

## THE USE OF LANGUAGE AND HUMAN PSYCHE IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS

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Arundhati Roy reveals the two aspects of human behaviour through the novel *The God of Small Things*. She handles the poetical and child language carefully in order to inform the readers the influence of emotion in expressing oneself and she uses the cognitive process of language in her narration. The characters undergo different situations and so the author records the mode of psychic language. Her linguistic pattern proves innovatory and fully developed. She has used freely many compound words to save unnecessary use of prepositions. There were a lot of innovative words are coined for the comfort of the characters to express their innate feelings breaking the boundary of available dictions. The use of modern images, metaphors and symbols really supports the author to bring out the expected expressions for the social change. Thus, Roy's extraordinary attempt in the novel brought her fame among the Writers.

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According to Post-Colonial theorists, Post-Colonial literature is 'subversion' and 'resistance' of the imperial 'centre', but for others, Post-Colonial is an assertion of Identity both in Themes and Languages. Post-Colonial literature has to be written in English. It is not in the Queen's 'English', but it is this 'english' that gave identity to Post - Colonial literature. Hence, there are Canadian English, Australian english, Indian English, Caribbean english, African english and so on. In the British colonies, 'englishes' have produced substantial body of literature. So, in this light of Post-Colonial theory, Arundhati Roy's TGST has been successful in creating a new Indian English idioms that distinguishes from the Queen's English and the other englishes (i.e. Australian, African, Canadian, Caribbean and so on).

The author's prime concern in this novel is to reveal the two aspects of human behaviour. The analysis of the psychic depth of motive that has led impulses and the creation of a new lingua sphere with a specific concern of its functional aspects in the novel are the two aspects. The author creates awareness in "Children to understand the language of adults and the power of language to evoke work" (45). She brings the pattern to resolve the conflict among parents and children over the varies group of human relationships with a pattern of language which is based on the use of symbols, metaphors, imagery and oxymoron. She admits that she has not learned grammar and so the readers find a lot of ungrammatical sentences.

Even though she knows skillfully the use of modern grammar, yet she deliberately adopts the ungrammaticality of the sentences. The excess use of the

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grammar makes difficult one's free use of language of human emotions. The symbolical language analyses the human psyche and becomes an integral part of the entire structure of the novel. Modern linguist Noam Chomsky asserts that metaphorical language is "semi-grammatical". The novelists do not reveal the inner fibers of human emotions through the use of chosen pattern of language but only the depth of emotions generate a pattern of what to say and when. The author emerges to announce the psychic depth of emotions of humans. So, she takes up non-verbal mode to analyze the unconscious human mind's emotions and for disposing the impulsive and instinctual tendencies of the characters.

There are four Chief Characters Ammu, Veluth, Rahel and Estha who become rebellious against the respective parental authorities under the view of Post-Colonialism; the authoritarian society has forms of who should love whom. It's woman's birthright to love a man of her choice. Things like religion, caste, colour and class have no role in it. The writers aim at opposing the existing and conventional structure. The writer is not an exception and so breaks old structure and tradition and upholds the right of a woman to marry a man of her choice. The author is forced to break the tradition because of the experience of her mother Ammu and herself in the personal life. Ammu, married to a Bengali gentleman, realizes "the slightly feverish glitter in her bride groom's eyes" (39). She divorced him for offering her "a gift" to his boss Mr. Hollick. Ammu returns to Ayemenem with her twins as a deserted divorcee. The children "seemed like a pair of small bewildered frogs engrossed in each other's company... She was quick to reprimand her children, but even quicker to take offence on their behalf" (43).

The river Meenachal symbolizes its organic role in the development of the characters. The bank of the river enables the writer to extend her specific ideas of contrastive images for the syntactic and semantic deviations in the structure of the novel. There is a good flow of human emotions in the minds of Ammu and her children but Roy didn't use any language between Ammu and Rahel.

The novelist uses a compact verbal paradox of adjective-noun construction like "An unmixable mix", "the reckless rage" and the metaphor of "love" in the day and in the night. The non-verbal pattern of adjective-noun phrase brings linguistically the two opposing ideas in the psyche of Ammu. The adjective "unmixable" refers to Ammu's inherent social values and the "mix" as a noun reveals the restlessness of Ammu's mind for the fulfillment of her biological need. And the "reckless rage" means the erasing and replacing of the hidden linguistic traits of the unconscious mind. There are a lot of negative emotions in Ammu's mind as that of a psychological patient undergoes an inner conflict.

### **1.1. POETIC LANGUAGE**

Arundhati Roy's rich metaphorical language has a poetic quality. It often acquires a rhythmic touch. There are expressions in the novel that indicate the poetic

observations of the author. (i.e.) “The sky was a rose bowl. The grey, elephant shaped hole in the Universe agitated in his sleep, then slept again” (235).

The twins listen to the poetic dialogue of the character from the skit that they were watching for the whole night. A novelist with a great use of poetic language impresses all the readers. The words not only help us recognize poetic quality but also the poetic form. For instance,

The sea was black, the spume Vomit green.  
 Fish fed on shattered glass.  
 Night’s elbows rested on the water, and falling stars glanced off its brittle shards.  
 Moths lit up the sky. There wasn’t a moon.  
 He could swim, with his one arm. She with her two.  
 His skin was salty. Hers too.  
 He left no footprints in sand. No ripples in water, no images in mirror.  
 She could have touched him with her fingers, but she didn’t. They just stood together.  
 (TGST 216)

Arundhati Roy really has an exceptional talent for transforming the commonplace things into intense poetic constructs. The choice of words and arrangements in her use of language create an aesthetic impact. She also uses alliteration, Onomatopoeia and oxymoron most aptly. Here are a few instances to prove her extraordinary use of language. “A pale day moon hung hugely in the sky and went where they went. As big as the belly of a beer drinking man.” (TGST 87) There are several instances in the novel when the language assumes poetic voice and turns reality into a fantastic cosmos of magic movements. This type of rare quality among the other novelists compels them to admire and appreciate the author.

## 1.2. THE CHILD LANGAUGE

The most part of the novel uses children’s views of things. It alternates with the grown up’s vision and thus creates a two-level structure to the novel. Her style reminds the readers of some of the early modernist writers like James Joyce and so Arundhati Roy presents the world-view through the eyes of Estha and Rahel. The words and sentences are that of children’s who take liberty in producing meanings in a free-associating effort and coining new queer compounds.

One of the finest examples is the freedom of Estha to reverse the word order of ethical commandments that adorn the wall of the Kottayam police station such as “Politeness, Obedience, and Loyalty...” There are several delighting or amusing actions that are a purely childish exercise and are quite commonly seen in the novel. Another example is on the way to Cochin, the train is stopped for level crossing. In the waiting time the two children fill the gap with their childishness.

The red sign on the red and white arm said STOP in white.

'pots', Rahel said.

A yellow hoarding said BE INDIAN, BUY INDIAN, in red.

'NAIDNI YUB, NAIDNI ED', Estha said (TGST 58).

The novel is filled everywhere with children's expressions. The rules of grammar are broken deliberately to create amusement, as small children would do. The presentations of the letters are changed to show how the children would wish to highlight. A good instance in the coming back of Estha after twenty-three years is referred to as "re-Returning" and we see the placement of capital R. Another amusing instance is the exchange of words between Estha and Ammu inside the Abhilash Talkies Cinema Hall in the middle of the show.

It was Estha who was singing. A nun with a puff.

An Elvis Pelvis Nun. He couldn't help it. 'Get him out of here!' 'the Audiences said, when they found him.

Shutup or getout. Getout or shutup.

The Audience was a Big Man. Estha was a Little Man, with the tickets.

'Estha, for heaven's sake, shut up!'

Ammu's fierce whisper said.

So Estha Shut Up. The mouths and moustaches turned away (TGST 100).

The whole chapter "Abilash Talkies" is full of child-language. It expresses the bewildered experiences of a child, because a child is surrounded by unpleasantness. Even simple events are created as formidable for a child.

The shadows of the fans were on the sides of the screen where the picture wasn't. Off with the torch. On with the World Hit. The camera soared in the Sky blue (car-coloured) Australian Sky with the clear, Sad Sound church bells.

Far below, on the ground, in the courtyard of the abbey, the cobblestones were shinly. Nuns walked across it. Like slow cigars. Quite nuns clustered quietly around their Revered Mother, who never read their letters. (TGST 99)

The above passages mark the images that only a child can associate "sky (car-coloured)" or "Melous in blouses", or the idea of "Queen cigar". Arundhati Roy's splitting of words ensures the way a child tries to grasp the meanings of the complex ideas. It is a psychologically introspective technique that saves a lot of explanation. The children can be comfortable in understanding the meanings by splitting words. For instance,

But that would be Later.

Lay Ter. A deep-sounding bell in a mossy well.

Shivery and furred like a moth's feet (225).

Rej Oice in the Lo-Ord Or –Orlways And again I say re-jOice. Their prer NUN sea ayshun was perfect (154).

Margaret Kochamma told her to stoppit. So she stoppited. (141)

The children often mispronounce and misunderstand the phrases repeatedly that brings bizarre transformation of *Locus Standi* as '*Locusts Stand I*'. There is another expression that varies from place to place like "History shaped Hole", "An embarrassed school teacher-shaped hole in the Universe" (179). So, the author emphasizes that the children have their own way of looking at the incomprehensible world of the grown up people. The problem with the child language is that it gets mixed up with the adult diction and metaphors.

Thus, Arundhati Roy does not use child's language in a sustained manner but it merges with adult language. So, the readers get the child-adult perception and make the readers bewildered and caught in a linguistic confusion. This kind of approach creates problem among the readers in the progression of the novel.

The use of poetical language and child language have been in great help for Arundhati Roy to prove herself to be the best in giving novel like TGST. There are things in her use of language that has to be dealt with. The author uses the cognitive process of language in her narration. It is apt here to compare the words of Noam Chomsky because he seeks the motive of the language in revealing a close relationship between innate "properties of the mind and features of linguistic structure; language has no existence apart from its mental representation" (**Critical Studies on Indian English in English** 125). So, the metaphor of "*wide walk*" confirms self-confidence in Ammu to defy the establishment of the society. The linguists and psychologists confirm with the cases like Ammu because she undergoes the psychosis process of dreams, desires, feelings, ears of strange behaviour mere confused wishes or memories.

The two images like "grizzled boat" and "grizzled fish" precede the metaphor of a "wild thing" for river. Thus, the river symbolizes a living force with its own sensory language that motivates for the wild walk of Ammu. Ammu dreams in the afternoon of 'one armed man' on the bank of the Meenachal River. She dreams of Velutha, the god of loss as the God of Small of Things. So, this afternoon mare symbolizes the daydreaming process and the conscious level of human language. She is really tired of "two-egg twins" for her physical freedom. She wants to be alone and undisturbed even by her children during the afternoon mares: "She wanted her body back. It was hers. She shrugged her children off the way a bitch shrugs off her pups when she's had enough of them" (222).

She becomes a "bitch" to her "pups", because she has shrugged of her children. Here the animal images and the brute inside her mind symbolize her future course of behaviour. The bathroom scene brings forward the mute language of the body. Her body itself becomes a wonderful example of the synchronic and sensory language. "Ammu undressed and put a red tooth brush under a breast to see if it

would stay. It didn't. Where she touched herself her flesh was taut and Smooth. Under her hand her nipples wrinkled and hardened like dark nuts, pulling at the soft skin on her breasts" (TGST 222).

Ammu learns that her body is full of imagery designed. The reading and comprehending through sensory language, the inner features of her body make Ammu to release the liquid that eases her tense nervous system. Once she refused to give herself to Mr. Hollick, but now she realizes the force of language that emanates from her body. She links herself through non-verbal language on the bank of the river and shrugs off her pups from the dream to the man She loves. The twins also understand the mind of the mother through sensory language.

Thus, the novelist uses the cognitive process of language and decodes the hidden code from the human psyche. Whenever the novelist feels the lack of language to express the rush of emotions, she goes for the process of repetition of words and metaphorical phrases to stress the lying drawbacks of society. The theory of psycholinguistics assures that the non-contextual words and phrases like the unconscious language to the conscious level of human thoughts. Rahel preconceives through her intuitive knowledge the hidden chain of emotions in her mother's mind and reveals it with the contextual external reality. Rahel meets a fusion of the unconscious use of language. Arundhati Roy prepares here a new ground for the linguistic barriers by uniting the internal emotions of the mind with the external events.

Thus, Arundhati Roy succeeds in recording the mode of psychic language. Her linguistic pattern proves innovatory and fully developed. She has used freely many compound words to save unnecessary use of prepositions.

Arundhati Roy has coined new words in this novel TGST to present her ideas and feelings through those words. The coining of new words is known as Neologism. In the history of English Language, the Sixteenth Century is called "The Era of Neologism". A neologism stays until people start to use it without thinking or alternatively until it falls out of fashion, and they stop using it altogether. But it is not sure to say that which neologism will stay and which will go. For instance, American humourist Gelett Burgess (1866-1951) had coined new word like 'Blurb' in 1907 and proved to meet a need. It is an established lexeme now. The other example from him is that 'Guggle' means to indulge in meaningless conversation. Lexical history contains thousands of such cases. It is found that the words like "effectual", "effectuous", "effectful", "effectuating" and "effective". But only two of them survive. The reason is obscure.

Arundhati Roy also renewed neologism by coining new words. For instance, when Estha questions Ammu for the meaning of the word "Cuff links", she explains as "to link cuffs together". Estha is thrilled with the precision and logic of Ammu (cuff-link [51]). She also often uses gerundial phrase in plenty to stress particular point with the force of language. For instance, "Scurrying hurrying buying Selling

luggage trundling porter paying children shitting people spitting coming going bargaining reservation-checking” (TGST 300).

In the above quoted passage, the formation of gerunds without the punctuation marks show the psychological effect of the external world of human behaviour. Arundhati Roy’s two-fold deviation, which is social and linguistic, is evidence for the gradual social change and for the development of a new linguistic code. She undoubtedly succeeds in her efforts to use synchronic and sensory language in the novel with an apt use of modern images, metaphors and symbols.

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