

Critical Study on Stylistic Approach of Arundhati Roy in the God of Small Things

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Abstract – Arundhati Roy won the Booker prize of 1997 for the stylistic innovations in her debut novel. An examination of Roy's narrative style is very complicated, for its structure infers numerous dimensions of perusing. She writes in a style especially unique in relation to huge numbers of her contemporaries. To express her musings Roy invents a nearly code-language suffused with cross-references, so it appears the novel invents the language in which it is composed. The man centric, sex and standing biased, politically sensitized and manipulated society is constructed employing cinematic procedures. The epic arrangements with cruelty that spills out of built up organizations of society like family and marriage, apparatus for keeping law and enforcing equity, and the complicated framework deciding sex imbalance in the public arena. The foul play that the untouchables need to suffer, the affront and abuses ladies in the public arena need to tolerate and the trials and tribulations, the unprotected need to experience under brutalized apparatus in a standing ridden and progressive society, these become the topic of Arundhati Roy's book.

Keywords: Narrative, Stylistic, Inequality, Patriarchal, Techniques, Gender, Caste

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INTRODUCTION

Arundhati Roy was awarded the Booker prize of 1997 for her stylistic innovations in her debut novel The God of Small Things. She wrote in a style particularly unique in relation to a large number of her contemporaries and the graceful pattern present in the novel has earned her a great deal of praise and admiration. Anyway an investigation of Roy's narrative style is very complicated as its structure suggests numerous dimensions of reading. Regardless, a stylistic investigation of the content dependent on statistical information has been made so as to discover the textual patterns present in the content. This examination, it is trusted, will approve how resources of language vocabulary and syntax, have been utilized by Roy to realize an interpretation of the content.

The most striking element in a novel is the linguistic development the writer makes. The readers interact with the fictional universe of the books through its language. The fictional universe of the novel is a verbal world that is resolved at each point by the words in which it is spoken to. For comprehending fictional writings, a nearby report and examination of language is an essential prerequisite. The essential surface of content is its language. Thus, it is through language, the substance of content discovers its fullest expression. Subsequently, when content is dissected, its linguistic highlights are of prime significance. An examination of content shows how

resources of language pictures, the essential procedure of significance making, are utilized to make works of writing. Thus, the pursuer acquires more noteworthy attention to perceiving and utilizing narrative devices, instruments and techniques present in the content.

Arundhati Roy's tale The God of Small Things is set in a town in the province of Kerala. The Ayemenem house was ruled by the conventional man centric standards. The men in and around the house were traditionalist in their standpoint. It is this conventionality of conviction concerning the spot of ladies, their rights and the individual flexibility enjoyed by them that gives Arundhati the subject to her novel The God of Small Things. The epic The God of Small Things recounts to the tale of a lady, Ammu divorced by her significant other and neglected by her family. Ammu is the girl of Pappachi and Mammachi and sister of Chacko. She had a traumatized youth having perceived how her dad used to beat her mom and being beaten herself in ongoing working out of twisted attacks of fury. She was deprived of advanced education since her dad felt that young ladies ought not have it. Pappachi, her dad was ostensibly a model resident. In spite of the fact that servile and groveling in his dealing with white men, he generally conducted himself with poise and had a decent notoriety in his work. At home, be that as it may, he was altogether different, being a cruel tyrant to his better half and youngsters. Home for

Ammu was not exactly a jail and it was generally a direct result of her need to escape from it that she entered marriage in a rush. It was anything but an organized marriage similar to the custom rather her own choice.

Ammu wedded, out of her community, a Bengali young fellow filling in as Assistant Manager in a Tea Plantation in the north. She found after marriage that he was a carefree alcoholic who, to spare himself from being rejected, was happy to acknowledge the foul proposition of his supervisor Mr. Hollick. Astounded, she left him with her twins Rahel and Estha. Ayemenem, her parent's home, did not get her with any glow. She returned to "all that she had fled from just a couple of years back" (1) and her dad did not trust her story "since he didn't trust that an Englishman, any Englishman, would pine for another man's significant other." (2) Her sibling Chacko went to Oxford while she was deprived of advanced education even in India. Chacko wedded abroad, had a divorce and returned. The offspring of that marriage, Sophie was left in her mom's consideration in England. His faith in his sole responsibility for guardians' property is proposed very right off the bat in the novel by his propensity for asserting everything as his own. He would joke: "What is yours is mine and what is mine is likewise mine." (3) In Ayemenem the life of Ammu halted. She was forlorn and fretful living in a boring and threatening condition. As a wedded lady, and a divorcee she had no situation in guardians home. A divorced little girl has no position anywhere, the novel insists on making this point, particularly after she had hitched outside her community and broken confidence.

Arundhati Roy demonstrates genuine originality in her treatment of the English syntax. She frequently excludes the structural words, for example, assistant action words, conjunctions, subordinators and facilitators. The tale likewise contains curved sentences, verbless provisos, and non-limited conditions, all which add new measurements to the portrayal regarding impact and oddity. All of a sudden they become the bleached bones of a story (32-33). Another critical technique utilized in the novel is the subjectless sentences. Roy now and again utilizes only a word instead of a full length sentence. For instance, Rahel's marriage to Larry McCaslin is depicted this way: With a Sitting Down sense (18), where the sentence doesn't have a subject. The tale contains a great deal of single word sentences that are stylistically freak, as There were such huge numbers of stains out and about Plumes, Mangoes, Spit (82), Estha never observed her like that Wild, Wiped out, Miserable (159). Roy likewise utilizes verbless sentences, as: A face in the crowd (173), The water, The mud, The trees, The fish, The stars. (333), The Meenachal. (203), and Dark of Heart (304). A vital style include in the novel is the indulgent utilization of graphological sentences. For instance, Not old. Not youthful. Be that as it may, a suitable pass on capable age (3).

Arundhati Roy's single crowning accomplishment lies in the field of imagery. Despite the fact that The God of Small Things overflows with imagery (Updike calls it spent), there are key pictures in the novel that are structurally critical. The epic introduces a splendid presentation of the most fitting and striking pictures. Roy's pictures have been praised for its freshness and essentialness. Despite the fact that the picture of the two youngsters is one that has been rehashed all through the content, an examination of the whole scope of imagery in the novel uncovers the power and recurrence of pictures identifying with rottenness. The tale starts with a distinctive description about Ayemenem and its lavish environment, which insights of over-readiness', decay' and disintegration': black crows gorge on brilliant mangoes... Jackfruit burst... The streets have 'potholes', the patio nursery is wild' and overgrown', the house looked empty', the entryways and windows were locked (1-2). A nearby reading of the novel plainly exhibits that the entire content is a system of comparative or associated pictures. Description of filth' infests the entire novel as a sort of leitmotif. It is related not just with the once glad Ayemenem House which has once observed long periods of brilliance, yet the entire geology saturates with it. Filth had laid attack to the Ayemenem house dead bugs lay in void. Vases. The floor was sticky (88). The prisoners of the house are individuals with broken dreams, lost adolescence, mis-spent youth, and dismal tragic adulthood. The once flourishing Pickle Factory also has fallen into disintegration. The Paradise Pickles and Preserves billboard decayed and fell inwards like a fallen crown (295). The Meenachal stream of the twin's adolescence, where they had invested the absolute most joyful snapshots of their life angling, swimming and playing on its banks is presently a waterway with a terrible skull smile, and had contracted' and was close to a swollen channel... that carried rank rubbish to the ocean' and secured with Bright plastic sacks' and gagged with succulent weed (124) and containing unadulterated plant effluents, the stream possessed an aroma like crap and pesticides and the vast majority of the fishes had died (125). Ayemenem is a microcosm of the country in general. The disorder and spoil present in society and the world everywhere are exhibited in realistic details in the novel.

PATRIARCHY AND COMMUNITY

Arundhati Roy was awarded the Booker prize of 1997 for her stylistic innovations in her debut novel The God of Small Things. She wrote in a style particularly unique in relation to a large number of her contemporaries and the graceful pattern present in the novel has earned her a great deal of praise and admiration. Anyway an investigation of Roy's narrative style is very complicated as its structure suggests numerous dimensions of reading. Regardless, a stylistic investigation of the

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FEMINIST PERSPECTIVE

The tale illuminates some vital things of life like how love is constantly associated with bitterness, how an individual's youth encounters influence his/her points of view and entire life. The epic demonstrates the monstrous substance of individuals and society all in all, a clear description of the dark and mocking world especially with reference to ladies that stays around us. The God of small diminishes features the situation of ladies people in India. It shows before us the consistent battle of ladies against their unending exploitation, torment and battle which they experience due to the male overwhelmed preservationist society. In the novel "The God Of Small Things", there are three generations of ladies. Every one of them was brought up under various circumstances. Every one of them was brought up under various circumstances. Beginning from the most established generation, there is Mammachi, at that point the generation of Ammu, and the most youthful generation is Rahel. In spite of the fact that the novel is obviously about the twins; Esthappen and Rahel, who can be considered as the heroes of the novel and the narrative perspective on the creator, intrinsically this novel is a contention for and against the great and wickedness in society with extraordinary reference to ladies. These ladies live as per the common customs of Hinduism. Susan Wadley and Doranne Jacobson conclude that as per Hindu culture, there are dual perspectives on ladies. In the first place, lady is viewed as kind and bestower, second view is that, lady is aggressive, malevolent and a destroyer. Maachi's family in spite of the fact that they are Syrian Christians, since they live in India, they can't abstain from being influenced by Hinduism. Mammachi lives under the control of men. She got hitched in puberty with a man seventeen-years more established to her who has about controlled each progression of hers. Mammachi was a promising violinist; she needed to abandon her vocation in light of the fact that Papachi requested that her do as such. It was amid those couple of months they spent in Vienna that Mammachi took her first exercises on the violin. The exercises were unexpectedly ended when Mammachi's instructor Launsky Tieffenthal was exceptionally capable and as he would like to think, potentially show class. This isn't the main case that demonstrates the control of man as a spouse on a lady. Domestic violence was likewise a piece of life. Papachi, regularly beat Mammachi with a metal bloom vase. In addition, Papachi offended Mammachi as she was never allowed to sit in his Plymouth, until after his demise. The other man who commanded Mammachi's life was Chacko, her advantaged and Oxford taught child. When he returned home after his divorce from Margaret, she assumes control over Mammachi's pickle factory and

alluding to the factory as "my factory, my pineapples, my pickles" (57) without in regards to Mamachi who had begun and built up the factory before Chacko returned home. Mamachi did only acknowledge it latently. Whatever her better half did, being an ethical lady, she needed to acknowledge it since it was sanctioned by the society.

Ammu, the lady in the second generation in the novel is likewise confined. Due to her parent's customary convictions, she lives as the second. Truly, her folks give more love to his sibling for taking care of business than her as a lady. In addition, being single guardians of two kids, her situation in society is more regrettable. She had no other decision yet to live in her parent's home controlled by men. At the point when another marriage occurred, Ammu leaves Ayemenem and lives in Calcutta with her second spouse. Be that as it may, sadly, her second spouse isn't very much employed and one day he sold Ammu to his supervisor. This constrained Ammu for the second divorce and that exacerbates her situation in society. It is on the grounds that the society trusts that a decent lady should live with her better half and acknowledge her significant other unconditionally. A divorced lady is viewed as equivalent to an un-temperate lady. From the character of Ammu, we can discover that Ammu is the lady who attempts to oppose the Hindu qualities and man centric society framework in Indian society. In contrast to her mom, she can't acknowledge the terrible mentality and activities of her better half and inclines toward divorce than keeping her marriage. Ammu is likewise the case of an individual from society who breaks the communal mores of India.

In the novel, Arundhati Roy has portrayed the most noticeably awful social and financial states of ladies. Ammu is divorced and lives with her folks and sibling, Chacko, who treat her just as her youngsters in a horrible way. She is divorced and a divorced lady has no respectable spot in society while her sibling is likewise divorced, however nobody advises anything to him and he drives life merrily. This shows the unique conditions for man and lady in the society. Chacko assumes responsibility for the entire Ayemenem House and affirms his directly over the entire property and even denies his sister of her offer. Ammu is everlastingly under mental anxiety and is tormented by the general population most dear to her. Roy needs to demonstrate that a lady is the vital character of a family and she shapes the core of the family and in the event that we break the core of a lady, the entire family can deteriorate into nothingness. This is the end result for Ammu and after that to her kids who have this sad plummet from broken families and thusly lead a disintegrated and exasperates life.

Simone de Beauvoir in her well known work "The Second Sex" comments, "lady has dependably

been man's needy, if not his slave; the two genders have never shared the world in balance" (20). Remarking on the state of the wedded ladies, Beauvoir asserts, "Marriage is the destiny traditionally offered to ladies by society". She further says in her work "The Second Sex" as "One isn't conceived' but instead turns into, a lady" (445). From this viewpoint, Arundhati Roy's Novel "The God of Small Things" centers around the previously mentioned focuses. Roy, through the character of Ammu has portrayed, that the female sex is totally neglected in society. At the point when Ammu makes the physical association with an untouchable man Velutha, their relationship surpassed to a degree that it came to be marked as illegal. In this novel, it is discovered that both male and female are treated diversely as Chacko, taking care of business lives cheerfully even after divorce however then again, Ammu, after divorce, suffers in the entire novel. It indicates distinctive social states of people in the society which is exceptionally decisive. This epic was a progressive endeavor with respect to Arundhati who attempted to open the eyes of Indian community towards the insensitivity of regarding ladies as items. Ladies consequently treated are viewed as callous creatures, sub-human and toys for men. This irregularity in society clarifies a significant part of the misery winning in our families and the battered existences of youngsters who are presented to this incomplete and crooked perspective on life. The final product is an incapacitated society unfit and unwilling to develop.

Ladies have been portrayed by Roy as objects of oppression, and enslavement, domestic violence and segregation, societal weights and preferences. Mammachi's better half beats her and despises her prosperity as an agent. She was practically visually impaired yet he didn't help her as he imagined that pickle-production was not reasonable for her. Mammachi was running the pickle factory all around ok yet Chacko, her child, thought he was the perfect individual to run the factory and she gently submitted. Another strand of oppression is at the station level. Paravan Velutha is a casualty of society, of explicit perverted social qualities and financial predispositions. Despite the fact that station is viewed as an inalienable part just of Hindu society, Roy presents it as similarly profound established in the Syrian Christian community of Kerala. Mammachi does not allow the Paravan Velutha to stop by the front entryway. Her frightfulness at the disclosure of Ammu's association with him is so extraordinary and wild since he is a Paravan. Infant Kochamma considers how Ammu could disregard "the Paravan smell" that left a Paravan's body. Investigator Thomas Mathew excessively is a delegate of a similar class and rank since he had a "touchable spouse", "two touchable girls" and "entire touchable generations waiting in their touchable bellies." (10) Hence, his response is that of a high-position individual so he quickly bounces to the end that the

untouchable is in the wrong and ought to be punished. Here, Arundhati Roy builds the sentiment of the circumstance by consolidating the exploitation of Velutha as a Paravan and as a specialist. Companion Pillai, who claims to be a socialist and a gathering card-holder, displays an absolute absence of concern at the predicament of Velutha. Indeed a gathering among Chacko and Comrade K.N.M. Pillai demonstrates the companion in an exceptionally poor light. Confidant Pillai uncovers to Chacko that Velutha was a card holding individual from the gathering and cautions him to be cautious. He even suggests that Velutha might be sacked and sent away. At the point when Chacko says he saw no reason to send Velutha away and in actuality relied upon him to run the factory, Comrade Pillai discloses to Chacko that different specialists disliked him as he was a Paravan.

THEME IN VICTIMIZATION

"The subject of victimization is the coupling factor which makes The God of Small Things a bound together masterpiece and an aesthetic achievement." (12) The treatment of the untouchable in this novel is by and large not quite the same as the fleeting looks at them in Raja Rao's Kanthapura and Mulk Raj Anand's Untouchable. Raja Rao's essential concern was the depiction of Gandhian development changing a town. So the improvement of untouchable's concern framed just a piece of it. Mulk Raj Anand's tale gave a point by point record of an average day for an untouchable Bakha who scrupulously plays out the obligations of a sweeper. His yearning for education, including the longing to communicate in English, stays unfulfilled notwithstanding when he agrees to pay his well deserved cash for it. Velutha, in actuality, is an informed untouchable. He passed the High School Examination from a school implied for untouchables. He took in the specialty of carpentry and put his expertise to a decent use by making mind boggling toys. Be that as it may, he remained a Paravan. It was in 1967 that the untouchables in Kerala were demanding that they never again be tended to by their rank names Parayan, Paravan or Pulayan-however by their first names. In the novel, Velutha is located in a parade with a banner flags a notice to the set up request and the tremors felt in the deep rooted design of oppression. In the event that Velutha had not been a Paravan, he may have turned into an architect. While completing a woodworkers work, he structured a sliding entryway which turned out to be very well known. Understanding Velutha's ability, Mammachi gave him the charge of general maintenance of her factory which caused disdain among the other touchable factory specialists, who suspected that an untouchable was advanced above them outlandishly. Henceforth, standing

remains a factor even in the wake of acquiring education and abilities.

Being untouchables, both Bakha and Velutha have motivations to fear the high standing individuals. Though, Bakha remains unadvanced at his station, restricting his fantasies and aspirations in his mind, Velutha is a long ways in front of him. This is on the grounds that Mulk Raj Anand was depicting the untouchables of 1930's though Arundhati delineates them in 1960's. For simply having contacted a high rank man, Bakha gets a slap and in the process his bundle of desserts is dissipated in the residue. Velutha actually, is considerably more mindful of his position and naturally assertive. His dad, Vellya Paapen has been totally tamed by the framework. He starts to cry once he comes to realize what his child has done. Torn between his adoration for his child and his gratitude to his lords, he betrays his child. A circumstance of to some degree distinctive kind arises in Mulk Raj Anand's tale when Bakha's sister Sohini is molested by Pandit Kalinath. Notwithstanding when Bakha wishes to deliver retribution, his dad Lakha exhorts him against it. In view of his feeling of dread Lakha would never consider retaliating against the high standing individuals. He disheartens Bakha from hitting the high position individuals back on the grounds that he trusts that "single word of theirs is sufficient against all that we may state before the police. They are our Masters. We should regard them and do as they let us know." (13) Lakha's careful mentality and his feeble response notwithstanding when he happens to be the molested young lady's dad are on the grounds that he is a sweeper, while the molester is a high-rank man.

In *The God of Small Things* the move makes an alternate line out and out. Mammachi's girl and Vellya's child had made the unimaginable thinkable and the inconceivable truly happened. In *Untouchable*, Mulk Raj Anand gives three answers for the destruction of unapproachability of which the first is change to Christianity. Having been nauseated by the humiliating treatment on account of the touchable, Bakha is quickly drawn towards Christianity. He tunes in to Hutchinson's explanation that Christ sacrificed his life to help every one of us. His sacrifice was for the rich, poor people, the Brahmin and the Untouchable. Be that as it may, Bakha isn't persuaded. The individuals who changed over to Christianity in Kerala were guaranteed fairness in society however deteriorated arrangement. It resembled bouncing from skillet to flame. The tirelessness of position after transformation to Christianity is a social reality in Kerala and furthermore somewhere else in India. Arundhati Roy demonstrates the profound rootedness of station in portraying the circumstance of Paravans even after their having been changed over to Christianity.

CULTURAL PRACTICES

The cultural practices or antiques, for example, sustenance propensities, music, film, education, family notoriety, and provincial headache, strewn all through the story draw out the power relations between and inside social gatherings. A scrutiny of the characters uncovers conflicts between two gatherings, one amazing and different, its twofold inverse, powerless. In the event that Chacko, Baby Kochamma, Mammachi and Pappachi show up as almighty overseers of culture, Ammu, Estha and Rahel who ought to have appeared at a similar social gathering mock its laws, to be careful, the affection laws which demand "who ought to be adored, and how. Also, how much" (33) and suffer the horrible outcomes of the transgression. Velutha, his dad, Vellya Paapen, and Kuttappen structure the under advantaged powerless gathering. The primary gathering individuals are instructed: Chacko, with a Rhodes grant has been to Oxford University; Baby Kochamma with a confirmation in Ornamental planting from University of Rochester in America; Pappachi, the Imperial Entomologist and the violin playing Mammachi connote with their numerous quills the cultural authority throughout the second gathering. Ammu, Estha and Rahel with their English education and Anglophile-style of childhood (acquainted with English melodies and stories, presentation to English films like *The Sound of Music* and made to compose burdens when found talking in Malayalam by Baby Kochamma) ought to have been a piece of the main gathering. Their craving to adore and be cherished push them crosswise over obstructions set by the society. Three of them have close relationship with Velutha. Ammu, who sets out to acknowledge him as her sweetheart, tossing to winds the social pecking order, is thus tossed out of her home by the stern moralists in her family. Her family faces all out disintegration-Estha is encompassed in his casing of quietness and Rahel, dependably an odd tyke comes back to Ayemenem divorced and alone, thus nonconformists in the Kerala society, and is appeared differently in relation to the effective youthful child of comrade Pillai who holds a great job and is hitched and wellsettled. Every one of the individuals from the primary gathering and the transgressors appear to show the pilgrim aftereffect the cultural domination of the British Raj. Pappachi, the Imperial Entomologist, who wears a tuxedo notwithstanding amid the searing long periods of summer and take rides in his vehicle through the soil streets of Ayemenem, won't trust that Mr. Hollick, an English man and Ammu's better half's boss has made advances towards her. Chacko, a Rhodes Scholar, who could cite long entries from western works of art and whose esteem is expanded because of his marriage with a white cleaned English lady, Margaret, can't stand his sister Ammu's issue with a paravan and tosses her out of the house turning a visually impaired eye towards his own issues with

factory ladies. Child Kochamma, glad for her right accent and her education in America shows an unbending feeling of profound quality, a side-effect of the preservationist catholic cultural codes, without genuine Christian soul. Mammachi as well, with her talent for playing on violin, for making jams and jams and all in all after her family's distinguished ways, claims prevalence.

Ammu, Estha and Rahel with their education and the sort of childhood and the family to which they have a place ought to have been a piece of the special gathering, yet are abuseed and tossed out to join the third gathering of down-trodden, powerless ones as they disregard the partitioning limits between the main gathering and the third gathering. It isn't just on account of education, family renown, class level and frontier aftereffect that a reasonable isolation is perceptible on account of the main gathering and the third gathering. Indeed, even in nourishment propensities, taste in music, and so forth this distinction is to be noted. Cakes, jams, jams, toublerone chocolates, pineapple cuts are a piece of the universe of the principal gathering while kanji (rice slop) and meen(fish) is the part of the third gathering. That control is exercised through individuals who expend pineapple cuts and stew, whisky and liquor, is clarified through the image Kuttappen draws about Meenachal waterway. She pretends to be an innocuous church-going old woman having "inactively appams for breakfast, kanji and meen for lunch" (210), at the same time, as indicated by Kuttappen, the evil stream really eats something English, "Pineapple cuts and Stoo. What's more, she drinks. Whisky. What's more, liquor" (211). The primary gathering individuals hold themselves predominant by following exotic sustenance propensities. Chacko, at Hotel Sea Queen having "Cook chicken, finger chips, sweet corn and chicken soup, two parathas and vanilla frozen yogurt with chocolate sauce. Sauce in a sauce pontoon." (114), demonstrates another instance of unrivaled taste.

Arundhati Roy mediates the social, political and cultural situation of Kerala through inconspicuous paint strokes, through quick moving cinematic pictures, shaking the readers out of their carelessness, compelling them to make new implications out of the widely inclusive, all encompassing perspective on Kerala society of the mid - twentieth century. A hot and powerful blending of numerous products, a commonplace component of Indian films (especially like the pickles sticks and jams of Mammachi) is the thing that the readers find in this fascinating story. Music, move, plain and direct references to films and books, both western and eastern, melodious and picturesque description of Kerala rainstorm, Meenachal River, and so on are woven into the vivid texture of this story. Roy appears to show a cinematic comprehension of the world, as though she watches everything through the viewpoint of a quick moving camera. The rich

embroidered artwork she spreads out before the readers isn't just outwardly amazing yet additionally prevails with regards to imprinting the cultural condition of Kerala.

CONCLUSION

A definitive end of all examination is to pick up a more profound comprehension and a more full appreciation of writing. The God of Small Things plainly shows extraordinary craftsmanship. Style involves decision. At the lexical dimension, Roy obviously has fashioned words that are utilized in their denotational, connotational, and reminiscent sense at the same time. At the syntactic dimension, she has indicated genuine originality in the manner in which she handles syntax. Along these lines, the novel contains subjectless sentences, single word sentences, graphological sentences, elliptical sentences which are all stylistically freak. Syntactically, her sentence development coordinates the postmodern style of writing with its experimentation and innovations. At the rhetoric level, Roy utilizes her most loved figure of speech – comparison, a significant number of which are strikingly noteworthy, unique and unique in their contemporaneity. In the novel, metaphors have topical criticalness as well as assume a vital structural role, for they render solidarity to the structure of the novel.

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