

DOI: <http://www.doi.org/10.36719/2663-4619/66/57-60>

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METAPHORS IN THE NOVEL “SISTER CARRIE” BY THEODORE DREISER

Summary

The thesis deals with the issue of investigation of metaphors in Theodore Dreiser's novel “Sister Carrie”. The use of metaphors makes the novel more expressive and imaginary.

Key words: *metaphor, expressive means, stylistic means, fiction, Sister Carrie*

The issue of expressiveness in fiction is exceptionally important in the perception of the main idea of the novel. Creative heritage of outstanding writers, such as Theodore Dreiser, always attracted and attracts the attention of most researchers, both linguists and literary critics. Study of language means of these writers bears a great sense for revealing many sides of national literary language as a whole, for example, its history, expressive possibilities, rules and tendencies of language development in a definite period of time. All of these are possible only due to the deep penetration of the researchers to the creative laboratory of the writer.

The theoretical and methodological basis of the study, conditioned by the aims and task set before the research, requires the following methods: semantic – contextual and functional analysis of metaphors; descriptive method of various approaches to the use and nature of metaphors; the method of theoretical substantiation of the essence of this stylistic device; method of continuous sampling of the actual language material; the method of comparative-typology.

Introduction

Creative heritage of outstanding writers always attracted and attracts the attention of most researchers, both linguists and literary critics. Study of language means of these writers bears a great sense for revealing many sides of national literary language as a whole, for example, its history, expressive possibilities, rules and tendencies of language development in a definite period of time. All of these are possible only due to the deep penetration of the researchers to the creative laboratory of the writers. There are many means of achieving expressiveness in a literary speech. One of these means is considered a metaphor. Therefore, we will devote this study to elucidating this problem in the named novel.

Main body

Expressive means of a language, expressive and stylistic devices, tropes, speech figures are widely used in linguistics. In different styles sometimes these terms are considered synonymic, sometimes they differ. The main peculiarity of literary style is image. Despite the fact that image is considered a main peculiarity of literary style, it can make any text stylistically colorful. Emotions (or expressiveness), first of all, is connected with image and emerges from it. Emotional or expressive speech is also considered image. Therefore, in different styles (texts) the indicators of image or expressiveness are realized in three layers of a language, thus phonetic, lexical and grammatical.

According to İ.R.Galperin's classification, expressive and stylistic means are divided into three large groups: “phonetic, lexical and grammatical (syntactical)” (5, 28).

“Metaphor as a feature of style is a subclass of all metaphor in language and its use. The stylistic definition consequently has to distinguish metaphor as a stylistic device from metaphor as a more general linguistic mechanism. The stylistic definition hence approaches metaphor as one typical characteristic of a particular language variety that is relatively individual or idiosyncratic, such as the style of an individual work or author, or more generally language user. For instance, the metaphors of politicians such as Tony Blair or George W. Bush are important ingredients of their style” (6).

Great encyclopedic dictionary "Linguistics" (1998) gives the following explanation of the term "metaphor": “trials...or the mechanism of speech consisting in the use of the word, denoting a class of objects, phenomena, etc., for characterization or naming another class of objects similar to this in any respect. In a broader sense, the term "metaphor" is applied to any kind of use of words in indirect value” (10, 686). Thus, summarizing the material on this issue, we consider it fair underlying the establishment of such characteristic of metaphor, as a transfer of name (“the use of the word for characterization another class of

objects”) and the basis of similarity (“likeness with this class in any respect”). Regarding the similarities, analogies said above the thesis is devoted to metaphor which often operates with the concepts of “comparison”, “doublication (double)”, “original” and “new value” and “attribute”.

As pointed out by A.Yu.Fetisov, there can be distinguished four elements in the metaphorical structure: compared two entities and two of their grounds that will allow us to represent the whole mechanism of metaphorization as a ratio (3, 17), mentioned by another linguist A.A.Potebnaya speaking about a "good metaphor": nature has a sign and it is also A and the entity B, with A and B we assume that the sign X, which is often not pronounced and requires guessing, and it is responsible for the integrity of the metaphorical expression and is its image. For example: (of the sad man) “pain” - the person (entity A) is compared with the capacity of a vessel is in essence), and the other stands out the ability to hold something (a common symptom). Fullness – and, obviously, to the brim, - sadness is missed, but recoverable by the sign X, and the “fluidity” of sadness in itself is imaginative concept.

"By publishing the book entitled *Metaphors We Live By* in 1980, George Lakoff and Mark Johnson have staged a revolution in the area of cognitive linguistics. Since then, many researchers have been following their footsteps by researching in the same direction, believing that metaphor is fundamentally a way of thinking. In the book mentioned above, Lakoff and Johnson clearly state their position about metaphor: Metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (8).

The first novel by Theodore Dreiser came to light in 1900 year. It was not accepted by audience and critics at once. “Sister Carrie” was rejected for the lack of moral beliefs and discrepancy to American traditional beliefs. In America one thousand editions were published. In England “Sister Carrie” was treated well-disposed, after that it was republished in the USA in 1907 and first gained local, then world popularity.

In his novel the journalist (this is a way that Dreiser began his literary activity) touched the problem of “American dream” classical to America in the 90s of the XIX century. Main heroine of the novel Carrie Meeber removed from small, remote Columbia-city to Chicago when she was eighteen. The girl like most Americans that time had only one aim to conquer the city and she would fail her success as she wished to become its integral part.

Passive and dreamy in nature the girl worshipping before the beauty and living with hope to find happiness easily fell in love with young comic sales traveler Charles Drouet. Confused she had only one choice: to go back to her parents or to stay in Chicago and continue to conquer it, Carrie easily humble with her condition of mistress, hiding her dissolution with the hope to correct everything. First, she waited when Drew would marry her. Then she hoped that Hurstwood would marry her. In her aspiration to live in comfort Carrie agreed to wed with the married man, but she did it up to that moment till it would be beneficial for her. As soon as Hurstwood went bankrupt and Carrie got money and fame in the theater, she left him.

Imposing manager of the bar "Fitzgerald and Moy" - George Hurstwood - the owner of a solid fortune of forty thousand dollars and the father of all the respected in the Chicago family expresses in the novel the idea of instability of American stability, illusory success and wealth. Everything in his life goes well exactly until he begins to get bored and takes a great interest in the young and charming Carrie. High social position and money do not make Hurstwood happy. Love is the only thing that fills his life with meaning. For her sake, he commits a crime ("he must at least once in his life to know happiness, at least at the cost of renouncing honor and truth"), for which he is prepared to tolerate the loss of influential acquaintances and a modest existence. However, going beyond the familiar environment and the approaching old age makes it impossible for Hurstwood to take off again: as soon as he loses a stake in a bar bought for thousand dollars in New York and faces with unemployment, he can only sit in Carrie's rocker, read newspapers and remember past.

This is the way the author describes Hurstwood's bar:

“...This was really a gorgeous saloon from a Chicago standpoint. Like Rector's it also was ornamented with a blaze of incandescent lights held in hand- some chandeliers and set in graceful places. The floors were of brightly-colored tiles, the walls a composition of rich, dark- polished wood, which reflected the light, and colored stucco- work, which gave the place a very sumptuous appearance. The long bar was a blaze of lights, polished woodwork, colored and cut glassware and many fancy bottles. It was a truly swell saloon, with rich screens, fancy wines, and a line of bar goods unsurpassed in the country.

At Rector's, Drouet had met Mr.C.W.Hurstwood, manager of the Hannah and Hogg's Adams Street place, the latter having been pointed out as a very successful and wellknown man about town. Hurstwood looked

the part, for besides being slightly under forty, he had a good stout constitution, an active manner and a solid substantial air, which was composed in part of his fine clothes, his clean linen, his jewels, and, above all, his own sense of his importance. Drouet immediately conceived a notion of him as being someone worth knowing and was glad not only to meet him, but to visit the Adams Street bar thereafter whenever he wanted a drink or a cigar.

Hurstwood was an interesting character after his kind. He was shrewd and clever in many little things and capable of creating a good impression. His position, which was fairly important, was that of manager—a kind of stewardship which was imposing but lacked financial control. He had risen by perseverance and industry, through long years of service, from the position of barkeeper in a commonplace saloon to his present altitude..." (Th.Dreiser, *Sister Carrie*, page 43).

As it can be seen from the extract, the author uses the following metaphorical expressions in order to describe Hurstwood's bar: *a blaze of incandescent lights, held in hand- some chandeliers, gave the place ... appearance, a line of ... goods, had a good stout constitution, a sense of his importance, conceived a notion, Hurstwood was an interesting character, creating a good impression, had risen by perseverance and industry, long years of service.*

In order to describe not only bar, but also the richness of Hurstwood, the author uses interesting and luxurious description of the place, furniture and everything that are placed inside it. To make the description more expressive the author uses metaphorical epithets and even hyperbolic metaphors: *a gorgeous saloon, graceful places, a very sumptuous appearance, fancy bottles, a swell saloon, rich screens, fancy wines, a good stout constitution, an active manner, a solid substantial air, an interesting character.*

The young traveling salesman Charles Drouet is a type of people characterizing America of the end of the XIX century, called "mastakas". He easily flits through life like a moth (compared to Dreiser): makes a career, seduces women, enjoys all the available pleasures - love, money, fashionable clothes, delicious food, influential acquaintances, etc. Neither in the fate, nor in the character of Charles Drouet, there are no changes. Not being serious about anything, he is deprived of the opportunity to make a mistake, like Hurstwood. Without aspiring to anything concrete, he does not experience grief, as Carrie does.

Let's see how metaphorically the author describes Drouet in the following extract:

"...Drouet was not a drinker, in the sense that that term is used to express excess. He was not a monied man. He only craved the best as his mind conceived it, and such doings seemed to him a part of the best. Rector's, with its polished marble walls and floor; its profusion of lights, its show of china and silverware, and above all its reputation as a resort for actors and professional men, seemed to him the proper place for a successful man to go. He loved fine clothes, good eating, and particularly the company and acquaintanceship of successful men.

When dining it was a source of keen satisfaction to him to know that Joseph Jefferson was wont to come to this same place at some time or another, or that Henry E. Dixey, quite a well-known performer of the day, was there only a few tables off. At Rector's he could always obtain this satisfaction, for there, particularly of an evening, one could encounter politicians, brokers, actors, some rich young rounders of the town, all eating and drinking amid a buzz of popular, commonplace conversation..." (Th.Dreiser, *Sister Carrie*, page 42).

Success does not bring happiness to anyone - neither Carrie nor Hurstwood. "The American Dream" is good only for people like Charles Drouet - who live one day and do not experience complex spiritual aspirations. Material wealth falls well only on "earthly" hearts. "Heavenly" nature in a collision with them almost always loses.

The analysis of the novel revealed other types of conceptual metaphors. Let's give an example from the novel. As Hurstwood was unemployed for several months, Carrie had to support his family. Once in the evening Hurstwood approached to Carrie and excusing for his financial difficulty, asked for money from her to pay to a conditioner. Carrie got angry. She did not believe Hurstwood's promises to find a job. Hence, her anger melted immediately because he begged money with trembling voice: *Carrie's anger melted on the instant* (Th.Dreiser, *Sister Carrie*, page 438).

The ending of the novel sums up the author's reflections on the value of the "American dream". Carrie, having achieved fame and fortune, does not know what to do with her money, does not believe in men and is satisfied with playing entertaining comedy performances. She did not get luck, she did not become better. Ahead of her is the whole life, which she, due to her internal features, will spend in an endless search for herself. Hurstwood has nothing to look for. His life is over. He killed himself, having lost everything - his family, his position in society, money, love, respect for himself as a man.

Conclusion

The novel *Sister Carrie* by Theodore Dreiser is rich with expressive means. Metaphors occupy a great deal of place in the novel. Being considered as a main stylistic device, metaphors, function to make the novel more expressive. One of these means is considered a metaphor. Despite the expressiveness they fulfill an aesthetic function in literary communication. Various functions in literature have conditioned and caused different definitions and opinions whether the metaphor is considered a trope or a stylistic device.

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Rəyçi: f.f.d. İ.Orucova

Göndərilib: 26.04.2021

Qəbul edilib: 02.05.2021