



AN ANALYSIS ON THE ARUNDHATI ROY NOVELS – AN OVERVIEW

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ABSTRACT:

In 1997, Arundhati Roy, a well-known Indian author, won the Booker Prize for her book *The God of Small Things*. The book is partially autobiographical. Arundhati Roy is also an activist who writes and speaks about nonviolence, human rights, and the environment. Her nonfiction works include *The Cost of Living* and *The Shape of the Beast: The Greater Common Good*, *Conversations with Arundhati Roy*, and *Capitalism: Numerous other titles*, including *A Ghost Story*.

The story of a Christian family from Kerala is told in *The God of Small Things*. There are 21 different chapters, all of varying lengths, in the book. The chapters don't go in any particular order—flashbacks blend in and out of the present slowly. The present and the past collide, leaving behind traces and having an impact on traumatic events. An analysis and synopsis of the book's 21 chapters are provided below. In many ways, *The God of Small Things* is a reflection on the kinds of violence that occur when boundaries are crossed. All of them, including *Baby Kochamma*, *Ammu*, *Velutha*, *Chacko*, *Margaret*, *Sophie Mol*, *Rahel*, and *Estha*, experience at least one dislocation and, in some instances, violence from within or without themselves.

Arundhati Roy, a renowned author who was awarded the Man Booker Prize, wrote her debut novel, *The God of Small Things*. Using the narrative structure of a *Bildungsroman*, the novel examines the childhood of fraternal twins. It examines issues such as forbidden love, betrayal, social discrimination, Indian history and politics, class relations, and cultural tensions. The narrative structure and techniques of the novel are rich. Roy creates a story that reflects Indian consciousness by employing both innovative and traditional methods. The method and device that authors use to tell stories is called narrative technique. It works on specific phrases, punctuation, or description overstatements. Roy employs literary devices such as defamiliarization, similes and metaphors, word and phrase repetition, epigrams and paradoxes, irony, oxymoron, metonymy, synecdoche, pun, saying versus showing in her writing, and the flashback narrative technique in order to narrate the novel.

Additionally, she employs sound-oriented strategies such as rhythm, alliteration, internal rhyme, assonance, dissonance, and others. Arundhati Roy's writing mostly addresses feminist perceptions, postcolonial aspects, politics, literary tourism, and her Indianness.

KEYWORDS : *God of small things, narrative pattern, social discrimination, class relations, oxymoron, metonymy, synecdoche, Indian consciousness, Arundhati Roy, and.*



INTRODUCTION:

Arundhati Roy, a renowned author who was awarded the Man Booker Prize, wrote her debut novel, *The God of Small Things*. Using the narrative structure of a Bildungsroman, the novel examines the childhood of fraternal twins. It examines issues such as forbidden love, betrayal, social discrimination, Indian history and politics, class relations, and cultural tensions. The narrative structure and techniques of the novel are rich. Roy creates a story that reflects Indian consciousness by employing both innovative and traditional methods. When the book came out in 1997, readers were intrigued by her use of literary techniques, which are still relevant today. The narrative technique Roy employed in her novel *The God of Small Things* is the focus of this paper.

The method and device that authors use to tell stories is called narrative technique. It works on specific phrases, punctuation, or description overstatements. Even though every storyteller employs a few foundational techniques, a writer still employs his own method of telling the story. Although there are numerous technical aspects of narrative technique, the core of any narrative is the setting, plot, perspective, style, theme, and character. When a writer is as stylistic as Roy, her style says a lot about her. Because there are a number of hidden meanings hidden behind her writing style, her style lends itself very well to literary interpretation. A definitive interpretation of this literary style cannot exist. However, an effort must be made to go deeper into her writing. Her stylistic declarations also make it clear that the writer in question is a woman. Whether it's obvious or not, her fashion reveals a feminine sensibility that deserves further investigation. Roy employs literary devices such as defamiliarization, similes and metaphors, word and phrase repetition, epigrams and paradoxes, irony, oxymoron, metonymy, synecdoche, pun, saying versus showing in her writing, and the flashback narrative technique in order to narrate the novel. Additionally, she employs sound-oriented strategies such as rhythm, alliteration, internal rhyme, assonance, dissonance, and so on. Arundhati Roy's writing mostly addresses feminist perceptions, postcolonial aspects, politics, literary tourism, and her Indianness.

OBJECTIVE:

The purpose of this paper is to examine the themes, language, and treatment of Ms. Roy's novel *God of Small Things*. Keeping in mind the characters' political motivations.

PLOT SUMMARY AND MOTIFS

The God of Small Things by Roy has a lot of important motifs and themes in its plot, but none are as important as love, which is a big one. Love manifests itself in a variety of unpredictable relationships, but its consistent appearance makes it a recurring theme throughout the book. It would appear that there is a love that is reciprocated for every instance of unrequited love. Perhaps the most obvious and frequently described love is the strange, almost transcendent love between Estha and Rahel. Another kind of love is the love that Chacko shares with his daughter Sophie, his ex-wife Margaret, and their family. Finally, the forbidden romantic love between Ammu and Velutha is both powerful and destructive. In almost every instance, the love in *The God of Small Things* is rebellious and breaks social norms.

The protagonists, Estha and Rahel, who are fraternal twins, share a unique love. They bond together in a way that no other characters in the book do. They “thought of themselves together as Me, and separately, individually, as We or Us” in the early years of their lives. Roy 4). They clearly share a love connection that goes beyond their shared genetic similarities. They even share experiences that only one of them has actually experienced and look to each other for approval (Roy 78). For instance, Rahel can recall waking up and enjoying Estha's tomato sandwiches and laughing at her funny dream (Roy 5). The bond they shared as children is more than just a family one; It's a special bond of love.

One of the strangest relationships is also the one between Estha and Rahel. They no longer have the special bond they once did as they get older. They still have a connection, but it has a different nature. Even as adults, Rahel and Estha don't feel awkward standing next to each other naked, almost foreshadowing the events near the book's conclusion (88-89). Their incestuous relationship develops in chapter 20 and serves as a supporting example of love that defies social norms. It is made to sound like

their relationship continues to go beyond the bounds of love that a brother and sister should share. After they perform the greatest act of love possible, this extension ends.

MAJOR THEMES

Chacko's unrestricted familial love for his daughter and ex-wife can be understood. He shows his unwavering love for them both with great care. This is especially evident when Chacko buys roses for Sophie and Margaret upon their arrival in India (131). Unfortunately, Margaret and Sophie were more in love with Margaret's second husband, Joe, than they were with Chacko, leading to an unrequited love for him that is common in this book. We discover that, despite the fact that Margaret was Chacko's first female friend and that he truly loved her, Margaret's "love" for him was only a brief passion. In some ways, she loved Chacko, but only because she had never met anyone like him before. She was beginning to accept who she was without her family and was beginning the journey of young adulthood. Now, Chacko is also (in a sense) breaking a societal love law by attempting to rekindle the love he lost with his daughter and ex-wife. He has already divorced Margaret, so he hasn't seen much of Sophie's life. He has a hard time comprehending that he has missed something that cannot be regained or replaced.

Another important love story in the book is the forbidden love between Ammu and Velutha. Ammu and Velutha are in two different castes in the Indian system, and they both know that if they keep seeing each other, they won't live long. Despite this, they continue to meet in secret to discuss "the small things" in their lives because they are both aware that nothing will be more significant in the future. Velutha has Ammu's love because he is of lower class. No one else in Ammu's life possesses the humility and appreciation for "small things" that Velutha does. Their love is probably the strongest in the book because they keep loving each other even though they know what will happen to them. In one sense, Velutha is the name of the book because Ammu considers him to be the "God of Small Things." He becomes her god and enables her to escape her family's prejudice and class obsession. They share a special bond that is impossible to break even in the face of danger and death because they both value the little things in life. This is the most obvious example of love that goes against society's rules because making love to someone outside of your social class is considered an abomination in India.

In Roy's novel *The God of Small Things*, love is a major theme. The novel's love relationships are not always mutual, and the vast majority of them violate India's social norms, or Love Laws. The love that Estha and Rahel have for each other is one of a kind and interesting. An excellent illustration of unrequited love is Chacko's affection for Margaret and Sophie. The love between Velutha and Ammu is the most socially unacceptable of all, but because of their shared appreciation for "small things," it is described as the most justified. The majority of *The God of Small Things* is a love story.

TEMPER AND TENOR OF THE NOVEL

In many ways, *The God of Small Things* is a reflection on the kinds of violence that occur when boundaries are crossed.

Every single one of them, including Baby Kochamma, Ammu, Velutha, Chacko, Margaret, Sophie Mol, Rahel, and Estha, experiences at least one dislocation and, in some instances, either internal or external violence.

Ammu "tampers with the laws" from the beginning of the book and her life, when she was twenty-seven, by marrying Pappachi, a charming alcoholic who is also a terrible father and husband. Ammu "didn't pretend to be in love with him," of course. She accepted after weighing the odds. She believed that returning to Ayemenem would be preferable to anything and everyone. She informed her parents of her decision in writing. They did not respond. 39).

Worse yet, Baby Kochamma, the "incumbent baby grandaunt," has gleaming, vicious eyes that partially obscure Ammu (44).

She disapproves of Ammu not only because Ammu has produced two "Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry" (44), but also because Ammu fights the

"fate of the wretched Man-less woman" (45), a fate that Kochamma outwardly claims to be unaffected by. Both of these factors contribute to her resentment of Ammu. Ammu has produced two "

We learn that Ammu has a dispute with this fate by taking on Velutha, an Untouchable, as a lover as the narrative accelerates. He is the twins' silent surrogate father in many ways; However, Ammu's "biologically-designed dance" (317) with Velutha ensnares her in the severe systemic discrimination that the novel so vehemently deploras. Ammu dies very alone after being exiled from her children, from herself, and from her biological potential.

Baby Kochamma resists entering prohibited territory. In the novel, she is a liminal character who is always at the edge of the story. She manipulates and strokes Velutha while Mamacchi annihilates him, then spits poison all over him. She is deeply aware of the connection between religion and sexuality and is terrified of it. She adores Father Mulligan, but she fails to win him over when she was younger, and she only rejoices when he dies because "if anything, she possessed him in death in a way that she never had while she was alive." At least she remembered him as she did. entirely hers. ruthlessly, ferociously, hers"

Her body is almost bursting from the inside out as desire seeps in. Most importantly, she tinkers with the rules that dictate who should be loved and how. Because white Sophie Mol is "Other" to Ammu's children, she "loves" her. Sophie, who is the product of a hybrid union, is Kochamma's beating stick: a stick that causes the twins, both of whom were the victims of erasure, more alienation and a stronger sense of otherness: One of them is "quietness," and the other is "emptiness" Rahel is particularly concerned because her Ammu has previously warned her that a child might be loved less when they are angry with their parent. Sophie Mol appears to be loved more than the twins.

In the book, many characters try to keep old memories and customs alive. However, Roy also shows how change will always come through small changes to the status quo. The most obvious symbol of preservation—pickling things to preserve them—is Paradise Pickles and Preserves, as Mammachi and the Ayemenem adhere to the old caste system and gender discrimination. Things like the "Loss of Sophie Mol" and Kari Saipu's ghost are nursed and kept alive in places like Mammachi's house and the "History House." In addition to its name, Rahel's plastic watch with the time written on it, a small example of literally freezing time, rests in the History House, which also becomes a symbol of preservation.

SMALL THINGS

The pickle jars continue to leak despite these preservation efforts, and one of the book's recurring themes is that "things can change in a day." The majority of the action takes place over two days, one in 1969 and one in 1993, during which Rahel and Estha reunite and Sophie Mol die. Tradition is being lost, and the "small things" continue to change characters and the country. Ammu breaks up with her husband and falls in love with an Untouchable, defying gender norms and the caste system. Meanwhile, the Marxist movement rises to power and overturns the landlord-laborer system. Ammu's warning that she loves Rahel "a little less" is a small thing that causes big things like Rahel and Estha running away, which in turn causes Sophie Mol to die.

Roy emphasizes the "Big Things" in life—death, love, and political upheaval—through the novel's title and her writing style. The third-person narrator partially perceives the world in the manner of young Estha and Rahel in the majority of *The God of Small Things*, which is written in a style known as free indirect discourse. This results in a lot of oddly written words, like "Bar Nowl" and "Locusts Stand I," as well as a focus on certain images and words to emphasize the innocent way a child sees the world. Instead of simply describing the story's plot, Roy uses this lens to focus on insignificant details like Rahel's watch, Estha's "Two Thoughts," and the tiny Marxist flag.

Roy makes frequent mention of the fact that small talk hides deep, unspoken emotions throughout the narrative. The relationship between Ammu and Velusha at the book's conclusion is the most significant illustration of this. The two lovers focus on the bugs in the jungle around them rather than the huge taboo they are breaking or the impossibility of their future and look only to "tomorrow."

The novel's "Big Things" eventually come to light, but it is Roy's intimate writing style and the story's small details that make it so moving and human.

In *The God of Small Things*, love can take many different forms, but when it crosses the lines between duty and society, it is most significant.

The book's strongest relationship is between Estha and Rahel, who are so close that they almost feel like one person. However, Estha is not included in the young Rahel's list of the people she loves; rather, the people she is "supposed" to love are the ones she is obligated to love by family tradition. Roy emphasizes the "Love Laws" early and frequently, foreshadowing the significance she will place on love that transcends social and cultural norms. Ammu's relationship with Velutha, an Untouchable, is the most significant illustration of this. The community is horrified by this relationship, which ends in Velutha's death and Ammu fleeing, but it is also the novel's best romantic love story.

Unfortunately, love and sexuality frequently take on more violent and oppressive forms, as when Estha is raped by the Orangedrink Lemondrink Man and Mammachi is beaten by her husband. Ammu's first sexual encounter with Velutha and Estha and Rahel's incestuous union after they reunite complete Roy's novel. Roy demonstrates that love can bridge political and hateful divides through the poetic descriptions and juxtaposition of these scenes against violence and death. Even though such love can result in tragedy, it still has a tremendous value.

There is a lot of internal and external struggle in the novel between the members of the Ipe family as they deal with a variety of social and political influences. In the novel's 1969 section, Marxist ideas have taken root in Kerala, India's larger society and begin to disrupt the landlord-laborer class system. This has a direct impact on Paradise Pickles as well as Velutha, Chacko, and Comrade Pillai as characters. Another important factor is the ancient Hindu caste system, which was officially abolished years ago but is still deeply ingrained in people's minds. The caste system's "Love Laws," which distinguish Touchables from Untouchables (a caste regarded as vastly inferior), are particularly significant.

The majority of the Ipe family members are also "Syrian Christians," and Mammachi and Baby Kochamma, in particular, use their religion to justify a lot of their actions. The conflicting identities of Estha and Rahel, who are half Hindu and half Syrian Christian, must then be dealt with. Pappachi and Chacko's sins are generally overlooked, while Ammu is disgraced and despised for being divorced, which is another significant factor in the plot. Overall, the "small things" that happen between the characters in the book are a microcosm of the "big things" that are happening in India, where many political and social forces are fighting against each other and the country is more likely to be violent and unrest.

Related themes icon Related Themes from Other Texts

The twins' uncle, Chacko, was a Rhodes Scholar in Oxford when he met Margaret, who worked as a waitress in a café at the time. Although Chacko has entered forbidden white territory, the novel makes it clear that he is deeply uneasy about his Ayemenem heritage; He has a stronger connection to White, educated, English life. Through his laughter, he reaches Margaret and, in her mind, causes an average woman to love herself more than she did before she met him. However, Chacko is also a hybrid character who crosses the forbidden ground of marriage without parental consent (or knowledge, in his case) and is a "tortured Marxist...at war with an impossible, incurable Romantic" (232). Because the seeds of its demise were sown at its inception, the marriage suffers the ultimate Marxist fate. Margaret looks at Joe, who we actually are.

However, Margaret and Chacko produce Sophie (Mol), then they separate, Joe passes away, and Margaret and Sophie Mol enter the forbidden territory of Ameyemenem (understanding that this is a distillation of a novel), both financially ("Margaret Kochamma broke her term deposit and bought two airline tickets, London-Bombay-Kochin" [238]) and medically ("Margaret Kochamma brings every preventative medicine possible, but she cannot immune).

The God of Small Things comes to a fitting conclusion with two intensely ominous love scenes, one of which implies incest and the other that crosses heavily stratified class (caste) boundaries. It is

abundantly clear that "what they shared that night was not happiness, but hideous grief" when the twins share their final moment together. The quote that serves as the title of this paper comes from Arundhati Roy after that final statement. The statement that they broke the Love Laws is at least bitterly ironic now, and more importantly, it is heavily weighted with all the implications of the destructiveness of class, sexual, and religious divisions, as it is repeated on multiple occasions throughout the book. In this scene, Estha is referred to as "Quietness" and Rahel as "Emptiness." In a nutshell, Estha's initial foray into the shady parlor of the Orange-Lemondrink Man at Abhilash Talkies is what precipitates his quietness. As a married woman in Washington, Rahel feels like nothing is there in her eyes; When Estha is "deported," she is deported by train at the end of the book; Every time the woman who is "Of one blood" (312) seems to love her less, she has the fuzzy moth that flies around her heart and nibbles at its perimeter.

All of the other boundaries are broken in the final scene: For the first time in the novel, Velutha crosses the river from the History House, a brilliant postmodern and postcolonial trope, to the riverbank to transcend the boundaries of what it means to love someone. There is simply "Naaley" for lovers: tomorrow. Even though Chappu Thamburan, the Lord of Rubbish and the Spider who hides, outlives Velutha, the lovers' estranged language carries a profound, moving sadness: a verbal and physical dance that hints at the tragedy's connection to its time as well as its association with the future.

CONCLUSION

This book is an intense read because of its exquisite English language use and haunting plot. A pulchritudinous but tragic journey through India's English-speaking landscape is *The God of Small Things*. In a way that no other book can, this book can make you feel the anguish and pain of a mother, a child, lovers who have broken up, children who are forced to mature, and family members who have split up. Additionally, one will witness the ploys of envious individuals as well as their actions.

The narrative is not linear; rather, it unfolds in short bursts—what happens now has an impact on what will happen later, and what happened earlier has an impact on what happens now. There are parts of the story that some readers might find completely unacceptable. But one has to wonder what would have happened if untouchability hadn't been a factor and everyone had been treated equally.

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