



**A Critical Stylistic Analysis of Women's Resistance in Arundhati Roy's *The God of Small Things***

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**Abstract in English**

**Paper Info**

**Abstract**

This research is a critical stylistic analysis of feminist resistance in *The God of Small Things*, a postcolonial novel written by Arundhati Roy. It aims to explore how the interaction between the core and intermittent textual conceptual features such as prioritizing and negating are employed to produce a complex discourse of women's resistance to patriarchal and colonial systems. Furthermore, this research illustrates how Jeffries's modified Critical Stylistics framework proposed in 2022 can be applied to the analysis of prose fiction in addition to poetry. This research uses a qualitative approach to examine the chosen novel that reflects domestic violence, moral regulation of female sexuality, marital disillusionment, and women's acts of resistance. The results reveal that feminist resistance is linguistically constructed through the dominance of the representing processes feature which indicates that women's resistance is expressed through direct action, self-definition, and social repositioning. The least prominent feature is hypothesizing which shows conviction rather than hesitation and doubt. From an ideological perspective, this suggests an aggressive feminist position, demonstrating women who act, make choices, and confidently and resolutely oppose patriarchal domination rather than only envisioning change.

**Keywords**

*Feminist Resistance, Postcolonial Literature, Critical Stylistics, Patriarchy, Textual Conceptual Features,*

*Arundhati Roy,*

*Postcolonial Feminism.*

## Introduction

Women's resistance is a major theme in postcolonial literature, acting as a strong narrative focus that links the reader to the experiences of women living under the patriarchal, cultural, and colonial systems. Through narrative voice, metaphor, and patterns of agency and silencing, postcolonial texts represent the complexities of oppression like gender violence, moral regulation, and limited choice. These experiences are representative of the larger social experiences of identity, loss, and imbalanced power in postcolonial societies, making it possible for the reader to identify with the resistance of women despite the different cultural contexts. Roy's novel *The God of Small Things* illustrates the conflict between individual desire and social conditioning, with a strong focus on the idea that resistance is a crucial element of women's struggle for agency and dignity. Through the combination of narrative images and strategic language choices, postcolonial fiction converts the abstract experiences of oppression into concrete, accessible realities that engage the reader on social and emotional planes. The significance of this work is that it is important for students of linguistics and researchers, especially those who are specialized in stylistics and critical stylistics.

Issues like patriarchy, caste and class stratification, moral policing of female sexuality, domestic violence, and mobility are brought to the forefront in postcolonial literature. Previous research has investigated a number of these issues using feminist critique, stylistic analysis, or critical discourse studies. Therefore, the problem this study addresses is the lack of an integrated stylistic and ideological analysis that explains how feminist resistance is constructed through both linguistic mechanisms and interpretative ideological processes in postcolonial texts, especially in the context of Jeffries's modified Critical Stylistics framework (2022). In order to fill this research gap and add to the discussion of feminist stylistics and postcolonial discourse analysis, the current study is conducted to investigate the postcolonial novel *The God of Small Things* in terms of the construction of feminist resistance through linguistic means. It aims to answer the following questions:

1. What are the core textual features and intermittent features that are employed to construct feminist resistance in Roy's *The God of Small Things*?
2. How do these features combine to create multi-layered representations of feminist and postcolonial ideologies ?
3. Which textual conceptual features in Jeffries' framework are used to construct feminist resistance in the novel?

## 2. Review of Literature

### 2.1 Critical Stylistics

Critical Stylistics is a text-analytical methodological approach that emphasizes the representation of ideology in language and the role of texts in constructing particular versions of reality for their readers (Ahmed & Abbas, 2021). It was established by Lesley Jeffries, who first began her research on representation and was formally established in 2010. It was based on Critical Discourse Analysis, but it attempts to address the methodological problems of CDA by offering a coherent and replicable model of text analysis (Jeffries, 2010; Fairclough, 1989; Widdowson, 1998). It distinguishes between ideational meaning and ideology, enabling researchers to examine the role of texts in representing worldviews without equating meaning to ideology (Jeffries, 2014). The approach proposes a number of textual-conceptual

features that can be employed to systematically identify the ideological meaning in literary and non-literary discourse (Jeffries, 2010a, 2022).

## 2.2 Women's Resistance to Patriarchy

Women's resistance to patriarchy is not only practiced on the social and cultural levels but is also constructed and communicated linguistically. According to feminist theory, patriarchy is a hierarchical social structure in which men are dominant and women are subordinate. Thus, resistance to patriarchy occurs when women become aware of these structures and challenge them to reclaim their power and agency in terms of identity and role. Thus, linguistically, women's resistance to patriarchy occurs on several levels, such as naming, evaluation, transitivity, and narrative voice. This shows that feminist resistance is closely related to linguistic practice, as language is seen as a primary means for communicating resistance to patriarchy and for creating alternative meanings for self and power.

## 2.3. Related Studies

Studies by Amir (2020), Prasetyo & Suryaman (2022), Sitorus et al. (2025), and Kadhum (2023) examined the resistance of women to patriarchal oppression in novels and song lyrics from feminist and stylistic points of view. The studies show the role of active and passive resistance and linguistic elements of empowerment, identity, and autonomy in the formation of the concept of resistance. The studies, in general, show the connection between language, text structure, and ideology in the formation of the concept of resistance and the quest for freedom.

## 3. Methodology

### 3.1. The Modal of Analysis: Jeffries' Critical Stylistics Framework (2022)

Critical Stylistics is a study of textual meaning that connects language form with conceptual and ideological representation. In 2022, Jeffries introduced a modification of her original framework (2010) that is more comprehensive, encompassing literary texts like poetry, in addition to political discourse. Within the renewed version of the framework in 2022, these features are further defined as the Core Textual Features & Intermittent Features, thus making its application more flexible. Apart from the aforementioned development, in the CS framework version of 2022, a new textual-conceptual feature, "evoking", is included by Jeffries (2022) as the eleventh textual-conceptual feature. The "evoking" feature presently encompasses meanings which are accessed via cultural knowledge, intertextual links, or readerly connections that are not explicitly represented in the linguistic construct of the utterance. Jeffries' 2022 framework divides the textual features into Core and Intermittent Textual-Conceptual Features (TCFs) for systematic analysis:

#### 2.3.1 Core Textual Conceptual Features

- **Naming and Describing:** It is achieved through nouns, modification, and nominalization; this function builds entities and worlds and also expresses evaluative meaning. It consists of three aspects which are the choice of nouns, the construction of noun phrases and nominalization.
- **Representing Processes (Actions, Events, States):** It is grounded in transitivity (material, mental, behavioral, relational). Verbs are crucial in interpretation, point of view, and poetic world-building. Material processes distinguish between intentional, unintentional, and inanimate actions.

- **Prioritizing:** It is a foregrounded or backgrounded information using syntactic structures like information structure, fronting, clefting, transformations, passive voice, and subordination.
- **Representing Time, Space, and Society:** It relies on deixis (spatial, temporal, personal, social) to position the reader in poetic worlds and convey identity, power, and social relations.

### 2.3.2 Intermittent/Peripheral Textual Conceptual Features

- **Equating and Contrasting:** It conveys equivalence or contrast through intensive verbs, apposition, parallel structures, metaphor, negation, or syntactic cues, establishing novel conceptual connections and ideological subtleties.
- **Listing (Enumerating and Exemplifying):** It organizes information through exemplification or complete listing. In poetry, listing promotes suggestion, rhythm, or thematic symbolism over exhaustive listing.
- **Negating:** It conveys absence, rejection, or alternative possibilities through grammatical, lexical, morphological, or thematic means, enabling readers to project conceptualizations of unrealized worlds.
- **Hypothesizing:** It involves modality, both epistemic (probability, certainty) and desirability (obligation, wish), projecting hypothetical or possible worlds.
- **Alluding (Implying and Assuming):** It employs presupposition and implicature to convey tacit meaning; in poetry, it develops Gricean pragmatics for indirect, non-contextualized discourse.
- **Presenting Others' Speech and Thought:** It analyzes direct and indirect speech and thought representation, disclosing varied viewpoints, ideologies, or narrative stance.
- **Evoking:** It adds intertextual, cultural, or readerly links, triggering meanings that are not present in the text itself.

## 3.2 Data Description

*The God of Small Things* is chosen for its depiction of women's resistance during postcolonial period. In addition to receiving a significant number of prizes, it is written in English language by a female author. Following the notion of women's resistance in all of the texts, five extracts are selected for analysis. A qualitative and quantitative approach is employed, utilizing eleven textual conceptual features contained in Jeffries' critical stylistic framework (2022).

## 4- Data Analysis

### 4.1 Qualitative Analysis of *The God of Small Things*

#### Extract 1

*"They all tampered with the laws that lay down who should be loved and how much. The laws that make grandmothers grandmothers, uncles uncles, mothers mothers, cousins cousins, jam jam, and jelly jelly". (p.19-20).*

### **Pre-Analysis Description**

The narrator presents Rahel's retrospective thoughts; it is Rachel's internal reflection. This takes place when Rahel, as an adult, returns to Aymenem, recalling about her childhood and family history.

#### **1. Core Features of Textual Meaning**

##### **-Naming and Describing**

The phrase "*the laws that lay down*" names social norms, presenting them as immutable natural laws. On the other hand, the noun phrase "who should be loved" generalizes intimate choices, transforming them into organized categories. The choice of the head noun "laws" establishes ideological oppression as a natural order. Ideologically, naming reveals Ammu, Rahel and Estha's resistance by violating these "laws," They are labeled as transgressors.

##### **-Representing Processes**

The verb "tampered" is a material action process which portrays the family as collective actors confronting goal-like abstractions "laws". The word "laws" represents the goal, not agent. The verb "lay down" denotes a material action Process, with "laws" as an actor and "who should be loved, and how" as a goal. It refers to the process of establishing or setting rules.

##### **-Prioritizing**

The resistance and agency are prioritized in the main clause whereas the descriptions of the laws and what is being challenged are embedded in the lower level of subordination. The repeated focus on laws rather than people who enforce them highlights the weight of customs and norms rather than individual enforcers. Ideologically, Roy prioritizes systemic oppression over individual responsibility. This makes the resistance to the laws of love seem more radical.

##### **-Representing Time, Space, Society**

The narrator utilizes the personal deictic pronoun "they" to generalize transgression, blurring the lines between Ammu, Estha, Rachel, and the entire family. Thus, readers sense the universality of the challenge to oppressive social categories.

#### **2. Intermittent (peripheral) Features of Textual Meaning**

##### **-Equating and Contrasting**

Arundhati Roy uses a series of equating structures. The repetition in the form of (X,X) serves as an equating device as in "grandmothers, grandmothers". This suggests a

socially sanctioned essence of what a grandmother should be and do . This pattern is repeated with other family members, suggesting a fixed, inherited role. The abrupt final comparison of "jam, jam, jelly, jelly" is almost illogical. It equates emotional "laws" with the rigid categorization of food. Rahel's ironic style, jam/jelly" mocks the system, enhancing her defiance and invites the reader to see such "laws" as absurdly arbitrary rather than morally binding.

#### **-Listing (Enumerating and Exemplifying)**

By exemplifying an incomplete list of questions about love laws, the reader is able to consider further questions through which the social systems regulate women's desires. The enumeration is elicited by the repetition of kinship roles, even trivial things (such as jam and jelly) which constitutes an exhaustive list. The excessive classification of love and family relationships shows the stifling pressure of societal laws, which provoke women to rebel against them.

#### **- Negating**

The semantic negation is constructed through the verb "tampered" to highlight Rahel's and Ammu's rejection of the obligatory rules of love and the pre-established social and cultural norms. This defiance indicates an active resistance.

#### **-Hypothesizing**

The hypothesizing process is proposed through the deontic modal verb "should" to indicate the obligation of societal norms and rules that determine and regulate who is allowed to be loved and how that love should be expressed.

#### **-Alluding**

The definite article "the" in the phrase "the laws that lay down who should be loved" carries a logical assumption that these laws already exist and they are universally accepted. However, Roy never spells them out. She does not make them explicit, and compels the readers to utilize the cultural knowledge about the limitations of the class and gender.

#### **- Presenting Others' Speech and Thought**

The author utilizes the indirect free thought to express the internal realization of Ammu towards her transgression. This is done by the narrator himself and rather than direct internal speech.

#### **- Evoking**

This repetition of the noun phrases that include "jam jam" and "grandmothers grandmothers" mocks the strict separation of the social roles, implying their artificiality and instability.

### 3. Theoretical Integration

This extract is a criticism of the patriarch and class system of intimate relationship and laws to determine "who should be loved". On the other hand, the rebellious gesture of the woman fights not only the oppression of the sex but also the dictatorship of culture. The resistance is built up with the help of syntax, repetition, and absurd narrative. This extract underlines the continuation of arbitrary categories of hierarchy and the breaking of them represents a gesture of defiance and empowerment.

#### Extract 2

*'Baby Kochamma recognized at once the immense potential of the situation... She set sail at once. A ship of goodness ploughing through a sea of sin... She made Vellya Paapen repeat his story. Baby Kochamma turned to Mammachi. He must go, she said. Tonight. Before it goes any further. Before we are completely ruined. Then she shuddered her schoolgirl shudder... With that olfactory observation, that specific little detail, the Terror unspooled. Mammachi's rage... was redirected into cold contempt for her daughter'.* (P.156).

#### Pre-Analysis Description

The narrator narrates the scene whereas Baby Kochamma talks at points moments. The speech takes set on the exterior of the kitchen of Ayemenems house during a heavy rainfall, in the presence of Mammachi, Kochu Maria, Baby Kochamma and Velutha Papen.

#### 1 . Core Features of Textual Meaning

##### - Naming and Describing

The metaphorical noun phrases "Ship of Goodness" and "Sea of Sin", reframe manipulation as moral value. Furthermore, the noun phrase "The immense potential of the situation" names her scheming an opportunity, and depicts malice as a neutral opportunity. The text emphasizes Baby Kochamma's control over the narrative's truth by referring to Vellya Paapen as "repeating his story". The choice of the pronoun "he" refers to the male character not as a person but as a problematic presence, diminishing him to a threat rather than to a person. It highlights exclusion and dehumanization. The character of Baby Kochamma is constructed from a moral perspective; labeling her

actions as "good" conceals her malicious manipulation. This demonstrates how naming shapes perceptions of resistance versus complicity.

#### **- Representing Processes**

The verb "recognized" is a mental cognition process. The sensor is "Baby Kochamma" and the phenomenon is "the immense potential of the situation". This verb frames Baby Kochamma as a perceptive and sensing figure. This perception is immediately transformed into a material and intentional actions as shown in the verbs "set sail, made repeated, ruined, turned to, go". She is the unquestioned agent, while others are the goals. The novelist employs transitivity as an instrumental manipulation through which Baby Kochamma does things and she sometimes conceals the agent when the harm is severe.

#### **- Prioritizing**

Prioritization is triggered by the information structure in which sentences repeatedly begin with "Baby Kochamma" as the subject. This highlights her effectiveness. Roy uses the passive transformation where "the Terror unspooled, Mammachi's rage was redirected" which conceals the redirector "Baby Kochamma". This downplays its redirector, concealing her manipulative role at the moment when the consequences fall on Ammu. The fronting of information about the time "tonight before" creates urgency and crisis. The prepositional clause "With that olfactory observation" is set in the lower level of subordination, hiding "she shuddered her schoolgirl shudder" as innocent while the real consequences "the terror" is prioritized to the main clause. The prioritization presents Baby Kochamma's scheming as central but conceals her responsibility for Ammu's downfall. It highlights her malice as an action but obscures its consequences.

#### **-Representing Time, Space, Society**

The narrator utilizes the social deixis by using titles and names such as "Baby Kochamma, Vellya Paapen, Mammachi" to symbolize hierarchy and highlight class, gender, and kinship. Spatial deictic is utilized by metaphors "*ship of goodness, a sea of sin*" to highlight Baby Kochamma's moral standing. By placing her symbolically in a sea, the narrative enables the readers to put themselves in her perspective as though she is in a moral center. Besides, adverbs of "time, once, before and then" are applied to emphasize the influential moments of the action and chronological order of events. The personal deictic "he" deprives Velutha of his name making him have no identity and makes him just a problem rather than an individual.

## 2. Intermittent (peripheral) Features of Textual Meaning

### - Equating and Contrasting

The contrastive process is formulated by using the metaphorical equivalent "*ship of goodness ploughing through a sea of sin*" which compares between good and sin with the trip of righteousness. This metaphor builds a contrast whereby Baby Kochamma's schemings are reclassified as good, and the love that Ammu shows is organized as "sin". Furthermore, the oppositional equivalence is created through the juxtaposition between these sentences "he must go" and "we are ruined" and the comparative structure through using "further" which pits Velutha against the societal endurance of the family. His existence is understood as an existential threat. This is an indication of how power is perpetuated through language to construct morality as opposition.

### - Listing (Enumerating and Exemplifying)

The novelist employs an incomplete list of events "*repeat his story, shudder, observe, terror unspooled*" which shows a chronological listing. Though not formally marked by commas or conjunctions, the rhythm of the narration is inevitable. Each act exemplifies how Baby Kochamma uses details to weaponize until the disdain of Mammachi is entrenched.

### - Negating

The morphological negation is used in the form of "unspooled" to implicate that fear is uncontrollable and irreversible. The negation here is the loss of holding back. It strengthens the story of the chaos released through the transgression of Ammu and Velutha. Furthermore, the semantic negation is constructed through the verb "ruined" to deny Ammu's right to love and portray her resistance as an absence of virtue. Roy implicitly shows that "good" in this society is not a moral act, but a negation of women's autonomy.

### -Hypothesizing

The hypothesizing process is proposed through the deontic modal verb "must" which expresses an external obligation, not a choice. In this extract, Baby Kochamma portrays Velutha's removal as unavoidable and unquestionable. Ideologically, this verb naturalizes her request, making Velutha's removal appear not to be her desire, but rather a moral necessity.

#### **-Alluding**

The existential presupposition is represented by the possessive pronoun "her" which refers to Baby Kochamma, assuming her control and ownership of the fabricated narrative. Likewise, the existential presupposition denoted by the definite article "the" and the logical presupposition set by using the factive verb "recognized" assume Baby Kochamma's awareness of the opportunity to revenge Ammu and Velutha. Furthermore, the implicature is indicated by the flouting of quantity maxim via using the extended metaphor "A ship of goodness ploughing through a sea of sin" where excessive details are mentioned. This exaggerated detail dramatizes Baby Kochamma's manipulative moral performance which shows the exaggeration of the situation. The comparative structure "any further" is a logical presupposition, supposing that a transgression is already there; its persistence is dangerous and immediate intervention is needed.

#### **- Presenting Others' Speech and Thought**

The verb "made" is used by the narrator to show that a speech act was reported. The actual words of Vellya Paapen are not mentioned and the repetition is presented. This renders his testimony to be less sincere and more easily manipulated. By shifting to direct speech through the use of the word "said", the story puts emphasis on Baby Kochamma's perspective as a reported voice, not just an advertised content. This aesthetic choice gives her ideological position more direct, dramatic and emotionally charged to the reader. In the meantime, the verbs put together the report of thinking by the narrator "shuddered, recognized". This shows the inner feeling of Baby Kochamma as if the narrator were in her mind. This report describes Baby Kochamma as a condescending person creating the impression of her hypocrisy as a moral person.

#### **- Evoking**

The metaphor and short sentences create the evoking effect. The image of the ship brings in moral superiority, and irony at the same time as the short fragments "that specific little detail, Terror unspooled" causes a dramatic pause in the middle of things that adds to the emotional response. Besides, the repetitive pattern "Before it, before we", gives the sentence an expressive rhythm, which carries the reader to the emotional scene. This rhythmic echo aesthetically acts as refrain, which implies the burden of the immediate social catastrophe.

### **3. Theoretical Integration**

The ideology in this extract is the patriarchal social order based on caste, where female sexuality is portrayed as dangerous and destructive. Baby Kochamma portrays herself as a moral guardian, describing Velutha's banishment as inevitable to protect the family's honor. Thus, women's bodies and choices are controlled, not for themselves, but to uphold a caste-based patriarchal authority, demonstrating how women can reproduce oppressive ideologies.

### **Extract 3**

*"Every night he beat her with a brass flower vase. The beatings weren't new. What was new was only the frequency with which they took place. One night Pappachi broke the bow of Mammachi's violin and threw it in the river".(p.29).*

### **Pre-Analysis Description.**

This speech is held in the Emynem family house, at a certain moment when the pickle business of Mammachi started booming following the retirement of Pappachi.

#### **1. Core Features of Textual Meaning**

##### **- Naming and Describing**

The noun phrase "*a brass flower vase*" is used to emphasize the means of violence. Roy recognizes a decorative household object that is usually attributed to beauty and decoration. This characterization brings out an evil irony of an instrument created for beauty turned into a weapon of violence. However, the noun phrase "*the bow of Mammachi's violin*" replaces the physical violence to symbolic violence. The violin is identified with the artistic expression of Mammachi, and in ruining it, Pappachi destroys not only an instrument but also her voice, creativity and freedom. The continuity of violence (old information) and the escalation (new information) is made through the nominalization "*the beating*". The stylistic effect is that the abuse is presented as established, but its escalation is the newsworthy element.

##### **-Representing Processes**

The material actions "beat, broke, threw" are performed by Pappachi as an actor, while the target is Mammachi. These violent actions highlight Pappachi's agency and Mammachi's passivity, establishing a clear picture of the power imbalance. The verb "were" is a relational intensive, the carrier is "The beatings" and the attribute is "new." This demonstrates an adaptation strategy and limited agency by self-preservation within the oppressive structure.

##### **- Prioritizing**

The prioritizing is produced by adjective transformation "The beatings weren't new" to shift the focus away from the perpetrator Pappachi to the act itself, almost normalizing the violence which is represented by foregrounding the aggressor in the background. The fronting of Pappachi's violence by the repetition of his ritual "Every Night", the escalation, and the destruction of the violin. On the other hand, Mammachi's suffering is implied, never detailed. This absence itself demonstrates how women's experiences are often marginalized in patriarchal narratives.

#### **-Representing Time, Space, Society**

Temporal deictic is represented by the adverbs "Every, night" that depicts abuse as recurring, familiar, and almost timeless. The narrator employs the personal deictic by the pronouns "he, her" to emphasize gender roles in patriarchal violence, while the social deictic is utilized by the titles "Pappachi, Mammachi" which link the violence to the family hierarchy.

### **2. Intermittent (peripheral) Features of Textual Meaning**

#### **- Equating and Contrasting**

The reverse opposition that expresses the contrastive process is framed by the denial modernity, violence is not new. The lack of change compounds this horror and suggests normalization. The denial shows how patriarchy deprives the uniqueness of inhumanity by making it seem normal.

#### **- Listing (Enumerating and Exemplifying)**

The overwhelming list of material actions "beat, broke, threw" emphasizes the routineness of this violence, which is registered in the day-to-day reality.

#### **- Negating**

The semantic negation is used by utilizing the adverb "only" that minimizes the intensity of the violence, shifting the emphasis from the brutality to the frequency. The syntactic negation "were not" represents an established pattern of violence, describing it as a routine rather than exceptional.

#### **- Alluding**

The definite article "the" symbolizes the existential presupposition which assumes a history of abuse and violence is existed as a fact that needs no elaboration. This indication is horrific. In other words, suffering is normalized in a patriarchal society to the point of erasure. In the meantime, the implicature is employed by the flouting

quality maxim through the use of repetition "The beatings were not new, What was new was only the frequency" which conveys too much obvious information, contrary to brevity. This overstatement implies the normalization of violence; it is treated as ordinary and even routine.

#### **-Presenting Others' Speech and Thought**

The narrator uses the indirect free thought to allow the reader to understand Mammachi's internal thoughts without using direct quotation. Most of the sentences are third-person narrative statements, focusing on events.

#### **-Evoking**

Evocation is represented through the rhythm of the short, direct sentences " The beatings weren't new. What was new was only the frequency" which mimics the blowsthemselfes, evoking a monotonous cruelty. The image of the violin bow flying away evokes Mammachi's loss of suppressed art and her stolen identity.

#### **3.Theoretical Integration**

This extract shows how patriarchy system normalizes domestic violence as a routine, erasing women's suffering from memory. Pappachi is a former imperial entomologist who feels that he is ignored by the colonial authorities. He turns his colonial humiliation onto his wife. His violence becomes a personal assertion of power and a sign of internalized colonial oppression, demonstrating how imperial hierarchies seep into local tyranny. The destruction of the violin, a Western cultural artifact, points to the fragility of hybrid colonial identities. The male ego resents women's access to Western cultural capital.

#### **Extract 4**

*"Suddenly he lunged at her, grabbed her hair, punched her and then passed out from the effort. Ammu took down the heaviest book she could find in the bookshelf–The Reader's Digest World Atlas–and hit him with it as hard as she could. On his head. His legs. His back and shoulders." (p.25).*

#### **Pre-Analysis Description**

The third-person narrator is addressed to the reader about Ammu's life with her alcoholic husband Baba. This scene takes place in Assam, in the tea plantation cottage where Ammu lived after her marriage, before returning to Ayemenem.

## 1. Core Features of Textual Meaning

### - Naming and Describing

The choice of a specific noun "*The heaviest book...The Reader's Digest World Atlas*" adds weight and symbolic power that the atlas is associated with global knowledge, power, and colonial mapping. By explicitly naming it, the text invites readers to see Ammu's revenge as more than just a physical reaction. It is ideologically charged transforming a symbol of power into a weapon. Also, the noun phrases "his head. his leg. his back and shoulders" highlight the physical aspect of her revenge.

### - Representing Processes

The material intentional actions are represented by the verbs "lunged, grabbed, punched and passed out" in which the actor is Pappachi and the goal is Mammachi. The switch is made when Ammu turns into the actor who is brought down and struck. This grammatical role reversal indicates the ideological reversal of victim to agent.

### - Prioritizing

The fronting of the information making Pappachi as the abuser, followed by the transition to Ammu, stresses the fact that she was retaliating as a serious resistance. By detailing Ammu's counter-reaction, the text brings out this uncommon female rebellion. Ideologically, the structure adds to the resistance of Ammu, yet, it places her into the male violence that is introduced first.

### - Presenting Time, Space, Society.

The use of the temporal adverb increases the urgency, making the reader experiences the moment, and personal pronouns "he, she" are employed to bring distance nearer and create familiarity with the scene.

## 2. Intermittent (peripheral) Features of Textual Meaning

### - Equating and Contrasting

The opposing contrast is expressed by the violence of the abuser "*rushing, grabbing, punching*" that is paralleled and contrasted by the reaction of Ammu "*took down, hit*". The juxtaposition of the noun phrases is used to create the appositional equivalence. "*his head. His legs. His shoulders and his back*" to equate her violent action. Her resistance is a disturbance of the silence of the repression, creating an audible and visible rupture in the status que. In addition, the comparative structure that is used by

the narrator signifies the contrast through the terms "heaviest, as... as" to compare between Ammu's physical weakness and the strength of a physical object she uses, underlining the difference between her own strength and the strength of that object. It demonstrates how intelligence and resourcefulness empower women to resist in situations where they cannot directly confront physical force.

#### **-Listing (Enumerating and Exemplifying)**

The three-part list of body parts elicits the enumeration to provide a feeling of totality and necessity, in which oppression and resistance are seen as a state of things that cannot be changed. Ideologically, enumeration highlights the unwillingness of Ammu to be a silent victim and demonstrates her violence as an intentional revenge, transforming the victim into resister.

#### **-Alluding**

The possessive pronouns "her and his" represent the existential presupposition, assuming the existence of two different individuals (a man offender and a woman victim). Besides, flouting relevance maxim reflects the implicature by using the insertion of this specific item "The Reader's Digest World Atlas" which is not relevant to the plot. However, it suggests a very deep symbolism. This item highlights an irony aspect to which a representation of knowledge and culture is turned into a weapon of survival. The superlative structure "heaviest" assumes comparing this book to all other books on the shelf, while the comparative form "as...as" does not compare two external things, but instead, it measures the extent of her action against her own maximum ability.

#### **- Presenting Others' Speech and Thought**

The narrator uses the free indirect thought to show that the events of violence are told in a straightforward and concise manner, thereby depriving the characters of the opportunity to express their views. Ammu's resistance is conveyed through her actions, where the reaction of hers is a kind of silent protest.

#### **-Evoking**

Emotion is evoked by the use of the short clauses. The brief composition "On his head. His legs. his back and shoulders " mimics the rhythm of his blows. This creates a vivid, conveying a tangible image into the mind of the reader, representing the rage and the desperation of Ammu and making us nearly feel the effect.

### **3.Theoretical Integration**

When these core and intermittent features are looked at in combination, it is evident that this extract is not only a family conflict description but a multi-dimensional expression of parental violence and no resistance to it. The study of linguistic style reveals the way language articulates this violence, and narrative analysis underlines the changes in attitudes and relations of power. Further ideological criticism adds the social aspect to this analysis.

#### **Extract 5**

*"Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge. With a Sitting Down sense. She returned Aymenem with no more luggage than she had left with". (p.12).*

#### **Pre-Analysis Description**

A third-person narrator who describes the events of Rahel's life in a reflective manner to the reader. This passage deals with what happened in later years of the life of Rahel, when she comes back to Ayemenem when her marriage failed in the United States.

#### **1. Core Features of Textual Meaning**

##### **-Naming and Describing**

The choice of the head noun "marriage" is presented without any positive connotation or romantic framing. Instead of calling it a happy union, it is portrayed as negative and even accidental. Likewise, the choice of the head noun "passenger" is used to refer to Rahel rather than calling her a "wife" or "bride". This suggests an unintentional and passive introduction into marriage. The noun phrase "airport lounge" indicates a transient and temporary space. Additionally, there is the use of the noun phrase, "unoccupied chair" which characterizes marriage as a routine and meaningless act. On the other hand, the nominalization "sitting down" is in capitalization, transforming a habitual activity into a conceptual state. Sitting does not ideologically mean rest which is surrendering to an expected movement. The noun phrase "More luggage" implies the fact that marriage has added nothing to her own personality; there is no gain, no growth, no change.

##### **-Representing Processes**

The material action (event) is the verb "drifted" whereby the agent is "Rahel" and "marriage" is the goal. This will minimize intentionality because it signifies movement without direction. The action "drifts" is a material intentional action, whose goal is "chair" and the actor is "passenger". This brings out passivity, inevitability and a search

for comfort. Similarly, the verbs "returned and left" are material intentional actions where the actor is "she" and the goal is "Ayemenem". Such actions show cyclical movement that is to say there is no change of marriage.

#### **-Prioritizing**

The fronting of the prepositional phrase prioritizes passivity and obedience over resistance. The fact that Rahel has no control is an indication of the few choices available to women proving the lack or silence of opposition.

#### **-Representing Time, Space, Society**

The spatial deictics are represented by the prepositions "into, towards and in". The preposition "to" indicates getting into a new state of affairs (marriage) and "towards" denotes negative direction, and "in" places the metaphor in a particular frame (the airport lounge). In addition, the personal deictic "she" is applied to describe Rachel's passivity. She drifts rather than chooses, and this adds a sense of inevitability or lack of agency.

## **2. Intermittent (peripheral) Features of Textual Meaning**

#### **-Equating and Contrasting**

The metaphorical equivalence is constructed by using the simile "like" to equate marriage with a spontaneous, almost accidental act. This suggests a lack of resistance or will; marriage is portrayed as a passive habit, not a choice or passion. The contrastive opposition is denoted by the use of the converses "returned and left" to compare between Rahel's situation before and after marriage which underscores the emptiness of this path. Marriage did not provide her with the empowerment or transformation that society promised. Furthermore, the writer uses the comparative structure which triggers the contrastive opposition by the use of "more-than" to compare between the expected gains (growth, stability, wealth) and the actual emptiness (no baggage, no change). This sentence highlights the uselessness of her marriage.

#### **- Listing (Enumerating and Exemplifying)**

The three-part list of events "drifting toward marriage, sitting, returning without luggage" is described as enumerating to represent the completeness of her marital journey. The resistance is hidden in her refusal to carry the burden of marriage with her husband.

#### **- Negating**

The morphological negation constituted in "unoccupied" implies a lack of agency or conscious choice. It shows that the marriage of Rahel was not a deliberated path, but an expected one, showing the lack of desire. The syntactic negation is defined by the term "no" to demonstrate that marriage between Rahel is oriented to a common cyclical nature of women in restrictions of patriarchal and social expectations. Rahel leaves and then returns with no growth, fulfillment, or new identity.

#### **-Alluding**

The implicature is represented by the flouting of the quality maxim by using an extended metaphor to imply that marriage is tied to a passive, mechanical movement, suggesting a lack of agency, intention, or excitement. Likewise, the metaphor "*airport lounge*" evokes an impression of transience, passing and a space of waiting, not belonging. Moreover, the flouting of the quality maxim denotes implicature by using the metaphor "Luggage" to imply experience, growth, or emotional gain. On the other hand, the comparative structure and the change of state verbs "returned, left" trigger the logical presupposition to assume that returning with the same amount of "luggage" suggests emptiness and stagnation, denoting that marriage has added nothing to her life.

#### **-Presenting Others' Speech and Thought**

Free indirect thought is employed by the narrator in order to convey Rahel's detachment and passivity. Rahel's inner state reflects resignation and lack of emotional investment in life events.

#### **-Evoking**

Evocation is represented by using the metaphor which evokes a sense of resignation, rather than romance. The simplicity of this metaphor conveys a feeling of emotional emptiness, suggesting that a lackluster marriage is not a choice, but rather an inescapable reality.

### **3.Theoretical Integration**

This extract describes Rahel's marriage as a passive and empty. The metaphor of drifting towards an unoccupied chair conveys a lack of agency and emotional detachment, while the image of returning without any baggage reflects a state of emotional stagnation. Through its concise narrative style and insightful commentary, the text portrays marriage not as a means of achieving fulfillment and happiness, but rather as a socially imposed role devoid of any real meaning.

#### 4.2 Quantitative Analysis of *The God of Small Things*

After manually counting the number of times each textual feature appears in the portrayal of women's resistance, it becomes clear that Roy employ all eleven features outlined in Jeffries' framework (2022), albeit with varying degrees of frequency.

**Table 1**

**Frequencies and Percentages of Textual Features in *The God of small things***

No	CFs	Fr.	Pr.
1	Naming and describing	24	15.89%
2	Representing Processes	25	16.56%
3	Prioritizing	10	6.62%
4	Representing Time, Space, Society	23	15.23%
	<b>IFs</b>		
5	Equating and Contrasting	14	9.27%
6	Listing (Enumerating and Exemplifying)	6	3.97%
7	Negating	8	5.30%
8	Hypothesizing	3	1.99%
9	Alluding	18	11.92%
10	Presenting Others' Speech and Thought	7	4.64%
11	Evoking	13	8.61%
	<b>Total</b>	151	100%

The highest feature is representing processes (16.56%), which highlights how women express their actions and relationships through action, portraying them as agents rather than passive characters. In contrast, the lowest feature is hypothesizing (1.99%), which indicates conviction instead of uncertainty and highlights the assertiveness of feminist voices. Ideologically, this points to an assertive feminist stance, showing women who act, make decisions, and resist patriarchal control with confidence and certainty not imagining change, but embodying it through action. Overall, the dominance of the core features that attribute (54.3%) indicates that women's resistance is expressed through direct action, self-definition, and social repositioning.

## Conclusion

The current study has shown that the women's resistance in *The God of Small Things* is primarily constructed through linguistic representation, with language being an important site where the expression and negotiation of feminist empowerment occur. At the level of core textual features, representing processes have been found to be the most dominant feature, suggesting that the primary site where women's resistance is constructed is through their actions and agency. At the level of intermittent textual features, alluding has been found to be an important feature, suggesting that women's resistance is not only constructed through their actions but also through their implicit suggestions and presuppositions.

Moreover, the interaction between core and intermittent textual features has shown that the discourse is multi-layered and complex, with feminist empowerment not only being constructed through women's actions but also through their implicit suggestions and presuppositions. While the core features have constructed the women's identity and agency, the intermittent features have extended the ideological dimension by exposing oppression and suggesting alternative possibilities. Finally, the research affirms the effectiveness of Jeffries' critical stylistic model as modified in 2022 in the analysis of prose fiction texts not only in identifying linguistic patterns but also in revealing the mechanisms whereby such linguistic patterns convey ideological meanings in terms of gender and power relations. The model proves to be quite useful in gaining further insights into the mechanisms whereby feminist resistance is discursively constructed. The research findings underscore the point that empowerment in the novel text is not only thematic in nature but also involves language as the means whereby resistance becomes apparent as a process.

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#### الخلاصة

يُقدّم هذا البحث تحليلاً أسلوبياً نقدياً للمقاومة النسوية في رواية "إله الأشياء الصغيرة"، وهي من تأليف أرونداتي روي في فترة ما بعد الاستعمار. ويهدف إلى استكشاف كيفية توظيف التفاعل بين السمات المفاهيمية النصية الأساسية والمتقطعة، كالأولوية والنفي، لإنتاج خطاب معقد حول مقاومة المرأة للأنظمة الأبوية والاستعمارية. علاوة على ذلك، يُبيّن هذا البحث كيفية تطبيق إطار جيفريز المُعدّل للأسلوبية النقدية، الذي طُرِح عام ٢٠٢٢، على تحليل النثر الروائي بالإضافة إلى الشعر. يستخدم هذا البحث منهجاً نوعياً لدراسة الرواية المختارة التي تعكس العنف المنزلي، والتنظيم الأخلاقي للجنسانية الأنثوية، وخيبة الأمل الزوجية، وأفعال المقاومة النسائية. تكشف النتائج أن المقاومة النسوية تُبنى لغوياً من خلال هيمنة سمة عمليات التمثيل، مما يُشير إلى أن مقاومة المرأة تُعبّر عنها من خلال العمل المباشر، وتعريف الذات، وإعادة التوضع الاجتماعي. أما السمة الأقل بروزاً فهي وضع الفرضيات، الذي يُظهر قناعة بدلاً من التردد والشك. من منظور أيديولوجي، يشير هذا إلى موقف نسوي جريء، يُظهر نساءً يبادرن ويتخذن قراراتهن ويعارضن الهيمنة الأبوية بثقة وحزم، بدلاً من مجرد التطلع إلى التغيير.