CHAPTER VI

Orchestrating Stylistic Mutiny: Decolonizing Indian Aesthetics

The Western imperial powers led by the British had the subtle politics for the third world colonies that helped them ensure the perpetuity of their control and impact even after these colonies were politically evacuated by mid-twentieth century, in 1947 in case of India. The colonizers particularly deployed two-fold strategy for this purpose—one economic dependency of the rest on the West with the dint of Europe’s (now America’s) industrial and scientific hegemony; second the very cultures of the third world were attacked which shook the very cultural moorings of the natives. Rootless Indians, Africans and others came to depend on the Western economic superstructure under the towering sway of capitalism and this led to postcolonial phenomenon of economic and cultural hegemony of the West. This perpetuity of Western indirect rule was won by the imperialists with the help of one potent tool i.e. language or say English, the global language of control.

In fact language, typical colonial aesthetics and literature were the potent source for colonizing the world and then further continuing the indirect control over the non-West. The politics of linguistic imperialism has been observed and pointed out by M. L. Pratt in *Imperial Eyes: Travel Writing and Transculturation* (1999), “The (lettered, male, European) eye that held the system could familiarize (neutralize) new sites/sights immediately upon contact, by incorporating them into the language of the system.” (Pratt 31) It is language that inculcates the seeds of slavery and of cultural shift in the minds of the native. Linguistic colonizing takes roots of political, economic, social, cultural systems through certain structures which neutralize the native original concepts and leads to what we call globalization. In fact there has been, and still goes on, the slavery to this language, its literature and its culture. Critical analyses of linguistic hegemony of English support the findings of Edward Said who rightly discerned the very core of the politics of this language of imperials. Ania Loomba backs Said’s views, “Language and literature are together implicated in constructing the binary of European self and non-European other, which, as Said’s *Orientalism* suggested, is a part of the creation of colonial authority.” (Loomba 66)
The colonial literary writing had been under all powerful sway of the Western colonial diction and stylistics; the Indian authors were given a standard of style in writing. The West politically prescribed and the stipulated style and aesthetics of the ‘centre’, the West, for the third world writers. It had been prescriptive necessity for the writers to observe of proper syntax, grammar, technique of narration and style of expression over the years. Following this necessity the colonial writers were made to blindly imitate the Western stylistics in Indian English literature as well as in the other countries of the third world. This, gradually, came to be known as the colonial style; the writers of the commonwealth countries almost took it mandatory to follow Western aesthetics which implied the cultural hegemony of West over rest. The imperialist powers used language, rhetoric, grammatical, aesthetics and philology as a part of politics to help colonial empire evolve. Pramod K. Nayar in *Postcolonial Literature: An Introduction*: 2008 quotes the views of Walter Mignolo which hold the key to this fact, “…language, grammar, codices, and cartography are all rhetorical forms engineered by colonialism to attain control over the non-European.” (Walter Mignolo Qtd. in Nayar 245) Edward Said in his revolutionary seminal book *Orientalism: Western Conceptions of the Orient* (1978) also digs out this reality of colonization through language and literature:

It is rather a distribution of geopolitical awareness into aesthetics, scholarly, economic, sociological, historical and philosophical texts; it is an elaboration not only of basic geographical distinction (the world is made up of two unequal halves, orient and occident) but also of a whole series of ‘interests’ which, by such means as scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, it not only creates but also maintains; it is rather than expresses, a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is manifestly different (or alternative and novel) world…(Said 12)

This classical literature was prescribed for study in the colonized countries which, as per the strategy, proved useful for the colonizers to condition the native with Europe’s superior image. In colonized countries, the patterns and standards of writing were so presented for the indigenous writers that the writers in colonial times could only
produce slavish literary output. The colonial writer in India blindly followed the stipulated aesthetics of the West which held marginalized picture of India against the superior one of the Europe. Western allusions, archetypes, narrative style, diction, poetics, etc. dominated that literature which resulted into merely imitative discourse. This Indian colonial literature in English lacked originality and hardly represented India in true sense. Here, one instance of the Indian poet writing in colonial English during colonial times should suffice to reveal imitative nature of Indian literature in English. Toru Dutt in the poem ‘Our Casuarina Tree reflects the imitation of English Romanticists:

But not because of its magnificence
Dear is the Casuarina to my soul:
Beneath it we have played; though years may roll,
O sweet companions, loved with loved intense,
For your sakes shall the tree be ever dear!
Blent with your images, it shall arise
In memory, till the hot tears blind mine eyes!

(Dutt Qtd. in Ten Twentieth Century Indian Poets 02)

The poem gives no sign of Indianness, rather it gives every impression of being the typical product of English Romanticist poem. Its contrast to a Postcolonial Indian poem should reveal the fact of this poem being burdened under the sway of colonial prescribed aesthetics. The colonial writers were made to follow the allusions of Europe, politically motivated aesthetics etc. which were taken as alpha and omega by them. This politics proved a potent tool for the imperial powers to colonize the third world. English, as a language used in literature other forms was politically used to propagate the Western Superiority as Edward Said relates:

It hardly needs to be demonstrated again that language itself is a highly organized and encoded system, which employs many devices to express, indicate, exchange messages and information, represent, and so forth. In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation.

(Said 21)
Nevertheless the writers from the third world came forward to openly protest against the colonial aesthetics and rules. They started discarding the imposed Western aesthetics and norms in writing. This band of protesting writers is known as movement of Postcolonial writers. Pramod K. Nayar’s views deserve mention here, “Texts use aesthetics and narratives to make their protest of critique. There is no politics without rhetoric, no protest without language, no ‘anti’- without a narrative. Just as racism and colonialism used language and rhetoric to discriminate, postcolonialisms deploy language, narrative, and particular forms for their critique.” (Nayar 220) It is the characteristic of the Postcolonial writing that it is interrogative, retaliating, counter form of critique of the colonial discourse and aesthetics. The novels taken here for research viz. Upamanyu Chatterjee’s *English, August: An Indian Story* (1988), Arundhati Roy’s *The God of Small Things* (1997), Vikas Swarup’s *Q&A* (2005) and Aravind Adiga’s *The White Tiger* (2008)---are the literary outputs of the Postcolonial movement and thus these writers by and large show protest in their form of writing.

The selected novelists not only display an attitude of non-acceptance of the Western establishments but also deny the prescribed aesthetics and styles of the colonial times. Actually the term ‘postcolonial’ should not be taken just denoting or implying anything that took place after the time when the colonizers had left the colonies. The term is used by the literary critics without hyphen between prefix—‘post’ and suffix—‘colonial’. The ‘Postcolonial’ thus mainly implies the reaction of the writers of the third world countries against the colonial establishments and norms in the field of writing, art and other spheres. This body of literary writing is also known as New English Literature from the nations which were once colonies of the imperialists Europe. Postcolonial literature is a movement in the form of reaction, reply, retaliation, counter ploy in the intellectual and academic discourses in Asia, Africa, Middle East, etc. This new literature in English addresses the problems of post-colonial times; it is also concerned with politics of literary propaganda by the West such as West-oriented aesthetics and the undertones favouring and justifying racialism and colonialism.

Upamanyu Chatterjee in the novel *English, August: An Indian Story* has employed the narrative technique, style and form in conformity to the subject matter
in the novel. Bijay Kumar Das ponders over this inseparableness of content and form in the novel, “English August: An Indian Story has an appropriate title for it suits the hero’s mentality and mood, particularly when the hero is alienated from his land and people. Both thematically and technically this novel breaks the new ground.” (Das 62) The novel seems to have no overbearing of any politics in theme and it is the theme that has determined the style and form, his experimentation with diction notwithstanding. Since the title of the novel corresponds to the this name of the protagonist, the title itself carries the hint of topsy-turvy experimentation with English, bringing forth novel type of burlesque in the scheme of the choice of words yet there seems no scheme. The novelist has deliberately put comma between two adjectives in the title which denotes the two different attributes of the protagonist Agastya Sen. He is English ‘Coca-Cola type’ but he is august also in his impressiveness in the Indian remote.

Through her esoteric and unique style Arundhati Roy in The God of Small Things puts forward post-colonial Indian problems, discarding the colonial set patterns of writing such as syntax, forms and typical grammar of colonial times. She totally deviates from colonially laid literary architectonic norms in structuring this novel, though, ironically enough, she herself had architecture as profession in earlier life. She sounds typical of Postcolonial creed of writers with her special dexterity of manipulating the events in narration and experimenting with the structure of the novel. She artistically describes the chaos in minds through chaos in her style instead of craving for some system, unlike the writers under colonial stylistic sway. Hence, she follows no set patterns in her plots and chapterization; the texture of the narrative embodies haphazardly condensed plots. That is why the link of plots and events is found in the final pages of the novel. Das points out on this aspect of the novel, “The plot of the novel is complex and it moves both ways—backward and forward—and thereby makes the narration difficult and complicated.” (86-87) Regarding the unusual chapterization and haphazard plots Dr. Sanjay Kumar and Sonu Lohat have observed in the essay “Counter Politics through Style: Defying Colonial Aesthetics in The God of Small Things, Q & A and The White Tiger”: 
The narrative in *The God of Small Things* has been given the shape of twenty one chapters but in this unique scheme of architectonics; one chapter or episode does not pave the way for the following one. The very first chapter with alliterative title ‘Paradise Pickle & Preserves’ gives anticipatory alliteration of emotions between Rahel and Estha, the one-egg twins. One of the chief characters Rahel, from whose prospectives some of the narrative is shaped, is introduced as thirty one year old woman returning to join Estha in Ayemenem. But the narrative leaps back to Sophie Moll’s funeral which had taken place twenty three years ago and things present and things past are left for the readers to relate in the coming chapters.

Chapter two is very briefly devoted to Pappachi whom the title ‘Pappachi’s Moth’ refers to. It, in fact, flashes the plots of Chacko, Mammachi, Baby Kochamma and others. This chapter rather focuses on the childhood of Rahel and Estha at Ayemenem and the social, familial, political and cultural aspects of South India of sixties are described through their observations, particularly of Rahel’s. As a typical Postcolonial writer writing in Indianized form of English Roy does not seem to bother the symmetry of length of chapters for even texture of the narrative. Chapter fifteen ‘The Crossing’ comprises only less than one and half pages, having just 316 odd words. This chapter has been devoted to the description of Velutha’s natural compatibility with the river Meenachal. In this very short chapter Roy just describes the skills of Velutha in swimming and making harmony with the river, “Naked now, he walked down the thirteen stone steps into the water and further, until the river was chest high. Then he began to swim with easy, powerful strokes, striking out towards where the current was swift and certain, where the Really Deep began.” (*The God of Small Things* 289-90)

But Roy is strategic here in making of this chapter very short but special to let it serve as the prologue for the following chapter ‘A Few Hours Later’ which embodies the sullen, horrible, gloomy event of Sophie Mol’s death in that very river. The tragedy of Sophie’s death is the turning point in the already sullen narrative and this event serves as a premonition, an augury for the final catastrophe in the novel. The act of putting together these two chapters heightens the ironic tone in the novel as
these are two altogether contrasting chapters; one is showing skills of the native swimmer and in the following chapter ‘angelic’ British Sophie is swollen by the same native river.

The narrative and the texture of the novel seem fearing to be marred with Roy’s sudden interruption in explaining the things, but being the true artist, she does not forget to explain that episode or events further in other chapter. It is unique style of Roy that she draws the picture of the parts of body in patches and fragments with haphazard strokes. Unlike any painter she first draws one part on the canvas and at once shifts to the other parts but comes back to that very part which was left unfinished. Instead of taking into parts the novel should be taken as a single whole for understating with holistic approach. The novelist willfully deviates from colonial norms of writing with playfulness with architecture of the texture of the novel, plot construction and the narrative.

Arvind Adiga also joins Roy in the band of typical postmodern writers, showing no specific concerns for conventional architectonic perfections. In the novel *The White Tiger* Adiga’s has dexterously crafted the unique episodizing of the events in the texture of the novel. There is an unprecedented style of chapterization of the novel the novelist has devised. The events and descriptions in a chapter are not in conformity with the nomenclature of that chapter in this novel. Having composite texture the structure of the novel comprises six letters written in six nights and two mornings by the protagonist to the Chinese Premier. It is against the backdrops or the life story of Balram Halwai, the protagonist, that Adiga describes the happenings in India rather than naming each chapter with a title. The title, as in other novels, directly or indirectly signifies the events in that chapter.

But here, the title of each chapter or letter corresponds to the time of writing of that letter. That is why, when at midnight Balram alias Ashok Sharma, the entrepreneur of Bangalore, starts writing letters to the Chinese Premier Mr. Jianbao the narrative begins with the title of the first chapter viz. ‘The First Night’. The narrative shifts back to Balram’s childhood and adolescence time with ‘Second Night’ which is the next letter and the chapter in the novel. While writing to the Chinese premier and describing the past life of Balram as a chauffeur to Ashok Sharma in the
first chapter the novelist simultaneously goes on delineating the police made contents of the Wanted-Fugitive poster of the protagonist who is the murder of Ashok Sharma.

This is the novel technique of introducing the hero of the novel with the help of the poster of his physical features drawn by the police instead of writer himself, taking onus of penning down them in formal manner, “To give you the basic facts about me--- origin, height, weight, known sexual deviations, etc. – there is no beating that poster. The one the police made of me.” (The White Tiger 11) It is postcolonial stance of writing that a writer describes a few aspects of the police information in the Wanted poster of the protagonist’s crime and leave it unfinished and switching over to other descriptions. He deliberately leaves the contents and shifts the narrative to the flashback and then comes back to that very description. In the first chapter the first part of the text of the public notice reads:

ASSISTANCE SOUGHT IN SEARCH FOR MISSING MAN

General Public is hereby informed that the man in the picture namely Balram Halwai alias MUNNA son of Vikram Halwai rickshaw-puller is wanted for questioning. Age: Between 25 and 35. Complexion: Blackish. Face: Oval. Height: Five feet four inches estimated. Build: Thin, small. (12)

But it is the uninhibited style of expression of Adiga that he does not seem to have bothered the scheme of describing the things at right intervals, rather he suddenly takes any left out discussion at any moment in his letter. Having described the reality of Bangalore he suddenly comes back to the poster but with very brief further reading of it, “Balram Halwai alias Munna’(13) Adiga could have included and read out this very brief text of Balram’s name in the previous text of the poster but he hardly bothers such continuousness of expression. Then at once the novelist takes the narrative to the retrospection, however he returns to the poster text for brief deliberately left out information in the very next page, “The suspect comes from the village of Laxmangarh, in the...” (14) It goes to the fact of freedom of style in Postcolonial typical writing that the writer leaves an expression with unfinished sentence with grammar word article ‘the’ and then veers out the narrative somewhere else and later comes back to that very point.
In the next chapter or letter ‘The Second Night’ the narrative is shifted to the protagonist’s past in Delhi and Gurgaon as the car driver and then to the sorry state of affairs when his father dies in the want of treatment in government hospital in Bihar. Then Adiga moves to realistic and philosophical reflections on the very idea of India, democracy, Swaraj etc. But still he makes no efforts for the symmetry in the time of writing these letters nor crafts out any proper structure. The third letter or chapter does not refers to third night instead it is ‘The Fourth Morning’, another letter afresh in the fresh morning. The gap between second and the third chapter is left of the whole day. As Adiga’s ways of calculating the days go, the third morning and the third night are missing out from the narrative.

This technique of describing or telling the things in patches adds thrill to the narrative and here Adiga shares a lot with Arundhati Roy. Nonetheless the business of writing letter further goes to night in the fourth chapter ‘The Fourth Night’. However, Adiga here has artistic purpose in associating the actions in the plot of Balram to the time of writing and mood of the writer. At the end of the chapter three, which has the description of Balram’s life as house-aide at the empire of the Stork, the landlord, apart from description of elections in India, the writer warns the premier a bit of the things to come, “When we meet again, at midnight, remind me to turn the chandelier up a bit. The story gets darker from here.” (113) But this typical postcolonial writer does not begin a letter afresh in the fourth chapter, yet it is in the continuation of the previously left out discussions. He begins the fourth chapter, “I should talk a little more about this chandelier.” (117) It is Adiga’s carefree style and experimentation in carving out the structure of the narrative that he leaves page number 114 and 116 completely blank while page number 115 bears just the title of the chapter ‘The Fourth Night’. The discussion left unfinished earlier, with warning referring to the need of the symbol of luminosity i.e. chandelier, is carried out at the same point ensuring the connectivity in the patchy composite structure.

The fifth chapter ‘The Fifth Night’ in the form of fourth but afresh letter the novelist gives ironical account of Indian darker reality; the perpetual colonial sense prevailing among the Indians is portrayed through novel concept of the Rooster Coop. Again Adiga is playful with structural unity of the story as he stops discussing a topic at a point in the chapter and starts again anew, classifying the chapter into two halves.
But strangely enough, he never classifies a chapter into two equal halves. Like the swings of the mood of the Indian reality the style of his penning also has such swings. The delineation of Rooster Coop reality at once comes to an end in the fifth chapter but Adiga adds the dramatic elements in the narrative when he suddenly starts describing Balram’s real situation while writing. Just for the sake of writing merely thirty five odd words he breaks the chapter and stops there again. Similarly rest of the chapters and letters have unusual structure, patches of plots, uninhibited experimentation with narrative technique, relating to the fact of Adiga’s being away from the influence of colonial conventional writings.

The narrative style of Adiga seems to have wings to take flight of any height in thoughts and to come back to the ground at any point. This implies utter freedom and objectivity in writing. The story narrated through letters can rather be termed as mock-epistolary in form of narration though, as in an epistle, the subject matter is very serious comprising the national or universal things. But here, these very things are stated in very non-serious, burlesque style. The narrative takes in its span the concept of Indian democracy, age-old feudal system, colonial mentality of the public in general, corruption in socio-political life, Indian education and health system and so on. In describing all these serious issues’ sorry state of affairs the style of Adiga does not sound sorry, but he is like titular protagonist viz. the white tiger, majestic, non-caring, free of any slavery. In fact the main motto in this pack of epistles is to propound the idea of freedom through liberation from the conventional colonial shackles such as Rooster Coop. Hence, the style of enunciating such philosophy of decolonizing must be free from colonial norms of writing.

The objectivity in the style of describing the gloomy aspects of Indian life finds Adiga less a preacher more a Postcolonial carefree novelist, “…The auto-rickshaw driver next to me began to cough violently—he turned to the side and spat, three times in a row. Some of the spit flecked the side of the Honda City. I glared—I raised my fist. He cringed, and namasted me in apology.” (137-138) The description of Delhi’s roads shows utter objectivity in Adiga’s style since he does not veer out his language of style towards the mood and yearning of preaching the right ways. The air pollution through emission from automobiles, free spitting, smoking, unbearable noise
from honking etc. are just described rather in a way as if the writer is ridiculing the sorry scene around.

Though, Vikas Swarup cannot be considered belonging to the category of typical experimenting, carefree, defying and protesting club of Postcolonial writers in strictest sense, however his art of architectonics in making of the structure and narrative technique in the novel Q & A mark him as the novelist with distinguished style. The main plot hovers around the life story of an underdog Ram Mohammad Thomas who is the winner of the biggest quiz show W3B. Having learnt a lot in the school of life he successfully answers all questions which happen to correspond to the vicissitudes of his life. But the cynical society would not believe it, terming it a trick and a fraud on the part of the poor boy. Swarup, here, endeavours to heighten the case of this underdog against the bias and cynicism of snobbish society. In the same way, he also tries to raise another underdog in the world of stylistics i.e. himself through certain experimentations in making of the narrative and the structure of the novel. In crafting the plot and structure of this novel the concept of the interdependence of form and content becomes substantial as the technique of story-telling has conformity to the type of subject matter. It is the popular game-show W3B around which narrative of the novel revolves and thus the chapters of the novel have been carved in accordance with the amount of the prize money in the game-show.

Apart from a prologue at the beginning and an epilogue as final commentary by the first person narrator, each chapter has been given a title embodying the idea of the events in that chapter. But each chapter also has been given a pictogram of television set signifying the game-show and sum of money which increases in accordance with the following question in the show. The novelist takes the narrative in retrospections and flashbacks when the protagonist narrates his past experiences to the lawyer Smita who saves the former from the clutches of the police. His each episode in life has been craftily linked to the question asked in the game-show. In fact, it goes to the craftsmanship of Swarup that he has uniquely devised the scheme of the narrative and structure of the novel and deviates from the colonial rules of story-telling. The narrative in each chapter has been given the form of three types of realities in structure. First, the real situation of the protagonist and Smita at her home telling and listening each story in accordance with the question; second the recorded
footage reality of the game-show involving Thomas and the third the narrative of each story of his life. The novelist has given innovation and uniqueness to the texture and the narrative of the novel with three fold realities therein.

The first chapter ‘The Death of a Hero’ after the prologue has subtitle of rupees 1,000 and this is the prize amount for the first question in the game-show and the novelist has dexterously related the life events of Ram Mohammad Thomas to the contents of the question. The second chapter ‘The Burden of a Priest’ flashes prize amount for the second question rupees 2,000 and so on, “Then there’s the deft touch of numbering chapters with prize money scales (Chapter 1 is 1,000, Chapter 2 is 2,000) so that the reader too feels like he winning a Kaun Banega Crorepati clone.” (Seth: The Financial Express, January 23, 2005) Since the last chapter prior to epilogue does not relate to any life story of the protagonist, focusing mainly on the game-show, the title reads ‘The Thirteenth Question’. Though the game has allotted twelve questions, one question is quashed as a trick by the team of crooks in order get rid of Thomas.

Moreover, Vikas Swarup also comes forward with innovative experimentation in narrative technique as the narrative in the novel not only belongs to Thomas but also to Salim, Thomas’ friend. The ninth chapter ‘Licence to Kill’ with rupees 1,000,000 prize money relates to Salim. Salim narrates the story of his vicissitudes in first person narrative within single quotes to Thomas. This is a narrative within narrative in which Thomas narrates the same to Smita, “So this is the story told by Salim, in his own words.”(Q & A 225) The chapter six ‘Hold On To Your Buttons’ for the prize money rupees one hundred thousand carries same type of experiment of story within story. Parkash Rao, a drunk man at the bar, narrates the story to Thomas; the story is replete with thrill, suspense and romantic elements, “Then I will tell you my story, friend’, I replied with toothy grin.” (161) In The God of Small Things Ammu and Rahel, though either of them is not the narrator, appear in all chapters connecting all plots in the novel; and Balram Halwai in The White Tiger is a first person narrator, like Thomas in Q & A, is also present on all pages of the novel. But Swarup has ventured with the first person narrative technique unlike Roy and Adiga. The novel experimentations do not mar the structure of the plots as Swarup finally
relates Slim’s plot to that of Thomas by juxtaposing the story of Salim to the question asked to Thomas.

However, there are certain artistic tools in the hands of these writers to give good shape to the structure and mend it wherever necessary. Use of such tools signifies literariness in any writing and these novelists have deployed them with their proper artistic acumen. It is an idea, concept, image, object or anything that suits to the mood and the tone in the narrative; and which serves as the connecting force, a common thread, in the whole texture of the narrative or in a particular chapter. In order to reveal the undercurrent of the mood and the tone in an episode Arundhati Roy and Vikas Swarup artistically use such artistic idea in the form of sentence or phrase within the framework of a chapter as connecting force. But unlike Swarup Roy uses certain concepts, ideas, common things, in a particular chapter repeatedly which work as common factor to bind the texture of that chapter. However, that very concept, idea, reference etc. reoccur in other chapters and thus the link is made with the previous chapters. This experimentation thus connects the entire structure of the novel.

Rahel is the pivotal figure in the novel through whose perspectives most of the things are perceived. The novelist makes her presence felt every here and there in the novel. In the chapter ‘Pappachi’s Moth’ at page no. 37 Roy makes the style of Rahel’s hair conspicuous which is held with a special hair clenching rubber band, “Most of Rahel’s hair sat on top of her head like a fountain. It was held together by a Love-in-Tokyo—two beads on a rubber band, nothing to do with Love or Tokyo…” (GOST 37) And again this reference of ‘Love in Tokyo’ occurs in this very chapter when Rahel is in ‘sky blue Plymouth’ and sees Valutha in a Comrades’ rally. But this ‘Love in Tokyo’ phrase almost works like a refrain in the poetic structure of the fourth chapter ‘Abhilash Talkies’, “…And his twin sister? Tilting upwards with her fountain in Love-in-Tokyo? Could you love her too.” (106) Here, this reference works as a contrast to the fact of Rahel wanting being loved by Ammu and others who prefers ‘angelic Sophie Moll’ to her. Similarly, this symbolic phrase occurs in this very chapter at page nos. 110 and 116 as the repeating as but connecting idea. But this reference not only works within the framework of a chapter only rather it is used with Rahel’s presence every here and there in the novel.
In the same way Roy draws an ironical analogy between the lives of the characters, who have no music in their lives, and the contents of the film titled *The Sound of Music* which occur many a time not only within the chapter but in other pages of the novel also. Reference of personified imaginary cold moth, “A cold moth lifted a cold leg” (118) showing the mood of the characters is also used as a recurrent device. However the phrases carrying the concept of ‘shape and hole’, used repeatedly as a tool to present the perception of Rahel about herself and the things or people under discussion, occur very frequently till the last phase of the novel. ‘Joe-shaped hole in the Universe’(118), ‘Estha-shaped hole in the Universe’(156), ‘An embarrassed schoolteacher-shaped hole in the Universe’(179), ‘house-shaped hole in the Universe’(188), ‘The grey elephant-shaped hole in the Universe’(235) etc. --are the references which relate to the small things. Besides, frequent references of Sophie Moll in contrast to Rahel and her world, uniform tone in the entire narrative etc. also serve as the syntactic paradigms of binding the texture into a single hole.

Actually, this is Roy’s unique narrative style that she lets these references, concepts, ideas etc. recur here and there as refrains in the poetry of this novel. But she even does not exclude verse form of writing in the novel and these verses adds poetic beauty to the texture apart from giving uniqueness of typical expression. On opening up any page of the text there appear expressions in the form of songs, verse, other allusions, “Twins for tea; it would be a”(148) Even onomatopoeic poetic expressions appear every here and there, “Pa pera-pera-perakka(Mr.gugga-gug-gug-guava)”(206). Such poetic expressions in verse form give the heavy texture of the novel some thinness; the slim, feminine, versed texts help lighten the heavy mood of sullenness in the tone of the narrative:

*There was*

*A girl*

*Tall and*

*Thin and*

*Fair*

*Her hair*

*Her hair*

*Was the delicate colorriv*
There was A girl— (141)

And there is unique experiment even with the verse form and word form; with each succession down one letter from each word is omitted:

\[
\begin{align*}
Nictitating \\
Ictitating \\
Ctitating \\
itating \\
tating \\
ating \\
ating \\
ing \\
ing
\end{align*}
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In fact it goes to the merit of the novel and literary acumen of the novelist that the most of the observation of the degenerating society is from the children’s point of view; even the things adult with incongruities are described in child-like manner with this burlesque-full of ironies. Estha and Rahel are found articulating the reversal syllables of certain words on signboards, “Another sign, unwobbled by a kangaroo, said: \textit{emocleW ot eht ecipS tsaoC fo aidnl}.” (139) Being a true artist Roy seems not bothering the readability of the text but she writes in the flow of her pen in child-like manner; and this is the key to hold the ridiculous world of ridiculous grown-ups in satirical mode and tone.

Like Roy Vikas Swarup deploys certain references, images, thoughts, statements, utterances etc. to recur not only within a chapter but also in the entire scheme of the novel. Swarup artistically provides structural unity to the novel by letting one visual imagination of Thomas occur repeatedly that strikes his mind regularly. Being an orphan wretched boy he emotionally forms an image of his possible mother to get the emotional strength in the given situation. In chapter II he imagines:

\ldots The wind is howling. Her long black hair blows across her face, obscuring her features. Leaves rustle near her feet. Dust scatters. Lighting flashes. She walks with heavy footsteps towards the church, clutching the baby to her
bosom. She reaches the door of the church and uses the metal ring knocker. But the wind is so strong, it drowns out the sound of the knock. Her time is limited. With tears streaming from her eyes, she smothers the baby’s face with the kisses. Then she places him in the bin, arranging the old clothes to make him comfortable. She takes one final look at the baby, averts her eyes and then, running away from the camera, disappears into the night… (Q & A 49)

This imagination of Thomas has been used in architectonic scheme of the novel to provide unity to the structure of many chapters. When Thomas is lost in his thoughts this image occurs in his mental visuals. But like Roy Swarup also uses certain connecting features within the framework of a chapter also. The chapter ‘How to Speak Australian’ unravels the fact of the spying schemes of foreign embassy officers such as Mr. Taylor who is, in fact, involved in espionage. Thomas realizes this fact of Taylor’s omniscience, “Because Colonel Taylor is The Man Who Knows.” (137) This thought in the form of this statement is repeated in the chapter and even at the last phase of the chapter Swarup relates this very statement to Thomas in reality game show when he successfully answers the questions, “’ must say, this is remarkable’, he says aloud. Tonight Mr. Thomas really seems to be The Man Who Knows!” (152)

Similarly in the chapter ‘Hold on To Your Buttons’ the statement in the form of dialogue, “I am drunk, you know. And a drunken man always speaks the truth.”(161) works as a thread into the fabric of the texture of the chapter. But Swarup is dexterous enough to use such connecting tools of style in conformity with the theme and the mood therein. The chapter ‘The Tragedy Queen’ relates to the world of drama and films and, therefore, the statements relating to the different genres of drama occurs within the narrative in the chapter. Each genre observed by Thomas aptly relates to the happenings in the life of Neelima Kumari, the famous tragic actress. The chapter begins with the statement, “A family drama with doses of comedy and action, ending eventually in tragedy. In film parlance, this is how I would describe the time I spent with Neelima Kumari.” (244) Swarup again describes the situation at Neelima’s home when there comes a boy as thief but who turns out to be her great fan, “What started as a thriller has turned out to be a family drama”. (258) Later such pertinent remarks carrying the sense of drama and genre occur in the chapter frequently serving as the recurring statement.
Nonetheless, Aravind Adiga is a different lot in this regard who uses certain imageries of animals as the connecting and recurring forces for the whole of the texture of *The White Tiger* rather within the framework of a chapter. This typical postcolonial novel has a uniform tone and mood in analogy with realistic colonial picture of India and the animal imageries are structurally suitable to such tone in conformity with the idea of Indian jungle. The descriptions of animals or animal imageries every here and there in the novel serve as the farmland for the living animals, either with their imagery or reference or allusions. Adiga has artistically and symbolically deployed the concept of animal omnipresence in the vast scheme of literary craftsmanship as the connecting force within the structure of the novel. In fact, the unique nomenclature of each character in appropriation to the role and idea they represent is the use of literary metaphor in the aesthetics of the narrative.

Stork, the representative of the feudal landlords in the novel, has been metaphorically associated with natural propensities and his profession, “He owned the river that flows outside the village, and he took a cut of every catch of fish caught by every fisherman in the river, and a toll from every boatman who crossed the river to come to our village” (*WT* 24-25) And in assigning the tasks to other landlords such as the Buffalo, Wild Boar, Raven etc. Adiga’s mastery of representing them metaphorically is excellent, “Buffalo was one of the landlords in Laxmangargh. There were three others, and each had got his name from the peculiarities of appetite that had been detected in him”. (25)

Besides metaphor, Adiga’s dexterous hands are at best in giving aesthetics to the texture with another literary figure of speech, but inevitably through animal images. In the very beginning, he inevitably resorts to an animal simile while describing the prevalence and inevitability of technology in India to the Chinese Premier, “and you know how we Indians just take to technology like ducks to water.”(12) But more interesting is the imagination of the writer in another simile while delineating the sleeping women together in poor settings, “At night they sleep together, their legs falling one over the other, like one creature, a millipede.” (21) In fact, the novelist very effectively employs literary devices such as metaphor, simile, imagery etc. through the references or allusions of animals in order to substantiate the idea of Indian darkness and to give the novel a connecting paradigm.
While portraying the rustic reality of country life animals or their imagery may be suitably inevitable as in the phrases such as ‘cone-like tower, with black intertwining snakes’ (19), ‘pale-skinned dog’, ‘families of pigs’, feather-roosters fly up’ etc., yet the obsession of animals for aesthetic purpose is so strong for Adiga that he finds the presence of animals inevitable even in the posh modern settings of Gurgaon and Delhi as well to delineate urban jungle. The phrases such as ‘country mouse’, ‘human spider’ referring to Balram’s apparently being novice and for poor working boys respectively are recurrent here and there.

Even the urban traffic scene is described through the simile of animal reference, “everyone honked. Every now and then, the various horns, each with its own pitch, blended with one continuous wail that sounded like a calf taken from its mother.” (137) In Gurgaon the lobby of Ashok Sharma’s house is hugely decorated with the picture of Cuddle and Puddle, the pair of pet dogs of Stork at Dhanbad, but the writer makes their presence felt in posh urban settings also. It is great literary technique of Adiga to deploy such imageries as artistic tools to propound and establish the idea of pervasive colonial stance characterized with the jungle concept of might is right. Besides, the structure of the whole texture of novel has been tied with a common thread that runs parallel through the pages in the form of recurrent animals or their imageries. As literary tools these recurrent animal images and their references and allusions serve the purpose of rendering seam and common thread to the texture of The White Tiger.

In fact the title of the novel itself embodies the literary metaphysics of the idea of liberation and deterrence against the tyrannical society. Since the protagonist has hailed from the humble origin and represents the marginal, it is through his case that the writer has shown the path of liberation for many by associating him to the majestic and defying ways of white tiger. Moreover, it adds to the merit of the novel that Adiga tries to achieve his motto of making the Chinese Premier and the readers understand the things but through unprecedented metaphysics. In his unusual metaphysics he draws the analogy between two actions---one is Balram’s spitting from the top of the hill in the village and murdering his erstwhile master Ashok by slitting his throat. Surprisingly, he seems to be hesitant and serious in telling the act of spitting, very ordinary thing, to Mr. Jianbao but with great ease he just tells of this
aghast act of killing, “…I did something too disgusting to describe to you. Well, actually, I spat. Again and again. And then, whistling and humming, I went back down the hill. Eight months later, I slit Mr. Ashok's throat.” (42)

The murder of a rather benevolent master by the protagonist and no sign of regret thereupon categorizes the novel as no moral fable or a pure epistle. The use of animal imageries at vast scale in the vast texture of the narrative also serves as the potent metaphysics to describe the animals on hierarchy of voracity basis. That is why Adiga is no mean artist to deploy any image or symbol in any way he likes, rather these metaphysics work within a scheme. The narrative is amply enriched with certain symbolic suggestiveness and hints the writer deliberately drops here and there in the story. Recurrent image of bottle draws the Macbethian metaphysical parallels not only in final pages heading towards the act of murder but much earlier also. Balram is hit by the pangs of insomnia prior to this horrible act and encounters Johnnie Walker Black bottle again and again:

At around three in the morning, I drove the City back to the apartment block in Gurgaon. My heart was beating so fast, I didn't want to leave the car at once. I wiped it down and washed it three times over. The bottle was lying on the floor of the car. Johnnie Walker Black—even an empty one is worth money on the black market. I picked it up and went toward the servants’ dormitory. (272)

Even at the time of killing Adiga is at very ease when describing the features and worth of empty Johnnie Walker Black bottle; in fact the bottle, the symbolic instrument of death and escape, gets more attentions than the aghast act of murder at this time, “I rammed the bottle down. The glass ate his bone. I rammed it three times into the crown of his skull, smashing through to his brains. It's a good, strong bottle, Johnnie Walker Black—well worth its resale value.” (284)

Actually there are numerous references of different types of bottles from the very beginning throughout the narrative and the readers do not have any idea of its final use for this aghast task of murder. But one thing is very special in this context and that is the novelist refers mainly English brand bottles of quality. Whether it may be suburb settings in Dhanbad liquor shop or at the Stork’s household or in Gurgaon flat or in Delhi or in the car or anywhere---- it is English brand bottle with worth.
Adiga even takes much pain in giving the price list and values of different English brands such as *Black Dog*, the best one in India, *Teachers, Vat 69, Challengers, Wild Horse* and even *Vodka*:

Colored bottles of various sizes were stacked up on Jackpot's shelves, and two teenagers behind the counter struggled to take orders from the men shouting at them. On the white wall to the side of the shop, there were hundreds of names of liquor brands, written in a dripping red paint and subdivided into five categories, BEER, RUM, WHISKEY, GIN, and VODKA. (73)

And finally Johnnie Walker Black is selected being the best of bottles for any task, be it killing by smashing on head and slitting one’s throat with its solid blades. The quality of the make of an English brand bottle symbolically signifies the fact of Westernized materialistic ways being the means of escape from the clutches of feudal system and thus from the Rooster Coop. At artistic level the writer deploys certain symbols to suit the idea under discussion instead of imitating traditional aesthetics at plain level.

It is the playfulness, experimentation and slackness with diction, syntax, grammatology, semantics, morphology etc. of English that truly put these writers in the band of emancipated Postcolonial writers. *The God of Small Things* is a unique representation of post-colonial ethos and thus it is not only peopled with typical postmodern issues and themes such as feminism among other things, but also its form is typical but uniquely feminist. Showing rebellious zeal and intention against the establishments in the realms of writing, Roy puts forth the typical latest aspects of postcolonial feminism. Hence she radically departs from the cult of conventional female and feminist writing who wrote under the sway of colonial terminology which made them present the picture of women and her world within the colonially set structures of male-female binaries such as—weak-strong, helpless-powerful, humble-authoritative etc. Colonial women and feminist writers did try to raise the case of women with hue and cries but their style, expression, diction of saying of feminism were marred with typical colonial patterns; they seemingly lacked in asserting their case and thus sexuality in writing.
However, Roy asserts her sexuality through her female characters and thus defies the formalistic aesthetics of colonial writings which had necessitated the male-oriented diction. The feminist voice of Arundhati Roy against the metaphysics of writings is, in fact, the hue and cry of the third world country writers against the hegemony of colonial imperial powers even in post-colonial era. Ammu is the representation of Roy’s rebellious zeal in writing as she is unconventional in her freedom of choice, defying the male-oriented order in the society. Ammu is the most significant and striking female character in the novel, struggling to assert her individuality in the man-made system. She is independent bourgeois woman, a divorcee having two twins, Estha and Rahel. She is bold enough to marry the man of her own choice much against the will of her family. But she is even bolder and sensible to take no time to untie her relations with Baba, her husband and seek divorce from him when he shamelessly asks her to sleep with his British boss. As she is an educated and able to articulate herself she does not give it second chance to adjust with such unscrupulous spouse. Similarly, Roy also does not hesitate to divorce from conventional style of writing and follows her own free will.

Despite various hardships and social restraints on a divorced woman, Ammu again does not hesitate to put a breach to social dogmas and forms the relationship with Velutha, a Dalit, untouchable labourer. With such unusual and bold choice again she dares to violate the stipulated “Love Laws” which her community has inherited from their Hindu past. Her transgression of the caste, class and religious boundaries mounts as a protest against her marginalization as a woman. As Murari Prasad reckon her, “Ammu’s rebellion against maternal and marital conventionality, and finally, her liaison with dark-skinned and untouchable Velutha constitutes a violation against a determinate social order, sponsoring the immutable love laws.” (Prasad 02)

Ammu is equipped with the tools of modernity and even choice making to carry the responsibility of her children and redefining herself in her quest for identity and individuality. Representation of Ammu, as an individual and modern woman, transgressing the social codes signifies the idea of clash, assertion from marginals, from dalits, from colonized world against the colonial authorities in post-independence times. Actually Roy draws the parallels between the efforts and laws of
women’s rights and emancipation in postcolonial age and raising voices of the third world countries against the economic and cultural hegemony of the West.

Being the harbinger in the orchestra of stylistic mutiny in the third world country Arundhati Roy is unprecedentedly bold a woman writer in her treatment of human sexuality. She very boldly and dexterously removes the layers of stylistic taboos from the hitherto reserved zone of colonial writing. In description of Ammu-Velutha erotic paradigms she shows the defiance in style of writing in the last chapter. M M Mazumdar sees this defiant relationship in terms of Foucauldian concepts, “The other kind of sexuality according to Foucault, ‘the deployment of sexuality’ which is less material and less overtly power-oriented is manifested predominantly in the novel in terms of Ammu’s relationship with the Paravan (untouchable) Velutha... (Mazumdar 126) Any text on the part of women writers asserting their sexuality is an open rebellion not only in sexual issues but in style of writing by women and the third world writers who were ever given the diction of writing in English which was political in nature. Such defiance in style, form and grammatology of English by Roy and others should be viewed as the assertion of those wretched, subalterns, colonized people who had been under the sway of colonial prescriptions in all spheres of life including aesthetics. *The God of Small Things* is representative novel of such stylistic defiance and novel experimentation.

Being a true artist Arundhati Roy dexterously deploys certain symbolic representations of the clashing forces of the natives and the West. She gives symbolic representation to the cultural and racial clash through characters in the novel. White skinned ‘angelic’ Sophie Moll symbolically signifies the colonial supremacy of England or the West over once colonized India, the dark, humid land represented by Estha and Rahel. Several happenings in the novel are viewed through the observations of this docile, jerky, isolated female character, Rahel as a seven year old child and as a woman of thirty one. The point of view, outlook, observation and colourings of Rahel’s mind in the novel actually form the cultural and racial outcry; the opinion of subaltern Indians who can speak. In fact Rahel is a representation of Roy herself—defying, violating, clamouring, challenging, going—happy go lucky. And this upsurge of Roy’s heart and Rahel’s unfulfilled aims and protest against the authorities finds
echo through femme and queer diction which fits in no colonially set norms of literary writings.

Death of Sophie Moll by drowning in indigenous native Indian river is a symbolic hint of the subaltern, colonized natives’ ability to swallow down the settlers or colonizers. Roy lets this open challenge of word-wars through special description of benevolent and malevolent destructibility of the native river which actually stands for the native Indians against the settler Westerns. Ambivalence of the native rivers’ propensities and mood finds very poetic delineation in unusual words. This giant like river is humble and welcoming to native Rahel when it is dry, “Years later, when Rahel returned to the river, it greeted her with a ghastly skull’s smile, with holes where teeth had been, and a limp hand raised from a hospital bed. Both things had happened.” (GOST, 124)

But the mood of this giant changes when it is swollen and ferocious, “It was past midnight. The river had risen, its water quick and black, snaking towards the sea, carrying with it cloudy night skies, a whole palm frond, part of a thatched fence, and other gifts the wind had given it.” (289) Roy is at her best with poetic beauty and symbolism when she symbolically lays bare the indifference and unaffected mood of the essential native in the form of Meenachal; unlike human bourgeois the river is not snobbish and swallows Sophie, “And all our food is spoiled,” Rahel said to Sophie Mol and was met with silence. A rushing, rolling, fishswimming silence. “Sophie Mol?” she whispered to the rushing river. “We’re here! Here! Near the illimba tree!” Nothing.” (293)

The post-colonial critics and the writers such as Roy aim at deconstructing the Colonial Metaphysics which had been dominant in all literature. The sense of a woman’s peripheral yet invested position within a male-dominated culture has led Arundhati Roy to make thematic and stylistic experimentations and innovations in the novel. The novel strikes a balance between feminism and feminine ways of describing the incongruities in society; and resorts to many of the conventional devices such as irony, exaggeration, sarcasm, wit, humour etc. Roy’s expressions, phrases, sentence structures, choice of words etc. are feminine, feminist, even from typical children’s world devoid of unnecessary burden of colonial and patriarchal terminology.
Apart from the latest feminist streak of rebellion and defiance there is, however, another tool to liberate the form and stylistics from colonial prescriptions and conventional norms and it is indigenization of English with constant and deliberate use of hybrid, pidgin words, localized expressions typical of local culture, simplified but unusual diction etc. Instead of writing in vernaculars the new writers chose English as the tool of expression against the colonial English; their English is unique, hybrid which has its own brand and identity. Japanese thinker Norio Okaguchi holds that each language has its own identity and thus pidgin Indian English or Hinglish, in that case, is representative, “Each language is unique and its literature provides insight into a nation’s history, the lifestyle of people and their culture.” (Okaguchi: in *The Tribune*, April 12, 2009: 05) Upamanyu Chatterjee in the present novel is at ease with such usages and expressions in narrative. Being the typical postcolonial Indian literary output the novel has frequency of the Indian usages in English--- pidgin, hybrid, khichari, certain Indianized words.

The word such as ‘saab’ adds emphasis on the idea of the influence of bureaucracy that Chatterjee wants to bring home in the novel *English, August: An Indian Story*. It also adds Indian flavour with servility in attitude to the officer in higher rank. The term mostly refers to such officers at higher position yet it is also used to address to powerful and elite in Indian society. Other words with touch of Hindi and Indian vernaculars are like--- ‘bhai’, ‘arrey’, ‘hayn’, ‘bazzar’, ‘rickshaw-wala’, ‘puja’, ‘maya’ etc. are studded in the texture of the novel every here and there. The term, ‘bhai’ generally denotes in Hindi and many other Indian dialects for ‘brother’; but it is general address in the novel to be used by Srivastav, the Deputy Commissioner, for the people such as the protagonist, Agastya.

The expression, ‘arrey’ is also a form of expression for the juniors and younger people. But ‘hayn’ is typical reaction forming no specific word but a funny surprise if something odd happens. Agastya Sen is odd, unusual being for the small-town hooligans, rustics of Madna. This reactive expression of surprise is given by a servicer urchin, “An urchin handed Agastya a plate. On it were laddus, smosas, and green chutney. He could almost hear the chutney say, Hi, my name is cholera, what’s yours? ‘No, not for me.’ The urchin said, ‘Hayn?’ (*English, August* 24) If this extract is taken as the representative of the text of the narrative the novel is, thus, a typical
Indian one with typical Indian aesthetics, expressions, usages, etc. away from the influence of colonial aesthetics of Queen English.

The use of the particular terms like—‘rickshaw-wala’ signifies the indigenized form of English uses as the writer could have used, ‘rickshaw-puller’ instead. But the suffix in this phrase signifies more sense of Indianness and thus typical post-colonial stance of writing. Such simplified narrative style, use of desi words and easy readability imply the fact of liberation from heavy norms of politicized colonial aesthetics in English., G.J.V. Prasad observes this transformation in the use of English over the years “…that earlier Indian English writers wrote in what many still consider awful English. They create an English which resists easy reading by the monolingual English reader…” (Prasad 192) Chatterjee even goes to the extreme in toying with the diction of English and utterly defying, discarding the syntactic and semantic sanctity of this language. The new episode begins at once to further the plot of Agastya but with syntactically faulty sentence though semantically acceptable, “Agastya on his way to the office of the Superintendent of Police, to pay Kumar for his train ticket to Delhi.” (E, A, 217)

In the construct of this sentence there is a very tangible syntactic error that there is no main verb here. In this construct there in only one verb i.e. ‘to pay’ but it is verb with infinitive; such verb is added to the sentence when there is already a main verb referring the tense. Probable use of the verb of present indefinite tense ‘is’ for third person as this form of ‘be’ is missing; however the novelist seems not bothered of such lacuna in sentence which begins an episode. However, Chatterjee sounds master of diction in his dexterous use of proper words to reveal the mood, attitude and mind of the people on psychological plain. Agastya objectively but keenly observes:

The servants always go and smoke bidis beyond the kitchen. And it’s such a big house that they can’t hear from here,’ said Mrs. Srivastav. In her voice was embarrassment at Srivastav’s anger, pride in the size of the house, and relief that the servants did not smoke bidis in the kitchen (E,A, 56)

Such endeavours of mixing the vernacular words in the expressions in English give a special flavour of Indianized English in the form of what we call Hinglish. The Postcolonial literary writers use their hands in this way or that way in such
experimentations to bring out the special tang of Indianness in English and Upamanyu Chatterjee, thus, has his own tang of expressions. Akhil Sharma critically captures this specialty of this novelist, “A character in English, August talks about how each language has a ‘tang’ and that it is hard to translate this very specific flavor. That, of course, is true of the work of our best writers as well. Upamanyu Chatterjee has his own “tang” and it is like nobody else’s.” (Sharma retrieved from http://www.nybooks.com/books/ imprints/classics/english-august/)

It goes to the literariness and imagination of Arundhati Roy that she does not miss a particular expression of long after it has been used to match that very mood. Providing rhythm to the mood and tone in the narrative with poetic rhyming words, syllables and even morphemes she does not forget to use the exact expressions when that mood reoccurs in the novel. Giving poetic touch to the narrative and connectivity to the structure she very effectively uses the words with rhyming syllables not only with immediate successions in a given situation but also after long gap anywhere in the narrative where the same mood and context reoccur. The rhyming words ‘dum dum’ of Rahel’s imagination appear in page no. 98 and they are again used rhyming at page no. 119, yet again to the dismay of Rahel at the loss in Sophie Mol in the river at page no. 294. Such recurrence of the phrases, words, syllables etc. is the hint of satire on the sorry state of affairs in the lives of the characters. Moreover, the phrases like ‘tum tum’ and ‘dum dum’ etc. are suggestive of the novelist’s ironic tone which embodies undertone and understatement of the idea of things being same in ethnic society.

It is the stylistic attempt of indigenization of the syntax and morphology of English that the novel is exquisitely but oddly decorated with pidgin words and phrases mixed with Malayalam accent such as ‘porketmunny’ for ‘pocket money’ ‘Avaney Kadalamma, Kondu poyi’(GOST, 220) etc. Roy also seems much carefree and playful regarding the syntax of the language in her rather patchy and choppy style of writing. Instead of being bothered with describing the things in full sentences she is found constructing a sentence with only one word, even monosyllabic. ‘Amhoo’, ‘Look’, ‘Ever’, ‘Or Me’ ‘Ay!’ etc. But she also goes by repeatedly condensing and unusually juxtaposing the words together tampering and challenging the very syntax, morphology and semantics of English, the imperial language. Describing the common
behaviour of the people in cinema she deliberately kids with the words giving peculiar diction, ‘Thiswayandthat’ joining together two pronouns, a noun and a conjunction.

This weird expression is repeated in the following pages to refer the behaviour of the audience in the theatre moving their legs to give the way to disturbed Estha, “Past the audience again (legs thiswayandthat).”(107) In fact, the whole narrative is richly filled with such expressions, playfulness with the diction, deliberate use of pidgin words and phrases, various italicized words, certain poetic and typical expression with undertone to serve as the connecting and binding tools of the texture. Such unusual phrases, expression, monosyllabic and disyllabic words etc. signify the tone and the mood in the given situation or of a plot. Ammu, for instance, is projected to have lost rhythm and tune with the circumstance in her sullen life and this mood has been shown in deliberate misspelled words in her exercise notebook, “When we walk on the road in the town, cautious Estha’s story went, we should always walk on the pavement. If you go on the pavement there is no traffic to cause accidents, but on the main road there is so much dangerous.” (157-58) Certain words are underlined, misspelled, expression is weird in the above write-up by Ammu. Even in her correction of the words she is incorrect. Below this there were corrections from a previous lesson, “Ferus Learned Neither Carriages Bridge Bearer Fastened Ferus Learned Niether Carriages Bridge Bearer FastenedFerus Learned neither Ferus Learned Nieter.” (157)

Even the diction of English pronunciation is seen in corrupted and marred form, ‘Per NUN sea ayshun’. This weird syntax is repeated later, “Their Per NUN sea ayshun was perfect.” (154) There is experimentation with punctuation marks also. The observation of B K Das deserves mention here, “Arundhati Roy fashioned a new language for fiction. Her use of language reminds us of Eliot’s use of language in Rock Choruses and Four Quarters.” (Das 89) Like Eliot she does not lack in rhetorics, poetry though in her prose; the novel is replete with her magic of words, the poetic beauty in description of the river, “Graygreen. With fish in it. With the sky and trees in it. And at night the broken yellow moon in it,…” (GOST 293)

In the poetry of the novel she is at her best with ease in using the unique, self-coined words and phrases. Regarding her unique forms of words, phrases and idioms
Das further analyses, “Arundhati Roy can be credited with creating a new idioms and phrases like ‘biological father,’ ‘die-able age,’ Sea-secrets,’ ‘re-Returned,’ ‘non-elect,’ ‘death coiled like an angry spring,’ ‘touchables,’ Rice-Christians,’ Clean children, like a packet of the peppermints,’ ‘as lonely as a wolf,’ etc.” (Das 91) Roy goes to the extreme with playful experimentation in English language that she cites certain words and sentences in reversed spellings. Since it is vogue in the Indian languages to reverse the letters of words for playfulness, Rahel and Estha are made to play with words in English, “Another sign, unwobbled by a kangaroo, said emocleW ot eht ecipS tsaoC fo aidnI” (GOST 139) In fact this is the reversed structure of the sentence ‘Welcome to the Spice Coast of India’.

Roy’s satire on the weird use of English is not restricted to Indian contexts only but she questions American brand to citing the accented speech of the ambassador or America itself viz. George Bush, “Innia. . . and Afghanistan----sorry-----Pakistan. Damn! I knew it had a Stan in it somewhere----but of course. Afghanistan’s already in my harem, so how can I invite her in. Heh! Heh! Innia’s democracy…(Listening to Grasshoppers 114) Here, she deliberately highlights the lisping by George W. Bush on particular sounds; sound /d/ in ‘India’ is missing, he articulating it as ‘innia’. Again the same sound in ‘Stand’ is omitted and it is pronounced as ‘Stan’ and Roy deliberately highlights it with capital first letter ‘S’ in spelling.

*The God of Small Things* is a discourse of such experimentation with English written in typical indigenized English. Roy is so playful in using this language of colonizers that she intentionally leaves spaces between one word and the other, sometimes double. The morphology of a word is seen mixed with regional touch of South India and the idiolects of the people therein. Besides, the capitalization of the words and phrases unravels the fact of utter defiance of the conventionally and colonially laid syntax of English. Roy even does not hesitate to make a mockery of certain typical expressions in English, “My grandmother owns Paradise Pickles & Preserves. She’s the sleeping partner.’ ‘Is she, now?’ the Orangedrink Lemondrink Man said. ‘And who does she sleep with?’(GOST 102-103). In other words the novel is a unique piece of poetic expressions characterized with satirical tone, irony, defiance of colonial English and thus protest through style.
Even Vikas Swarup also tries his hand in experimenting with the diction defying the codes of punctuations of imperial English. In the chapter ‘X Gkrz Opknor, A Love Story’ the novelist gives a unique language uttered by a so-called mentally challenged boy Shankar. But with little mathematical attempts one can decipher the language and derive the meaning from it, but half way. Certain utterances, apart from the title itself, can be put with sense with manipulation of English alphabets, “The boy nods his head and says, Uzo Q Fiks X Ckka Lgxyz.” (Q & A: 283) From this utterance some sense like--‘Yes I know…’ can be made. The use of unintelligible code language relates this stance of writing to the drama of absurdity wherein the idea of futility of verbal communication was propounded. Such codification should not be taken merely as gimmickry, yet it is a daring tampering with the very syntax and semantics of English; the non-native writer in English is making experiment in a language which was once a colonizer language.

Such unique codifications, experiments with a foreign language imply the fact of changing culture of Indians with English in Postcolonial writing sphere. The coded utterance by Shankar and by Thomas himself, but in English, is a way towards the associated knowledge through English in postcolonial culture in India which knows English. R. A. Hudson relates such reality of language, knowledge and culture, “There are three points at which language makes contact with knowledge, and more specifically with the kind of knowledge that we call ‘culture’. As a distinguished anthropologist said, ‘a society’s language is an aspect of its culture. . .The relation of language to culture is that of part to whole.” (Hudson 79)

The relation of English used in India to Indian postmodern culture, in this sense, should relate to the fact of its being the part of this very culture; the postcolonial culture which uses English to understand the ways of Western colonial politics. But Swarup also brings out further the codes of English alphabets rather in context of two cultures; one being once colonized but now Western viz. Australian. Colonel Taylor represents that culture in Australian embassy in New Delhi, who actually carries out the secret task of his espionage using such codes. The code language such as, “CYTLYT? Yes, Confuse Your Trail, Lose Your Tail.” (Q & A 141) is suggestive of Swarups’s playfulness with English as he openly discards and defies the colonially set patterns of grammar and syntax of colonial English. He
makes experiments with certain expressions such as the outcry of pain, “…he twists his legs and flaps his arms and screams, ‘Aaaaaaaaaaaaaaah!’ (85) and, “All my life I have believed in the motto that hard work and owwwwwwwwwwwwwwwww!” (168)

The ideas, expressions, concepts, thoughts etc. in Q & A, questioning the feudal and colonial mentality have grammar, diction and syntax of Postcolonial English. In the same chapter Swarup adds the elements of suspense to invoke curiosity in the readers for certain codes in the same English letters but in different contexts. He rather drops a hint of Colonel Taylor’s secret workings in India:

Today, my letters have not been good. Lots of Xs and Js and Ks and Ls. The game is about to end. Maggie has 203 points, Roy has 175 and I have 104. My last seven letters are G, P, E, E, S, A and I. I am thinking of making ‘page’ or ‘see’. Then Roy uses an O from one of Maggie’s words to make ‘on’ a latch on to it in a flash. I put E, S, P, and I before O and A, G and E after N. ‘Espionage’. (147)

This playfulness with the technicalities of this play implies the fact of play with the English letters by the novelist. In the chapter, ‘X Gkrz Opknu or, A Love Story’ Swarup makes the show of peculiar articulation through English letters and here also he uses them to drop the hint of the spying activities of Colonel Taylor. This ease with using English in different forms either by Chatterjee or Swarup signifies their position of being unburdened from any norms of colonial writings.

Such experimentation, playfulness and liberty in the use of diction and the expression of serious thoughts are the key of counter literary endeavours in typical Postcolonial writing. The novel The White Tiger is the outstanding example of such Postcolonial writing. The carefree style and form, typical Indianized expressions etc at the very beginning of the narrative are the hints of the novelist’s satirical mood and his attitude of utter disobedience of colonial aesthetics in English. The very beginning of the first letter of Balram to the Chinese Premier embodies the undertone of condemnation of the typical English. It is the only language that can best express the abusive words of frustration and condemnation. The novel begins, of course after address and salutation etc. in letter form, “…Neither you nor I can speak English, but there are some things that can be said only in English only.” (WT 03)
Latter Balram discloses the abuse of frustration and resentment which is uttered only in English all over the world. And it is this very language that these Postcolonial writers use in paying reply to the colonial powers, yet it is not the same English with typical imperial-oriented aesthetics and literariness. The form of this language in counter attack is different, indigenized or Indianized but it is English the language of the colonizers to be used by the colonized but with transformed tone and form. English in the hands of the writers like Adiga is a potent weapon, the arsenal made by the West but to be used against the West as Prospero witnesses in Shakespearean *The Tempest*, quoted by Ania Loomba to support this idea:

> You gave me language, and my profit on’t
> Is, I know how to curse. The red-plague rid you
> For learning me your language! (Qtd. in Loomba 79)

Not only English language, but Adiga rejects the entire West and rather foresees values and promise in the ‘brown men’ and the ‘yellow men’ as the Western—“erstwhile master, the white-skinned man, has wasted himself through buggery, mobile phones usage, and drug abuse.” (WT 06). The syntactical structures of expressions in the novel are unusual, with no conformity to the strict grammatical norms; the English is indigenized and Indianized with use of hybrid and pidgin words such as—‘paan’, ‘roti’, ‘chapati’, ‘namaste’, ‘daal’, etc. However, unlike *The God of Small Things* this novel has least number of ‘desi’ phrases; Adiga uses English but in most simplified and Indianized manner. A few sentences are made of full long paragraph with abundance punctuation marks, yet other sentence consists of one word such as ‘Never’, ‘Sir’ ‘Ha’ etc. In the very beginning of the novel the complexity, unusual syntax of the sentence is found heralding the postcolonial rebellion through Indianized form of writing, “My ex-employer the late Mr. Ashok’s ex-wife, Pinky Madam, taught me one of these things; and at 11:32 p.m. today, which was about ten minutes ago, when the lady on All India Radio announced, "Premier Jiabao is coming to Bangalore next week," I said that thing at once.”(03)

This sentence in the very beginning of the novel has rather complex syntax as if the writers wants to utters many things in one breath or stroke. The sentence has total 48 odd words, 221 characters as much as 6 commas, one semicolon, dividing the
sentence into two, single inverted commas etc. And interestingly this one sentence forms one full paragraph on the first page of the novel. Semantically speaking, the sentence reveals two types of interrelated information but refereeing to two different times. The abusive remark, that can be said only in English, is a common link between to clauses. But for further syntactical complexities Adiga uses direct speech with inverted commas within the framework of a single sentence which is quite unusual. The information could have been easily given into two syntactically simplified sentence with indirect speech like-----*My ex-employer Mr. Ashok’s ex-wife, Pinky madam, taught me one of these things. Ten minutes ago at 11:32 p. m. when your proposed visit to India was announced at All India Radio, I said that thing at once.* (emphasized)

But Adiga represents the postcolonial writers and his English signifies the defiance of syntactical norms and thus he pronounces his intentions of deconstructing the colonial stylistic forms as there are numerous such deconstructing constructions to follow in the novel. Since this novel serves as a panorama of postmodern Indian life with many hues and colours typical of India, the form of its narrative can be taken as the picture of Indianized English with typical expressions which have the cultural touch of Indian expressions. Expressions such as---‘in my way’, ‘from their own lips’ are every here and there making the novel sound truly postcolonial Indian brand. Actually, Indianization of English and influence of other languages in the use of it have added new dimensions to it and the world now enjoys variety of English. Each type of English is characterized with the influence, cultural flavour of the region wherein it is used. African English, for example, shows different shades in the usages and pronunciation from other type of English say, American, Indian, Chinese or others. While Australian English is characterized with different shades, different accent and different usages in writing. Vikas Swarup, being the bureaucrat in Indian Foreign Services, has experienced such different shades across the world and in *Q & A* he does reveals this stance of the different facets of this global language, “The man said something like, “G’Day maite, go to India Gaite, tonight at aite.” I mean, only an Australian would speak like that, wouldn’t he?” (*Q & A* 150)

May it be Chatterjee, Roy, Swarup or Adiga their Indianized form of English ensures them a band of postcolonial writers; an orchestra asserting its protest against the set
rules of colonial English with their novel style of writing, choice of words implying the code-mixing of Indian languages and English. It has been observed that such code-mixing or use of Hindi and vernaculars words in English not only help give echo of local cultural thoughts but also it enriches this new brand of English called Indian English. In fact it helps decolonizing the Indian aesthetics since it makes the writer opt out the colonial, complex usages of English which sound alien in Indian cultural contexts. Analyzing this way of decolonizing in the writings of Salman Rushdie Nagender Singh Nathawat observes:

Borrowing and code mixing is a natural process and is certainly not born out of power structure one language being superior to the other. In this linguistic interaction, both the languages (the one that borrows and the one from which lexical items are borrowed) are gainers. So one of the facets of decolonization is borrowing and code-mixing as it entails free will. (Nathawat 13)

All the concerned novels have the ample characteristics of typical postcolonial literature with streak of counter attack on the western aesthetics, syntax and grammar of English. The English used is Indianized and indigenized with motley pidgin, hybrid, desi, vernacular words, phrases and expression. The novelists show no concern for architectonics in making of the texture, structure, plot in the novels, yet they have their own style of narrative. Since, Arundhati Roy totally deviates from colonially laid architectonic norms, there is no coherence in episodizing and chapterization of the plots and in narrative. While Adiga gives The White Tiger unique chapterization in the form of six letters written to Chinese Premier. Here also, there is no coherence in the narration of the events. Even the architecture of plots in Q & A is distinguished as the narrative of the novel revolves around the popular game-show W3B and the chapters of the novels have been crafted in accordance with the amount of the prize money in the game-show.

Besides, all three novels have certain recurrent images, references, allusions, phrases etc. as the connecting agents in the composites structures. However, it is the playfulness, experimentation and slackness with diction, syntax, grammatology, semantics, morphology etc. of English that truly put these writers in the band of emancipated Postcolonial writers. The writers not only display an attitude of non-
acceptance of the Western establishments in all spheres but also deny the prescribed aesthetics and styles of the colonial times besides questioning the politics in language of expression and they do so with novel counter politics of style and language. Such defiance, experimentations, playfulness and casual manner in using English has helped the third world writers to raise their voice potently against the Western hegemony in all spheres. Gyan Prakash brings out this truth of such rebellion on the part of the third world writers:

> It is difficult to overlook the fact that...third world voices...speak within and to discourses familiar to the ‘West’... The Third World, far from being confined to its assigned space, has penetrated the inner sanctum of the ‘First World’ in the process of being ‘Third Worlded’---arousing, inciting, and affiliating with subordinated others in the First World...to connect with minority voices. (Prakash Qtd. in Bhabha 354)

Such usages of indigenized, desi words with flavour of Hindi and Indian vernacular is the common stance in the novels of many contemporary writers. The deliberate deployment of such diction, usages, expressions, grammatology, weird syntax etc. all signify the efforts of these postcolonial Indian writers to decolonize the aesthetics from the colonial influence. In an interview, quoted by Meenakshi Mukherjee, Salman Rushdie, the representative writer, throws ample light on this phenomenon:

> But, I think, that Indian writers will become much freer with the English language, you know, as the memory of the English fades, and English just becomes domesticated Indian tool, which I think more or less it now is, really. I think that people who use English, use it more and more, kind of unproblematically and without that kind of echo of the colony. So that means that English is growing into becoming an Indian language, and as it does, I think, people will use it with more verve, more confidence, more ease and with more Indianness. (Rushdie, Qtd. in Mukherjee 223)

The Postcolonial movement is not restricted to the boundaries of India only but this is the phenomenon world-wide; the writers writing in their own styles from the third world which once used to be the part of European empire. The postcolonial movement
has been held in critical analyses by Bill Ashcroft which reveals the characteristics of this movement signifying the engineering the new words of assertion to manage the new war:

Post-colonial studies developed as a way of addressing the cultural production of those societies affected by the historical phenomenon of colonialism. In this respect, it was not conceived as a grand theory but as a methodology: first for analyzing the complex strategies by which colonized societies have engaged imperial discourse; and second, for studying the ways in which many of those strategies are shared by the colonized societies, re-emerging the very different political and cultural circumstances. (Ashcroft 01)

Undoubtedly, the Postcolonial writing involves addressing the cultural production which was affected by colonialism. Spread of English language and its literature was tool in the hands of colonizers to establish the Western supremacy in the colonized countries including India. Aesthetics with structural binaries of the superiority of the West was introduced in the writing world; the writers from third world were made to imitate those aesthetics which prescriptively projected ‘centre’ in the West. However, the Postcolonial literary writers came forward with zealous movement to retaliate, defy and revolt against such aesthetics, structures, diction, narrative etc. in the writing world. These writers, the selected writers in the present research as well, are found engaged, with mood in air, making experimentations in expression, style of narrative, form of writing, diction, structure etc. Upamanyu Chatterjee makes bold experiments by using pidgin words and Hinglish in his narrative. Arundhati Roy, Vikas Swarup and Aravind Adiga have employed certain images, references, allusions, expressions, thoughts, etc. as connecting paradigms to bring some pattern in the loose structures of the respective novels. They all, with other writers of the same band, form an orchestra of stylistic mutiny against the traditional colonial aesthetics.
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