

Counter Politics through Style: Defying Colonial Aesthetics in *The God of Small Things, Q & A and The White Tiger*

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Abstract: *The Postcolonial creative writers from Third World countries, including India, have been waging intellectual war in the form of literary cult. The writers of this movement are characterized by their defiance of the imposed Western aesthetics, coining of indigenous aesthetics and asserting their voice through their own brand of English. The novelists such as Arundhati Roy, Aravind Adiga and even Vikas Swarup are found making experiments with architectonics of the plot-construction and the structure of the novel; there is playfulness with the art of story-telling and narrative technique, use of literary devices, syntax, aesthetics and even language. The novels *The God of Small Things, Q & A and The White Tiger* propose a novel form and style of writing, totally discarding the stipulated aesthetics of the West. These typical Postcolonial Indian writers propound a novel linguistic and formalistic idiom in these novels; they deviate from the conventions of Western aesthetics through quintessential Postcolonial narrative style, architectonics, Indianized English etc. Mixing vernaculars with English words and phrases, excessive use of pidgin words, typical Indianized imageries and allusions in the structural design, deliberate violation of sense of time, place and action---all characterize these novels as literary end-products of Postcolonial counter politics through style and unprecedented aesthetics from Third World countries.*

Keywords: *aesthetics, style, defiance, politics, pidgin, structure, literary, colonial*

One of the subjugating practices of the colonial rule included defining and conditioning of the literary style of writing as per the Western norms for the writers of Third World countries. Writers from countries such as India, Pakistan, Bangladesh, African countries etc. were made to imitate the stipulated style and aesthetics of the 'centre', the West, within the framework of imperial requirements. Observance of proper syntax, grammar, technique of narration and style of expression, therefore, had been prescriptive necessity for the creative writers over the years. And this necessity fructified into a rather wan imitation of Western stylistics in Indian English literature and in the other third world countries. Such imitative stylistic conventions implied the cultural hegemony of the West over the rest. English literature, thus, became the effective tool in the hands of the imperial colonizers for economic control and cultural hegemony, as observed by Ania Loomba when she says, "Literary texts circulate in society not just because they are the part of other institutions such as the market, or the education system. Via these institutions, they play a crucial role in constructing a cultural authority for the colonizers, both in the metropolis and in the colonies." (Loomba, 2013: 63)

It was the politics through language, aesthetics, rhetoric, grammatology and philology that helped the colonial empire evolve. Observation of Walter Dignolo in *The Darker Side of Renaissance: Literacy, Territoriality, and Colonization* (2003), as quoted by Pramod K. Nayar in *Postcolonial Literature: An Introduction*--- holds the key to this fact, "...language, grammar, codices, and cartography are all rhetorical forms engineered by colonialism to attain control over the non-European." (Mignolo quoted in Nayar, 2008: 245) In colonial setup of writing the allusions of Europe, politically motivated Western aesthetics etc. were pursued religiously by the colonial writers which efficaciously helped imperial powers to colonize the third world. English, in the literature form and others, the imperial language, thus, was propagated as the representation of

Western Superiority as Edward Said in his epoch-making book *Orientalism: Western Conceptions of the Orient* observes, “In any instance of at least written language, there is no such thing as a delivered presence, but a *re-presence*, or a representation.” (Said, 2001: 21) Without realizing what colonial rule had implanted in them the sensibility of obsequiousness, the writers writing in English in the third world countries unconsciously could only salvage a “simulacrum of phoney independence.” (Sartre quoted in Fanon, 2001: 09)

Nonetheless there ensued literary protest from the writers of the third world as they started the cult of discarding the imposed Western aesthetics. Such writers are termed as Postcolonial writers. Pramod K. Nayar’s analysis would clarify this idea of postcolonial protest, “Texts use aesthetics and narratives to make their protest of critique. There is no politics without rhetoric, no protest without language, no ‘anti’- without a narrative. Just as racism and colonialism used language and rhetoric to discriminate, postcolonialisms deploy language, narrative, and particular forms for their critique.” (Nayar, 220) The present paper endeavours to study how some of the postcolonial Indian writers such as Arundhati Roy, Arvind Adiga and Vikas Swarup offer a stylistic rebellion. Sufficiently aware of the pitfalls of Western stylistic imitations, these writers resort to writing in a style characterized with interrogative, retaliating, counter form of critique of the colonial discourse and aesthetics. The paper attempts to portray how *The God of Small Things* (1997) by Arundhati Roy, *Q & A* (2005) by Vikas Swarup and *The White Tiger* (2008) by Arvind Adiga--are the literary manifestations of a stylistic rebellion against stipulated colonial aesthetics.

The God of Small Things is a reflection of rebellious artistic zeal of Arundhati Roy against the deep rooted patriarchy, class hierarchy, anglophilia, Raj hangover, Western capitalism, hypocrisy of Indian Marxism and so on. Roy presents post-colonial Indian problems through her esoteric style of writing and unique tone-- pushing aside all set norms of syntax and grammar of colonial English. She sounds typical of postcolonial creed of writers with her special dexterity of manipulating the events in narration and experimenting with the structure of the novel. Even she shows no hesitation in tampering with the very concept and of ‘Love Laws’; she asserts the female sexuality against the institutions of relationship and sexuality (Mazumdar, 2010: 124). She adroitly deviates from colonially laid architectonic norms in structuring this novel.

Unlike the writers under colonial stylistic sway she does not crave for some system in nativeism for the society; rather she objectively describes the chaos in minds through chaos in style. That is why there is no coherence in episodizing and chapterization of the plots; the plots are rather haphazardly condensed into the texture and it is in the final pages of the novel that the link in all events described is built. Regarding architectonics of Roy Bijay Kumar Das in his book *Critical Essays on Post-Colonial Literature* (2012) observes, “The plot of the novel is complex and it moves both ways—backward and forward—and thereby makes the narration difficult and complicated.” (Das, 2012:72) The narrative has been given the shape of twenty one chapters but in this unique scheme of architectonics one chapter or episode does not pave the way for the following one.

The very first chapter with alliterative title ‘Paradise Pickle & Preserves’ gives anticipatory alliteration of emotions between Rahel and Estha, the one-egged twins. One of the chief characters, Rahel from whose perspective some of the narrative is shaped, is introduced as thirty one years old woman returning to join Estha in Ayemenem. But the narrative leaps back to Sophie Moll’s funeral which had taken place twenty three years back; things present and things past are left for the readers to relate in the coming chapters. Chapter two is very briefly devoted to Pappachi whom the title ‘Pappachi’s Moth’ refers to. Rather than focusing on Pappachi, the novel concentrates on the plots of Chacko, Mammachi, Baby Kochamma and others and, of course, of Plymouth, ‘The Plymouth used to belong to Pappachi.’ (35). However, within this brief coverage of Pappachi, his violent streak is laid bare to use. Besides, the action in this chapter also shifts to Rahel and Estha’s childhood at Ayemenem and through their observations, particularly of Rahel’s, the social, familial, political and cultural aspects of South India of sixties are delineated. Through the brief snippet into Pappachi’s violent streak, what we come to discover is also the failed aspirations of Chacko, the fixation of Mammachi and the jealousy of Baby Kochamma. While delineating all this, Arundhati’s text remains profoundly philosophical and psychological penetrative.

Discarding the convenient and conventional narrative structure the novel offers to propose a tenuous plot wherein the conventional coherence and linear unity have been discarded disdainfully by the gifted writer. While delineating all this, Arundhati's text remains profoundly philosophical and psychological penetrative. It goes to her literary acumen that she presents the parts of the body of a picture gradually but with no conscious efforts for continuity and coherence. Unlike any painter, she first draws one eye of a human figure and at once slips to toe but later does come to another eye or other parts left unfinished. That is why the novel has to be taken as whole texture, rather than in parts, with holistic approach to form a single whole. Such deliberate experimentation and playfulness with architecture of the texture of the novel, with plot construction and the narrative speak of Roy's willful deviation from colonial norms of writing.

In having claimed the prestigious Booker Award for his debut novel *The White Tiger*, Arvind Adiga too seems to have joined the rarefied clan of quintessential postmodern writers who refuse to align to conventional architectonic perfections. The texture of the novel *The White Tiger* speaks of Adiga's painstaking efforts in having dexterously crafted the unique episodizing of the events in the life of the narrator and the protagonist, Balram Halwai. In fact, Adiga has devised an unprecedented style of chapterization in the novel. Unlike in any conventional novel where a direct correspondence between the titles of a specific chapter with the content in that particular chapter is generally observed, the nomenclature of the chapters in this novel does not correspond with the events and descriptions in that chapter. The structure of the novel has the composite texture of six letters written in six nights and two mornings by the protagonist to the Chinese Premier. Instead of naming each chapter with a title, that directly or indirectly signifies the events therein under the scan, he takes it to describe the happenings in India against the life story of Balram Halwai. The title of the each chapter or letter suggests the time of writing as the narrative begins with 'The First Night' when at midnight Balram alias Ashok Sharma, the entrepreneur of Bangalore, starts writing letter, addressing Mr. Jianbao, the Chinese Premier.

In writing the next letter and thus forming the next chapter, the author jumps to the next night with the chapter 'The Second Night' and lets the narrative go back to Balram's childhood and adolescence. The first chapter, the narrative itself, begins with the address to the Premier with recurrent references of Balram's past life as a chauffeur to his 'ex-employer' Ashok Sharma and simultaneously Adiga keeps describing typical but ridiculous contents of the Wanted, Fugitive poster of the protagonist, the murderer of his employer. By choosing to introduce his protagonist ingeniously with the help of his poster drawn by the police--defining his physical features, Adiga proposes to remain unconventionally objective and unobtrusively withdrawn from the conventional omnipotence of the author. Like a quintessential postmodern writer, Adiga straightaway begins to brush his work with hues of self-reflexivity and establishing a conversational chord with the reader, "To give you the basic facts about me--- origin, height, weight, known sexual deviations, etc. - there is no beating that poster. The one the police made of me." (WT, 2008: 11) Inducing greater intensity to his text, the novelist chooses to describe just a few aspects of the 'Wanted' poster of the protagonist's crime and leaves it unfinished switching over to other descriptions. Abandoning the remaining contents the novelist shifts the narrative to a flashback and then comes back to that very description, "General Public is hereby informed that the man in the picture namely Balram Halwai alias MUNNA son of Vikram Halwai rickshaw-puller is wanted for questioning. Age: Between 25 and 35. Complexion: Blackish. Face: Oval. Height: Five feet four inches estimated. Build: Thin, small." (12)

With his uninhibited style of expression, Adiga continues to introduce sudden jumps in the text and narrative suddenly taking up any left-out discussion at any moment. Just after describing the things about Bangalore life-style in general, he returns to the poster but with just a very brief further reading of it, "Balram Halwai alias Munna." (13) Adiga could have included this very brief text into the previous text in the poster itself but he does not attempt to remain tethered to the conventional continuity of expression. Suddenly he shifts the action to retrospection but only for a while as in the very next page, he comes again to the poster but for the very brief deliberately-left-out information, "The suspect comes from the village of Laxmangarh, in the..." (14) Such deliberate amorphousness alludes to a typical modernistic disdain for the conventional form, style and aesthetics. Characterizing his text with quintessential postcolonial hues, Adiga repeatedly leaves an expression with unfinished expressions abruptly terminating the sentence on an article

‘the’ and then veering out of the narrative for some other descriptions and then again, returning to that very point later on in the novel.

The quirky jump establishes his outright rejection for a conventional fixation for form. The device helps Adiga sculpt the contours of his text with the participatory intervention of the reader. It is daring, resistant stance of a postcolonial writers, as Adiga is, that they keep their text free from the influence of the Western stipulated aesthetics of writing. Meenakshi Mukherjee, the towering contemporary critic, holds mirror to such literary rebellion, “Post-colonial Literature is presumably free of such centralist undertones; it suggests de-centering, plurality, hybridity, a dismantling of authority” (Mukherjee, 2006: 06-07). In the next letter or chapter ‘The Second Night’ the narrative goes back to Balram’s days in Delhi as a driver; to sorry state of affairs in Laxmangarh when his father dies in the want of treatment in government hospital besides to the philosophical and realistic reflections on the idea of India and democracy etc.

But here also, Adiga does not try for symmetry and crafting out any proper structure at the time of writing these letters. The third letter or chapter does not refer to third night, instead it reads as ‘The Fourth Morning’ which is another afresh letter in the fresh morning. The third morning and the third night, as Adiga has no concern for the conventions of proper unity of time, are missing out from the narrative. However, the business of writing continues in the in the fourth chapter ‘The Fourth Night’. Adiga seems to have achieved an artistic purpose in associating the actions in the main plot to the time of writing and mood of the writer. At the end of the chapter three, which has the description related to Balram’s life as house-aide at the empire of the Stork, the feudal landlord, the novelist, however, does not forget to alert the Chinese Premier about gloomier and disturbing things to come, “When we meet again, at midnight, remind me to turn the chandelier up a bit. The story gets darker from here.” (WT, 113)

But Adiga does not begin fourth chapter with newer things, “I should talk a little more about this chandelier.” (117) What is remarkable in this unique carefree style is that the writer has left page no. 114 and 116 absolutely blank and page 115 carries just the title ‘The Fourth Night. It is in the fifth chapter ‘The Fifth Night’, composed in the form of fourth but afresh letter, the novelist gives ironical account of Indian darker reality. The perpetual colonial sense prevailing among the Indians is marked through the novel concept of the Rooster Coop, ‘The Great Indian Rooster Coop’. Again Adiga is playful with structural unity of the story as he stops the discussion of a topic at any stage and skips to anew or a previous one--classifying the chapter into two halves. But strangely enough, he never classifies a chapter into two equal halves. Falling in consonance with the swings of the mood of the Indian reality the style of his narrative is replete with such swings.

The description of Rooster Coop reality comes to an end abruptly as the novelist stops at the reference of white tiger and goes retrospect in Delhi National Zoo. Yet, Adiga’s timely interruptions in the narrative add the dramatic elements, ‘Mr. Premier, you must excuse me- the phone is ringing.’ (194)--as he mixes-up real situations while writing letters with those from the life of Balram. But more surprisingly he breaks the chapter just for the sake of penning around thirty five odd words, “Alas: I’ll have to stop this story for a while. It’s only 1:32 in the morning, but we’ll have to break off here. Something has come up, sir—an emergency. I’ll be back, trust me.” (194)--, and stops again with a promise to come back to writing but in the next chapter. Similarly, the rest of the chapters or letters have unusual structure, patches of plots, uninhibited experimentation with narrative technique—all of which bear ample testimony to the fact Adiga consciously constructs a technique that is disdainfully withdrawn from the influence of colonial conventional writings.

Although, Vikas Swarup cannot be equated either with Arundhati or Adiga in terms of their artistic ingenuity, stylistic effervescence and thus cannot be branded as atypically carefree, experimenting, defying, protesting band of postcolonial writer in the strictest sense, yet his narrative technique and art of architectonics in making of the structure of the novel *Q & A* speak of his distinguished style. The novel is a story of an underdog Ram Mohammad Thomas who wins the biggest quiz show W3B on the basis of his ability to answer all questions which correspond to the vicissitudes of his life, “Well, wasn’t I lucky that they only asked those questions to which I knew the answers?” (Q & A, 2005: 29) The very naming of the character on secular lines, inclusive of all religious identities, “...now, that’s very interesting name; it

expresses the richness and diversity of India.” (46)--, symbolically establishes the author’s vision as he is able to see universality in the anguish of the disposed and deprived lot in the society regardless of the religion, caste, or creed to seem to represent. The narcissistically cynical society would not relent, turning up against the poor boy who wins at the competition by calling it a trick and a fraud on the part of the poor boy.

Throughout the novel, Swarup endeavours to push forward the case of an underdog from the marginalized segments against the bias and cynicism of snobbish society, “The street boys like me come at the bottom of the food chain.” (25) In the same way, he also tries to raise another underdog in the world of stylistics i. e. himself through certain experimentations in making of the narrative and the structure of the novel. The narrative of the novel revolves around the popular game-show W3B and the chapters of the novels have been crafted in accordance with the amount of the prize money in the game-show. Each chapter, apart from a prologue at the beginning and an epilogue as final commentary by the first person narrator, has been given a title which bears the idea of the events in that chapter; there also figures a pictogram of television set signifying the game-show besides sum of money in rupees which increases in accordance with questions that follow in the show, “You have just won ten thousand rupees! Declares Prem Kumar.” (122)

The narrative is carried out in flashbacks and retrospections when the narrator recounts his past experiences to a lawyer Smita, ‘Who can police the police’, who saves the former from the clutches of the police. Some experiences of the protagonist in life have been craftily linked to the question asked in the game-show. In fact, it goes to the craftsmanship of Swarup that he has uniquely devised the scheme of the narrative and structure of the novel; he deviates from the colonial rule of story-telling. The narrative in each chapter has been given the form of three types of realities in structure. First, the real situation of the protagonist and Smita, “She presses the ‘Play’ button again”(151)--at her home telling and listening to each story in accordance with the question; second the recorded footage reality of the game-show involving Thomas, “The audience stand up and cheer. Prem Kumar wipes more sweat from his brow” (172). Thus the novel develops on the uniqueness of the texture and narrative of the novel with three fold realities embedded therein.

The first chapter ‘The Death of a Hero’ has subtitle for rupees 1,000 and this is the prize amount for the first question in the game-show. The novelist has dexterously related the life events of Thomas to the contents of the question. The second chapter ‘The Burden of a Priest’ flashes prize amount for the second question Rs. 2,000 and so on. The device has been used to involve the reader in the thrill of the contest. Suhel Seth critically analyses this scheme of chapterization, “Then there’s the deft touch of numbering chapters with prize money scales (Chapter 1 is 1,000, Chapter 2 is 2,000) so that the reader too feels like he winning a Kaun Banega Crorepati clone.” (Seth: *The Financial Express*, January 23, 2005) Since the last chapter prior to epilogue does not relate to any life story of the protagonist focusing mainly on the game-show, the title reads ‘The Thirteenth Question’. Though the game allots twelve questions in total, one question is quashed as a trick by the team of crooks in order to get rid of this underdog, “...it was not a question at all. We were recording a commercial for Mumtaz Tea,” (Q & A, 346)

Moreover, Vikas Swarup ventures into innovative experimentation in narrative technique as it is not always Thomas who narrates his story to Smita in the novel but the ninth chapter ‘Licence to Kill’ with rupees 1,000,000 prize money relates to Salim, Thomas’s Friend. This is a narrative within narrative in which Salim tells the story of his vicissitudes in first person narrative within single quotes to Thomas in retrospection and the latter tells the same to Smita, “So this is the story narrated by Salim, in his own words.”(225) Similar ploy of story within story occurs in chapter six ‘Hold On To Your Buttons’ for the prize money of rupees one hundred thousand. A drunk man Parkash Rao at Jimmy’s bar narrates the story to Ram; the story adds suspense, thrill and romantic elements to the narrative, “Then I will tell you my story, friend’, I replied with toothy grin.” (161) Although Swarup, in most of the narrative, sticks to the first person narrative technique, yet he does not let the structure of the plots get affected with such experimentation and finally relates Salim’s plot to that of Thomas by juxtaposing the story of Salim to the question asked to Ram.

However, there are certain artistic devices in all three novels which serve as the binding thread into the structure of each novel. All of these writers viz. Roy, Adiga and Swarup employ certain artistic tools to induce in their work a sense of continuity, coherence, and unity. With each writer in question however, these artistic devices differ and seem to suggest individualistic artistic pursuits. At times it typifies an idea; sometimes it evolves a concept, builds an image, enlivens an object eventually defines the mood and the tone in the narrative. Running throughout the text, such devices serve as a connecting force in the overall texture of the narrative or in a particular chapter. Mahesh Kumar highlights the significance of such device of repetition, "In case of repetition, 'the significance is not to be determined statistically', but how as a device it ensures the thematic coherence. Both the selection of words and phrases and repetition ensure foregrounding, something which provokes *special attention*..." (Kumar, 2010: 155) Arundhati Roy and Vikas Swarup deploy such artistic idea in the form of sentence or phrase within the framework of a chapter as connecting force to show the undercurrent of the mood and the tone in that episode.

However unlike Swarup, Roy is not much conscious writer as she lets certain common things, concepts, ideas run in a particular chapter repeatedly which work as common factor to bind the structure of that chapter; yet that very idea, concept or reference appear in other chapters making the link with the previous one and thus connecting the entire texture of the novel. Since most of the narrative relates to the observation and outlook of Rahel, Roy describes her presence at various places with certain symbolic association of things with Rahel. In the chapter 'Pappachi's Moth' at page no. 37 Roy makes Rahel's hair style conspicuous which is held with a special hair clutching rubber band, "Most of Rahel's hair sat on top of her head like a fountain. It was held together by a Love-in-Tokyo—two beads on a rubber band, nothing to do with Love or Tokyo..." (GOST, 37) And again this reference of 'Love in Tokyo' occurs in this very chapter when Rahel is in 'sky blue Plymouth' and sees Valutha in a Comrades' rally.

But this 'Love in Tokyo' phrase almost works like a refrain in the poetic structure of the fourth chapter 'Abhilash Talkies', "...And his twin sister? Tilting upwards with her fountain in Love-in-Tokyo? Could you love her too." (106) the reference skillfully delineates Rahel's apartheid existence as all, including her mother Ammu, prefer the fair skinned 'angelic Sophie Moll' to her. Similarly, this connotative phrase 'Love-in-Tokyo' continues to haunt us reminding of immanence predominance of discrimination and partiality in human world; it recurs in this very chapter at page nos. 110 and 116 reinforcing the ideological protest against such discriminations. The evocative phrase not only binds and evolves the framework of a chapter but also serves as unifying idea with the phrase reverberating with Rahel's presence every now and then all through the novel.

Similarly, other expressions such as the title of the film *The Sound of Music* too appear many a time; an ironical analogy is drawn between the lives of these characters, who have lost the tuning with the music of life, and the contents of the film. The reference to some personified imaginary cold moth, "A cold moth lifted a cold leg" (118) representing the mood of the characters, is also used as a recurrent device. But the phrases embodying the concept of 'shape and hole' repeatedly used by the novelist as a tool to put forward Rahel's perception about the people or things under discussion appear very frequently till the last pages of the novel. 'Joe-shaped hole in the Universe' (118), 'Estha-shaped hole in the Universe' (156), 'An embarrassed schoolteacher-shaped hole in the Universe' (179), 'house-shaped hole in the Universe' (188), 'The grey elephant-shaped hole in the Universe' (235) etc. are the references which fill Roy's universe of small things.

Actually, it is Arundhati's unique narrative sensibility and stylistic improvisation with which she lets these references, concepts, ideas etc. recur here and there as a refrain in the poetic oeuvre of this novel. Moreover, she often chooses the verse form of writing and, more often than not, these verses endow the style with poetic intensity rendering the text poetically resonating. On opening the book on any page, one may observe expressions in the form of songs, verses and other allusions. For instance, she writes, "Twins for tea; it would bea" (148). Even onomatopoeic poetic expressions appear every now and then, "Pa pera-pera-pera-perakka (Mr. gugga-gug-gug-guava)" (206) Such poetic expressions in verse form accord the heavy texture of the novel some thinness; the slim, versed texts help lighten the heavy mood of sullenness in the tone of the

narrative. Moreover, frequent references of Sophie Moll in contrast to Rahel and her world, also serve as the syntactic paradigms of binding the texture into a single whole.

Like Roy, Vikas Swarup too employs certain references, images, thoughts, statements, utterances etc. Which recur not only in the entire scheme of the novel but also within a chapter. One visual imagination and the thought of it that strikes Thomas' mind at regular intervals in the narrative give structural unity to the novel. Since he is an orphan underdog, he emotionally forms an idea of his mother and creates the image of her at many times perhaps to get the emotional strength in unfavouring situations. In chapter Two he imagines this filmy scene, "In my mind's eye I have often visualized that scene. A tall and graceful young woman, wearing a white sari, leaves the hospital after midnight with a baby in her arms..." (Q&A, 49) Swarup refers to this imagination of his protagonist in his architectonic scheme to give the unity to the structure made of many chapters. Whenever Thomas is lost in his thoughts, this image occurs in his mental visuals. The chapter 'How to Speak Australian' unravels the fact of the spying designs of foreign embassy officers like Mr. Taylor who is, in fact, involved in the act of espionage. Thomas realizes this fact of Taylor's omniscience, "Because Colonel Taylor is The Man Who Knows." (137) This thought in the form of this statement is repeated in the chapter ;and even towards the end of the chapter Swarup relates this very statement to Thomas in reality game-show when he successfully answers the questions, " must say, this is remarkable," he says aloud. Tonight Mr. Thomas really seems to be The Man Who Knows!" (152)

Similarly in the chapter 'Hold on Your Buttons' the statement in the form of dialogue, "I am drunk, you know. And a drunken man always speaks the truth," (161)--works as a thread into the fabric of the texture of this chapter. But Swarup is dexterous enough to deploy such connecting tools of style in conformity with the theme and the mood therein. The chapter 'The Tragedy Queen' relates to the world of drama and films and, therefore, the statements, based on Thomas' observations and appropriately corresponding to the different genres of drama, occur time and again in the chapter, "A family drama with doses of comedy and action, ending eventually in tragedy. In film parlance, this is how I would describe the time I spent with Neelima Kumari." (244) The situation with dramatic happenings arises again at Neelima's home when a boy breaks into her house but actually he turns out to be her great fan, "What started as a thriller has turned out to be a family drama". (258) Later on, such pertinent remarks carrying the sense of drama and its genre (such as comedy, farce, thriller, tragedy etc.) Occur in the chapter frequently serving as the recurring statement inducing in the text the intensity that makes it appealing.

But, unlike Swarup and Roy, Adiga, on the other hand, emerges as a different craftsman who does not restrict the use of such connecting forces, references, patterns etc. to a chapter only. Instead he artistically deploys certain imageries of animals as the connecting and recurring forces for the whole of the texture of *The White Tiger*. This typical postcolonial novel has a uniform tone and mood in analogy with realistic colonial picture of India. The animal imageries artistically suit such tone in conformity with the idea of Indian jungle. Almost every description, or say, event in the novel serves as the farmland either for living animals or their imagery or reference or allusions. The concept of animal omnipresence in the vast scheme of literary craftsmanship is artistically and symbolically deployed as the connecting force within the structure of the narrative. The texture of the novel, in fact, is suggestive of 'Indian *Animal Farm*' full of animals of all types every here and there as "the jungle law replaced the zoo law." (WT, 64)

In fact, the title of the novel itself embodies the literary metaphysics of the idea of liberation and contiguous deterrence against the tyrannical society. The protagonist, hailing from the humble origin and representing the marginal, seems to propose the path of liberation for many by associating himself to the majestic and defying ways of white tiger. In fact, this unique nomenclature of each character in appropriation to the role and idea they represent is the use of literary metaphor in the aesthetics of the narrative; it also adds to the text an improvisational dimension. Stork, the representative of the feudal landlords in the novel, has been metaphorically associated with natural propensities suiting his profession, "He owned the river that flows outside the village, and he took a cut of every catch of fish caught by every fisherman in the river, and a toll from every boatman who crossed the river to come to our village."(24-25) In assigning the tasks to other landlords like Buffalo, Wild Boar, Raven etc. Adiga's mastery of representing them

metaphorically is excellent, “Buffalo was one of the landlords in Laxmangarh. There were three others, and each had got his name from the peculiarities of the appetite that had been detected in him”. (25)

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

Even the urban traffic scenario is delineated through the simile of animal reference, “everyone honked. Every now and then, the various horns, each with its own pitch, blended with one continuous wail that sounded like a calf taken from its mother.” (137) At Ashok’s flat on the thirteenth floor of B Block in Gurgaon the lobby of the house is suggestively decorated with the picture of Cuddle and Puddle, the pair of pet dogs of Stork at Dhanbad, but the writer makes their presence felt in urban settings too. It is Adiga’s excellent technique who uses all such imageries as artistic tools to propound and establish the idea of pervasive colonial stance characterized with the jungle concept of *might is right*. Besides, the structure of the whole texture of the novel has been intertwined with a common thread that runs parallel through the pages in the form of recurrent animals or their images. As literary tools these recurrent animal images, references and allusions serve the purpose of providing a common thread to the entire text of *The White Tiger* bringing together the overall tapestry of the novel.

It is thus the playfulness, experimentation and alacrity in diction, syntax, grammatology, semantics, morphology of English that catapults both Arundhati and Adiga in the category of iconoclastic writers who seemed to have composed their prose in a fiercely rebelling and uncompromising style. It goes to the credit of Arundhati Roy that she does not miss out on a particular expression of weird diction long after it has been used to match that very mood in the tone. Giving rhythm to the tone and the mood in the narrative with poetic rhyming words, syllables and even morphemes she uses the exact expressions when that mood reoccurs. The words with rhyming syllables are not put with immediate successions but after long gap anywhere in the narrative where the same mood and context reoccur. The rhyming words ‘dumdum’ capturing Rahel’s imagination appears on page 98 and they are again used in a rhyme on page 119 of the novel. Such repetitions of phrases, words, etc. carry the sense of pungent satire on the sorry state of affairs. Besides, this ‘dumdum’ and ‘tum tum’ etc. speak of Roy’s ironic tone which has the undertone and understatement of the idea of things being same in ethnic society.

It is the stylistic attempt of indigenization of the syntax and morphology of English that Arundhati’s text is uniquely but oddly embellished with pidgin words and phrases mixed with Malayalam accent such as ‘porketmunny’ for ‘pocket money’ ‘*Avaney Kadalamma, Kondupoyi*’(GOST, 220) etc. Roy also seems very playful and carefree in using syntax of the language in her rather patchy and choppy style of writing. Instead of being bothered with describing the things in full sentences, she is found constructing a sentence with only one word, even the monosyllabic ones such as ‘*Amhoo*’, ‘*Look*’, ‘*Ever*’, ‘*Or Me*’ ‘*Ay!*’ to intone the text with flamboyant intensity. At times, however, she chooses to be quite esoterically repeatedly condensing and unusually juxtaposing the words together tampering the very syntax, morphology and semantics of English, the imperial language. Describing the common behaviour of the people in cinema, for instance, she deliberately kids with the words giving peculiar diction, ‘This way

and that’-- joining together two pronouns, a noun and a conjunction. This weird expression is repeated in the following pages as well to refer to the behaviour of the audience in the theatre moving their legs to give the way to disturbed Estha, “Past the audience again (legs this way and that).”(107)

In fact, the text is richly filled with such expressions, playfulness, diction, deliberate use of pidgin words and phrases, various italicized words, certain poetic and typical expressions with subliminal undercurrents to serve as the connecting and binding tools into the texture. Even the diction of English pronunciation is seen in corrupted and marred form. Quite often in the novel, we see tongue-in-cheek expressions employed to rip through the hypocrisy of social hierarchy, “Their Per *NUN*sea ayshun was perfect.”(154) Not just that, there is experimentation with punctuation marks also. The observation of B K Das in *Postmodern Indian English Literature* (2003) deserves a mention here, “Arundhati Roy fashioned a new language for fiction. Her use of language reminds us of Eliot’s use of language in *Rock Choruses* and *Four Quarters*.” (Das, 2003: 89) Regarding her unique forms of words, phrases and idioms Das further analyses, “Arundhati Roy can be credited with creating a new idioms and phrases like ‘biological father,’ ‘die-able age,’ ‘Sea-secrets,’ ‘re-Returned,’ ‘non-elect,’ ‘death coiled like an angry spring,’ ‘touchables,’ ‘Rice-Christians,’ ‘Clean children, like a packet of the peppermints,’ ‘as lonely as a wolf,’ etc.” (91)

The spaces between one word and the other are sometimes double or sometime missing, ‘Mmm . . . nyes . . . nn . . . nn almost,’ (GOST, 81); the morphology of a word is seen mixed with regional touch of South India and the idiolects of the people therein. Besides, the capitalization of the words and phrases also unravels the fact of utter defiance of the conventionally and colonially laid syntax of English. Roy even does not hesitate to make a mockery of certain typical expressions in English, “My grandmother owns Paradise Pickles & Preserves. She’s the sleeping partner.’ ‘Is she, now?’ the Orange drink Lemon drink Man said. ‘And who does she sleep with?’”(102-103). In other words, the novel is a unique piece of poetic expressions characterized with satirical tone, irony, defiance of colonial English and thus proposing a linguistic protest through such stylistic ingenuity suffused with variegated improvisations.

Such playfulness with the diction and the expression of serious thought is the key of counter literary attempts on the part of postcolonial writing and *The White Tiger* is no exception. The unusual style, expressions, typical Indianized, at the very beginning of the novel show the novelist’s satirical mood and the attitude of non-acceptance of colonial style in writing. The very beginning of the novel carries the undertone of condemnation of the colonial English; which, according to him, is the only language that can best express the abusive words of condemnation and frustration. Not only English but Adiga discards the whole West and ascribes the values to the ‘yellow men’ and the ‘brown men’ as the Western--- “erstwhile master, the white-skinned man, has wasted himself through buggery, mobile phones usage, and drug abuse.” (WT, 06). The sentence structure, overall syntax, in the novel, are unusual with no conformity to syntactical rules; the English is Indianized and indigenized with pidgin, hybrid words such as—‘namaste’, ‘daal’, ‘roti’ etc. However unlike in *The God of Small Things*, this novel has least number of ‘desi’ phrases; Adiga chooses to write in English but in its most simplified and Indianized manner. A few sentences are made of just one word such as ‘Never’, ‘Sir’ ‘Ha’ etc. while others consist of full long paragraph with abundance punctuation marks:

My ex-employer the late Mr. Ashok's ex-wife, Pinky Madam, taught me one of these things; and at 11:32 p.m. today, which was about ten minutes ago, when the lady on All India Radio announced, "Premier Jiabao is coming to Bangalore next week," I said that thing at once. In fact, each time when great men like you visit out country I say it. Not that I have anything against great men. In my way sir, I consider myself one of your kind. (03)

This sentence in the very beginning of the novel has rather complex syntax as if the writer wants to utter many things in one breath or stroke. The sentence has total 48 odd words, 221 characters as much as 6 commas, one semicolon dividing the sentence into two, single inverted commas etc. And interestingly this one sentence forms one full paragraph on the first page of the novel. Semantically speaking, the sentence reveals two types of interrelated information but refereeing to two different times. The abusive remark that can be made only in English is a common link

between to clauses. But for further syntactical complexities Adiga uses direct speech with inverted commas within the framework of a single sentence which is quite unusual.

Compared to both Arundhati and Adiga, Vikas Swarup too, within his own literary might, tries his hand in experimenting with the diction defying the codes of punctuations of imperial English. In the chapter 'X GkrzOpknu or, A Love Story' the novelist gives a unique language uttered by a so-called mentally challenged boy Shankar. But with little mathematical attempts one can decipher the language and derive the meaning from it, albeit just about a half way. Certain utterances apart from the title itself can be put with sense with manipulation of English alphabet such as, "The boy nods his head and says, Uzo Q Fiks X CkkaLgxyz'." (Q & A, 283) From this utterance some sense like--'Yes I know...' can be made. The use of unintelligible code language relates to the writing in the fashion of *The Theatre of the Absurd* wherein the idea of futility of verbal communication was propounded and practiced with creative abandon. Moreover, the code language such as, "CYTLYT? Yes, Confuse Your Trail, Lose Your Tail." (141) speaks of Swarup's playfulness with English; defying and disobeying the set patterns of syntax and grammar of colonial English. The expressions, ideas, thoughts and concepts in the novel questioning the feudal and colonial set up of Indian socio-psychological reality; have the syntax of the quintessentially rebellious postcolonial English.

All three novels, therefore, resonate richly with typical postcolonial style of writing with streaks of counter attack on the western aesthetics, syntax and grammar of English. The English used is Indianized and indigenized with motley pidgin, hybrid, *desi*, vernacular words, phrases, expression.

The novelists show no concern for architectonics in embroidering upon the texture, structure and chapterization, in composing the text of their work. Displaying scant respect for the tradition of writing in well chiseled phrases, they choose to spin tapestry of the expression on their own terms. Foraying into Arundhati's *The God of Small Things*, Adiga's *The White Tiger* and Swarup's *Q & A*, is similar to foraying into an uncompromisingly individualistic diction, syntax, grammatology, semantics, morphology. Rich in linguistic improvisations and suffused with images, references, allusions, phrases the language used by these writers helps them usher for themselves, and also for their peers, an emancipated postcolonial approach to writing in a foreign language. They not only display an attitude of non-acceptance of the Western establishment in all their linguistic and stylistic experimentation, but also go on to discarding the prescribed aesthetics and styles of the colonial times besides questioning the politics in language of expression proposing a counter politics of style and language.

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