

Treatment of Time and Order in Arundhati Roy's God of Small Things



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Whereas reality cannot escape the tethers of the laws of your time that are on the far side the orbit of human influence, the narrative act will well defy the overwhelming sway of time: blurring the boundaries between this, past and also the future; living some events for a ostensibly never-ending period of your time, whereas others spanning many years in real time are jumped over within the most natural manner. it's artistic privilege that not possible chronologies are created whereby the world of happenings is inverted in additional than a technique, the narration begins in medias res and is dotted with gaps, and a few events ar perennial whereas others are 'understood' to own occurred although ne'er overtly expressed within the narration. The narratology in God of little Things throws the reader into a time machine: starting within the modern times, that moves back by nearly twenty-three years at intervals a span of 2 pages and a 0.5. Characters that are 31 years previous nowadays suddenly revert to a stage wherever they're still to turn and another time to seven years later at intervals consequent 2 fifty words. now shift and time scramble isn't while not a plan: right at the get-go of the narration it establishes firmly the connection between Estha and Rahel, the twins: one that defies the tyranny of your time - 'They had famed one another before Life began'. The point association isn't a technique for the 'dizygotic' (pp.2) twins however it's truly 2 approach. The past, present, and also the future are brought into fine synthesis to intersperse the narration with the sensation of the failure of your time for once to change their bonding until it finally assumes the intimacy with that 'Life' began for them. Similarly, Ricoeur observes that a narrative organizes time as "a pattern from a succession":

...every narrative combines 2 dimensions in varied proportions, one written record and also the

alternative non-chronological. the primary is also known as the episodic dimension, that characterizes the story as created out of events. The second is that the plan dimension, per that the plot construes vital wholes out of scattered events. Here I'm borrowing from gladiator O. Mink the notion of a plan act, that he interprets as a "grasping together". I perceive this act to be the act of plot, as eliciting a pattern from a succession ("Narrative Time," p.178).

The philosophy of your time as Associate in Nursing agent that heals is reverted within the novel and encourages the reader to seem at time from a replacement dimension. the author doesn't shift blocks of your time within the flashback or collage technique for long periods. The narrative technique at work is that of stream of consciousness wherever the past intermittently exists with this. although meeting once twenty-three years Estha and Rahel's pain is formed additional poignant instead of dulled with the passage of your time, pushing them inevitably into breaking a 'Love Law' that was once before broken- with really tragic consequences- it absolutely was the law 'That lay down World Health Organization ought to be wanted. And how. and the way a lot of.' (pp.328).

Breaking these laws is that the worst of taboos, and people that break them are viciously punished: need and desperation, though, overcome the 'Love Laws' at key moments within the novel. Thus, they stride across the time barrier of the years they need lived to live over the point association, committing the unspeakable act. it's another matter although that once the Law was broken earlier, it absolutely was to enjoy happiness: not, as in their case, to share in 'hideous grief'.

According to Gerard Genette, episodes in a narrative which defy chronology (whether by narration before they actually occur or after) can be designated as "anachronies" and those that follow natural time

sequencing as the “first narrative”. In reality, of course, events ought to have occurred sequentially but are rendered anachronically in the narrative to evoke in the reader the quarry “How did it happen?” and “What caused it?” rather than “What happened next?” The incestuous act of Estha and Rahel is a means to mitigate the abject misery that spans the thirty-one years of their lives. Thus, the almost refrain like “They had known each other before Life began”, or Estha and Rahel’s perception of themselves “together as Me, and separately, individually, as We or Us” (pp. 2) are actually instances of Completing Prolepses which Genette defines as a foreshadowing which fills a later gap ahead of time. This prolepsis, Genette says, has a “reach” (the measure of time between the first narrative where it is introduced and the time of the anachrony) and an “extent” (the duration of the analepsis or prolepsis).

It is in order to emphasize upon the events that led up to the story, that the consequences and the characters themselves build on that Roy has structured the novel non-sequentially. It allows the author optimum flexibility to selectively develop the happenings and the themes which she chooses to, subtly preparing the reader for a point of view which is actually the children’s (though more of Rahel’s than Estha’s), blaming, with them, the events of and prior to the preceding twenty three years for the climax. Thus the kaleidoscopic presentation, the interspersing of long syntactical structures with notably short ones, the alternating of ideas striking for their very profundity with almost silly, non words characteristic of children’s thought process (and hence their typical speech) are all well thought out devices contributing to the whole. It firmly establishes the bitter fact that for the children time has at once frozen and sped forward, as if past and present are mere moments and not entities that can be accounted for in terms of minutes, hours, days and years.

Edges, Borders, Boundaries, Brinks and Limits have appeared like a team of trolls on their separate horizons. Short creatures with long shadows, patrolling the Blurry End. Gentle half moons have gathered under their eyes and they are as old as Ammu was when she died.

Thirty-one.

Not old.

Not Young.

But a viable **die-able** age. (pp. 3)

...the Ayemenem house still had a river sense.

A rushing, rolling, **fishswimming** sense. (pp. 30)

Sophie Mol.

Thimble-drinker

Coffin-cartwheeler. (pp. 135)

Little Girls Playing.

Sweet

One beach-colored.

One brown.

One Loved.

One Loved a Little Less. (pp. 186)

They lay like that for a long time. Awake in the dark.

Quietness and Emptiness.

Not old. Not young.

But a viable **die-able** age. (pp. 327)

Traditionally, stylisticians differentiate between content and style as the distinction between ‘what-one-has-to-say’ and ‘how-one-says-it’ (Leech and Short 38). Applied to narratology in literature, it is the difference between the story and discourse, i.e. between ‘what-is-told’ and ‘how-it’s-transmitted’.

The latter would signify much more than *langue* (the language system): it would rather be more appropriate to attribute the meaning of ‘how-it’s-transmitted’ to *parole* (defined as ‘an oral utterance; word of mouth’, Universal Dictionary, Reader’s Digest). In *God of...* the narrative follows a circular design: events race backwards into the past to traverse decades and then, just as abruptly, revert to the present: lack of order and time as seen from the vantage of the children gives the narrative its particular flavour, explaining the interspersing of the narration with ‘children’s vocabulary’, they being the third person (though only implicitly) narrating the story.

As we lift a few layers of the narratology, however, and attempt to clear the mist of disorderly arrangement of time in the novel, the code of the underlying motifs which are a recurring and constant feature of the content, reveals itself. Love, discovery and loss of it, shortcomings of the prevailing social system to provide an effective cushion to victims of unrequited love, and the larger inability of humanity to recognize and accept that which lies on the extremes of the social or emotional spectrum: the myriad tragedies of the Ipe family (and more of the extended Ipe family) are conveyed through the medium of the disjointed, jigsaw-pieces-put-together *parole* of seven or thirty one year olds:

Estha and Rahel. Typically, like the round song that children sing: Round and round the mulberry bush: the story adopts a circular route; beginning with the arrival of Rahel at their ancestral house in Ayemenem, tracing the course of hers, Estha's and Ammu's lives twenty three years ago, going on to explore a few more years that Ammu lived, and finally completing the circle by drawing the tragic parallel between the now grown up Estha and Rahel's present and Ammu's lives. It is interesting that in this arrangement of events the years that elapse after Ammu's death till Rahel's return seem to have little significance and are consequently, given little print space. Even the 'climax' when it comes, is grossly understated: as if there was little to be said, one being prepared for it since the very beginning.

...physically separate, but with joint entities. (pp. 2)
This is again alternated with the transgression of Ammu decades ago. The inevitable parallel has been drawn. The present and the past appear as consecutively occurring moments, flouting the natural, linear chronological order of time as experienced in reality. In real life we do not have the liberty to go forward or backward in time no matter how much we wanted to, time being a merciless fiend that can not be manipulated. But in *God of...* the perception of time itself is altered, diminishing the traditional, familiar experience of it. It brings to light the hidden meaning of time, unifying all experience into a single moment, reinforcing the philosophy that even if the flame of 'life' as opposed to 'existence' flickers for the shortest fraction of time, it is still worthy of being cherished as a rare treasure.

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