Chapter-1

Introduction
Chapter - I

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I

Creative writers often write in various genres. Some of them have shifted to one particular genre after having written for sometime in other genres. To cite examples, George Bernard Shaw (1856-1950) began writing with novel and Thomas Hardy (1840-1928) with drama. Authors such as William Shakespeare (1564-1616), John Dryden (1631-1700), T.S Eliot (1888-1965), Matthew Arnold (1822-1886), Alexander Pope (1688-1744) and Ralph Waldo Emerson (1803-1882) wrote in different genres—the first three wrote both poetry and drama and beginning from John Dryden, the five writers wrote poetry and essays also. Women authors also practice the same writing mode though they are more used to writing fiction. In the words of Juliet Mitchell:

Roughly speaking, the novel starts with autobiographies written by women in the seventeenth century. There are several famous men novelists, but the vast majority of early novels were written by large numbers of women.
Many of them are, however, splendid poets and brilliant essayists. Though poetry is a comfortable domain of women writers, traditionally essays and dramas have been thought to be a masculine form of writing. Dearth of women essayists in the history of literature in most of the nations and groups of people explains this awkward condition. Essay writing, being treated as a masculine form of writing, the age-old tradition of marginalizing women as if they do not have the capacity to be analytical and rationally reflective has been followed till today. This has discouraged half of mankind to express in this form of writing creating a problem of style and expression to be confronted by women writers. The past history of literature rarely found women essayists. Is it because of the exclusion of women writers from history or is it that woman essayists hardly existed? These two questions may be asked in the contemporary research on women writing.

The nineteenth and twentieth centuries saw excellent and celebrated essayists like Margaret Fuller (1810-1850) and Virginia Woolf (1882-1941), who had produced critical prose pieces of invaluable critical aptitude of feminism and modernism. In the earlier century, Mary Wollstonecraft (1759-1797) had written in analytical prose, *A Vindication of the Rights of Women* (1792) which was the stepping stone for later-day feminist thoughts. The present century has also produced innumerable number of essayists who have written rare prose works of literary criticism and on political, social, economic and cultural subjects.
The rise of this new landscape of women writing has been brought by education and the ensuing movement of emancipation. Margaret Atwood (b.1939), Germaine Greer (b.1939), Luce Irigaray (b.1932), Juliet Mitchell (b.1940), Helene Cixous (b.1937), Julia Kristeva (b.1941), Elaine Showalter (b.1941) and Gayatri Chakraborty Spivak (b.1942) to mention quite a few among so many are pioneering women literary and cultural critics. However, women who write essays on social topics with predominant political overtone in highly creative style and language are still very rare.

Beginning from Mary Wollstonecraft, then Simon de Beauvoir (1908-1986) down to Germaine Greer in the West and Sarojini Naidu(1879-1949) to Vrinda Nabar (b.1948) in India also, there are quite a number of women essayists who can produce exquisite pieces of essays on social themes. But most of them speak in a limited area of women and social issues.

Arundhati Roy (b.1961), a contemporary writer of India, who writes in English, makes a difference by speaking on multiple and wider contemporary subjects covering both national and international issues. She began writing since the early eighties with movie scripts for the television screen of the doordarshan and then this was followed by a critical piece of essay criticizing Sekhar Kapoor’s Bandit Queen about Phoolan Devi. She then turned into fiction writing with the publication of her novel, The God of Small Things, for which she won the Booker Prize in 1997. After the publication of this novel in 1997, she abruptly stops writing fiction and has

Her essays also are on social and political themes. Most of them are criticism of the policies of the government, mostly those of the government of India. She herself declares that her sole novel is also a social and political criticism and expresses that it is related to her essays in thematic treatment. She now prefers essays to fiction as an outspoken critic of the society and contemporary political scenario. She has confronted stylistic concerns which are associated with an inner force of self-expression among the writers in looking for a new genre of expression. The novel as a form of new essay and the essay as a form of new novel has become a trend in the post-modern style of expression. The author experiments on a style of writing in both the forms of literature by amalgamating and mixing many styles of expression breaking the rules of grammar, word-formation and other rules of writing. The concerns for the novel as a criticism of contemporary society and the essay highly personalized becoming fictitious narrow down the gap between the two forms of literature. This area calls for an in-depth investigation in the context of writing as a person and as a woman as well in studying Arundhati Roy’s works. The present thesis is an attempt in this area of research about the Booker Prize winning novelist who at present writes only essays. This is an examination of the language and style in the works – the novel and essays of Arundhati Roy.
II

As a part of the examination, a study of the history of novel and that of essay in the West and in India will help in understanding the real stylistic purview faced by the writers in general and by Arundhati Roy in particular. In the attempt to analyse her language and style in both the genres, her problems of expression will be discussed thoroughly. This will reveal the core of her language and style.

The essay as a distinct and self-conscious literary form appeared at the end of the sixteenth century French literature in the works of the French writer, Michel Eyquem Montaigne (1533-1592). The pre-history of essay before Montaigne could be traced to the Bible in the Book of Proverbs, Ecclesiastes, and Ecclesiasticus in the discourses of the prophets and Jesus Christ, The Meditations (c.170-180) of Marcus Aurelius (c.121-180), The Colloquies (c.1519) of Desiderius Erasmus (c.1466-1536), The Maxims (1665) of La Rouchefoucauld (1613-1680), and Benjamin Franklin’s (1706-1790) Poor Richard’s Almanack (1732-1757). Montaigne published his first two books of Essais in 1580. The word essay originates from the French word Essai which means “trying out” or “attempting.” This meaning of the word implies that this form of writing is a testing of human thought:
The essay as a literary genre is very broad, covering many sub-forms, a wide range of subjects, and a variety of styles. The essay, an artistically wrought and imaginatively developed work of nonfiction, may reveal an author's personality, express his speculations on life or events, or make a formal statement about his attitude toward a precise, objective subject.²

The principal reason for the rise of the essay is associated with human subjectivity or celebration of the self. The first forms of expression—poetry and drama were found inadequate and not satisfactory to writers at a certain moment. Human beings have an innate longing for direct communication or they are certainly conscious of their personality or the ego at certain moments. And it may be observed that this condition of human urge gave rise to essay in the world of literary expression. Montaigne adopted the essay form for the same reason. He attempted to express in this medium that:

\[\text{... man should be true to his own nature, avoid extremes and seek the moderation of golden mean, accept his limits and aim at self-reliance when faced with the vicissitudes of fate or history, accept life, and accept death.}^{3}\]

He felt an urge for self-expression in an age when the enthusiastic optimism of the Renaissance was seriously undermined by political troubles
and especially by the wars of religion. He was convinced of the importance of the individual, and he tried to reveal himself in all his contradictions to show his weakness as well as his strength, to trace how he changed with age. He himself said that his essays are autobiographical. "Myself am the groundwork of my book."  

An essay is a brief work of non-fiction unlike the novel, short story or drama, not aiming to create characters and to tell story through them. Primarily, essays are prose works but quite a few essays such as Alexander Pope’s (1688-1744) *Essays on Criticism* published in 1711 and *Essays on Man* (1733) are in verse.

Essays may be divided into two kinds—informal and formal. The first kind of essays is brief, discursive, highly personal in tone and loose in structure, subjected to revealing the personality of the author more emphatically than analyzing the subject. An informal essay may be a narrative, a descriptive, an anecdote, a reflection, a dream, a piece of whimsical extrapolation, an exemplum, or any of various other things. A distinct feature of these essays is the personal and confessional quality. In these essays, the main motive is what the author thinks about the subject; how the author expresses his attitude is the essence of an informal essay. Notable works of informal essays are Charles Lamb’s (1775-1835) *Essays of Elia* (1823) and Henry David Thoreau’s (1817-1862) *Walden* (1844). The second kind of essays is of a compact structure tightly organized having dignity and
seriousness of the purpose being written on various subjects such as critical examination of works of arts or events of history, scientific topic presenting the results of experiments or observation or philosophy dealing with social, religious, educational and political issues. One of the important books of formal essays is Matthew Arnold’s (1822-1888) *Essays in Criticism* (1865). Though the author is present as the subject of his essay, the formal essay gives less emphasis on the author than in the informal essay.

Abraham Cowley (1618-1667) has been called the father of English essays of Montaigne type though he was not the earliest English essayist. His essay *Of Myself* owes almost everything to Montaigne. Francis Bacon (1561-1626) is the first distinguished English essayist just like Montaigne though the style and content of his essays are totally different from that of the French essayist.

The seventeenth century England produced many essayists who followed the example of Montaigne and Bacon. Mention may be made of James Howell (1594-1666), Sir Thomas Brown (1605-1682), Ben Johnson (1572-1637), Sir William Temple (1628-1699), and John Milton (1608-1674). The essay had been in great vogue in the eighteenth century. Notable essayists of this period are Richard Steele (1672-1729), Joseph Addison (1672-1719), Henry Fielding (1707-1754), Dr. Johnson (1709-1784), Oliver Goldsmith (1730-1774), Jonnathan Swift (1667-1745), Lord Chesterfield (1694-1773), Horace Walpole (1717-1797) and Alexander Pope (1688-1744).
The nineteenth century was also rich in formal and informal essays both, Charles Lamb (1775-1835) being one of the most popular essayists of this period. Sir Walter Scott (1771-1832), John Wilson (1899-1961), Thomas Carlyle (1795-1888), Mathew Arnold (1822-1888), Thomas H. Huxley (1825-1895), William Hazlitt (1778-1830), Leigh Hunt (1784-1859), Thomas de Quincey (1785-1859) and Thomas Babington Macaulay (1800-1859) are celebrated essayists of this period. During this period, review essays became a major art form. A bulk of formal criticism in art, literature, history, politics, religion and social problems was produced in England.

In other English Speaking world such as the United States also, essays of all kinds have been produced. Ralph Waldo Emerson (1803-1882), Henry David Thoreau (1817-1862), Oliver Wendell Holmes (1809-1894), Edgar Allan Poe (1809-1899) and Mark Twain (1835-1910) are celebrated nineteenth century American essayists. Among the twentieth century American and British essayists mention may be made of Clarence Day (1874-1935), Washington Irving (1783-1859), George Santayana(1863-1952), Agnes Repplier (1855-1950), Christopher Morley (1890-1957), Lionel Trilling (1905-1975), Marry McCarthy (1912-1989), Norman Mailer (1923-2007), James Baldwin (1924-1987), John Updike (b.1932), Max Beerbohm (1872-1956), Aldous Huxley (1894-1963), Robert Graves (1895-1985), GeorgeOrwell (1903-1950), Stephen Spender(1909-1995)and T.S.Eliot (1888-1965). Other Notable European essayists are Emile Faguet (1847-1916),

The essential features of both formal and informal essays are the presentation of a personal point of view and conscious striving for grace of expression. Clarity, grace, good humour, wit, personal attributes of urbanity and tolerance are still the essential characteristics of the essay. The essay reflects a civilized mind with the forms of its reflection ceaselessly changing without losing the essence of the genre. Beginning from the seventeenth and eighteenth centuries with the development of the periodicals, newspapers and magazines, spreading to the twentieth and twenty-first centuries, the essay has grown to be popular having expanded its audience from the aristocratic to the middle class and then to the common people.

Some prose works of considerable length and published in the form of a book may be categorized as a collection of essays. In this light, the history of the essay in Indian English literature is traced. In India, the essay has now become a popular literary form. It has a long history. Cavelly Venkata Boria’s (1776-1803) “Accounts of Jains” which was published in * Asiatic Researches or Transactions of the Society instituted in Bengal for inquiring into the History and Antiquities, the Art, Sciences and Literature of Asia*, Vol. IX (London, 1809, written in 1803) is thought to be the first published essay. It is not an original composition but a translation. Raja
Rammohun Roy (1772-1833) is also a pioneering Indian essayist. His *A Defence of Hindu Theism* published in 1817 may be regarded as the first original publication of Indian English essay. He was a pioneer in educational and political reforms. Well versed in Muslim theology, Islamic culture, Persian Poetry, Buddhism, Hindu theology and philosophy and Christian theology, Raja Rammohun Roy expressed his personal views on these subjects in his writings.

As a social reformer he wrote essays against widow burning. His essay, "Letter on English Education" (1823) is even called the "manifesto of the Indian Renaissance." It is very evident that Raja Rammohun Roy wrote essays from the urge for self-expression, for bringing reformation and change during the period of the Indian Renaissance. It is vividly noticeable that Raja Rammohun Roy wrote essays to focus his analysis of religious, social and educational issues. He reflects his personality in what he writes; his rejection of religious bigotry and any form of extremism are reflected in his prose. He, thus, set the national character of a cultural renaissance. In the words of K.R.S. Iyengar:

Rammohun, although he could be named as the first Indian master of English prose, was great in so many fields that he belongs to Indian history more than to mere Indo-Anglian literary history.5

He also wrote a brief autobiographical sketch which was the trend setter of the tradition of Indian leaders writing autobiographies. The
outstanding features of his prose style are clear-thinking, soundness of
judgement, comprehensiveness of views, forceful and logical argumentation
and moderation and dignity in refuting the criticism of his adversaries. His
style is reminiscent of Edmund Burke’s eloquence. Another notable prose
writer of the period is Cavelly Venkata Ramaswami (1765-1840) whose
work, *Biographical Sketches of Dekkan Poets* (1829) is probably the first
work of literary biography in Indian literature.

The nineteenth century India produced many writers of prose of
many types. Dadabhai Naoroji (1825-1917), R.G. Bhandarkar, Mahadeva
Govinda Ranade (1842-1901), Merwanjee Mehta (1845-1915), Bal
Gangadhar Tilak (1856-1920), Gopal Krishna Gokhale (1866-1915), Bankim
Chandra (1838-94), Rabindranath Tagore (1861-1941), Swammi
Vivekananda (1863-1902) and Sri Aurovindo Ghose (1872-1950) were
prominent writers of prose which are of historical-political and religious-
cultural types.

Outstanding North Indian writers of the late nineteenth and early
twentieth centuries were Pandit Madan Mohan Malvia (1861-1946), Motilal
Nehru (1861-1931) and Lala Lajpat Rai (1864-1929). Mahatma Gandhi’s
(1869-1948) writings represented the period between the two world wars and
comprising them both in Indian English literature. Other writers of this period
were C. Gopalchari, Abul Kalam Azad (1888-1958), Jawaharlal Nehru (1889-
1964), Binova Bhave, Rajendra Prasad (1884-1963) and Dr. S.
Radhakrishnan (1888-1975). Mahatma Gandhi’s *The Story of My Experiments with Truth* (1929) and Jawaharlal Nehru’s *A Glimpse of world History* (1934) may be considered magnificent works of prose written in clear cut simple expressive style. Mahatma Gandhi writes in simple pointed and clear expression. Jawaharlal Nehru’s English is outstanding among the Indian masters of English. His prose style assumes maturity, depth and vigour in his *Discovery of India* (1946). Other notable writers were N. Raghunathan (1893-1982) and N. C. Choudhury (1897-1998).

In most of the anthologies of history, women prose writers have not been mentioned. However, very rarely in the work edited by Susie Tharu and K. Lalita, *Women Writing in India: 600 B.C. to the present*; Oxford University Press, New Delhi, 1991, they have included prose works of women authors in the form of history and autobiography though the writers wrote in regional Indian languages. Gulbadan Begum (1523-1603) was a Persian writer who wrote *Humayun Nama*, which was completed around 1587, a history of her brother Humayun’s reign. (Persian was once a regional language of India during the Mughal rule). It stands out exceptional. Bahinabai (1628-1700) wrote her autobiography in Marathi.

Later during the nationalist movement of the nineteenth century in India with the arrival of English education, women’s education had started its claim as a major issue by the 1860s. Raja Rammohan Roy had initiated women’s education by his efforts to abolish ‘sati’ in the 1820s. With the
coming of women’s education, though, of course, the fruits of which could be reaped by a small portion of upper caste women, contribution of women to writing had taken place to a greater extent. Mention may be made of Rasundari Devi(1810-?, Bengali), Savitribai Phule (1831-1897, Marathi), Muktabai (1841-?, Marathi), Tarabai Shinde (1852-1910, Marathi), Pandita Ramabai Saraswati (1858-1922, English), Sarat Kumari Choudhurani (1861-1920, Bengali), Ramabai Ranade (1862-1924, Marathi), Binodini Dashi (1863-1941, Bengali), Cornelia Sorabji (1866-1954, English), Rokeya Sekhawat Hossain (1882-1932, English), Najjar Sajad Hyder (1894-1967, Urdu), Sudha Chouhan (1924-Hindi), Darisi Annapurnamma (1907-1943, Telugu), Lalithambika Antherjanam (1909-1987, Malayalam) and Shyamala Devi (1910-1943, Kannada) are writers who wrote in prose. Many of them have written outstanding essays in regional Indian languages and English. Some of them such as Swarankumari Devi, Hiranmaya Devi, Sarlakumari Devi, Kamala Satyanand and Rameshwari Nehru were editors between 1884 and 1938. The names of the journals edited by these women were Bharati (Bengali), The Indian Ladies’ Magazine (English) and Stree Darpan (Hindi).

The legacy of these women writers of the past has been inherited by contemporary women writers such as Arundhati Roy, Sobha De, Anita Desai, Meenakshi Mukherji, Kamala Markandaya, Jharna Sanyal and Kamala Das. Many distinguished essayists are found today among the women writers. An
essential feature of the essays written by women is their self-consciousness; they are found conscious of their self of being a woman in the backdrop of the Indian society. Arundhati Roy’s sole novel, *The God of Small Things* (1997), tells the story of a woman and her children, the suffering groups of people in a South Indian Christian society. Similarly, in her essays, she forcefully expresses in personal tone her criticism against repressive and exploitative system which undermines the survival of the common people, a representative of her women-lot; women in her mind are analogous to the deprived people.

III

The novel has also a long history though its origin varies from place to place. In the history of the novel, its origin can be traced in the early narrative fiction of the Middle Ages and the Renaissance and of the seventeenth and eighteenth centuries. Novels are fictitious stories which emerged as a literary form in the eighteenth century in England. It may be observed that the novel has a longer history than that of essay since fictitious stories and narrative fictions already existed in the form of folktales in oral literature, epics and other forms. The novel has descended from these narrative fictions and tales. *Aesop’s Fable, the Fairy Tales, the*
Panchatantra, the Mahabharata, the Ramayana, Iliad, Odyssey, and Tale of Genji (an Eleventh century narrative fiction of Japan narrated by Murasaki Shikibu (c.978-1015) are some popular tales and epics of Europe and Asia.

These tales and narratives are the ancestors of the present novel. But the two genres of literature—the novel and the essay may be looked upon as related to each other because in fiction also the author has a direct communication with the readers in the form of comments. Amongst dialogue, plot, characters and descriptions, it is the comments of the author in the fictions in which he or she expresses his or her personal views that make the novel related to the essay which is dominated by the views of the author. The novel with the short story together represents the fiction.

The novel may be defined as a genre of fiction which is the art of contriving, through the written words, representations of human life that instruct or divert or both. Any piece of fiction which is long enough to constitute a whole book may be called a novel. A relatively brief novel is called a novella. Length is an important dimension of the novel. The term ‘novel’ originates from the Italian word “novella” which is formed from the plural of Latin “novellus” which means ‘new.’ The novella was a kind of enlarged anecdote like those to be found in the fourteenth century Italian classic, Boccaccio’s Decameron.

The stories in a “novella” are newly framed ones; they are not reworking of known fables or myths, and they are lacking in weight and moral
earnestness. Though, the novel as a form of narrative fiction appears to have a link with the epic, it differs from the epic; the events described in the novel are unheroic; the settings are streets, taverns, not battle fields and palaces. The Gods do not move the action of the novel; the dialogue is homely rather than aristocratic. So the novel is a literary form that sprang out of the need of finding a suitable form that was anti-epic in both substance and language. The novel is nearer to real life than the epic.

The characteristic features of a novel are plot, character, scene or setting, narrative method, point of view, scope or dimension, myth, symbolism and significance. The novel as a literary form is used as an expression of the interpretation of life as entertainment, propaganda, reportage, an agent of change in the language and thoughts of culture as a creator of life styles and arbiter of taste. The novel has been written in various styles of romanticism, realism, naturalism, impressionism, expressionism, avant-gardism and post modernism.

There are various types of novel. They are the historical novel, the picaresque novel, the sentimental novel, the psychological novel, the gothic novel, the novel of manners, the pastoral novel, the Western, the proletarian novel and the other types of novels. The number of the types of novel is increasing. The narrative fiction has its ancient progenitors in different parts of the world. Egyptian literature preserves the earliest prose fiction in the Third Millennium B.C in the *Three Stones of the Magician's Deed*. India has
*The Panchatantra* and the Sanskrit literature as the forerunners of the novel or narrative fiction. In Arabic literature, *The Arabian Nights* is an example of narrative fiction.

In English literature, the chief literary achievements lie in the fields of drama and poetry; and novel writing remained empirical and amateurish for a long time. Thomas Nashe's (1567-1601) *Unfortunate Traveller* published in 1594 is not considered as a novel for its concern with sensational incident and language more than with shape or character.

Daniel Defoe (1660?-1731) is often considered to be the true progenitor of the long English novel, but his *Robinson Crusoe* and *Moll Flanders* are loosely constructed, highly episodic, and presented as mock biography rather than real fiction. It is with *Pamela* by Samuel Richardson (1689-1767), that the tradition of serious, moral fiction in English may be said to begin, but later 18th century novelists reverted to the picaresque and comic.6

Henry Fielding (1707-1754), Lawrence Stern (1713-1768) and Tobias Smollett (1721-1771) are such novelists. Fielding's *Tom Jones* (1748), Stern's *Tristram Shandy* (1759-1767) and Smollet's *Roderick Random* (1748) are picaresque novels.

The romantic age produced paradoxically and classically set novels of Jane Austen (1775-1817). Another figure of this period was Sir Walter
Scott (1771-1832) who wrote historical novels such as *Ivanhoe*. Walter Scott was more influential than Richardson for his timeless contribution to the historical novel as the primary fictional form in Europe. Then the Victorian Age moved out of the romantic past and produced novelists like Charles Dickens (1812-1870) and George Eliot (1819-1880). Charles Dickens was indebted to the picaresque tradition and George Eliot was the first true English psychological novelist. George Meredith (1820-1909) also belonged to this tradition.

English novels of Charlotte Bronte (1816-1855) and Emile Bronte (1818-1848) attained the capacity of having achieved a unique spot unrelated to any current tradition. *Wuthering Heights* (1847) of Emile Bronte and *Jane Eyre* (1847) of Charlotte Bronte are unlike any other books of their time; their qualities had been diluted to hundreds of twentieth century romances. Later Victorian novelists are Samuel Butler (1835-1902) and Thomas Hardy (1840-1928).

Among the 20th century novelists, mention may be made of E.M. Forster (1879-1970), Virginia Woolf (1882-1941), D.H.Lawrence (1885-1930), George Orwell (1903-1950), Evelyn Waugh (1903-1966) and James Joyce (1882-1941). And among the American novelists, James Fennimore Cooper (1789-1851) with Charles Brockden Brown (1771-1818) are the pioneers who established novel as a literary genre in America. Harriet Beecher Stowe (1811-1896), Edgar Allan Poe (1808-1849), Nathaniel
Hawthorne (1804-1864), Herman Melville (1819-1891), Mark Twain (1835-1910) and Bret Harte (1844-1925) are notable novelists. Henry James (1843-1916), Frank Norris (1870-1902), Jack London (1876-1916) and Ernest Hemingway (1899-1961) are novelists who brought out American innocence and European sophistication in their novels. Among twentieth century American novelists, Sherwood Anderson (1876-1941), William Faulkner (1897-1962), Willa Cather (1873-1947) and Saul Bellow (1915-2005) among many may be mentioned.

The Indian English fiction emerged only after many novels in regional languages had been produced. The earliest fictional writings, mostly tales not proper novels appeared in early nineteenth century journals such as "Calcutta Literary Gazette" and "The Saturday Evening Hurkaru." The first Indian English novel, *Rajmohan's Wife* of Bankimchandra Chatterji (1838-94) was published in serials in 1864 by Calcutta weekly, "The Indian Field," but the book form appeared only in 1935. Surprisingly three women novelists appeared before the turn of the century. They are Toru Dutt (1856-1877), Krupabai Satthianathan (1862-1894) and Shevantibai M. Nikambe (1865-?).

The novelists who belonged to the second half of the nineteenth century were Ramkrishna Pant, Tarachand Mukherji, Lal Behari Dey (1824-1892), Shoshee Sunder Dutt and Yogendranath Chattopadhyaya. At the turn of the twentieth century, many novelists such as Romesh Chandra Dutt (1848-1909), A. Madhaviah (1872-1925), T. Ramakrishna Pillai and Sirdar
Jogendra Singh had written novels of various kind, realistic and romantic novels and also fantasy.

In the early twentieth century panorama of the Indian English novel, there was an influence made by the epoch-making political, social and ideological ferment caused by the Gandhian movement. Novelists of this period were K.S. Venkataramani (1891-1951), A.S.P. Ayyer (1899-1963) and Krishnaswamy Nagarajan (1893-?). One of the most significant in the history of Indian English fiction was seen in the 1930s. The appearance of the trio, Mulk Raj Anand, R.K.Narayan and Raja Rao made a turning point in the history of Indian English fiction. Mulk Raj Anand (1904-2004), the oldest of the three produced a masterpiece in his first novel, *Untouchable* (1935), which tells the story of the life of a young sweeper from the outcast colony. R.K.Narayan (1906-2001) offering a contrast to Mulk Raj Anand narrates the delightful account of the character, Chandran, in *The Bachelor of Arts* (1937). He uses good-humoured irony in his novels. Raja Rao (1908-2006) in his *Kanthapura* (1938) could exhibit the sensibility of being a novelist in the living Indian tradition. Other novelists of this period are Ahmed Ali (1908-1998), Humayun Kabir (1906-1969), K.A. Abbas (1914-1987) and Dhanagopal Mukherji(1890-1936).

In the post-independence period of the twentieth century, Indian English fiction has continued to portray social realism established earlier by Mulk Raj Anand. The novelists of this period are Bhabani Bhattacharya
(1906-1988), Manohar Malgonkar (b.1913) and Khushwant Singh (b.1915) who appeared during the 1950s and the early 1960s. A notable development of this period is the emergence of an entire school of women novelists among whom the leading figures are Ruth Prawar Jhabvala (b.1927), Nayantara Sahgal (b.1927) and Anita Desai (b.1937).

Influenced by Rabindranath Tagore and Mahatma Gandhi, Bhabani Bhattacharya emerged by the 1960s and early 70s as a novelist who was the earliest of the social realist. Notable works of the author are *So Many Hungers* (1947) and *Shadow from Ladakh* (1966). Another unforgettable realist, Khushwant Singh wrote *Train to Pakistan* (1956) which was based on the impact of partition on a small village on the Indo-Pak border. In Balachandran Rajan’s (b.1920) novel, *The Dark Dancer* (1959), a mixture of realism and fantasy in his treatment of theme is found. G.V. Desani (1909-2000) was a novelist who wrote the experimental novel, *All About H. Hatterr* (1948).

Women novelists also form a sizable and significant school. Ruth Prawar Jhabvala (b.1927), Kamala Markandaya (1924-2004) and Nayantara Sehgal (b.1927) are the pioneer novelists of this group. Jhabvala dwells on the urban middle class Indian life and ironic studies of East-West encounter as her subject. *To Whom She Will* (1955) belongs to the first group and *Heat and Dust* (1975) to the second group. Markandaya’s fiction covers a much wider range and offers a greater variety of setting, character and effect. Though her primary themes are equally few such as East and West encounter
and women in a different role, her first novel, *Nectar in a Sieve* (1955), possesses all the elements. She made her first attempt to write a historical novel in *The Golden Honey Comb* (1977). An exponent of the political novel, Nayantara Sahgal deals with political issues in her *A Time To Be Happy* (1963), *Storm in Chandigar* (1969) and *A Situation in Delhi* (1989). Anita Desai, the youngest of the major Indian novelists of the period, deals with the inner life of the mind rather than depicting political and social realities. Women characters are the protagonists of her novels and they are fragile introverts. Notable novels of the writer are *Cry the Peacock* (1963), *Voices in the City* (1965), *Where Shall We Go This Summer* (1975) and *Fire on the Mountain* (1977).

Pilgrimage (1998), R.K.Narayan’s A Tiger for Malgudi (1983), Grandmother’s Tale (1992) and Raja Rao’s The Chessmaster and His Move (1998) may be mentioned. Manohar Malgonkar and Khushwant Singh have also added new novels to their corpus. Cactus Country (1992) of Malgonkar and The Company of Women (1999) of Khushwant Singh are the novels of this period. Many novelists such as K.A. Abbas (1914-1987), Arun Joshi (b.1939) and Chaman Nahal (b.1927) added new novels to their earlier works.


Among contemporary women novelists, mention may be made of some writers of the early period such as Anita Desai and Nayantara Sahgal who added many more novels. Desai’s Baumgartner’s Bombay (1988) in which a German Jew is the protagonist may be mentioned. One of her latest fictions, Fasting, Feasting (1999) takes up a stock theme of the post-colonial
fiction of the encounter with the West. Other notable novelists of this genre are Shashi Despande (b.1938), Githa Hariharan (1954), Jhumpa Lahiri (b.1967), Indira Ganeshan (b.1960), Arundhati Roy (b.1961) and Kiran Desai (b.1971) among many. All these writers were born after Indian Independence except Shashi Despande. And Jhumpa Lahiri, Indira Ganeshan and Kiran Desai are diaspora writers like their predecessor Bharati Mukherji. Githa Hariharan's *When Dreams Travel* (1999) is a kind of feminist retelling of *The Arabian Nights*.

Many women novelist produced regional fictions. Arundhati Roy, Anita Nair (b.1966), Geeta Mehta (b.1944) and Namita Gokhale (b.1956) are notable writers. They dwell on certain communities of a place. Anita Nair's first novel, *The Better Man* (1999) is set in a village in Kerala and *The God of Small Things* (1997) of Arundhati Roy is also a story of a Christian community in Kerala. The novel is a comprehensive protest describing the atrocities against the powerless children, women and untouchables. Arundhati Roy as a novelist is found moving towards writing a working-class novel though she still incorporates bourgeois realities. She takes a bold step in the history of women Indian writing by trailing in the lineage of the Indian female tradition in which Indian women writers of the past expressed their own selves without any inhibition.
IV

Since the thesis is an investigation on the style and language of Arundhati Roy used in both the genres, it will briefly analyse the intellectual background of the writer, which makes her a fiction writer and an essayist at the same time. Arundhati Roy was born on 24th November 1961 in a Keralite Christian mother and Bengali Hindu father in Shillong which was a part of Assam at that time. Her parents being separated, their married life was a failure with a lasting tragic impact on the life of her mother, Mary Roy. Mary Roy was overburdened with the responsibility of her two children, Arundhati Roy herself and her younger brother Lalit Roy. After the separation, she returned to Aymanam in the district of Kottayam where she lived with her children in her brother’s pickle factory. Arundhati Roy had a lasting impression of the experiences of the village. As her mother puts it:

There was much trauma for me in the ‘60s as Kottayam did not accept me as I was a woman separated from my husband. We are not divorced, though. I tried to hide the pain from my children. It is only when I read her book that I realized that even at five she was conscious that we were unwelcome in the native home and that I expected her to be able to stand on her own feet, so that she would never be in such a weak position as I was.
She spent her earlier year of childhood at Aymanam; the story of the novel, *The God of Small Things* revolves around this village. She had little contact with her father. She said she had seen him only a couple of times and that she did not wish to discuss him. Her mother, Mary Roy, was an uncommon woman who broke the tradition by marrying a Hindu Bengali man and divorcing him and by taking a revolutionary step to challenge the Christian Succession Act for fighting for provisions of the Christian people. She went to the Supreme Court where she won the case and the verdict allowed Christian women to equal share with their siblings in her father’s property. A child of a broken home of separated parents, Arundhati Roy had to face lots of worries, problems, cares and mishappenings in her childhood. The Aymanam house was in a patriarchal set-up where all the men in the house were staunch conservatives who did not recognize women as their equal partners. This is realistically depicted in the character of Ammu representing Mary Roy who faced many trials and trivialities in her life.

Arundhati Roy spent a major part of her childhood at her grandmother’s pickle factory packing curry powder and sticking the labels of the pickles. Since her early childhood days she had learnt the hardships of work. Despite all these oddities, she is exceptional in absorbing her mind into study. In reminiscence of her early days, Mary Roy says:

*Arundhati is a born talker and a born writer. While she was studying in our school it was a problem to find a teacher who could cope with her voracious appetite for*
reading and writing. Most of the time she educated herself. I can remember our vice-principal Sneha Zakaria resorting to Shakespeare's Tempest as a text for this little fourth-grader.  

In her autobiographical novel, her brother Lalit Kumar Christopher Roy is portrayed as Estha. Her brother also says that Arundhati Roy was a very good student, an athlete and also an orator. Arundhati Roy began her schooling in an informal school called 'Corpus Christi' run by her mother, Mary Roy, at Aymanam which imparts Western based education to the elite of the area. She spent her crucial childhood there and acquired her literary and intellectual abilities by developing a love for reading there. Her early education at this school seemed to have contributed a lot to the development of her personality unconstrained by the rule of formal education. This was followed by her schooling in Lawrence School, Lovedale, in Nilgiris, Tamil Nadu.

Despite all the difficulties, Arundhati Roy left Kerala for Delhi at the age of sixteen to continue her education. She joined the School of Planning and Architecture, New Delhi and continued her study, living a life of deprivation and destitution. Having been asked not to return to Kerala, the young woman had to bear all the pains of a lonely and hard life. This was a miserable blow to her sensitive, young mind. She took a tin-shaded room at Feroz Shah Kotla. She had to make her living by selling empty beer bottles and also to support for her studies. She married a fellow architect, Gerard-de-
Cunha and went to Goa to settle down there. Their marriage lasted four years only. Both of them did not love architecture and so they quit the profession. Returning from Goa to Delhi after the separation from her former husband, she was extremely poor. She sold her ring to a fruit juice shop for Rs. 300 and a banana shake. Then she got a job at the National Institute of Urban Affairs in Delhi and rented a house near the Nizamuddin Dargah and hired a bicycle costing Rs. 2 a day by which she used to go to her work place. During this period, in 1984, she met Pradeep Krishen, the film maker, on her way to work and he offered her to act as a tribal girl in his award winning film, “Massey Saheb.” Though she was reluctant at first, she complied with the request subsequently.

But very soon, Arundhati Roy got a scholarship for an eight-month diploma course to study the Restoration of Monuments in Italy. She had no time to know Pradeep Krishen well at that time. During her days in Italy she realized that she was a writer. “She declares she discovered her talent for writing fiction while corresponding with Krishen from Italy.”

After coming from Italy, she married Pradeep Krishen, her present husband. She with her husband planned a 26-episode television epic for Doordarshan called “The Banyan Tree.” Unfortunately the episodes stopped after three or four episodes, when ITV had stopped the serial. ‘It was a real heart break’ to her. But the director general of Doordarshan agreed to finance for her film script that resulted into a national award winning film, “In Which
Annie Gives It Those Ones” (1989) which is probably the first published written work of Arundhati Roy. “Electric Moon” (1992), another film script, also won her many fans. In both the films she also appeared as a performer.

Arundhati Roy also made an attempt at film criticism which raised a controversy when in 1994 she criticized Shekhar Kapur’s film “Bandit Queen” based on the life of Phoolan Devi in her film review (it may be called her first essay) titled, The Great Indian Rape Trick Part I and II questioning the right to restage the rape of a living woman without her permission, and charging Kapur for exploiting Phoolan Devi and misrepresenting both her life and its meaning. The controversy escalated into a court case, after which she retired to private life concentrating on another form of writing which eventually became her first and sole novel, The God of Small Things. She began writing this novel in 1992 and completed in 1996. The novel won her the prestigious Booker Prize in 1997. The God of Small Things, a semi-autobiographical novel, captures the author’s childhood experiences in Aymanam.

After the success of her novel, Arundhati Roy has begun working as a screen-play writer again writing the documentary “DAM/AGE: A Film with Arundhati Roy” (2002). She has also begun to take up a number of big political issues and published a number of books on political subjects. In early 2007 she announced that she would begin work on a second novel.
But she has found to be more socially engaged and her writings have turned mainly to nonfictions publishing three more collections of essays as well as working for social causes. The pacifist in her is expressed in one of her essays, "The End of Imagination", which is a response to India’s testing of nuclear weapons in Pokhran, Rajasthan. It is a very forceful critique against the nuclear policy of the government of India. This essay is published in her first published collection of essays, *The Algebra of Infinite Justice* (2001), in which she also begins her crusade against India’s massive hydro-electric dam projects in the central and western state of Maharashtra, Madhya Pradesh and Gujarat, especially in another essay, "The Greater Common Good." To a brave writer like Arundhati Roy, the essay has become the most effective tool of expression against power and injustice than any other literary genres. Her second collection of essays, *An Ordinary Person’s Guide to Empire* (2005), is also a sharp critique against neo-imperialism, globalization process and corporate dominance of capitalist countries like the United States. Her third collection of essays, *Listening to Grasshoppers: Field Notes on Democracy* (2009) is a criticism of the Government of India’s communal policy and a serious reflection on the failure of democracy as the best form of government.

Her interviews have been collected in book form as *The Chequebook and the Cruise Missile* (2004) and *The Shape of the Beast* (2008) in which she makes a spontaneous response to issues such as
globalization, terrorism, insurgency, the growing threat of corporate power, the response of nation states to resistance movements, the role of NGOs, caste and communal politics in India and the perverse machinery of mass media which has increasingly become a business corporation.

Arundhati Roy is a writer engrossed in the life of common and the downtrodden people and is different from intellectuals who speak from the ivory tower. Committed to the cause of conservation and of the rights of the deprived people such as the dalits, the untouchables and the tribal people, she has joined like-minded people on vital issues of other national and international concerns. She is a spokesperson of the anti-globalization movement and an ardent critique of imperialistic global policies of the United States. She also criticizes the nuclear policies of India and its approach to industrialization and development including the Narmada dam project and the power company, Enron’s activities in India. She has campaigned with the social activist, Medha Patkar, against the Narmada dam project saying that dam will displace half a million people with no compensation and will not provide the projected irrigation, drinking water and other benefits. In relation to her campaign against dam projects, the Indian Supreme Court sentenced her to a symbolic one day’s imprisonment and fined her Rs. 2500, serving her a contempt notice for her criticism.

Arundhati Roy is sympathetic to the cause of the movements for Kashmiri separatism, the North-East India’s insurgent groups and the Naxals.
In her criticism of the undemocratic Indian establishment, Roy along with many renowned journalists of India such as Vir Sangvi, executive editor of *The Hindustan Times*, Jung Suraiya, editor of *The Times of India* and Swaminathan Aiyar, also a journalist of *The Times of India* have argued that Kashmiri’s desire for independence from India is reasonable saying the separatist rally that took place on eighteenth August 2008 is a clear sign. She shows concerns about the insurgency movements of the North-Eastern States of India and very recently of the Naxalite rebellion.

As a social activist, who shows concerns in the international arenas also and as a pacifist, Arundhati Roy expressed very impassioned criticism against the U.S. military invasion of Afghanistan. In her words, “the bombing of Afghanistan is not a revenge for New York and Washington. It is yet another act of terror against the people of the world.”

As a social and political activist, she refutes the United States’ claims of being a peaceful and freedom-loving nation pointing out America’s bombing of China and 19 third world countries since the Second World War and pointing fingers at the previous U.S. support for the Taliban movement and support for the Northern alliance. Not sparing the Taliban also she says, “Now, as adults and rulers, the Talibans beat, stone, rape and brutalize women, they don’t seem to know what else to do with them.”
Arundhati Roy sees the American style capitalism as the culprit of all the disasters of terrorism. In her speech, “Instant Mix Imperial Democracy,” at the riverside church in New York City in May 2003, she described the U.S as a global empire which has usurped the rights of the other nations of the world. She along with more than hundred artists and writers signed for criticism of Israeli political and cultural institution. In many other incidents of crimes and aggressive policies such as the Indian Parliament attack (2001), the Muthanga incident in Kerala(2003) and the Mumbai attacks (2008), as an activist she has raised her voice for justice in the most daring words.

A writer of distinction, a social and political activist of invincible courage, Arundhati Roy has been influenced by many thinkers, writers and activists. In many of her writings and interviews, she is found influenced by Mahatma Gandhi’s policy of non-violence. In the words of an Indian critic, Amarnath Prasad; “She also conforms to the opinions of M.K. Gandhi and B.R.Ambedkar who, to their very core of heart, showed the sympathy to a large section of society devoid of humanity.”

Arundhati Roy is a voracious reader. Among the contemporary intellectuals that she reads with passion is Noam Chomsky, one of the most influential philosophers of the twentieth and twenty-first centuries and who is known more widely as an American political dissident, an anarchist, and a libertarian socialist intellectual. In his opposition to the Vietnam War, U.S. foreign and domestic policy, and in his declaration that his views are those
which the powerful do not want to hear, Noam Chomsky is a fearless critic of injustices committed by the powerful people.

A passionate reader of Chomsky who is a leading thinker of the present time and a fearless critic of American establishment and its aggressive policies, Arundhati Roy is also a mouth-piece of the deprived and exploited people. Her intimacy with the ideas of Noam Chomsky has been reflected in many of her essays. Her essay, “Loneliness of Noam Chomsky,” reports how intensely she feels for him. Among the great writers, who made an impact on her as a writer are Salman Rushdie, Gabriel Garcia Marquez, James Joyce, Mark Twain, Harper S. Lee and William Faulkner according to her statement at an interview by Jana Reena for Salon Magazine.\(^\text{15}\)

A radical writer herself, she reads Bono, Thomas Paine, the radical American founding father and Charles Dickens, a Victorian British novelist. The latter two writers share views in their defence of the French revolution and in their empathy with the lower classes who pulled down the ruling elite. It is reported that Arundhati Roy has begun writing her second novel which is related to the happenings in the revolt-scarred Himalayan state, Kashmir. Critics expect a story based on the issue of Kashmir but she says:

\begin{quote}
I do not think of Kashmir as a subject. It's much more than that. For a writer, it's really a place which gives you an understanding of power, powerlessness, brutality, bravery and the dilemmas of the human condition. I would not want to write a book 'about' Kashmir, I hope Kashmir will be in all the books I write.\(^\text{16}\)
\end{quote}
Her statement shows that her concern in writing fiction is not politically motivated and it is rather artistically and creatively inspired. In addition to the Booker Prize for her novel, The God of Small Things, Arundhati was awarded the Lannan Foundation’s Cultural Forum Awards for her work "about civil societies that are adversely effected by the world’s most powerful governments and corporations," in 2002 in order "to celebrate her life and her on-going work in the struggle of freedom and justice and cultural diversity." Her advocacy of non-violence and her campaigns for peace were recognized by awarding her the Sydney Peace Prize in May 2004. In assertion to her commitment, "in the protest against the Indian government toeing the U.S. lines by 'violently and ruthlessly pursuing policies of brutalization of industrial workers increasing militarization and economic neo-liberisation,'" she declined the Sahitya Academy Award honoured for her collection of essays, The Algebra of Infinite Justice in 2006. The following chapter will discuss briefly the language and style in general used in the novel and essays of Arundhati Roy, who is an impassioned writer and a committed social and political activist as well. The essays selected for the study are;

1. The Algebra of Infinite Justice:
   i. The End of Imagination.
   ii. The Greater Common Good.
   iii. Power Politics.
iv. The Ladies have feeling so.

v. The Algebra of Infinite Justice.

vi. War Is Peace.

vii. Democracy.

viii. War Talk.

2. *An Ordinary Person’s Guide to Empire*

i. Ahimsa

ii. Come September.

iii. The Loneliness of Noam Chomsky.

iv. Confronting Empire.

v. Peace is War.


Before analysing the language and style employed by the novelist in her novel, *The God of Small Things*, and the essays, it will be worthwhile to discuss the observations of some of the critics of her works. Some of them are very critical about the novelist’s presentation of some scenes as well as about her use of language. They are C. D Narasimhaiah, A. N. Dwivedi and J.P. Tripathi. However, most of the critics of Arundhati Roy’s works have expressed positive criticism on her works in the presentation of her themes and in her use of language and style also.
In his criticism of Arundhati Roy’s novel for her vulgarity, C. D Narasimhaiah, a renowned literary critic, who is a classicist in taste, calls the popularity of Arundhati Roy’s *The God of Small Things* as “spurious.” He even declares that the novel does not deserve the Booker Prize and calls the novelist a ‘trickstar’ and a ‘heartless author.’ He criticizes her play with words in the following lines:

But the land and the wretched poor interest Roy much less than her own notions of what she could do with her words—words usurp places and persons and an occasional one here and there in the rest of the book which holds promise, but it so happens ‘promise of the worse to come’ as she cleverly observes in her narrative. . . . . . . .But unrelieved, unredeemed smartness is all that is left to this self-hypnotized word retailer. 19

He is also very critical of her depiction of Kerala saying, “it isn’t Kerala, it is Roy’s fanciful picture, with remote resemblance to Kerala, but can be said of any nameless place.”20 He finds fault at her “manipulation of words” blaming that it is cheap and vulgar. He compares her novel to “baker’s burnt bread.”

A. N Dwivedi expresses his dislike of Roy’s motive of writing the novel with Western readership in her mind. He is very critical of scenes describing sexual relationship in these lines: “It is really distasteful to watch the twins—a brother and a sister (born of the same parents)—to get involved in incestuous relationship.”21 He further expresses his views like that the entire
fourth chapter, “Abhilash Talkies,” is like a cancer in the body of the novel and the episode is un-aesthetic for having neglected the social and cultural ethos of India. He sounds sarcastic when he uses such phrase, “her expertise in depicting exotic and passionate scenes.” He blames the novelist for overdoing her play of words saying that “she does not show any concern for the ‘architectonic quality’ of novel-building in her work.”

Another critic, J. P Tripathi criticizes that the novel’s durability cannot be proved by its explosive popularity. He accuses the novelist for incorporating “...multifarious desultory elements—love without marriage, love in defiance of all social sanction, love between an untouchable and a higher class lady, love between...” Though he brings out many admirable technical achievements of the novelists, he expresses such kind of opinion that “the rebellious and unorthodox views of the novelist, with which only a few can sympathise, mar the prospect of the book for becoming a literary classic.” There are some more critics who have the same criticism regarding her works. Some Western critics who have responded negatively are Peter Camp and Carmen Callil. They accuse Roy of over-writing, topographical vagueness, vulgarity and self-indulgence.

Other prominent critics who hold positive views on her works including the essays in her use of language and style as well as thematic presentation are Pratibha Verma, R, K Dhawan, Uday Sankar Ojha, Gajendra Kumar, Tickell Alex, Cynthia Vanden Driesen, Alessandro Monti, D. K

Since the thesis focuses on the language and style of the writer, a brief summary of the observations made by some of these critics on her use of language and style will be made. In her thematic reflection, Arundhati Roy shows originality. She draws a situation from the real happenings of India’s caste-ridden social problem and also from her own personal experiences. With all her emotional involvement, she could make her *The God of Small Things*, a realist novel, an original reproduction of the naked reality of an aspect of Indian society—the treatment of the untouchables; the forbidden love between Ammu, an upper-caste woman, and Velutha, a Paravan, a lower class untouchable. Many critics are of the opinion that Arundhati Roy’s use of language and style is matchless; even her critics who hold a negative opinion of her thematic reflection praise her innovativeness in language and style. R. K. Dhawan observes: “it is indeed in the area of language and style of the
novel that the book has excelled.\textsuperscript{25} In appreciation of her high cosmopolitan style, Aizaz Ahmad also observes:

\textit{...she knows about language and form what Rushdie knows. But with English she has even a greater inwardness and naturalness; the novel is actually \textit{felt} in English. \ldots{} Roy’s prose is not only superb but also representative. She is the first Indian writer in English where a marvelous stylistic resource becomes available for provincial, vernacular culture without any effect of exoticism or estrangement, and without the book reading as a translation.}\textsuperscript{26}

Her language and style in the history of Indian writing in English and in Indian women writing in English marks a landmark in its innovative and evocative quality of her language, one of subversion which creates a “verbal wizardry” and exuberance. So observes Cynthia Vanden Driesen in her critical piece, “When Language Dances: The Subversive Power of Roy’s text in The God of Small Things”:

\textit{In fact a conflation of several modes of subversion emerge all of which are discernible in the play of language. Firstly, she uses a poetic mode which expands the resonance of the text.}\textsuperscript{27}

According to the theories of novel propounded by E. M. Forster, Virginia Woolf, Percy Lubbock, Henry James, David Lodge, Arnold Kettle
and Mikhail Bhaktin, more emphasis is given on the importance of manner and style in the novelistic discourse than the matter. Another critic, Amarnath Prasad observes:

In technique and style, it lulls us away from the world of cheap writings to the world of metaphorical structure, architectural pattern or to quote T. S. Eliot’s phrase, in the world of ‘Objective Correlative’ or ‘Emotional Equivalent.’

Many critics have examined the linguistic and stylistic experiment of Arundhati Roy and its impact on the discourse of novel writing. Indira Nityanandam has a mixed critical opinion about Arundhati Roy’s excessive breach of linguistic codes and her exercise of poetic license. But she appreciates the originality of the language of Arundhati Roy as different from that of the Indo-English, male and female novelists whose English appears to be translated into English or transcreation of vernacular dialogue into English. R. S. Sharma and Shashi Bala Talwar in their critical appraisal of the writer’s novel in their book, *Arundhati Roy’s the God of Small Things: Critique and Commentary*, have pointed out the novelistic discourse of Arundhati Roy as a genre mixing endeavor. The critics have categorized her belonging to the group of novelists such as James Joyce, Virginia Woolf and Salman Rushdie who blend fiction and poetry in their mode of expression. They have noted the linguistic and rhetorical devices that are characteristics of poetry rather than prose as used by the novelist. In appreciation of the
language of Arundhati Roy, Aida Balvannardhan also observes that language and its power used by the novelist are directed towards an intervention for rewriting the official history. It may be concluded that most of the critics have expressed similar and near-similar opinions in defence of the innovativeness of her language as never practiced by any other writers.

In her factual writing, that is, the essay, Arundhati Roy is still found to be very innovative and by breaking rules of grammar and by using excessively emotional expressions, she still speaks in a language and style, highly evocative and exuberant, newly coined phraseology and words. She has a few critics for her essays who appreciate her language and style as bearing the marks of her language used in her sole fiction.

The thesis will textually analyse her language and style used both in her novel and essays keeping the various critical opinions of many of her critics into consideration and also finding out new undiscovered areas such as the inter-relatedness between fiction and poetry, factual writing and poetry, and fictional mode of expression and factual mode of expression; and finally the thesis will focus on the effectiveness of this language and style employed by the novelist in the two genres.

Chapter-2 will be a general study of the language and style of Arundhati Roy.
Notes:-


3 Ibid.,p.593.

4 Ibid.,p.590.


7 “First Person: Mary Roy,”India Today, 27 October 1997

8 Ibid.,


10 Arundhati Roy expresses her feelings of having concerns for the people of the North-East Indian States who have been suffering due to militarization to counter insurgency in “The Shape of the Beast: Conversations with Arundhati Roy,”(New delhi: Penguin Books India, 2008)216-217.

11 In her answers to queries by the CNN-IBN in the ‘Talking Point’ programme on “Govt.at War With Naxals to aid MNCs:

<http://ibnlive.in.com/news/govt-at-war-with-naxals-to-aid-mncs-arundhati/103627-3-single.html>, Arundhati Roy observes that the recent rebellion of the naxals in Chhattisgarh and Jharkhand, has a reasonable ground saying that the government is not very keen on bringing any solution, that the MOUs are not transparent and that the government installs security forces in the important areas of the tribal people by displacing them.

12 "Arundhati Roy," wikipedia, the free Encyclopedia<br>

13 Ibid.,


17 "Arundhati Roy," wikipedia, thefreeencyclopedia<br>

18 Ibid.,


20 Ibid., p.252-253.

22 Ibid., p.12.


24 Ibid., p.43-44.


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