

VOICE OF VICADEMLIA

2024

Edited by

Uma Ray Srinivasan
Indrani Chakraborty



Victoria Institution (college)

78 B, Acharya Prafulla Chandra Road, Kolkata 700009

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Revisiting Arundhati Roy's *The God of Small Things*

Uma Ray Srinivasan

Abstract

Conceptually Tragedy assumes the notion of largeness. It happens to people with heroic stature in a big world. *The God of Small Things*, however, is about a small world and its people are appropriately small. The tragedy underneath the grave subject in *The God of Small Things* cuts sharper and deeper into our sensibility as it treats the subject with all the ruthless brutality of the comic that refuses us the consolation of sombre grandeur that magnifies a great tragedy. Only a master artist can bring out the tragedy underneath the levity of a *small* world in "a viable die-able age" (*The God* 3, 92, 161).

Roy's small world is located in a small closed community in the remote corner of South India. However, the text deftly glides across cultures with daunting confidence. This writing attempts to trace the intricacies of Roy's art, to read into its craft and craftiness to see how it claims the place it has won in our acclaim.

The essay focuses on some of the tools that Roy uses to build the narrative. One of Roy's chief tools is her deliberate, recurrent and strategic use of some words, which, as seen in this study, are intensifiers; they intensify the experience undergone. By the strategic and recurrent use of these crucially meaning-building words, the text in an increasing crescendo of its tone communicates the vast inescapable reality of castism of the world it depicts.

Keywords-

Culture; caste; language; small; little; touch and touchable; untouchable; paravan.