social entity, has to be studied from a social perspective. Keeping this point in mind, the study aims to assess the novel from sociolinguistic perspective as well.

6. Though a detailed study on the syntactic structure employed by the novelist is possible, it has not been taken up since it falls out of the scope of the present study. However, an attempt has been made to underscore the language use in this novel. Therefore, the scope of this study is restricted to the study of thematisation and characterisation through analysis of language use from a sociolinguistic perspective. A brief attempt to give semiotic interpretation has also been made.

1.13. Plan of the study

The analysis made in the present study is reported in this dissertation. This dissertation comprises of seven chapters. They are:

1. Introduction
2. Thematisation
3. Characterisation
4. Language use
5. Semiotics
6. Sociolinguistic Aspects and
7. Conclusion.

The various items discussed in each of these chapters are as detailed below.

1.13.1. Chapter I: INTRODUCTION

The introductory chapter contains an evaluation of Arundhati Roy's advent into the literary scene, aims, scope and significance of the study. A review of the comments on The God of Small Things both at the national and international level is also included.
in this section. The growing trends in Indian writing in English are also traced. The relationship between stylistics and literature is also discussed. The plan of the presentation of the study report has also been included in this chapter.

1.13.2. Chapter II: THEMATISATION

Any novelist takes up the essence of reality and recreates it in his own fashion. What is central to a novel is its theme. It is the theme that invariably inspires a writer. Therefore, depending upon the nature of the theme and its mode of expression, the depth and dimension in which the novelist has dealt with the motifs attracts the reader or critic. The novelist's canvas is usually vast and accommodates a plurality of themes and motifs. The themes may be socio-political, sentimental or based on fantasy. The factors of its production include the effect that the writer wants to achieve in society - does she / he want it to be accepted, be argued over, criticized, to be socially instrumental in some way. In short, the way the novelist wants to be understood is reflected in the presentation of his / her world view(s) or ideolog(ies)y. The meanings that a text project will, therefore, always have an ideological orientation, depending upon the social, cultural and historical framework within which the text is produced. The point of view adopted by the novelist in this regard is also commented upon. Certain models of narrative analysis like that of Shklovsky (1917), Vladimir Propp (1928), A.J. Greimas (1970) and Labov have been taken as guidelines for the analysis of 'narrative'. The themes such as 'lost dreams', 'taboo / classicism', 'regionalism', 'feminism', 'irony', 'satire', 'betrayal', 'transgression', etc. are identified. The core sentences which enabled the researcher to trace the line of the plot from the first chapter of the novel to the last have been presented taking Labov's model for narrative analysis as a guideline.
1.13.3. Chapter III: CHARACTERISATION

Characterisation is the backbone of any narrative. In this chapter, the prominence of each character in relation to the plot is explained. Since the novelist has adopted "stream of consciousness" technique and non-linear plot representation, a separate account of each character is presented. The narration being omniscient, narrative statements, foreboding remarks, surmises by the narrator are quoted for illustrative purposes. We can appreciate characterization more fully if we examine in some detail passages from the novel related to the character's emotional turmoil, actions, past, future, present, dreams, etc. So, passages describing the actions of each character have been quoted 'verbatim' for explication sake. Guidelines from Epstein's (1975) 'schema' theory for stylistic analysis have been adopted to suit the needs of the analysis. The chief characters like Estha, Rahel, Ammu, Velutha, Chacko, Margaret, Baby Kochamma, K.N.M. Pillai and Sophie Mol have been subjected to analysis. The similarities and differences between certain characters have been tabulated for illustrative purposes.

1.13.4. Chapter IV: LANGUAGE USE

Language, like a coin, has language use on one side of it and language structure on the other. By an author's diction, we mean his / her choice of words or more specifically the kinds of words he / she selects from all the repertoire of words which are theoretically available to him / her in the language. The words which an author use are clearly the means by which he communicates his ideas to the reader and if we can make some general remarks about the kinds of words which he / she employs, then we can aim at understanding the components of his / her style. This chapter attempts to analyse the language use of the novelist in *The God of Small Things*. Various literary devices like antithesis, metaphors, similes, personification, alliteration, hyperbaton, neologisms, eye dialect, homioteluton, synaesthesia, chiasmus, oxymorons, etc., have
been identified. Since similes are numerous, they have been illustrated with tabulations. Peculiar collocations, untranslated words, elliptical sentences, verbless sentences, repetitions, lengthy constructions, unwarranted capital letter use, excessive use of parenthesis, etc. which are found in the novel have also been analysed.

1.13.5. Chapter V: SEMIOTICS

Semiotics has a long, continuous history that dates back to the debate between the stoics and epicureans over the status of the sign as an object of interpretation. The Greek word for sign was 'semeion' (plural – semeia). The modern 'semiotic' is derived by way of a medieval intermediary from the Greek 'semeiotikas', meaning an observant of signs, one who interprets or divines their meaning. 'Semeion' means evidence, proof, or symptom of what was atleast temporarily absent or hidden from view. Examples commonly given were smoke as a sign of fire, flushed complexion as a sign of fever, etc. Sometimes, 'semeion' was also used in the sense of a sign or omen of the supernatural. It was also used to stand for facial expressions, or behaviour as signs of mental inaccessible to the observer, as blushing is a sign of shame or a grimace as sign of pain. In this chapter, an exhaustive study of the gestures, postures and facial expressions, etc. has been attempted.

Since language is a set of signs which brings out the connection between the fictional and real world in either representational or illustrative manner, the images in a narrative may strike the reader as an attempt to create a replica of actuality just as the images in certain paintings or works of sculpture may. They may remind us of an aspect of reality rather than convey a total and convincing impression of the real world to us; as some kinds of visual arts do. The symbols which suggest insights into the novel have been explained based on their comprehension by the researcher. Mythical
allusions are suggested in certain passages and they have been interpreted in an allegorical manner.

1.13.6. Chapter VI: SOCIOLINGUISTIC ASPECTS

Since the novel centers round a Syrian Christian family steeped in orthodoxy in a somnolent village where class distinctions are strictly observed, the spread of Christianity into Kerala is traced with a historical perspective. The towns and rivers mentioned in the novel exist even today. The 'Meenachal' which is mentioned in the annals is an important motif in the novel. The impact of communism in post-independent India is dealt with in the novel and wry humour is derived by the novelist towards hypocritical tendencies. The changing phase of the village within a span of about two decades and its sociolinguistic impact are presented. In this chapter, the ill effects of classicism, political hypocrisy and the novelist's caustic humour in this regard are highlighted from a sociolinguistic perspective.

1.13.7. Chapter VII: CONCLUSION

The observations and inferences drawn on the basis of the analysis of *The God of Small Things* carried out in this study are consolidated and presented in this chapter. The merits and demerits of the novelist from the point of view of stylistics are also enumerated. The future prospects for research in this type of study are also discussed with a view to suggest the future course of direction.

A bibliography containing the list of books and research articles consulted for this study has been appended to the report.