

The God of Small Things by Arundhati Roy

Q 1: Themes of TGOST. Hafsa

The *God of Small Things* is written by Indian writer Arundhati Roy in 1997. The novel is about two fraternal twins who reunite as young adults, after family tensions have kept them apart for many years. Immediately recognized as a **passionate, sophisticated, and lushly descriptive work**, the novel addresses the universal and abstract themes like **forbidden love, caste-system, Indian history and politics**. It is in love and politics that Roy's carefully constructed, multifaceted narrative tends to dwell, and it is when love, politics, and history combine that Roy is able to communicate her most profound authorial insights. The great and small themes, which are seemingly unrelated, appear interconnected in the novel. The novel comments simultaneously on wide variety of ideas relating to the personal and family history of the members of the Ipe family as well as the wider concerns of the Kerala region of India

The **themes** of Indian politics, society and **class** are prominent throughout the novel. The members of the Ipe family deal with a variety of social and political influences that cause much internal and external struggle in the novel. In the larger society of Kerala, Marxist ideas have taken **roots** and begin to upset the class system of landlords and laborers. This directly affects Paradise Pickles and Preserves and the characters like Velutha, Chacko, and Comrade Pillai. The ancient **Hindu caste system** is another important factor – this system was officially abolished years earlier, but it still remains strongly imprinted on the minds of the public. The divide between the Touchables and the Untouchables is very prominent in the novel.

*“**They** were not allowed to touch anything that Touchables touched. — Paravans were expected to crawl backwards with a broom, sweeping away their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a Paravan's footprint”.*

Most of the Ipe family is also **“Syrian Christian”** and Mammachi and Baby Kochamma in particular use their faith to justify many of their actions. Estha and Rahel, who are half-Hindu, half-Syrian Christian, must then struggle with this conflicting identity. The **gender double standard** of Indian society is another large factor in the plot, as Pappachi and Chacko's sins are generally overlooked, while Ammu is disgraced and scorned for being divorced.

Love and sexuality is another theme of the novel. Love comes in many forms in *The God of Small Things*, but it is most important when it crosses divides of society and duty. The relationship between Estha and Rahel is the strongest of the book, as the two are **as** close as to almost consider themselves one person. Roy emphasizes the **“Love Laws”** set by the society. The central example of this is Ammu's relationship with Velutha, an Untouchable. This relationship is horrifying to the community and leads to Velutha's death and Ammu's exile, but it is also the most positive example of romantic love in the novel.

*“**They all broke the rules. They all crossed into forbidden territory. They all tampered with the laws that lay down who should be loved and how. And how much.**”*

Unfortunately, love and sexuality often take on **more violent and oppressive forms**, as Mammachi is beaten by her husband and Estha is molested by the Orangedrink Lemondrink Man. Roy ends the novel with Estha and Rahel's incestuous union after they are reunited, followed by Ammu's first sexual encounter with Velutha. The poetic descriptions and juxtaposition of these scenes against violence and death gives them greater impact, and through them Roy shows that love can cross divides of politics and hatred. Even though such love can lead to tragedy, it is still incredibly valuable.

Change vs preservation is also **an important** theme of the novel. Many characters try to preserve **old memories and traditions** in the novel, but Roy also portrays the **inevitable march of**



change through small shifts in the status quo. **Paradise Pickles & Preserves** is the most obvious symbol of **preservation**, as Mammachi and the people of Ayemenem cling to the **old caste system** and the **gender double standard**. In places like Mammachi's house and the "**History House**" things linger from the past and are nursed and kept alive, like the "**Loss of Sophie Mol**" or the ghost of **Kari Saipu**.

"It is curious how sometimes the memory of death lives on for so much longer than the memory of the life that it purloined. Over the years, as the memory of Sophie Mol... slowly faded, the Loss of Sophie Mol grew robust and alive. It was always there. Like a fruit in season. Every season".

The History House also becomes a symbol of preservation as the resting place of Rahel's plastic watch with the time painted on it – a small example of literally **freezing time**. Despite these attempts at preservation, the pickle jars keep leaking, and one of the book's common refrains is "**things can change in a day**." Much of the action takes place in two days, one in **1969** and one in **1993** – the days of Sophie Mol's death and Rahel's reunion with Estha. The efforts to preserve tradition are eroded away, and change still comes to both characters and country through the "small things." Small things like Ammu's warning that she loves Rahel "**a little less**" lead to big events like Rahel and Estha running away, which in turn leads to Sophie Mol's death.

The theme of **small things** is also one of the prevailing themes of the novel. In both the novel's title and in her writing style, Roy emphasizes the **small moments, objects, and changes** that symbolize and lead to the "**Big Things**" in life, like **death, love, and political upheaval**. Much of *The God of Small Things* is written in a kind of free indirect discourse, a style where the third-person narrator partly perceives the world in the **childlike way** that young Estha and Rahel do. It also puts an emphasis on the innocent way a child sees the world, focusing on certain images and words. Through this lens, Roy dwells on small things like **Rahel's watch, Estha's "Two Thoughts,"** and the little Marxist **flag** instead of straightforwardly describing the plot of the story.

Within the narrative itself, Roy often points out that **small talk is a mask for large, hidden feelings**. The most important example of this is in Ammu and Velutha's relationship at the end of the book. Instead of speaking of the huge taboo they are breaking or the impossibility of their future, the two lovers focus on the bugs in the jungle around them and look no farther than "**tomorrow**."

"And the Air was full of Thoughts and Things to Say. But at times like these, only the Small Things are ever said. The Big Things lurk unsaid inside. They knew that there was nowhere for them to go. They had nothing. No future. So, they stuck to the small things".

While the "Big Things" eventually reveal themselves, it is the small things of the novel that make the story so **poignant and human**, and Roy's writing style so intimate.

There is also the theme of **family and social obligation**. *The God of Small Things* basically deals with the complicated relationships between members of the Ipe family in Ayemenem, India. Each family member has different factors weighing on their relationships, like **social obligation, familial duty, and personal dislike**. Baby Kochamma, one of the book's most **negative** characters, allows her personal grudges and preoccupation with society's approval to lead her to betray her own family. Outside of the Ipes, Vellya Paapen also chooses his duty to society over familial love when he offers to kill his son, the Untouchable Velutha, for sleeping with Ammu.

"An old Paravan, who had seen the Walking Backwards days, torn between Loyalty and Love. — He offered to kill his son with his own bare hands".

The twins' relationship with Ammu is also very complex, as Ammu is both a **loving mother** and an unpredictable woman who sometimes says and does things that hurt her children deeply. Ammu declares,



"If it wasn't for you, I wouldn't be here! None of this would have happened! I wouldn't be here! I would have been free! I should have dumped you in an orphanage the day you were born! You're the millstones round my neck!"

It is this tension between internal love and social obligations that makes up most of the novel's conflict.

In short, *The God of Small Things* explores how the small things affect people's behavior and their lives. The book also reflects its irony against casteism, which is a major discrimination that prevails in India. Paul Zacharia in *The Pioneer* terms it as **"a sad story, told very hilariously, very tenderly and very craftily"**.

Q 2: Patriarchy through the narrative of children in "The God of Small Things". Fajar

Patriarchy is the social system in which the primary power rests in the hands of males, and they also play dominant roles in political leadership, moral authority, social privilege, and control of the property; and in the domain of the family, fathers or father-figures have **mastery over women and children**. This patriarchal system is dominant in Arundhati Roy's novel **"The God of Small Things"**, and it is especially described through the narrative of children, **Estha and Rahel**.

Roy's novel deals with the exploitation of women in India, the wretched condition of an untouchable boy in society, faces that wear masks, etc. The greatness of a novel depends on the effective handling of various themes in the same work. *The God of Small Things* does not merely transcribe reality but makes it come alive. Roy renders her varied experience of the Indian reality through subjective mental lenses by aptly employing experimental **narrative** techniques.

The main events in *The God of Small Things* take place during some December weeks in 1969 and the setting is Ayemenem, a town in the equatorial south Indian state of Kerala. Seen for the most part through the eyes of **Rahel**, Ammu's daughter, the narrative moves between two points in time, 1969 and 1993, and the **perspectives subsequently switch between Rahel seeing things as a seven-year-old girl and as an adult woman**. 1993 is the year when Rahel returns to Ayemenem to meet her brother **Estha** after being separated for 31 years. Haunted by memories from the past, the novel is something of an **excavation of a trauma**; Rahel looks back at her life to examine it.

Postmodern in its handling of time, the plot circles between the 'present' and the 'past', digging deeper and deeper into the tragic secrets of **Rahel's life** with an effect similar to that of a detective story, keeping the reader anxious and curious about how things happened to the very end. More and more details are added, more and more perspectives are offered as the narrator flashes restlessly forwards and backward. The novel throws light on some important things of life like how love is always associated with sadness, how a person's childhood experiences affect his/her perspectives and whole life.

"... Family is a dominant ideology, through which a particular set of household and gender relationships are universalized and naturalized... and through which unequal power relations are observed and legitimized" (Patricia Oberai. *The God of Small Things. A Critical Study*, 2004)

The God of Small Things presents psychological and mental torturing scars of youth. Both Estha and Rahel suffer from social patriarchy while being at the age of six or seven. Roy has described their mental state in the words as:

"While other children of their age learned other things, Estha and Rahel learned how history negotiates its terms and collects its dues from those who break its laws."

They never forget the **History's smell**. For practical purposes, they are living in a hopelessly practical world. They are divorced from parental affection as Mammachi said that **"what her grandchildren suffered from was far worse than Inbreeding."** Because their parents were



divorced. As though these were the only choices available to people: Inbreeding or Divorce. Estha and Rahel's distress will be never sufficiently pitiful and their delights will never be sufficiently glad because of this void of parental affection in their life. Their mother was snatched away from them *"Not old. Not young. But (in) a viable die-able age."* Their dreams will never be sufficiently huge because there is nobody to help and fill. Their lives will never be sufficiently important since they are made wretched by the framework.

In the novel, every woman suffers in her way. Ammu, mother of Rahel and Estha, presents the most pathetic picture of the woman who seeks happiness and love in a world that turns its back on her. Having abandoned her husband for his debauched tendencies, she has returned to her family she loses all normal status as a family member and is thrown into a dark corner. Ammu falls prey to the vicious trap set by Mammachi and Baby Kochamma because of her relationship with Velutha. Right at the center is the doleful tale of Ammu's suffering that starts in her own house and slowly contributes to her ignoble death. Roy put Ammu's death in these words:

"She died alone. With a noisy ceiling fan for the company and no Estha to lie at the back of her and talk to her. She was thirty-one. Not old, not young, but a viable, die-able age."

The other two victims of oppression, Mammachi, and Baby Kochamma, fit into the oppressive family system that blatantly victimizes Ammu. They become her active oppressors, seeking to corner her and then drive her to her miserable death. Rahel, the youngest sufferer among all the female characters, experiences ostracism at home and school which disrupts her normal upbringing. In a country like India, where the patriarchal system is very strong women suffer mentally, physically, and sexually.

Another victim of patriarchal society is Rahel's maternal grandmother Mammachi whose all potentials were destroyed by her husband's brutishness. She had pioneered pickle making into something commercially viable which is not supported by her husband who retired as a scientist without discovering anything. Mammachi is exceptionally talented in music. When her talent was revealed to her husband by her teacher, he released all the animal fury of jealousy in him on her. What is painful is the male attempt to break the spirit of women's sense of independence and progress. Without protesting against chauvinism, she starts exercising her authority over her daughter and grandchildren with qualms.

The concept of women against each other reaches full scale in Roy's character Aunt Baby Kochamma. Her unfortunate past controls her miserable future. Male Chauvinistic society molds Baby's psyche to a cruel perfection. The embittered, jealous, and ignorant spinster is the worst enemy of all women fighting for civil rights or at least the womanly right to live as a woman without control or suppression. Baby Kochamma shrewdly dehumanizes Rahel and Ammu, secretly envies Mammachi, and feels inferior to free white women like Margaret Kochamma.

Thus, *The God of Small Things* fascinatingly depicts the marginalization of women in the patriarchal society and highlights their confinement in their home, denial of their social roles, and their overlooked desires, and the miseries they endure due to this. The novel manifest that women's suffering starts from their family and in a male-chauvinistic society women will not be treated as an equivalent rather they were treated as a useless entity. Even though women suffer at the hands of a male-dominated society. In *The God of Small Things*, only Ammu and Rahel dare to challenge society and Ammu miserably fails in it. The novel also portrays the unjust treatment meted out to the low section of social hierarchy. To put into Ng Shing Yi's words,

"The God of Small Things is a novel that carries shades of incipient socialism and feminism, the postcolonial condition is reinforced by the added drawback of being an untouchable or a woman, as Velutha, Ammu...and their marginality is so acute that leitmotifs of absence and loss accompany them in the novel".

Q 3: Velutha, the Paravan God of Ammu in Arundhati Roy's *The God of Small Things*.

Areeba



Edit with WPS Office

Arundhati Roy's *The God of Small things* throws light on the post-colonial India in general and the prevailing caste-system in the country in particular. She exemplifies the subjugation of woman and the untouchables in the characters of her protagonists; Ammu and Velutha. Velutha belongs to the untouchable Paravan class. He ends up as an innocent victim of racial bigotry and prejudice. Roy has used the character of Velutha in order to expose the prejudice faced by the so called untouchables in the social and political realms of India. Velutha also represents the futile effort of an untouchable against the centuries old institution of racial discrimination in India. Roy, through the character of Velutha, endorses the perspective of the untouchables in India.

Velutha is a Paravan who grew up with Ammu. He has brown leaf shaped birthmark on his back. He calls it a lucky leaf because it makes the monsoons come on time. But, in reality, it was a *"lucky leaf which wasn't lucky enough"*.

He was called Velutha- which means White in Malayalam- because he was so black.

He is very skilled with his hands. He is an expert in tree-climbing, an occupation associated with the tropical coconut palm-tree. In coastal India, this highly dangerous occupation, known as toddy-tapping, is associated with the untouchables and requires a great deal of dexterity. Velutha also belongs to the lineage of toddy-tappers but he chooses carpentry which is not a profession that the untouchables are conventionally allowed to adopt. Velutha has various talents. He makes a dining table, a traditional Bavarian chaise lounge for Mammachi, and intricate toys for Estha and Rahel. He also knows his way with machine and proves very helpful at Mammachi's pickles factory. Despite having a great potential and skills, Velutha never gets to live the kind of life that he deserves. His low social status causes hindrance in his life. Even Mammachi says that *"if only he hadn't been a Paravan, he might have become an engineer"*.

Throughout his life, Velutha faces marginalization in the society. Velutha is aware of his social status and the collective status of the class he is a part of. This ache of realization fills him with a desire for a racially unbiased society. His egalitarian motives push him into joining the Communist Party. Velutha acquires a sense of self-respect on the account of the expertise in his profession. But self-respect and the untouchability do not fit together in this racially prejudiced society. Velutha's self-esteem is resented by his colleagues at the pickles factory. Everyone around Velutha hates him for having a non-conformist attitude and not acting like a typical Paravan. This rebellious attitude of Velutha is the cause of his sour relationship with his father. His father fears for his son's future. He does not like his son's *"lack of hesitation"* and *"unwanted assurance"*. Roy has described this atypical attitude of Velutha in the following words,

"The way he held his hand. The quiet way he offered suggestions without being asked. Or the quiet way in which he disregarded suggestions without appearing to rebel".

Velutha's brother Kuttapan has been introduced as a foil character for the former. Kuttapan is a typical untouchable who, unlike Velutha, has internalized the notion of untouchability imposed on him by the society.

Despite belonging to a humble background, Velutha turns out to be the *God of small things* in fact the *inversion of God*. H. Mani Metei calls him *"the post Darwinian Freudian God of primitive instinct, the secret charmer, Adam, Ammu's paramour"*. He adds warmth into Ammu's life. He becomes a good friend of Ammu's children- Estha and Rahel. For Rahel, his back is the symbol of his paternal love for herself. His relation with these three is free from the corruption of racism. Ammu expects a kind of security from him when she sees him.

"She hoped that under his careful cloak of cheerfulness, he housed a living, breathing anger against the smug, ordered world that she raged against".

Velutha is depicted as a God. Ammu sees the world as if it belongs to Velutha. She regards



everything around themselves as Velutha's world. She understands the quality of his beauty.

"How his labour had shaped him. How the wood he fashioned had fashioned him. Each plank he planned, each nail he drove, each thing he made, had molded him. Had left its stamp on him. Had given him his strength supple grace."

Together, they defy the laws set by the society- ***"the laws that lay down who should be loved, and how. And how much"***.

Velutha is always depicted as a victim throughout the novel. He is not allowed to question the status quo. According to some critics, Velutha's nakedness symbolizes his degraded status in the society. He is aware of the adverse consequences of his affair with an upper caste woman. Roy recognizes this fear in Velutha when he asks himself ***"What's the worst thing that can happen? I could lose everything. My job, My family. My livelihood, Everything"***. But he is daring enough to rise above these material concerns and love Ammu. His love for an upper caste woman leads to a miserable death conspired by Baby Kochamma because of her jealousy for the rebellious attitude of Ammu.

In a nutshell, Velutha becomes ***The God of Loss, The God of Small Things*** and ***The God of Goose Bumps and sudden smiles*** in Ammu's life. The love of Ammu and Velutha is a history lesson for future offenders in Baby Kochamma's point of view. Velutha gives the zenith of happiness to Ammu through his caring acts and makes her forget the seven long years of loneliness. ***"Ammu smiled to herself in the dark, thinking how much she loved his arms – the shape and strength of them, how safe she felt resting in them when actually it was the most dangerous place she could be."*** Thus, Velutha came as a source of love and warmth in Ammu's life and ***"left no foot-prints in sand, no ripples in water, no image in mirrors"***.

Q 4: 'THE GOD OF SMALL THINGS' IS ABOUT THE SMALL THINGS OF LIFE Fakiha

"And the air was full of Thoughts and Things to Say. But at times like these, only the Small Things are ever said. Big Things lurk unsaid inside." Arundhati Roy.

'The God of Small Things' is, technically most accomplished novel by Arundhati Roy, the narrative of which reflects the significance of the smallest and overlooked things in life. The story of 'The God of Small Things' revolves around two main characters, the twins Estha and Rahel and the world-view through their eyes. Since the emphasis is on the child-like view of the world, children's expression fills the novel everywhere. Because of this Roy focuses on certain images and words that are significant to the twins like Rahel's watch, the little Marxist flag, Pappachi's moth. Along with that, Roy also portrays the life of "small" people who are on the periphery of the hierarchical Indian society. Roy dreams to change the world and society which try to marginalize human being into nothingness, suppress and control individual's identity in a boundary.

Since both Estha and Rahel are highly energetic and imaginative, they observe and perceive everything around them. They listen and observe the whisper and scurry of small lives, moreover for them, people, insects and flowers are small things that may be enjoyed today even if they are gone tomorrow. The imagery of insects and small creatures always fascinate the twins and they hold a symbolic significance. Pappachi's moth becomes the symbol of small things. It symbolizes the uncomfortable feelings in uncontrollable situations. For Rahel especially, Pappachi's moth is ever present in her imagination. When she is afraid, she feels the moth on her body. Rahel also thinks that Pappachi's moth whispered in his children's vein, when she sees Ammu angry. Similarly, Rahel associates "A cold moth with unusually dense dorsal tufts..." to land on Rahel's heart, and this coldness is for the fear of being loved little by Ammu. Though Moth is a small and harmless creature but it represents terror for Rahel. The intricate intrusion of small creature also renders to a feeling of powerful presence; of "Small Things" means knowing that we are never alone; there is always someone watching, even if it is a flea or even a microbe.

It is the smallest things of life that get intimate with us.



As a child, Rahel always wears a toy watch. **Rahel's toy wristwatch has the time painted on it. And the time is always Ten to Two.** Rahel is very content with the toy watch. But little **do** the twins know that time will take away the dynamics of their life and things will never be **the** same. This happens at the History House on the night of Terror. It symbolizes how the events of that night will freeze Rahel and Estha there for the rest of their lives, unable to move past what they witness. Like the two hands on the watch, the twins cannot move forward. Roy uses the watch as a symbol of small things to represent how these days were the most significant in building the big things in the lives of these characters.

Though the fundamental spotlight is on the twins, but Roy directs the reader to the "*Small Things*". These can be small creatures as well as **secrets, promises and laws**. The kids experience the ill effects of the absence of parental love and affection, they are deserted and dismissed by merciless adults. As a result, their passions are stunted leading to deviant behavior. Because "Small Things" are shunned, they try to find refuge in secret places like the **river and the History House**. They explore the world of the river and History House, where no one else **dares to** go but little did they know that **these places would invite Big things in their life later on.**

Similarly, **Paradise and pickles preserves** is much more than a family factory. It was the place where secrets and 'Love - laws' were preserved. And according to Rahel, **they all broke the rules. They all crossed into the forbidden territory. They all tampered with the laws that lay down who should be loved and how.** This also renders to the family's inability to keep up with the Big things like caste, status and family business. Thus, Roy emphasizes that the big things are viewed as important, especially in the Ipe family, but it is the small things that lead to tragedy. The central example of this is Ammu's relationship with Velutha, an Untouchable. Velutha, on the other hand, is called the God of Small Things who seeks the pleasures of small things ignoring the big things **like his status of an untouchable.** **"He folded his fear into a perfect rose. He held it out in the palm of his hand. She took it from him and put it in her hair."** Ammu dreams of him as a one-armed man, whom her kids **love** by day and she **loves** him by night. And though **Ammu** and Velutha's affair is crystallized and beautiful, but once it is discovered, it quickly becomes associated with violent death.

Roy emphasizes the "Love Laws" early and often, foreshadowing the importance she will give to love that crosses boundaries of society and tradition. Unfortunately, love and sexuality often take on more violent and oppressive forms when Estha is molested by the **Orangedrink Lemondrink Man**. What **happens** to Estha behind the Refreshments Counter, in the Abhilash Talkies **is** a heinous sexual abuse. This **frightens** Estha and he along with Rahel and Sophie Mol goes to the history house on a boat. This is where it all begins from. Starting from Sophie Mol's death leading to Velutha and Ammu's death.

To say it in other words, Roy, as mentioned earlier wanted to highlight the unrest and marginalization of societal obligations. And the "*small things*" that **occur** between the characters of the novel serve as a microcosm for the "*big things*" happening throughout India. And while talking about the twins, they always appreciated the small things but unfortunately it **was** taken away from them leaving **both** of them 'empty' and 'quiet'.

Q 5: Language and Style of Roy in *The God of Small Things*. *Salsabeel*

We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us.

___Raja

Rao

The God of Small Things (1997) is a novel written completely in English, but from the perspective of characters who do not natively speak the language. Arundhati Roy explores her linguistic competence and pliancy in the English language in all **of** her writings. In *The God of Small Things***s**, language is a tantalizing play on the familiarly unfamiliar as Roy employs several techniques in order to offer the reader the perspective of characters **who** are not wholly comfortable in the realm of English. Devices like satire and irony, she uses in her prose work, help to convey her message effectively. Poetic language and embellishing idiom make her essays



highly readable. She successfully handles the language to suit the theme of her writing, and the readers get a distinctive voice and vision. According to Dr. Indira Nityanandam,

"Arundathi Roy writes in a style truly different from that of other Indo- English novelists – both male and female of the country. She breaks many of accepted rules of language"

Roy mentions in an interview that the characters of her novels used to visit her and talk to her. The narrative really appears to assume a shape of **transcription** of the conversations of these characters in real time. She rephrases several sentences to give more information and description about the topic. At times it appears as if she has directly put on the paper the things these characters told her about themselves. **Narrative** seeps across the boundaries of the chapters in a very unusual way through **stream of consciousness technique** and Roy justifies her choices of the time and setting of the novel and appears to have **broken the fourth wall** at the end of chapter one.

Gothic elements often creeps through the narrative and never **leaves** it completely. Roy uses **grotesque as a technique** to present the horrors that ensue the **Ipe** Family. At the funeral of Sophie Mol, that in itself is a horrifying prospect, the **gothic imagery** to describe the dead child intensifies the effect. *Her face was pale and as wrinkled as a dhobi's thumb from being in water for too long.* A mysterious visitor is presumed to be *-a funeral junkie? A latent necrophiliac?* Rahel's imagination after burial of the child paints a horrifying imagery as she imagines that, *Inside the earth Sophie Mol screamed, and shredded satin with her teeth.* The bareness of Baby **Kochamma's** garden is again no less visceral as Roy writes, *Only the vines kept growing, like toe-nails on a corpse.*

Roy makes an interesting yet deeply psychological use of the **Color Theory** throughout the novel by using **colour imagery**. Of the four primary colours, Red and **Blue** are the warring parties. Pappachi, Baby Kochamma and Margaret Kochamma are the main representatives of the old social so everything about them is blue, symbolized by the "the (sky-blue) Plymouth was Pappachi's revenge", which stands rotting outside the Ayemenem House. Ammu, Rahel, Estha, Velutha, and Comrade Pillai represent rebellion and change, with "red flags". Where on the one hand Rahel's **red** glasses alludes to *la vie en rose* or "Life in rosy hues", also enable her to see what others cannot and she becomes instinctively aware of the danger. **Yellow** predominantly represents fear in the novel and most of the negative characteristics. The most important yellow marker in the story is the "yellow church". Twice "the yellow church swelled like a throat with the sound of sad singing". **Green** is the color of earth, fertility and youthful inexperience, but also the colour of undergrowth. It can be vine-like, overwhelming and oppressive. The "green-wavy, thick-watery, lumpy seaweedy, floaty, bottomless-bottomful feeling" overpowers Estha in the train when he is being separated from his twin, and sent away to his father.

Food being a part and parcel of whole Indian Culture, is used to create **food imagery** and it is also beautifully scattered throughout the novel. Roy goes at length to describe the *Paradise Pickles & Preserves* and flora of Kerala. Even the description of Baby Kochamma is in terms of food; *her eyes spread like butter behind her thick glasses.*

From 'the old church with the new paint' to 'unmixable mix', from 'Estha's silence (that) was never awkward. Never intrusive. Never noisy.' To Kochu Maria and Baby Kochamma who are 'locked together in a noisy television silence', there is a constant dance of **binary opposition**, **juxtaposition**, **paradox** and **oxymoron** by Roy that brings the real conflict to the front specially of Ammu's that, *'led her to love by night the man her children loved by day. To use by night the boat that her children used by day. Not old, not young, but a viable, die-able age.*

Roy composes the novel on musical grounds as well and the **musicality** is achieved through a constant use of **alliteration**. For example, *Paradise, Pickles & Preserves, Sound of sad singing, A lucky leaf, A brown leaf on a black back, They were not allowed to touch anything that Touchables*



touched, and Finished his free bottle of fizzed, lemon-flavored fear. Another poetic and musical element; **rhyming** can also be found in several phrases to give these effect of perfect balance and harmony among chaos. *Satin lined. Brass handle shined. Nothing mattered much. Nothing much mattered. And the less it mattered, the less it mattered. There was hustle-bustle. And Police whistles.* **Assimilation** is employed in giving name to the characters as in 'Mammachi' and 'Pappachi'.

The excess of literary techniques keeps the reader intrigued rather than annoyed and Roy makes the most out of it. **She has** used **personification** to give life to inanimate objects, for example, *Once the quietness arrived, it stayed and spread in Estha. The mirrors watched Estha. Ammu quickly learned to recognize and despise the ugly face of sympathy. She sharpened it (fury) like a pencil.* Roy also used **living reverse personification** by calling Sophie Mol a sunbeam on her tombstone that goes as, *A Sunbeam Lent to Us Too Briefly.* Roy's dexterity with language really shines through with **coinage of new terms, phrases and idioms.** *Re-returned, After-sweet sweet, A dinerless niece and her dinnerfull uncleeggzackly?* are excellent examples.

There is an overwhelming use of **literary references, cinematic references** and **allusions** in the novel that **are** brought via characters. This openness and vulnerability makes these already larger than life characters even more lively and relatable to the reader. Some honorable mentions are *The Sound of Music*, Dickens' *A Tale of Two Cities*, Shakespeare's *The Tempest*, *Julius Caesar*, Kipling's *The Jungle Book*, *Sinbad* and *Mutiny on the Bounty*. Conrad *Heart of Darkness* becomes a consistent motif in the novel that **foreshadows** the dark fate of this racially divided society in general and covertly authoritative family in particular.

Since the mention of 'Pappachi's Moth' in chapter two, **motif of moth** that stands for doubt and fear, never leaves the novel. It always accompanies Rahel in her weaker moments, for example *She had her grandfather's moth on her heart. The moth on Rahel's heart spread its velvet wings, and the chill crept into her bones.* But it goes away when *A little more her mother loved her.* At the arrival of Margot Kochamma, Ammu also experience the presence of this excessively uneasy and annoying sensation; *The conversation circled like a moth around the white child and her mother.* It seems as if Ammu and Rahel, being women didn't inherit anything from the family but the moth; a symbol of trauma that drives Pappachi crazy and forces Ammu out of the house at the night to the river where she first finds herself with Velutha in an intimate encounter.

Wit, humor and wordplay **are** vital to the story and perspective of any child's magical world. A world where STOP is read as POTS, Weather-wise or otherwise doesn't make any difference and Estha becomes *A nun with a puff. An Elvis Pelvis Nun.* **Repetition** not only puts emphasis on the situations but also brings an element of playfulness to the text. For example, *Ambassador Rahel wouldn't come out of the curtain because she couldn't She couldn't because she couldn't. He hugged her and hugged her and hugged her. He counted his keys---*

Just as the story is nonlinear, the language in the novel follows the suit, creating a sense of near dysphasia in the beginning by convoluting past and present, and major plotline with minor plotline. The Roy's unique style is often interpreted as **undermining the dominance of accepted norms of English.** It's an effort to reclaim the oral and literary traditions of the colonized through a sort of refashioning of English. *The God of Small Things* is a prime example of the exploration and modification of the English language. She commands the language of the novel and its characters, ultimately weaving a text that reconsiders itself and the complete experience of language. Through many means of manipulating language, Roy is able to enlighten her text, characters, and her readers. When Baby Kochamma's *much better English than everybody else...made her lonelier than ever*, among other nuns at chapel and later she makes the twins practice phrases like, *will always speak in English, I will always speak in English. A hundred times each* proves that she being a representative of old social order, is a true *Anglophile*. The twins remain repulsive and hostile to learn and speak English, acting in a kind of indirect rebellion



against authority, it is only until *Cuff-links* gave them an inordinate (if exaggerated) satisfaction, and a real affection for the English language. There is a considerable use of **cultural jargon** and **Malayalam's lexicon** in the novel. The novel concludes with a Paravan Malayalam word; *Naailey* which means tomorrow that almost appears to be an ode the native language of the author. In an Interview, Roy herself accepted it in following words;

When I wrote the God of Small Things, I did have a tremendous sense of relief, because I finally found a language to be able to express myself and that language wasn't just English actually it was two languages, it was English and Malayalam together, the language that I grew up speaking.

Unlike a kind of ostentatious language that overshadows the real subject of the text, for Roy the language itself becomes a subject. The prevalent use of personal symbols firmly establishes its unique narrative style. The subjectivity of her semi-autobiographical characters seeps into the colour of the narrative with ease. In *The God of Small Things*, the movement of syntax is exceptionally dynamic, yet subjective in tone, the narrative is detached, yet painfully moving. For all its seemingly erratic stylistic devices, *The God of Small Things* emerges as a perfectly harmonious work because of an underlying threadwork of connecting ideas.

