

COMPARISONS AND THEIR FUNCTION IN THE NOVEL "THE GOD OF SMALL THINGS" BY A. ROY

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ABSTRACT

The given article discloses the function and peculiarities of stylistic devices (simile and symbols), used by A. Roy, author of the novel 'The God of Small Things' in the episode of children's tragic meeting with death and their direct perception of life drama, in available to their understanding sensory-emotional images.

Key words: *stylistic devices (simile and symbols), 'magical' realism, sensory-emotional perception of life, local coloring, motives of life and death.*

АННОТАЦИЯ

В данной статье раскрываются функции и особенности стилистических приемов (сравнения и символов), использованных А. Роем, автором романа «Бог мелочей» в эпизоде трагической встречи детей со смертью и их непосредственного восприятия жизненной драмы. , в доступных их пониманию чувственно-эмоциональных образах.

Ключевые слова: *стилистические приемы (сравнение и символы), «магический» реализм, чувственно-эмоциональное восприятие жизни, локальный колорит, мотивы жизни и смерти.*

INTRODUCTION

"The God of Small Things" [1] is a novel by the Indian author Arundhati Roy, who won the Booker Prize in 1997. As reviews point out on the Internet, "the novel touches on essential themes of India, such as the caste system and the position of the untouchable people, the role of women, and the life of Christians in Kerala" [2]. "This is a profound family saga, a story of forbidden love, and a political drama, this book is also about an affluent Indian family whose life changes once and for all on one fateful day in 1969. The arrival of her younger cousin Sophie shakes the world of seven-year-old twins Esta and Rachel and leads to accidental--and not accidental--tragic consequences that teach them that everything around them can suddenly take on new, ugly shapes and even stand still forever--and only the river will continue to carry its waters..." [3].

METHODS

Roy's style is, sometimes called "magical realism" [5]. It is worth recalling that the term is associated with the creative method of G.G.Márquez. The relevance of "One Hundred Years of Solitude" is proven, for example, by the fact that "25 English-speaking writers, including Blake Morrison, Amit Chowdhury and Indra Sinha, responded to a questionnaire distributed by the Wasafiri /.../ and marked that the work of Gabriel Garcia Marquez's "One Hundred Years of Solitude" as the book that influenced their work" [4].

"Magical realism" combines the artistic details of verisimilitude and the most bizarre, baroque fiction, synthesizing the tragic and the comic. A.Roy's style is shaped by the original writer's vision of the smallest, intuitively perceived signs of destiny on the general background of the continuous flow of life - *and people, and animals, and plants*. Every little thing is embedded in the overall context of Genesis, so the chronological beginning and end of any story is not important. The plot itself, the descriptions and the reasoning are all permeated by a heightened sensory-emotional tone of narration. This determines the poetics of the tropes of the work, where comparisons often reinforce, even hyperbolize, an image. These details are often very naturalistic, which fits into the poetic mainstream of the novel: the whole world is something living and continuous, unpredictably-covarious, and since living, also dying, so the tropes are sometimes associated with disease, death, some images of nature, seen as through a magnifying glass.

One of the significant scenes in the imagery structure of the novel is the funeral of the girl Sophie-mole. Narratively the episode is quite vital, although not ordinary, but in addition to obviously fantastic - very scary - details, it contains expressive tropes which lead to additional, "magically-realistic", parallel levels of perception of life. This reveals the author's individual experience and mentality, which is very original and not at all European. Here are some comparisons, for example: 1. "Her face was pale and as wrinkled *as a dhobi's thumb from being in water for too long*" [1]; 2. – "Rahel, on the other hand, *was wide awake, fiercely vigilant and brittle with exhaustion from her battle against Real Life*" [1]; 3. "The congregation gathered around the coffin, *and the yellow church swelled like a throat with the sound of sad singing*" [1]; 4. "The dome (of the church - M.R.) *was blue for the sky*" [1]; 5. "By then Esthappen and Rahel had learned that the world had other ways of *breaking men*. They were already familiar with the smell. Sicksweet. *Like old roses on a breeze*" [1]; 6. "The sad priests dusted out their curly beards with gold-ringed fingers *as if hidden spiders had spun sudden cobwebs in them*" [1].

These examples are based on the visual, color and odoristic scale. A pervasive explicit sensual experience is evident in them. Interestingly, the words "ways of breaking men," translated from the English "ways of breaking men," are precisely sickness and death-the analogy of how plants break. Thus, it is an implicit comparison.

CONCLUSION

The first comparison, in addition to the visual image, also contains an element of "local color," which creates the specificity of the world of the novel. The second example contains both a comparison and a symbol - the tropes reinforce the abstract content of the image of a taut string, which can always break. The third example is functionally naturalistic. The fourth combines the naturalism of the previous image with an exit into eternity, into the blue sky from the "yellow sickly throat" of a closed room, where on top of that there is a nauseatingly sweet smell - the fifth example. Not surprisingly, it is in this general image that spiders might also appear-the sixth comparison.

The fragments presented are taken from the dramatic episode of farewell to Sophie-mole, which is why they are so sad. They relate to the finitude of all living things.

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