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METAPHORS İN THE NOVEL "SISTER CARRIE"
BY THEODORE DREİSER

Abstract

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.

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.

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

CONTENTS

INTRODUCTION

The relevance of the topic is determined by the fact that the metaphor is a figurative tool of the language, and its function in the text allows you to judge the skill of the writer, about his individual-artistic style. It seemed to us interesting to study the role and functions of metaphors in Theodore Dreiser's novel"Sister Carrie", especially since the metaphor is such a stylistic means, which still has no unambiguous definition in linguistics and literary criticism. It can even be assumed that a metaphor is an insufficiently explored method of achieving expressiveness in the text. It is known that one of the famous, original English writers of the 20th century was and remains Theodore Dreiser, whose work is well known to the readers. Among his work, "Sister Carrie" occupies a special place.

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. Among stylistic phenomena observed in the acts of communication two more significant categories are accepted to distinguish: tropes and stylistic devices (means). Tropes are connected with realizing only stylistic function and regarded the possession of alive communication, in all spheres of communication. Stylistic devices or means, on the contrary, necessarily participate in

realizing the aesthetic function and characterize, as a rule, only literary communication. Obviously, they can be formed on the base of tropes, when it concerns stylistic mens of tropic character. However, it should be remembered that there also exist the means of non-tropic character. In literary criticism and linguistics (in stylistics, in particular) there is no common opinion whether the metaphor is considered a trope or stylistic device.

We will devote this study to elucidating this problem. In our research, we hold, the point of view, according to which stylistic devices reveal considerable heterogeneity in structural and semantic relations.

The aim (purpose) of the research is to reveal the stylistic and linguistic features of the metaphors in English artistic text of the novel "Sister Carrie". To achieve the goal of the study, the following tasks were set:

- to study the theoretical literature on the research topic;
- to give different points of view on the stylistic characteristics of metaphors;
- to analyze the figurative metaphors from the point of view: a) linguistics; b) literary criticism;
- using the method of continuous sampling from English literary text of the named novel to form a body of linguistic material for analysis;
- to consider ways of expression and the role of metaphor in T. Dreiser's novel "Sister Carrie";
- to formulate the findings of the study.

The scientific novelty of the research is to investigate and analyze metaphors in the novel "Sister Carrie" by Theodore Dreiser. It is the first time in linguistics that linguistic nature, linguistic functions and stylistic peculiarities of metaphors are studied from cognitive and stylistic points of view.

The object of the research work is to investigate metaphors in the novel "Sister Carrie" by Theodore Dreiser.

The subject of the study of this research is the analysis of ways of expressing metaphors in English literary language, especially in the novel "Sister Carrie" by Theodore Dreiser.

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 such a stylistic device; method of continuous sampling of the actual language material; the method of comparative-typology.

The factual material for analysis was taken from the novel "Sister Carrie" by T. Dreiser. The selected examples are considered, first, from the point of view of the structural-formal metaphor expression; secondly, from the point of view of the value of the structural constituent units of metaphors; thirdly, from the point of view of the functions and artistic s(literary) significance of metaphors in the novel "Sister Carrie".

The theoretical importance of the research is an accurate view to classifications of various outstanding linguists on metaphors, their sources, studying their different types, and explaining the concrete meaning according to the cultural and traditional point of view of English language.

The practical value of the research is that it will be very precious material for learners or linguists who have some difficulties while translating and understanding the meaning of metaphors.

The purpose and objectives of the study determined the structure of the work: introduction, two chapters, conclusion and references.

I CHAPTER
THEORETICAL PRINCIPLES OF INVESTIGATION OF LINGUISTIC NATURE OF METAPHORS

1.1. Definitions of metaphors.

Expressive means of a language, expressive and stylistic devices, tropes, speech figures are widely used in linguistics. İn 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" (47, 35).

According to İ.R.Galperin's classification, expressive and stylistic means are divided into three large groups: "phonetic, lexical and grammatical (syntactical)" (47, 28). Phonetic stylistic means are alliteration, assonance, repetition (rhythm), intonation and so on. Lexical stylistic means are epithets, metaphors, similes, irony, euphemisms and so on. Grammatical (syntactical) stylistic devices include word order in a sentence, odd sentence structures, elliptical sentences and so on.

"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" (50).

Great encyclopedic dictionary "Linguistics" (1998) gives the following explanation of the term "metaphor": "trails or 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" (45, 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 likeness, analogies said above the thesis is devoted to the investigation of a metaphor which often operates with the concepts of "comparison", "doublication (double)", "original" and "new value" and "attribute".

"The determination affects, first and foremost, the mechanism of metaphorization that is to transfer a name on the basis of this transference (by similarity). Structural elements of this mechanism appear as a part of interpretation of all phenomena. Thus, A.A.Potebnya provided two mental complexes: known before Poznan, as well as tools to represent them (complexes) – comparison; a word is "a material expression of thought" (38, pp.132-314).

Thus, these interpretations say about metaphor, certainly being used for the existence of two things, two thoughts, two concepts, and, very importantly, one can always have in mind that one concept is known, "studied". It a foundation, a benchmark for comparison or "transfer" and the other with the help of this comparison transfer is characterized by some parties, often unexpected. M.V.Nikitin describing the concept of metaphors told about "the known similarity of denotations (presumably two) on what basis was the name also becomes the name of the second

one" (35, pp. 45-54).

When creating metaphors, this establishes some similarities of two concepts, two entities, one can perceive something in common. It allows you to understand what is compared (by similarity). This common "something" is associated with the notion of a sign or signs and provides the likeness that they are the reason for postponement. In the field of language signs, concepts function as components of the value. Perhaps, therefore, it is often referred not to the transference of the name, but to its meaning, figurative meaning. When building metaphors some signs stand out in the affinity, because of the similarity there is a sort of attraction, and the entity that is thought of as the compared one gains the ability to be called word – the standard of comparison.

B.Shaw defined metaphor as follow: " A figure of speech in which a word or phrase is applied to a person , idea or object to which it is not literally applicable" (50). Analogy is implied as a metaphor that imaginatively compares or identifies one thing which another. It is considered one of the tropes, a means or a device by which an author manipulates or turns the meaning of a word.

P.Newmark defined metaphor as: "Any figurative expression: The transferred sense of a physical word; the personification of an abstraction; the application of a word and collocation to what it does not literally denote. Metaphors may be „single" (one word) or extended (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text") (51). The scientist stated that the aim of a metaphor is to depict an entity, event or quality comprehensively and in a more unique way. Metaphor is regarded one of the most imaginative and artistic devices in comparison with simile, because a metaphor turns a language into more powerful tool and evokes the reader's emotional thoughts. It can be used like simile, but it is implicit; it is also can be used as metonymy, because it describes unreal situation for a reader and makes him closer to the figurative literary world.

Metaphors have been grouped and classified in different ways by different linguistics. For example, Aristotle classified metaphors into "simple or double,

current or strange and common and unused metaphors" (51).

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" (43, 17), mentioned by another linguist A.A.Potebnya 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" (38, pp.132-314).

"Such an element X can not always be restored, and not necessarily because you lose connection with a source of comparison, and because it has lost its functional purpose which has ceased to be so called. For example, in "the eye of a needle" or "the leg of the table" source migration can be considered as a comparison between a person and a thing. But because of the frequent everyday use, these transfers, although not lost, do not require it" (43, 17).

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, G.Lakoff and Mark 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" (52)**.**

According to I.R.Galperin, "imagery is created by interaction of the substantive-logical meanings with contextual meaning, and the basis of imagery is

always a subject" (17, 126). As an example of imagery, he cites a line from a sonnet by William Shakespeare: "My body is a frame wherein...thy portrait held, indicating that in the word frame is implemented by the attitude of two values: the substantive-logical "frame" and "contextually that which surrounds, "a place to store". In the context that gives the opportunity mapping of concepts such as "my body as a vessel that holds your image", and "frame" are enclosed in a portrait" (17, 127).

As pointed out by I.R.Galperin, the relationship between different types of lexical meanings, namely between subject-logical and contextual used in stylistic purposes, can be divided into the following types:

— relationship to the similarity of the signs (metaphor);

— adjacency of relations of concepts (metaphor);

— relationship based on forward and reversed meaning of a word (the irony) (47, 28).

Donald Davidson states that: "We will have a better theory of meaning if we focus on the sentence's truth condition" (52). The scientist suggests to take into account our understanding of the meaning of a word regarding compositional features. He also says that to be aware of a sentence's meaning means to know the situations in which that sentence would be right. However, Davidson ignores metaphorical meaning and objects linguistic mechanisms which expresses metaphorical significance. Metaphors are the words used in their most literal interpretation, perception, meaning and nothing more. The scientist's article deals with the negative case against metaphorical meaning. Vividly, Davidson does not support metaphorical truth. The question is that very few utterances can be completely free of metaphorical elements.

1.2. Types and linguistic functions of metaphors in literature.

I.R.Galperin distinguishes "living (original)" and "trite or dead metaphors", allocates a detailed metaphor, noting that it can be expressed by any meaningful part of speech: predicate, noun, adjective, verb, adverb" (47, 34).

For example: "Notre Dame squats in the dark" (29, 40). The metaphor "squats" is expressed by the verb, which acts in the function of the predicate in the sentence. In the verb to squat (in squats) is the ratio of the two values. One value of the subject-logic – "to rest in a crouching position with the knees bent and the weight on the feet" , the second contextual value – "to rest" (one of the signs of locating) (Lingvo ABBYY X3).

An example of a metaphor expressed by the adjective (participial II) is so-called metaphorical epithet: "And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess" (29, 39). The metaphor is expressed by adjective (participial II) "decorated", it is the identification of two concepts: "nice, beautiful" and "high" (29,39). An example of a metaphor expressed by the adverb: The leaves fell sorrowfully. 'Sad falling leaves' (19, 35).

Depending on the patterns metaphors are differed between simple and prolonged. A simple metaphor, as in the examples above, is based on the actualization of one or several symptoms that are common to metaphorized and metaphorizing components. However, in literary speech, and especially in poetry, there are cases when the author for the purpose of image development updates other signs too, developing the first.

Considering M.Black's classification of metaphors into dead and live, M.Newmark classified metaphors into five types: "dead, cliche, stock, recent and original. The first three, he considers dead and the last two live metaphors" (78, pp.19-27).

Dead metaphors do not have its figurative and connotative meanings and is

applied as ordinary words. The concepts of space and time, the parts of human body, common natural features and human activities are included in this category .

According to the scientist, dead metaphors are classified into three kinds. The first kind comprises a little metaphorical imagery. For example, the word 'shine' has a referential meaning of 'lighting' and also, has a secondary meaning of 'smiling or pleasant'. The second kind includes metonymies which are used instead of objects and things, like, 'White House, the Kremlin and so on. This kind is widely used in technical or official texts. The third kind includes non technical or informal words like 'eyes and back' used metaphorically when they are combined with other words. For example, the eye of the house, the back of the chair.

Because of overusing cliche metaphors do not express any figurative meaning and "is used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter" (78, pp. 19-27). Unlike dead and stock metaphors, cliche metaphors indicates telling a reader the word or expression is unusual one.

"Stock metaphor is the one which deals with cultural elements and is conventional in each language" (78, pp. 19-27).

"Original metaphor is another kind of live metaphor arising from writer or speaker's personal and creative thoughts and ideologies, so it is not fixed in the language and is more new and fresh" (78, pp. 19-27).

After defining types of metaphors it is important to highlight the main linguistic functions of metaphors. In our work the following linguistic functions of metaphor in literature are viewed (47, 37):

- nominative
- informative
- mnemonic
- genre formation
- text formation
- style formation

- heuristic

- explanatory

- ethical

- emotional-evaluative

- encoding.

Nominative function of metaphors (metaphor in names). The possibility of development in the portable word values creates a powerful counterweight to the formation of an infinite number of new words. Metaphor helps a word: without a word metaphors would be doomed to continuous production of new words and heavily burden.

Generous material for the study of metaphorical nomination gives the names of plants: God fur and shepherd's purse, candle and Adam's grandfather's curls. The unique role of metaphor in the systematical category is related to the fact that a metaphor recovers the balance between inexplicable, and almost inexplicable, the transferred name is understandable, transparent, and crystal. For example, consider the number of floral metaphors describing a person's appearance: weed is "a thin, ungainly person", green – "having a sickly appearance; pale", peanut – "any small person" (59); ginger – "a ginger or red haired person" (60) ; daisy – "an excellent, beautiful person (a girl)" (59). Metaphorical names enrich our lives and build a kind of aesthetics of everyday life. Knowledge of metaphorical symbols sharpens hearing, enhances attention.

Nominative function of metaphor is so natural and typical that metaphor in the nature of terms of metaphorical nomination and imagery remains hardest. Metaphorical nomination of the subject leads to rapid fading the image, N.D.Arutyunova underlines, when he writes about "identifying metaphors such as "the nose of the kettle", "the leg of the table", "the eye of the needle" (8, pp.123-134).

Nominative properties of metaphors emerge not only within a particular language, but also on the interlanguage level. The image may occur when a literal

translation of the borrowed words and, conversely, when translating the words of the native language into other languages. The actor (auctor or augeo — "increase") is "one who exaggerates everything, i.e. informs about movement, power, strength, support and stability" (from an old Latin dictionary). "Sometimes it is very useful to learn the original meaning of the words denoting now the common notion. Why do such excursions into etymology or in comparative semantics of languages create the effect of a joyful discovery? Because historical justice restores in relation to a word and image. The ethical attitude towards a word applies not only to the quantity of the plan (to know as many words as possible for the most accurate expression of feelings and thoughts), ethics and affects of the qualitative aspect — the ability to treat a word as a priceless treasure, to see glittering image and depth hiding behind a known word.

Speaking intuitively of a visual component of words, and evaluating their degree imagery in most cases are the same, as demonstrated in an experimental study of imagery nouns in the Russian language. For centuries lingering in the depths of the words, an imagery gives a word a second life, when a word becomes a metaphor. Nominative function of metaphor is the presumption of any imagery words. In the processes of metaphorical nomination, much depends on national traditions, for example, in the area of culture name.

Informative function of metaphors (metaphorical features information). The first feature of information transmitted by means of metaphors is an integrity and a panoramic image. Landscape based on the visual nature of the image, makes a fresh look at the gnostic essence of the specific vocabulary, specific words that serve as the raw material, the foundation of any metaphors. So, a metaphor took place and a person should be generous to the vocabulary of symbols.

The depth of our figurative associations of psychologists — specialists in the color theory stay beyond doubt. Sky is a blue color, obviously, is reminiscent of the serenity of a cloudless sky and clear weather, dark red — storm clouds, black — impenetrable, full of danger the night, green is a symbol of warmth, fertility. "Color

is only one aspect of the panoramic image that is present in the plow consciousness and penetrated into the depths of the unconscious. From these depths of intuitive presentation, "visions" plastic ideas are born. "In each moment of activity a person perceives only a small part of subject content, which is presented in the form completely different from the point of view of the regulation of the way like the iceberg — every moment is visible on the surface, only a small portion of it is under the water"(60).

Finally, the third property of metaphors that contribute to its uniqueness from the standpoint of an informative system, is pluralism, multiplicity of imaginative reading the situation. The multiplicity of imaginative reading is visible in the list of names for the same object.

As already stressed, both nominative and informative, and all other features of a word can be implemented, deployed without metaphors, through direct values. But such an economy of effort is not observed, on the contrary, there is a thirst to metaphor, to this complex, beautiful language phenomenon, involving a panoramic image of the connecting channels of the unconscious, requiring birth of other, parallel images, and, as we will see next, in the entire compiled functions will be speaking to prefer the metaphor, whatever it takes, and except for the efforts there is still a danger of banality. We can day in and day out repeat the word in the literal sense, not calling anyone's complaints, but repeating metaphors is sometimes simply impossible. Metaphor is a fusion of discipleship and creativity, debt, and the gift.

The mnemonic function of metaphors (metaphor and memory). Metaphor contributes to a better memorization of information. Indeed, mushrooms should be called natural cleaners, and we will long remember that mushrooms suck toxins best out of soil. In its pure form mnemonic function, as, indeed, and others, is rare. It is combined with an explanatory function in the scientific and popular literature, with usual results (in folk riddles, proverbs, literary aphorisms, with heuristic function in philosophical concepts, scientific theories, hypotheses).

Genre formation function of metaphors (metaphor in fiction). Under genre

formation function it is usually described the participation of metaphors in the establishment of style, especially the style of fiction. Although the degree of metaphorical language of a literary text depends on the individual attitudes of the author, although the motive power of metaphor is deeply individual, however, metaphor remains one of the striking symptoms of the style of fiction.

A literary text has a reconstruction of an original shape of a word, which is traditionally seen as the art, a testament of the skilled poet or writer. More precisely, however, not speaking about perception, but about the result — the birth of the image are numerous techniques for working with direct meaning of the word, for example, the perception of the extension of values.

Here to restore the direct imagery of values helps use figurative words. Conversely, the erased imagery of some portable values can be recovered by contextual support of their direct meanings. To restore the imagery of the direct meaning, it must be given some properties of portable value. To restore the imagery of the portable values (the picture of the past), it needs to return some properties of the direct value (old, faded picture). The following example will highlight the elements of the context, focusing on the direct meaning of the word "lamp" and reducing the brightness of the metaphor. Artists of the word have to recover not only the direct imagery of values, but also the imagery of some portable values that have become commonplace, traditional as a consequence.

In general, the literature does not provide, doesn't take away the right for the reconstruction of the image, and teaches this reconstruction, teaches the restoration of historical justice in relation to the word, teaches the needs of our everyday language sincerity, epistolary, monologue and the etiquettes of speech.

Text-forming function of metaphors (metaphor and text). Text-forming properties of metaphor are called its ability to be motivated, deployed, i.e. explained and continued. How a text is born through metaphorical intonation is exemplified. The effect of the text-formation is the consequence of such metaphorical features of information as a panoramic image, a large proportion of the unconscious in its

structure, the plurality of shaped reflections. The metaphor creates a text, but this text can be as creative as a metaphor.

Many metaphors of lyrical poems do not need to loop explanation. Giving the statement of the effect of volume, these metaphors act as signals of the other layer, another class of knowledge, i.e. have properties not real and potential text-formation.

There is a genre, which is manifested by text-formation function of metaphors. These are aphoristic miniatures. Here, however, it is appropriate to recall the phenomenon of the genre in the genre." Aphoristic miniatures, in other words, are a detailed aphorism bowl found in the tissue of a literary text, rather than in an independent execution and surrounded by their own kind. Moreover, works of literature provide perhaps the best examples of deployed aphorisms based on text-provider properties of metaphors. Let's consider some examples of aphoristic miniatures: "All the world is a stage." (66)

Metaphorical text-formation can be understood literally, as the production of a text, and allegorically, as the product of sub-textual layer.

Genre or style forming function of metaphors (metaphor, and genre). Genre formation can be called such properties of metaphors, which are involved in the creation of a specific genre. Between genre and style, there are direct relations. Indeed, riddles and Proverbs, lyric poems, and aphoristic miniatures metaphor are almost a must.

Genre metaphors and riddles can be proved and the material of children's art, puzzles, are created by children: e.g., there are two green banks, and between them there is not a cross (the river). Red animals under the ground, the ground feet beat (earthquake).

Equally obligatory metaphor can be found in the structure of proverbs. Analogical properties of metaphors can be found in folk belief as well, which are often perceived as a metaphor of the situation. To meet a man with empty buckets means to failure, an empty road. Conversely, to pour tea to a guest at the edge of the cup means "a full life". To sit at the corner of the table means "to stay seven years

unmarried". Break the mirror – "the loss of a loved one" (66). Let's consider some other examples:

"Beauty is only skin deep means not only to look, but dress nicely." (66)

The metaphor in the saying, usually in the end of the line, creates an element of melody, and mirth, but it is governed by the requirements of rhythm and rhyme.

Finally, there are genres that are alien to the metaphor, pointed straight talking ways. These are children's ghost stories, black humor, poetry, designed to scare the interlocutor. General feature of these verses is accepting the defaults, the failure of the text.

Genre formation function of metaphors shines through the material and other paragraphs: the ethical function of metaphors observed in sermons, explanatory and in popular scientific article are autosuggestive. These and other functions of metaphors are layered on simple results of its nature.

Let's consider metaphors from other genres and styles of a language. For example, medicine:

"Doctors working in the hospital repeatedly described themselves as being 'on the front line,' in need of 'getting aggressive' with patients and using 'shotgun therapy' or 'magic bullets.' They commonly described working in the emergency room as being 'in the trenches.'" (67)

Another example of genre or stylistic metaphor has been taken from the sphere of politics:

"Why this country is a shining city on a hill." (Mario Cuomo, 1984 Democratic National Convention Address) (68).

"With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood." (Martin Luther King, I Have a Dream) (68).

Note here there are two metaphors which serve as a comparison for two different but related ideas: 1) racial problems = "jangling discords" and 2) racial problems solved through faith = "beautiful symphony of brotherhood" (68).

Heuristic function of metaphors (metaphor in scientific discoveries). The use of metaphors in scientific texts gives the opportunity to explore a heuristic, or a search function of metaphor. Scientific style of speech is not only alien to the neck patches, but search hypotheses often begins with literary comparison, image.

Indeed, the birth of a term begins with a metaphor: the mantle of the earth, desert tan, fluffy variety. However, the heuristic nature of the metaphor lies in its epistemological nature. Metaphor is the basis of thinking, and it is confirmed by contemporary philosophical research. Let us consider some interesting quotes from scientific articles:

1. "We live in an elegant universe."
2. "There is an endless battle between thermodynamics and gravity." (69).

"...It is metaphorical transfer as sensually fulfilled hypostasis analogy — acts as the main mechanism of understanding at all levels. It is quite clear that the interpretation of the metaphor here is not purely linguistic, and even foremost it be fixed advanced in the forms of metaphorical transfer as a mechanism for understanding. Then there is a process that can be called a process of erasing this original components, weathering sensual image and crystallization of the concept, although ideaology and contemporarily function of mind — understanding — always have been carried out only in a figurative manner. Thus, metaphorical transfer underlies the initial understanding, the original setting of integrity, and it is based on building systems of higher levels. Thus philological categories, metaphors, etc. find their role in the study of the possibilities and functioning of human consciousness much larger than previously assumed" (67).

It is believed that no metaphor can have lifelong heuristic properties, and universality, inclusiveness. Metaphors eventually change their tradition, regularity. Metaphors can serve as an excellent methodological supports, allowing you to navigate in the dialectics, known and unknown. If before such metaphorical pillar was "the book that we have just started to read", it is now increasingly resorting to the metaphor of an iceberg, seven-eighths of which is hidden from our eyes" or the

metaphor of a "black box" (aware of the processes input and output and unaware of the processes inside) (66).

As usual, metaphor becomes a methodological, having superposable properties interestingly illustrated in the book "Metaphors we live by" J. Lakoff and M. Johnson. They gave an example pointing a very good metaphor, based on the English expression of the solution of the problem — "solving the problem". Here is what is told about it in the article by A.Baranov and Y.Karaulov: "...one of the meanings of the word solution is connected with the sense of "dissolution", and an Iranian student who is not very fluent in English, took this expression as exceptionally productive metaphor, conjured the image of a large vessel of steaming liquid in which float problems in dissolved and undissolved form. In this metaphorical world ultimate solution to the problem is simply impossible: the aim of the decision maker may be only to pick up such "reagents", which will dissolve the problem, but will not lead to the "precipitation" is even more complex problems. This case study illustrates the most important property of metaphor as a means of speech influence and the ability to influence the decision — making process" (31, 34).

The explanatory function of metaphors (metaphor and understanding). In academic and scientific-popular literature metaphors play a very special role in helping to assimilate complex scientific information, terminology. If we talk about the books, the metaphors in their explanatory functions are much wider used in the textbooks of XIX — beginning of the XX century than in the existing textbooks.

The explanatory power of the metaphor depends not only on a successful choice of metaphors or comparisons, but also on the degree of expansion of shaped symbols, so that the explanatory properties of metaphor is closely associated with her text-formation properties. Let's take an example of scientific metaphor:

"....The experiments shed light on the psychology underlying issues such as Social Security funding or resource conservation, in which the interests of future generations are at stake..." (70)

The explanatory function of metaphors should not be treated simplistically:

resorted to metaphor and obscure became clear, brightened dark, foggy clear. Consider two examples in which the scientific statement concludes with a scientific metaphor: to shed light on psychology, to be at stake.

The metaphor of "shed light on psychology", "to be at stake" little need as the discharge of terms, as well as an emotional seasoning rather dry presentation, finally, as a foreign body, which makes the perception of the text is multi-line, versatile. Such goals are domestic, profane word in popular scientific texts. Let's get curious picture: scientific and popular exposition took place, it must, in addition to wrist information, to include insights into the life, and the advances in other sciences, and signs of other cultures.

The explanatory function of metaphors is a duplicate of the heuristic function, since the discovery in science also begins with trying to understand some phenomenon, one or the other process. Regarding its semantic content explanation and heuristics are identical. They differ only in the sphere of use and addressee. The explanatory function of metaphor involves explaining to other people in an academic or general process, whereas the heuristic function of metaphor reveals itself in the act of scientific creativity, and the first recipient of the explanation for brightness becomes the researcher. Of course, there are cases when the heuristic and explanatory function of metaphors are difficult to differentiate.

For example, let's consider some examples of metaphors from scientific articles:

"...There's a lot of eavesdropping that occurs in the natural world, but it's usually associated with more highly social animals with much bigger brains," says Uetz. "It's very common in birds, fish and mammals, but infrequently seen among invertebrates." (70)

There is another area of application of the explanatory function of metaphors. This is so-called mathematical arts: music, architecture. How to write music? How to reveal its higher meaning?

The explanatory function of metaphors gives us a language to support in the

study of physics, music, biology, astronomy, painting, in the study of any craft (70).

Emotional-evaluative function of metaphors (metaphor and evaluation). A metaphor is a great tool of influence on the speech of the addressee. A new metaphor in itself is a cause of emotional-evaluative reaction of the speech of the addressee. In recent years, many papers are devoted to the study of the pragmatic text. The authors emphasize the crucial role of imagery as one of the strongest means of influence. "Aesthetic linguistic information has great potential suggestibility: it affects human behavior by appealing to the emotional sphere of the mind and through it to the mind" (26, 45). The aesthetic affects, apparently, the same centers of perception that hypnotic suggestion. The development of values multiplies the variety of names for the same reality, denotations, concepts, deepening their characteristics, enhances the expression that makes a new appraisal moments.

Hope

" Hope is the thing with feathers

That perches in the soul,

And sings the tune–without the words,

And never stops at all," (72)

Emily Dickinson

In a new, unexpected context, the word not only became an emotional assessment, but sometimes changes its assessment to the opposite. Thus, when the metaphorical use of the word slave can get almost a positive charge: "He knew everything, who once survived and won, who was able to save someone or himself escaped, and all were, in fact, happy slaves experience.

Of course, in the analysis of emotional and evaluative functions of metaphors the main attention we should pay no speech with metaphors sometimes their altered emotional evaluation, and the typical metaphors, linguistic. Carrying value of many nouns of the English language contain either positive or negative charge. For example: the birthplace (birthplace), Bazaar (noisy bunch), vermicelli (confusion, hodgepodge).

There were several explanations for the preponderance of negative characteristics positive over from the most general (a person perceives good as a norm and sharper, fuller responds to any violation of this rule) to private: the prevalence of negative evaluation in metaphors is compensated by the large opportunities suffixal formations in the transmission of a positive attitude.

Diminutive suffixes are not able to compensate for the lack of positive metaphors and the more can not be regarded as the cause of this deficit. The reason lies much deeper. For years — centuries! — advanced, educated and conscientious people of his time used the word as a subtle and powerful tool of influence on the person. Whatever the current age of a person is, the Church cared about his upbringing, about the development of his soul. In his sermons, lives of the most ordinary words often turn into a metaphor with a strong positive charge.

The ethical function of metaphors (metaphor and education) The ethical function of metaphors is almost not studied as the problem of "language and ethics". The case is limited to ascertaining that the internalization of the language a person learns ethical evaluation, and hence normal. "What is there in human society than they own everything and that could be a carrier of general knowledge about good and evil, of truth? This is a common language. The answer about the origin of conscience in the individual can be, in my opinion, only in this: the person receives the moral law, that is, the conscience, with the native language. Because all the words are related to morality, painted in the language of endorsement or disapproval. I don't think a world was the language in which the words "coward" and "traitor", "murderer" sounded approvingly, or at least neutral. The language does not say how to treat the mother, but in the English language, for example, has the words "mother", "mom", "stepmother", "mommy", but "mother" is a sermon about mother. Nobody is spoken and no one is heard, she is conscious of each, speaking in Russian" (63).

So, a language is the keeper of our conscience. Condensation of conscience in the word, the moral dictates a word as in hippie this language disappears, for example, the word father. "The word father is not a suitable material to create

hippisch "pictures". But the Phaser already has the right shades of meaning... "for many years I tried to put the Phaser right music, and he said: this is not music, this is the howling of a dog. And then I moved in: if he pinned my music — that would be terrible" (62). Replace of the word father in the above statement was not to the conspiracy sense, but for the purpose of getting rid of that moral code, which invisibly focused in the word.

The examples indicate the great importance of the problem of "language and ethics", which as a more private matter is "metaphorical use of words in ethical purposes." We can say that the ethical function of metaphor derives from its emotional-evaluative function, emotional-evaluative nature. Shaped it has a strong impact on the recipient, his behaviour, his rating system. Metaphor, connecting the emotional impact channels, makes such an impact and is more subtle and more profound. All this is undeniable, but the essence of the ethical function of metaphors is not in the derivative and dependent on other functions, and in the mediated nature of the reflection that gives greater raising effect than a direct, inexpressive reflection.

In both passages the manual relies on an expanded metaphor. Invariance, the polyvalency of metaphors, its applicability to different situations reinforces the ethical impact of the speech. We may argue that in fiction the genre and style itself require metaphorical inclusions, shaped inlays, but the interpretation of the examples given (700 invisible hands; bright, festive clothes) may be different: in art (artistic!) the texts preserved models, samples optimal instruction, which included as a necessary component of the metaphor.

The ethical function of figurative language means suffered in ancient times, so it is not by the abundance of positive metaphors in sermons and hagiographic literature.

"Love Is..."
"Love is a walk in the rain at night,
Two hands, holding onto each other tight;
Love is honey on a pair of lips,

Onto a tender heart it drips; ...” (73)

The interpretation of metaphor in religious literature is rooted in the middle ages. The core of medieval culture for many years has been a hermeneutics — the art of interpretation of texts (and of the sacred text of the Bible, and texts of the Church fathers). Deep understanding of metaphor in the structure of religious text has paved the way for the implementation of regulatory and ideological functions of sermons. Regulatory function put the human activities dependent on social of the possible outcomes (understanding how social foresight of consequences), but along with this understanding gave rise to beliefs, thus performing an ideological function. It is no coincidence that religious literature gives us brilliant examples of use of metaphor as ethical funds, as an incentive for moral behavior.

“...He has also said: "Ye are the salt of the earth: . . . Ye are the light of the world" (74).

Let us now turn to another sphere of existence of a native speech — to folklore. It is interesting that folk tradition also gives many examples of the treatment of the metaphor as an ethical tool. From all folklore forms the ethical function of metaphors is most pronounced, perhaps, in the proverbs. Several examples of metaphoric proverbs are given above.

A metaphor consisting of proverbs from old times were taught, preserved, inspired, comforted, and thus educated person. Ethical potential of the most common proverbs is huge, but opens immediately the accumulation of life experience. Regulated proverbs are experienced by many writers regarding the ethical core and the moral core of proverbs.

Other folk micrograms, which reflect the ethical background of metaphors are signs of people. However, a language is not expressed in the brighter signs by situational metaphors and metaphorical reading of the situation. Educational function is particularly evident in the analysis of ethnically different material.

The ethical function of metaphors was implemented not only in the folklore forms such as proverbs, sayings and elements of the wedding scenario, but in

everyday speech, framing the life and work of man. Russian religious thinker and philosopher M.V. Ilyin wrote: "A person is the art to be identified not only with friends and poetic images of your favorite poets, but with the roses in the garden, nurtured vineyard, planted his hands forest, with eared cornfield and built a factory. Calling the earth "mother" and "nurse", ploughman really loves her, is proud of her, and lays saving up for her, miss her" (24, 34).

The autosuggestive function of metaphors (metaphor and hypnosis). High and largely unique informative metaphors make it an excellent means of auto-suggestion, blooming. The function of metaphor as a means of self-action of a speaker can be called autosuggestive function. Powerful metaphors are frequent in an internal speech of a person, in his diaries, letters, in your prayers. All of these aspects, the field, "genres" linguistically are mostly unexplored, the theory of speech influence appears to be fundamentally insufficient without this aspect, as the blooming of speech, and metaphors in the overall arsenal of means blooming play very minor role.

Moods form a person's vivid images of health, youth, strength, energy and beauty and help this linguistic metaphor in their autosuggestive functions: "energy flows", "the organ blood is clean washed, well it nourishes, carries the body energy and strength." Metaphors and adjectives help to free themselves from the oppression of old shows, moreover, this method gives a surprising long-term effect.

Somewhat easier to illustrate autosuggestive function of metaphors are used in the diaries when the emotional state and mood are formed by writing your own speech, and especially through new metaphors. In spontaneous, sometimes "iconic" metonymic diary-of-speech metaphor becomes a means of auto-suggestion, blooming. Diary style is close to the style of notebooks. Let's consider the following examples:

"The American Indian mystic and writer Black Elk said the following: It is in the darkness of their own eyes that men get lost …" (75)

A little harder to spot metaphors incentives in the epistolary ground speech because a letter is addressed to another person, and not always disclosed in the

sufficient detail of the inner world of the author, sender. However, when it comes to evaluation, reflection on his own life, metaphors in the letters serve as a means of auto-suggestion. A letter to a friend at the time for a moment turns into a letter to yourself.

It has long been observed, but in practical life it has been introduced relatively recently, and even then a person perceives only positive program, "plusinfinity". The suggestion formula must not contain any denying that figuratively stained positive perceptions influence the autonomic nervous system.

As you can see, the autosuggestive function of metaphor opens up a whole interesting area of studies showing that the metaphor, in addition to its other properties and advantages, yet possesses the properties of the therapist.

Encoding function of metaphors (metaphor and code). From the point of view of linguistic interpretation encoding function of metaphors is very difficult. Indeed, if we take the encyclopedic aspect of words, it is impossible not to notice that any, not just a figurative word encodes the entire amount of knowledge about the subject. High informativity of metaphor promotes good coding and good conservation code, however, the encoding function should not be interpreted broadly, putting a sign of equality between the encoding and the cumulative function, function of the accumulation of knowledge.

The specifics of encoding function is visible when comparing it with a safe function. In both cases there is a withholding of information, but in argo such concealment must be unencrypted, incomprehensible to other people, whereas the cipher to encode the metaphor is like on the surface. We hide something, encode, but for myself knowing well that the reverse process, decoding, special difficulties do not cause.

Moreover, we take care to ensure such obstruction that arose. The origins of the coding functions of metaphors we find in antiquity. "Specific to folk laments and ancient law makes use of many names for the plant as a sustainable metaphorical substitution at the mention of mourn!" (75).

Rival metaphors in its coding function is the pronoun of the 3rd person he, which is still used as a generic equivalent of any taboo.

With a strong and controversial evaluative component of the portable word the pronoun he is winning any metaphors. If we accept this interpretation of terms, many questions arise: what is considered natural in this context of designation? Is it really the same words and expressions at the venerable age of stupid? Further, if we recognize that, by extension, the interpretation of the terms "euphemism" and "dysphemism", in the analysis of works of art, the question arises: where does one or the other trail and begin normal text? All these considerations direct us to another meaning of the term "euphemism". Under the euphemism is understood to be the indirect designation of such objects or phenomena, which for reasons of decency, cannot be named by their direct names. Euphemisms manifest itself in the function of metaphorical expressions: "night vase", "plant personal services", "facilities" (76). Metaphorical euphemisms are found in the literature.

Let's consider the following sentences:

1. "There are only two things certain in life: death and taxes"

2. "Death is the bowel movement of the soul evacuating the body by intense pressure on the spiritual anus." (76).

Encoding function of metaphors is evident not only in euphemisms. There is a special form in which the encoding properties of the metaphors are presented vividly. In the studies linguists don't accidentally position title, epigraph, of beginnings and endings, name a strong position in the text, and if in these positions metaphors are successfully used to develop coding properties. Let's consider example below:

"The chart below highlights the wide mix of factors tied to public attitudes across a broad set of 22 science issues. It illustrates the strength of connection between political affiliation and opinion, and it shows issues for which other factors -- such as educational attainment, knowledge about science, religious affiliation or demographic characteristics -- are strongly tied to the public's views. ..." (71).

Summarizing all the above said, let's try to exaggerate, intensify the contradiction, that is observed in this section between the idea of the encoding role of metaphor and its textual argumentation. Metaphor is not just combined with other methods to headline, concealment of sense — it gives totally a different (compared with the same metonymy) scheme of encoding and decoding of meaning, and perhaps why in a single word the combination of metaphorical and metonymic codes.

II CHAPTER
ANALYSIS OF METAPHORS İN THEODORE DREISER'S NOVEL "SISTER CARRIE"

2.1. The style and language of the novel "Sister Carrie"

The first novel by Theodore Dreiser came to light in 1900 year. It was not accepted by audience and criticizers at once. "Sister Carrie" was rejected for the lack o 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 90ss 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.

Carrie's upbringing in the spirit of moral values lost at once. Unfavorable life conditions caused this situation (lack of work experience, tumor in the shoes factory, lack of warm clothes in winter, disease), and the siblings' deprived sensitiveness living measured lives full o work, economy and house work. Passive and dreamy in nature the girl worshiping 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.

The manager of the bar "Fitzgerald and Moy" George Hurstwood who is 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. His life is full of eerything exactly until he begins to get bored and takes a great interest in the young and charming Carrie. High social position and money could not make Hurstwood happy. Love is the only thing that fills his life with meaning. For her sake, he goes to 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 handsome 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..." (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" (Th.Dreiser, Sister Carrie, page 43).

In order to describe not only bar, but also the wealth and 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" (Th.Dreiser, Sister Carrie, page 43).

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 only craved the best as his mind conceived it, and such doings seemed to him a part of the best... He loved fine clothes, good eating, and particularly the

company and acquaintanceship of successful men..." (Th.Dreiser, Sister Carrie, page 42).

As it can be seen from the extract, the author uses the following metaphors in order to expressively describe Drouet's appearance: "to express excess, craved the best, his mind conceived, profusion of lights, show of china and silverware, the proper place for a successful man" (Th.Dreiser, Sister Carrie, page 42).

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.

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.

In his first novel Theodore Dreiser proved himself a master of the verbal genre. He approached the implementation of artistic design carefully and seriously, giving each chapter two names. The artistic manner of the writer in "Sister Carrie" is characterized by clear, laconic, filled with vivid metaphors, descriptions, simple and understandable dialogues, little self-talk about a particular problem or hero. In the novel, you can find many philosophical ideas expressed in a journalistic and unsophisticated and straightforward manner: for example, drawing the escape of Hurstwood and Carrie to Montreal, Dreiser talks about the healing effect of the road on a person - "on the way you can forget your lover, dispel grief, drive away the specter of death" ; telling the first success of Carrie on the stage, the writer observes

that "there is nothing more pleasant than watching a person, the awakening of ambitious desires, the desire to reach a higher spiritual level. This makes a person stronger, brighter and even more beautiful. "

"The chronotope of the novel is connected with two large American cities – Chicago and New-York" (35, 14) – rapidly developing, noisy and distinguished with "complete indifference to a person". In the text of narration Dreiser introduces a number of historical details typical for the USA at the end of the XIX century – chaos of dirty factory work, an attempt of big cooperations to economy, outbursting strikes at times (tram drivers in Brooklyn), unemployment and poverty, division of a society into poor and rich – development of theatrical culture in America, brightness and beauty of Broadway, opening first universal store all over the country.

The author first describes Chicago as Carrie sees it with her own eyes:

"...They were nearing Chicago. Already the signs were numerous. Trains flashed by them. Across wide stretches of flat open prairie they could see lines of telegraph poles stalking across the fields toward the great city. Away off there were indications of suburban towns, some big smoke stacks towering high in the air. Frequently there were two-story frame houses standing out in the open fields, without fence or trees, outposts of the approaching army of homes..." (Th.Dreiser, Sister Carrie, pages 9-10).

The following metaphors are used by the author to describe Chicago: "the signs were numerous (hyperbolic metaphor), trains flashed, stretches of ...prairie, lines of telegraph poles, stalking across the fields, indications of suburban towns, smoke stacks towering high in the air, two-story frame houses standing out in the open fields, army of homes"(Th.Dreiser, Sister Carrie, pages 9-10). By using these metaphors the author are willing to describe both sides of Chicago: rich and poor. The following metaphors show the rich side of the city: " trains flashed, stretches of ...prairie, lines of telegraph poles, stalking across the fields" (Th.Dreiser, Sister Carrie, pages 9-10). The poor side of the city is described by using the following metaphors: "indications of suburban towns, smoke stacks towering high in the air,

two-story frame houses standing out, army of homes"(Th.Dreiser, Sister Carrie, pages 9-10).

Some metaphors used by the author express connotational meaning of hyperbole " the signs were numerous " and "army of houses".

The novel, selected as a source of factual material of our study is regarded one of the best realistic novels of American writer Theodore Dreiser. Main plot line is the history of Caroline Meeber, despite being considered significant she does not occupy all content of the book that is distinguished by a broad life cover. The life picture depicted by a writer includes numerous, more or less illuminated human figures.

Literary means of the writer are subordinated to the implementation of the main creative intent: to stare at real life, to study and show how closely ordinary American approaches to the happiness as it is called in America, carrying out his\her wish about a better life.

In the novel "Sister Carrie", Th.Dreiser's realistic literary mastership established. In the novel the author described realistic details of city landscape. This novel is very typical for literary writing of Th.Dreiser and the feature of setting the plot. One can say that it is the novel about biography.

Th.Dreiser's writing manner is rather original; in setting and solving urgent problems of human existence from the beginning of the novel the features of realism occupy. Th.Dreiser scrupulously depicts the details of biography of his heroine, registers the facts of her life, meetings, impressions, interests in details. It is because of complex setting of Carrie's image Th.Dreiser's critical realism is greatly shown. The author painfully meets the heroine with difficult conditions of life, makes her give way to temptations and feel empty influence of traditional American mode of life.

In the novel psychological characteristics are widely used, especially the analysis of Carrie's mood and state. These moods help judge about Carrie's attitude to

people and events. It helps us understand the typical literary feature of the novel - almost complete absence of converted dialogs in it..

The figures of the second plan, Minny, Drouet, Mr.Amce, often serve to better describe Carrie's state, her interests and possibilities. However, their roles are not limited by this, yet each of them is connected with definite life conditions and people and worships a whole layer of society.

Another hero of the novel, Hurstwood, gains his significance in the process of development of the novel and belongs to the first figures. The history of bankruptcy of Hurstwood strongly contrasts his flourishing, underlines the exclusivity of its way. Here the compositional means of contrastive description is used for revealing the contradictions typical for the reality.

So, the details make one big picture. Human figures emerge among stone houses, among the streets full of traffic of Chicago and New-York. The author contrasts the dynamics of Chicago daily life to the rhythm of provincial life mainly sounding in the extract memories of Carrie.

New-York is depicted in another aspect. If contractive colors of Chicago, despite of its severity, are still delighted by Th.Dreiser, New-York contradictions evoke the author's feeling of sharp regret and pain. Sad and dark sleep houses, bad smelling slams, cafes, the queue of unemployeds are contrastive to luxurious hotels and well-dressed rich people. However, sharp description of city landscape forms American color that makes Th.Dreiser's novel deeply national.

In conclusion the manner of writing of the author is changed, narration is full of deep lyrics this time. This lyrics is expressed in direct address to the heroine and the author's speech concluding the novel:

"In your rocking – Chair by your window dreaming, shall you long, alone. In your rocking – Chair by your window, shall you dream such happiness as you may never feel" (Th.Dreiser, Sister Carrie, page 483).

The novel "Sister Carrie" is a bright, many-colored picture of the life. Colorful figures of Carrie, Hurstwood and Drew, and their alive speech, the author's

voice sounding both friendly for the heroine and sadly, following bankrupt Hurstwood, - all these fill the author's picture with severe life and present human warmth.

2.2. **Analysis of metaphors in the novel "Sister Carrie" (types, functions, perception and interpretation)**

As it has been stated in the previous chapter, in literary works metaphors can fulfill different functions: gives new nomination to an object (nominative, or the function of fixation of th meaning), impacts on the reader's imagination (the function of impact), formulates an imaginary presentation about he world (instrumental function), makes an image brighter and vivid (expressive), represents individual author's model of the world (modeling), helps to perceive, to establish a supposition about the essence of an object (hypothetical).

In a literary text a language is considered not only a means of transforming information and solving an aesthetic problem, but also a source of culture. Most researchers admitted that metaphor is the most important device of a literary work and that an author's imaginary metaphor is considered the basis for creating literary world. So, to G.D.Akhmetova's opinion, "a language space of this text represents metaphorical structure" (12, 7). It means that a literary text owns interpretation, figurativeness, imaginary. An author of a literary work uses indirect nominations, implicitly expresses the evaluation and opinions that are termed with its aesthetic tasks.

In the texts with dominant literacy where the accuracy is linked with imaginary, a word "works" not so as it does in daily speech: here each language unit participates in the establishment of a concrete sensitive image, and its meaning in the text does not belong to direct semantic meaning. Due to the association of thinking a reader can see the change of the meaning of a word in the context of a literary speech

and consequently understands that beyond unexpected transformation there stand the synthesis of national tradition and individual author's way to perceive and describe the world.

The basis for imaginary system of a literary text and the ways of creating poetic picture of the world is a metaphor. Tendency of a literary speech to a metaphor is explained by N.D.Artunova that "a poet is deprived of a daily view of the world, he does not reflect in terms of broad classes", but an implicit contrast of a daily view of life is included in a metaphor…" (8, 17).

Commonly accepted definition of the notion "metaphor" for Russian theory of metaphor belongs to N.D.Artunova: „Metaphor (from Greek metaphora) is a trope or a mechanism of a speech including the usage of a word expressing some classes of subjects, phenomena, etc., for characterizing or naming an object similar to the given in any relation" (10, 296)." The motive for metaphorical transference can serve logical and syntactical schemes of structuring classes of events in the structure of the world of objects in a language — their subjective and logical relations reflecting a language experience of a speaker" (8, 20)

In the definition of a metaphor or a derivative word given by Aristotel the transference of unusual name or from the variety to a type, or from the type to a variety or on analogy are named" (5, 109). In modern linguistic and philosophical literature a metaphor is described not only as a type of tropes based on the transference of features of one object or subject to another on the basis of their ambiguity (similarity), but as any ype of transference of the meaning of a word" (16, 128).

If to regard the classification commonly accepted in Russian linguistics (N.D.Artunova, V.V.Vinoqradov, A.A.Potebnya and others) metaphors are are traditionally divided into nominative, cognitive and imaginary.

The first type of metaphors is nominative that is widely used by Th.Dreiser in Sister Carrie. For example,

"He was merely floating those gossamer threads of thought, which like the

spider's, he hoped would lay hold somewhere" (Th.Dreiser, Sister Carrie, pages 106).

The nominative metaphor correlated with simile "threads of thought, which like the spider's " can be a source of new meanings of a word which can fulfill a nominative function fixed after an individual as is nomination. In the given example the author metaphorically compares the men Carrie meets in the city with spiders.

Another type of metaphors offered by the scholar is cognitive that are divided into secondary and basic (key). The first type determines the view about a concrete objects, for example,

"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, pages 42).

The author uses metaphorical image to describe the rich people of the city - " rich young rounders of the town" and "a buzz of popular, commonplace conversation" (Th.Dreiser, Sister Carrie, pages 42).

The second type, cognitive metaphors, defines the way of thinking about the world, for example,

" Laws are but the fences which circumscribe the sphere of their operations" (Th.Dreiser, Sister Carrie, pages 132).

In cognitive linguistics, the metaphor has a new definition: it means not just the transfer of meaning, the path, the means of creating the imagery of the text, but the mental operation that participates in the conceptualization and categorization of human experience and establishes the relationship between language and thought processes. In the mainstream of cognitive science, the metaphor is viewed as a semantic and text-generating mechanism.

In addition, the metaphor can be interpreted as a universal cognitive mechanism and a means of comprehension of the world, with its help in the cognitive sphere of the person the ideas about the world are fixed. Conceptualized in the form of metaphors, the world is reflected in different languages in different ways, which is

connected with the system of national values. The metaphor conveys cultural codes, cultural-national standards, because it is based on the archetypes of the collective unconscious. This becomes obvious if one considers the stable metaphors a characteristic of a particular language. For example, in American consciousness, the image of a student can be metaphorized as a snail creeping towards knowledge (13, 191).

As a result of functioning in social and cultural environment of a definite corpus of conceptual metaphors, real events, processes, facts are not only described, but also reflected by subjects belonging to the definite environment in a corresponding metaphorical form.

Since Aristotel's times most scholars, smarts and philosophers have paid much attention to the phenomenon of metaphorical thinking. For example, they considered a metaphor an unchangeable tool for thinking, a form of scientific thinking without of which it is impossible to think about some special, difficult subjects for thinking. It is a metaphor, it is not only a means of expressiveness, but one of the main tools of thinking.

In modern cognitive studies, a metaphor is accepted to define as a mental operation, as a means of thinking, conceptualization, evaluation and explanation of the world.

In a more common approach a metaphor is regarded as a view of one object through the other and in this sense it is considered one of the means of representation of knowledge in a language form. A metaphor belongs to complicated mental environments.

Unfolding the nature of conceptual metaphor, let's consider the source of the problem. Thinking about the identity of a person began since Middle Ages.

Etymological method consequently allowed us to reveal that in Old English period the nomination "anger" did not exist. In addition, the meaning "anger" as significant could root only in Early New English period.

Latin word angor, having the same root owns the following meanings: 1)

shame, tension; 2) heart pain, worry, sadness. As it can be seen in th first case it is possible to compare the emotion of anger with liquid or, for example, with a hard substance.

The third type belongs to an imaginary metaphor. In a broad sense the term "image" means the reflection in consciousness of the external world. In the novel images are used by Dreiser in order to describe his way of thinking, bright description of the world. The author's bright image in the novel is based on the usage of identification (likeness) of two remote objects. The analysis of the novel revealed not only the above mentioned ones, but also other types of conceptual metaphors. In the example below the author identifies Carrie with ice. So, the anger can melt resembling this way to ice. 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 belive Hurtswood's promises to find a job. Hence, her anger melted immediately because he begged money with trembling voice: „Carrie's <u>anger melted </u>on the instant" (Th.Dreiser, Sister Carrie, page 438).

What is the role of metaphor in an artistic text? First of all, a metaphor can express what can not be described in the form of direct nominations, for example, the state of human soul. Through metaphorical units, one can trace the chain of states experienced by the protagonist. So, for example, in the novel "Sister Carrie" Theodore Dreiser through metaphors shows the reader the dynamics of changes in the state of the heroine:

"...She abandoned the thought of appealing to the other department stores and now wandered on, feeling a certain safety and relief in mingling with the crowd... She walked on a little way, mentally balancing as to whether or not to apply. Necessity triumphed however and she returned..." (Th.Dreiser, Sister Carrie, page 24)

The extract above is full of metaphors that describe Carrie's state: "abandoned the thought, the thought of appealing, feeling a certain safety and relief, keeping her

way, imposing thoroughfare, attracted her attention, hesitated for the moment, mentally balancing, necessity triumphed" (Th.Dreiser, Sister Carrie, page 24).

According to I.R.Galperin's classification, metaphors can be trite (dead) or alive (chapter I). Dreiser uses all types of metaphors in his novel Sister Carrie. Let's consider the following example of trite or dead metaphors:

"Already he took control in directing the conversation. His words were easy. Her manner was relaxed" (Theodore Dreiser, Sister Carrie, page 9).

The trite or dead metaphor "took control" and "directing conversation" have already become a cliché metaphor used as a stable metaphoric expression. They are also called stable metaphoric expressions. The English stable metaphor is "beard the lion in his den", which literally means "attacking a dangerous enemy in his own home". Metaphors are markers of the national linguistic and cultural consciousness.

Another type of metaphors offered by I.R.Galperin used by the author is alive or fresh metaphors. Metaphorical expressions often attract the attention of a reader to the novelty and freshness, the unexpected use of linguistic units and connections. Since the metaphorical exposition is linked with associative thinking and the ability to treat "phenomena of one kind in terms of phenomena of a different kind," to combine in a word two things that do not really coincide but have something that binds them, the perception and comprehension of metaphorical expressions are always the key to understanding personality of the author, his concept. Through metaphors in the poems of different poets, one object of reality is represented in different ways, which speaks about the peculiarities of the author's perception and assessment, his worldview. So, Th.Dreiser uses in his novel metaphorical expressions that show the author's perception of the world, in this case Chicago, for example. This is how the author sees Chicago at that time:

"..."Chicago!" called the brakeman, drawing the word out long. They were under a great shadowy train shed, where lamps were already beginning to shine out, with passenger cars all about and the train moving at a snail's pace ...

They filed out and he affected to take no notice of her...

"Why Sister Carrie!" she began and there was a perfunctory embrace of welcome...

No round of amusement. Her sister carried with her much of the grimness of shift and toil..." (Th.Dreiser, Sister Carrie, page 11)

Metaphors used in this extract describe Chicago and show the author's perception and assessment of the situation at that time: "drawing the word out, moving at a snail's pace, leading the way, filed out, to take no notice, embrace of welcome, the change of affectional atmosphere, felt cold reality, round of amusement, grimness of shift and toil" (Th.Dreiser, Sister Carrie, page 11).

Sometimes, in the representation of different authors, the object or phenomenon of reality is metaphorized in a similar way. For example, in the novel the author relates the metaphor of youth with ignorance:

„...She was eighteen years of age, bright, timid and full of the illusions of ignorance and youth. ... the threads which bound her so lightly to girlhood and home were irretrievably broken.." (Th.Dreiser, Sister Carrie, page 13)

As it is seen from the extract, the author describes Carrie's youth and ignorance: "full of the illusions of ignorance and youth, the threads which bound her so lightly to girlhood and home were irretrievably broken" (Th.Dreiser, Sister Carrie, page 13)

According to I.R.Galperin's structure classification, metaphors are distinguished by their combination, thus, they can be expressed by any part of speech: predicate, noun, adjective, verb, adverb. Let's consider some examples regarding the structure of a metaphorical combination.

Metaphors that are expressed by a noun:

For example,

"Those who have ever delved into the depths of a woman's conscience must, at some time or other, have come upon that mystery of mysteries—the moral significance, to her, of clothes" (Th.Dreiser, Sister Carrie, page 6).

Noun phrase metaphor used in this sentence is " the depths of a woman's

conscience" is combined by two nouns the depths and a woman's conscience.

Metaphors are also can be expressed by an adjective. In the function they express the quality of something.

For example,

"The whole suit was rather tight-fitting and was finished off with broad-soled tan shoes, highly polished, and the grey felt hat, then denominated fedora, before mentioned" (Th.Dreiser, Sister Carrie, page 6).

In the sentence above metaphor denominated is expressed by participle II construction that is combined with with a noun fedora.

An example of a metaphor expressed by the adjective (participial I) is so-called metaphorical epithet:

"In the great department stores he was at his ease in capturing the attention of some young woman, while waiting for the cash boy to comeback with his change" (Th.Dreiser, Sister Carrie, page 6).

The most widespread construction type of metaphors is a verb construction used in the novel. Let's consider the following example:
"In such cases, by those little wiles common to the type, he would find out the girl's name, her favorite flower, where a note would reach her, and perhaps pursue the delicate task of friendship until it proved unpromising for the one aim in view, when it would be relinquished" (Th.Dreiser, Sister Carrie, page 6).

An example of meaphor expressed by a verb in this sentence is "pursue the delicate task of friendship". As it can be seen from an example, the verb pursue is combined with a noun phrase delicate task of friendship.

According to the structure, metaphors are also classified into: simple and prolonged. A simple metaphor usually constitutes one or two components. Let's consider the following examples of simple metaphors"

"At last he had a clue to her interest and followed it up deftly" (Th.Dreiser, Sister Carrie, page 7).

In the sentence above the noun a clue is used in its derivative meaning

metaphorically.

Simple metaphors can also constitute two component, such as a verb+a noun, a noun+a noun, an adjective+a noun, etc. For example,

"He talked of sales of clothing, his travels, Chicago and the amusements of that city" (Th.Dreiser, Sister Carrie, page 7).

Noun phrase "the amusements of that city" is comprised of two components like a noun+a noun phrase.

Prolonged metaphors consists of more than two components.

For example,

„...She was eighteen years of age, bright, timid and full of the illusions of ignorance and youth. ... the threads which bound her so lightly to girlhood and home were irretrievably broken.." (Th.Dreiser, Sister Carrie, page 13)

In the expression " the threads which bound her so lightly to girlhood and home were irretrievably broken" metaphor is prolonged as consists of two even three components.

According to N.D.Artunova, a metaphor rejects the belonging of an object to the class in which, in fact, it is included, and states its inclusion to the category to which it can not belong on a rational basis" (8, 17).

Another type of metaphors offered by I.R.Galperin is called a plot-forming metaphor. Metaphor can play a significant role in the composition of the artistic text. Sometimes it "opens" the text, immediately grabbing the attention of the reader and causing aesthetic emotion. Repeated in the artistic text, a metaphor can acquire a symbolic meaning, and, when combined with gradation, serves as a marker for the stages of plot development, changes in the state of a hero.

Metaphor can play a plot-forming role. It seems that attempts to replace the metaphor with paraphrase in each case will make the text flawed in its own way: once it becomes verbose, once its stylistic attractiveness will go away, and in other situations the way of penetrating the essence of things, for example, in understanding the state of the human soul . The artistic text with its dominant "aesthetic emotion",

conditioned by the author's aesthetic ideal and expressed by a whole complex of linguistic means, the leading one of which can be considered a metaphor, affects the addressee more than the usual modality of the spoken or publicistic text.

It becomes obvious that the text lost both stylistic appeal and emotional coloring, and suggestiveness. The authors' associations, sensations, and evaluations were also reduced (cf .: in its name - in the hollow of its name).

In the artistic text, the metaphor can unfold: "An expanded metaphor consists of several metaphorically used words that create a single image, i.e. from a number of interrelated and complementary simple metaphors that reinforce the motivation of the image by reconnecting all the same two plans and their parallel functioning.

The use of metaphors in describing the place is connected with the task of the author to convey the atmosphere of the town, which is either not easy or not interesting to draw only with the help of direct nominations. Here, richness borders on poverty, color scheme adds romance - and all this is in tune with the mood of the author: it seems calm, serene, but at the same time the reader feels anxious.

For example,

"...They were nearing Chicago. Already the signs were numerous. Trains flashed by them. Across wide stretches of flat open prairie they could see lines of telegraph poles stalking across the fields toward the great city..." (Th.Dreiser, Sister Carrie, pages 9-10)

Metaphors used in this extract are the followings: "trains flashed, stretches of flat open prairie, lines of telegraph poles, poles stalking across the fields " (Th.Dreiser, Sister Carrie, pages 9-10) .

 The use of metaphors makes the picture impressionistically blurred, this reinforces the reader's perception of the expectation of an unexpected break in the dotted line of their relationship.

With the help of metaphorical transfer the author reveals the characters of the personages before the reader. Certainly, in Dreiser's text, metaphors play a huge aesthetic role: their rich palette evokes aesthetic emotion in the reader, attracts

attention, enchants.

The study of metaphorical, allegorical, hidden meaning necessarily leads to the question of ways of understanding and interpreting literary texts associated with the decoding of metaphors.

When a reader interprets the explicitly presented information, including in metaphorical judgments, he compares the senses perceived by the sense organs with the images stored in his thesaurus and synthesizes the information obtained into the general meaning of a separate utterance and text. The extraction of implicit information requires the presence in the linguistic consciousness of the recipient of certain mental (cognitive) schemes, which are called receptive schemes, that is, inherent in people's consciousness and defined by social experience schemes (models) of understanding used in the process of perception (reception) of the text.

Perception and interpretation of the latent meaning of metaphorical expressions is realized through the application of receptive schemes, that is, the application to a specific phrase of a specific scheme peculiar to a given culture: „... The understanding of the hidden meaning of the utterance in the text is realized by the mental receptive schemes of the linguistic consciousness of the society.“ The interpreter must assimilate the continuum of such schemes in the process of learning and socialization.

To apply the receptive scheme, the reader should notice a signal of hidden meaning, pay attention to it. This process is connected, first of all, with reflexive activity, which consists, first of all, in understanding one's own understanding. Thus, the first step in interpreting metaphorical expressions is their recognition, based on the understanding of the impossibility of literal interpretation (lodges do not have knees, mosquitoes can not darn, etc.).

Understanding of a metaphor is facilitated by knowledge of the historical background, analysis of the verbal environment of the metaphorically used unit and intonation: "the isolation and interpretation of the metaphor may need to be addressed to the special circumstances of its utterance" (68). Moreover, the meaning of the

metaphorical expression must be reconstructed with the intent of the speaker , and this already lies in the sphere of communicative competence of the reader.

In order to understand what a writer means by using metaphorical expressions, it is necessary to find out whether the author considers used metaphorical expression to be the only possible one for conveying a meaning that can not be conveyed by any equivalents in direct nominations, or only by a stylistic device, or its application is aimed at a certain game with the reader, because "a reader is pleased to solve puzzles, or he enjoys the ability of the author to half-hide, half find the true meaning, or he is in a state of" pleasant surprise.

An indirect message, reflected through specially selected lexico-grammatical and other metaphorical structures of an artistic text, is interpreted by the reader with reference to the associations that arise during reading, the sequence of which contributes to the building of a symbolic system associated with the culture of society, the symbolism adopted therein.

Hidden meanings become clear due to the elimination of text lacunae (semantic wells), in which the recipient connects textual information with the amount of background encyclopedic knowledge available in his long-term memory. A necessary continuum of such knowledge for the interpretation of a particular artistic text is called the implication of the work. A main sense of knowledge of a context and beyond textual information is achieved when a reader comes across with a metaphor in which an author does not point to the ground for tansference of features of one object to another.

Therefore, for interpreting a metaphor in a literary text all above mentioned and some other factors are important: 1) aware of the nature of a literary text and a metaphor, its functions, ability to find out metaphoric expression in the text, 2) understanding the spectra of direct and derivative meanings of used lexemes, 3) representation of possible transformations of a meaning which emerge under the impact of a context and the system of accepted associations being quickly activated in the consciousness while perceiving a concept and related with the features of nation's

mentality, as due to cultural and historical reasons one and the same metaphors of the representatives of different cultures can evoke various associative types, 4) knowledge of historical background of creating lexemes, 6) awareness of an author's intention and thinking that is connected with the a reader's communicative competence, 7) the presence in a cognitive base of a recipient of receptive schemes providing the perception of close meanings, as well as developed associative thinking.

Here are some examples of cognitive metaphors used in the first chapter of the novel describing the depature of Carrie to the city:

"...A gush of tears at her mother's farewell kiss, a touch in the throat when the cars clacked by the flour mill where her father worked by the day, a pathetic sigh as the familiar green environs of the village passed in review, and the threads which bound her so lightly to girlhood and home were irretrievably broken..." (Dreiser, Sister Carrie, page 3)

As it can be seen from the extract, the author uses several expressive means to describe Carrie departure from her native village and arrival to the city. However, in order to describe this process the author uses the following metaphors: "A gush of tears, a touch in the throat, the cars clacked by, environs of the village...which bound her so lightly to girlhood..." (Dreiser, Sister Carrie, page 3).

These metaphors make the paragraph more expressive. This way the author intends to show how difficult it was for Carrie to leave her native village for the city. At the same time he describes her state of mind and how ignorant and young she is. But she does not regret about leaving her parent and native village because she is full of illusions of the city. Introducing a chain of metaphors in the novel amplifies the expressiveness and forms the contrast (full of illusions of the city an touch of regret). Meanwhile, used metaphors describe the feelings of lyrical heroine, her attitude to the described subject: parents, village and the city.

Let's analyze other metaphors used in the novel.

"Frequently there were two-story frame houses standing out in the open

fields, without fence or trees, outposts of the approaching army of homes. To the child, the genius with imagination, or the wholly untraveled, the approach to a great city for the first time is a wonderful thing..." (Dreiser, Sister Carrie, page 10)

This time the author gives some other examples of metaphors describing the city and Carrie's first impression left by the city. He uses the following metaphors: "two-story frame houses standing out; outposts of the approaching army of homes; the genius with imagination; the approach to a great city" (Dreiser, Sister Carrie, page 10)

In this paragraph the author describes the night city and the hopes of a young girl. He uses the metaphors two-story frame houses standing out; outposts of the approaching army of homes in order to describe big luxurious houses which Carrie see in front of her and dreams about them. By describing these houses the author intends to show the rich side of the city and poverty in which Carrie lives. However, the heroine never gives up her hope to conquer this city and become famous at the theater. For this situation the author still uses the metaphor a child the genius with imagination. Glaring in the sky at night Carrie dreams about fame despite all difficulties that she will meet on her way: "the approach to a great city; mystic period; the glare and the gloom of the world; life is changing from one sphere or condition to another; the promise of the night; illusion of hope; the soul of the toiler; the hosts of the merry; the paths of song; thrill runs abroad; the lifting of the burden of toil" (Dreiser, Sister Carrie, page 10).

On the basis of the novel conversed metaphor lies. In the first chapter of the novel the reader can see the contrast: ties bound to her village and full of illusions of the city; paths of songs (for rich) – burden of toil (for poor) (Dreiser, Sister Carrie, page 10).

The image of the city is backed by lexical means with the meaning "luxurious". Expressiveness used to describe a city (which are full of author's metaphors) is contrasted to the description of poor and young girl.

Most of the metaphors are nominative genitive constructions (noun+noun), for example, army of homes (hyperbolic metaphor); the genius with imagination; the approach to a great city; the glare and the gloom of the world; the promise of the night; illusion of hope; the soul of the toiler; the hosts of the merry; the paths of song; the burden of toil...". And sometimes the construction noun+verb or participial is used: for example, two-story frame houses standing out; the approaching army of homes; life is changing from one sphere or condition to another; thrill runs abroad; the lifting of the burden of toil..." (Dreiser, Sister Carrie, page 10).

In some cases in order to describe the city more expressively the author uses other expressive means: hyperbolic metaphor army of homes and metaphorical epithet mystic period. Epithet and hyperbole as a part of metaphor brightly characterize one and the same subject from different points of view. The hyperbole "army of houses" shows the exaggeration of the city life which is full of luxurious houses. The metaphorical epithet also characterizes the feature of the city life at night – mystical period. This period is called mystical for the poor, but not for the rich.

Now let's consider complex metaphor applied in the novel. As we know, complex metaphor is realized on the level of a text and represents a systematic phenomenon. The study of this system in literary texts is considered relevant and requires a definite strategic approach. Systematic effect of emergence of a metaphor in a text is not always clear and can not always be formulated verbally. Partial view about this effect gives its emergence through specific functions of metaphors in the texts, though a metaphor do not coincide with its functions always.

As it has been said previously in the first chapter, one of the functions of a metaphor is text forming. In this case we always speak about a text forming function of a metaphor having a big semantic volume and providing the realization of all textual categories.

Text forming is the establishment of a complete meaning together with   its expressing language attributes. Formation of this meaning and its perception by an addressee is inevitably organized as spacial temporal perception of objects, notions,

intentions of an addresser.

For example,

"...Minnie's flat, as the one-floor residence apartments were then being called, was in a part of West Van Buren Street which was inhabited by families of laborers and clerks, men who had come and were still coming with the rush of population which was pouring in at the rate of 50,000 a year..." (Dreiser, Sister Carrie, page 12)

As it can be seen from the extract, the following metaphor create spacial and temporal structure of the text: "the rush of population which was pouring" (Dreiser, Sister Carrie, page 12).

The metaphors used in the novel show the spacial and temporal category of a text. For describing spacial category the author uses the following metaphors: the rush of population which was pouring, the front windows looking down into the street, the sound of the little bells, it was novel, wondered at the sounds, murmur of the vast city which stretched for miles. Here the author describes the city, its noise, using such expressions as rush of population, sounds of bells, murmur of the city, but all of these are wonders for Carie. She thinks that she is in the novel.

Meanwhile, the author shows another side of this terrible city for the people who work so hard and can not earn enough money. It is about Carrie's sister's husband. By using temporal metaphors the author shows Carrie's brother-in-law's hard life at that period: "a matter of indifference, the chances of work, prevented by ...disapproval" (Dreiser, Sister Carrie, page 12). These metaphors describe his state of soul and how difficult time it is to live and survive in this murmuring city.

For more expressiveness the author uses other stylistic and expressive devices, such as: "bells ... tinkled in and out, murmur of the vast city" (Dreiser, Sister Carrie, page 12). These stylistic devices are antonomasia, imitating the sounds of objects and nature. The function of antonomasia used in this extract is to show how noisy the city was at that time because of rush of population and noise in the streets (bells, horse cars, etc).

In literary texts for this purpose three types of spacial and temporal structure

are created. They are physical, conceptual and perceptual spacial temporal categories of a text. Physical, real (or conditional-real) spacial-temporal category defines in the text the presence of objects and shift of their state. For example, the metaphors the rush of population, the sound of the little bells ... tinkled in and out of hearing, murmur of the vast city are used to show the physical spacial and temporal objects presented in the literary work.

Conceptual spacial and temporal category of text serves for arranging in the text idealized events. This is a reflection of spacial and temporal category on the level of concepts, thinking. For example, the metaphors a matter of indifference, the chances of work, prevented by ...disapproval are regarded conceptual because they show the character's thinking and reflections of the life and time in Chicago. Perceptual spacial and temporal category of a text is the conditions of existence and shift of human perceptions, reflections and other psychological effects. The following metaphors it was novel, wondered at the sounds show Carrie's emotions and feelings towards the city. Everything wonders her and everything seems like a novel for her.

İn linguistics the above described three spacial and temporal structures are usually related with the presence of some plans in a literary text.

The notion of spacial and temporal structure of a literary text has been applied by other authors, but their three types of structure were not clearly defined.

The correlation of similes (comparison) with metaphors in the novel "Sister Carrie"

The novel is full of metaphorical comparisons, similes that are used by Theodore Dreiser. Theodore Dreiser uses in Sister Carrie many various tropes and analogies to describe the cities (New-York and Chicago). In the first step the writer portrays the city in an attractive way that the characters are attracted to. In the first chapter of the novel the write calls the city „a magnet" attracting Carrie to it, but later

he calls it "organic imagery" that is also used to represent the same idea. He does this because he sees humans as insects, thus a theme which is brought up many times throughout the novel. For example, in one of the passages of the novel Dreiser identifies and compares the city with"a spider web".

"If, unfortunately, the fly has got caught in the net, the spider can come forth and talk business upon its own terms. So when maidenhood has wandered into the moil of the city, when it is brought within the circle of the 'rounder' and the roué, even though it be at the outermost rim, they can come forth and use their alluring arts," (Dreiser, Sister Carrie, page 129).

The write compares the city to a spider web and its citizens to spiders. It identifies the city with an image of trapping people, "like a fly trapped in a web" (77).

In the next step, the write compares the men Carrie meets in the city to spiders seducing her. This time he speaks about Hurstwood infatuating with Carrie. They tries to take advantage of Carrie overusing her naivety. They are like spiders who drink her blood trying to poison her .

The author uses the image of people as insects several times in the novel. He also describes people as moths being attracted by lights when it concerns the bar patrons at Fitzgerald and Moy's.

For example,

"Here come the moths, in endless procession, to bask in the light of the flame," (Dreiser, Sister Carrie V, page. 49).

We have found out that the writer does not use a simile (comparison) as a stylistic means for imaginary. However, similes used by Th.Dreiser are strong and expressive. Let's compare one of the similes used by Th.Dreiser.

For example:

"Unrecognized for what they are their beauty, like music too often relaxes, then weakens then perverts the simpler human perception" (Th. Dreiser. Sister Carrie, page 22).

In this example, two abstract subjects are compared –a lie and music. A lie is identified with music. It is made for the purpose of deep interfering a lie, revealing its impact on a man. From the point of view of identification in this example a stylistic device, simile, is given which is lexically expressed by the preposition like. We can say with assurance that here the author achieves a psychological effect.

Beginning with Aristotel, who defined a metaphor as a hidden comparison, in modern linguistics it is supposed that comparison lies on the basis of a metaphor. On the one hand, a comparison (simile) is considered broader than a metaphor. However, according to another approach, when a metaphor owns all derivative meanings of a word (tropes), a comparison (simile), on the contrary, becomes a part of a metaphor. It is also not clear which simile constitutes the basis of a metaphor. The question is that a comparison is a broad category which includes several types and consequently it is important to define a type of comparison constituting the basis of a metaphor.

There is also another point of view due to which the basis of a metaphor is consisted of analogy. Analogy is also considered a part of comparison. In its turn, a metaphor has many types and varieties and consequently we shall consider only one type – a cognitive metaphor which occupies a significant place in modern studies. Despite of a big tradition of studying comparison, there is not a whole view about it. Mainly a comparison is understood as contextual and formal category establishing the commonness and difference of things and phenomena.

Let's consider one more example:

"Caroline or Sister Carrie as she had been halt affectionately termed by the family, was possessed of a mind rudimentary in its power of observation and analysis" (Th. Dreiser, Sister Carrie, page 23).

In the given example the relatives' love to the heroine is highlighted in the novel. Comparison is expressed lexically with the help of the preposition as, but morphological means of comparison is the suffix – y- – affectionately.
Undoubtedly, unreal comparison has to be singled out which is expressed by means of conjunctions as if,as though, like.

However, the forms of real comparison can function in the frame of imaginary in order to influence on an addressee. Imaginary comparison is expressed in English by means of the same conjunctions as,as…as, like,as if, as though, just as …so. In fact, imaginary comparison is formed on the basis of a real one, yet identifies the phenomenon, which are not similar to each other. An associative similarity commonness) lies in its basis. Imaginary comparison in English is formed mainly on the basis of modifiers as/ like, as if/as though, just as. From a logical point of view, they are lack of the basis for a comparison. However, in the language they work nicely and compare weakly associated phenomena on the basis of an associative ambiguity (similarity).

In order to underline ignorance to people, especially to simple people, from the side of high-ranked officials Th.Dreiser also uses simile. The following example proves it:

For example,

"We're not exactly in need of anybody, he went on vaguely, and looking her over as one would a package" (Th. Dreiser. Sister Carrie, page 47).

In this text for amplifying effect of human is significantly compared with inanimate subject: one would a package. In this case simile is introduced with the preposition as.

In the next example Th.Dreiser characterizes the manner of behavior of one of his personages, for example:

"From his coat sleeves protruded a pair of linen cuffs of the some pattern, fastened with large gold plate buttons, set with the common yellow agates known as «cat's-eyes" (Drouet) (Th. Dreiser, Sister Carrie, page 24).

The manner of behavior of Drouet is given by Th.Dreiser through the style of is garment. The manner, style of his garment underline that the hero tries to leave an impression on the people whom he is obliged to communicate and work. The power of simile in this case is given with inanimate with animate objects – as cat's – eyes.

Comparison has the formula A is like B, but a metaphor A is B, thus a

comparison expresses the approximation of phenomena, but a metaphor expresses their equality. A comparison has one advantage comparing with a metaphor – it has formal markers and is expressed explicitly. Thereby, let's make a paradigm: 1) He is as a lion 2) He is like a lion 3) He is as if it is a lion 4) He is as brave as a lion 5) Just as a lion (has its courage and brevity), so a lion is courageous and brave. The utterance with as is more approximate to the model of cognitive metaphor s it approaches to the equality between a subject and a predicate.

In the following example simile is used for characterizing personages:

"He had been pointed out as a very successful and well-known man about town" (Th. Dreiser. Sister Carrie, page 66).

"It is no easy thing to get up early in the morning when one is used to sleeping until seven and eight, as Carrie had been at home" (Th. Dreiser. Sister Carrie, page. 56).

As it is seen from the analyzed examples, a simile is mainly used by the author for characterizing personages, but this stylistic device is noticed to have other functions.

However, in reality the combination with like is more suitable. The question is that like is advantageously a preposition and easily combines with a noun that can also be introduced with the help of a modifier as. The difference between them is that as represents similar non-identical phenomena, but as is close to the identification. There are also differences in grammar: like is a preposition, used before a noun or pronoun, as is a conjunction, used before subject +verb or a prepositional expression.

The functions also differ a comparison in intensification (they often intensify), but a metaphor functions for establishing a hidden image, though a comparison creates imaginary. There is a point of view which states that the basis of a metaphor constitutes an analogy. Practically all definitions of analogy are brought to the establishment of a comparison of two or more phenomena.

An analogy is a powerful tool of cognition. Typical examples of analogy are the comparison of the work of brain and job. It should be noted that nominal

metaphors gravitate towards a comparison with the preposition like N, adjective – to a comparison with modifiers as., as…as, verbal – to analogy with particle just as.

However, the use of modifier as is acceptable. In this case, approximation to the equality between compared phenomena is close. Cm.: My dream is mountain; 1) My dream is as mountain; 2) My dream is like a mountain; 3) My dream is as if it were a mountain for us.

A metaphor has no distinct criteria of comparisons and precise comparing marker. A comparison is explicit, it has specific functions that a metaphor does not own. So, set imaginary comparisons (similes) are often used as intensifiers. A comparison expressing an irony is hardly referred to a type of metaphors. Hence, every type of a comparison constitutes the basis of a metaphor.

Metaphors wordlessly have advantages in precision, imaginary. A surprising coincidence between different languages in the character of metaphors proves the presence of approximation in their functioning on the mental level. However, it should be paid attention on a national character of a metaphor. It is vivid that's why approximation and analogy of metaphors are obvious for one language and invisible for another. Thereby, associative approximation is subjective, national.

So, for example, similes are often used in creating the narration:

"Upon street – lamps at the various corners she read names such as Madison, Monroe, La Salle, Clark, Dearborn, State and still she went, her feet beginning to tire upon the broad stone flagging" (Th. Dreiser. Sister Carrie, page 40).

"Anything was good enough so long as it paid – say five dollars a week to begin with" (Th. Dreiser. Sister Carrie, page 36).

"To Carrie the sound of the little bells upon the hors-cars as they tinkled in and art of hearing was as pleasing as it was novel" (Th. Dreiser. Sister Carrie, page 33).

Besides, simile allows giving the manner of behavior of personages and their feelings in a literary speech:

"She met girls of her own age, who looked at as if with contempt for her diffidence" (Th. Dreiser. Sister Carrie, page 57).

"Drouet, for one, was lured as much by his longing for pleasure as by his desire to shine among his betters" (Th. Dreiser. Sister Carrie, page 70).

"She could not help smiling as he told her of some popular actress of whom she reminded him" (Th. Dreiser. Sister Carrie, page 26).

the above given examples prove that the author purposely uses similes in the novel, as they serve for characterizing the image of a person, his\her appearance, manner of behavior as well as his\her emotional state. With the help of stylistic device, expressiveness and evaluation are achieved. Consequently, simile is used in the novel for characterizing personages and evaluation of his\her behavior and role.

Meanwhile, the basis of a verbal metaphor constitutes a comparison (simile). A national character of a metaphor is vivid and does not need to be proved.

Therefore, in order to understand a metaphor and comparison of another language, it is necessary to explain the nature of these associations. Though it is stated that a language is considered a cemetery of metaphors, yet they are needed to study only for understanding the nature of polysemy. An analogical statement can be done about national character of cognitive metaphors. Comparisons (similes), in their turn, also have national character. So, an imaginary comparison is included into a metaphor. A comparison is implicit, it vividly reflects the details, bit a metaphor is explicit. Metaphors are more brief, expressive. It is important to underline that a comparison is included into a metaphor, it owns a mental power.

Similes can be classified from different points of view. This specific layer of the vocabulary of English can be described differently. Thereby, for example, almost all researcher divide similes into two groups:

- the first group of similes is precise, without evaluation elements, the criteria of the division is their use in neutral style;

- the second group of similes consisting of evaluation element or belonging to a definite style (high stylish, familiar). Similes can conversed and sometimes can become metaphorical expression.

More spread type of the above said types of similes in English is the first one:

…he bowed himself out with the elegance of a Faust (Th. Dreiser. Sister Carrie, p. 215).

He was, by a combination of feelings and entanglements, almost deluded by that quality of voice and manner which, like a pathetic strain of music, seems ever a personal and intimate thing (Th. Dreiser. Sister Carrie, page 217).

For the second type of similes in English it is typical to have comparison conjunctions:

"They were marking very fair progress, and now it looked **as if** the play would be passable, in the less trying parts at least" (Th. Dreiser. Sister Carrie, p. 212).

An adjective frequently participates in creating comparison turns with **like**:

"The street looked **like a sea** of round black cloth roots, twisting, bobbing, moving" (Th. Dreiser. Sister Carrie, page 269).

Conversed similes represent typical antithesis and usually comprise two independent , and sometimes very big sentences which are contrasted to each other:

"It means», the professional actor began speaking as Ray, «that society is a terrible avenger of insult. Hare you ever heard of the Siberian wolves?» When one of the pack falls through weakness, the others devour him. It is not an elegant comparison, but there is something wolfish in society. Laura has mocked it with a pretense, and society, which is made up of pretense will bitterly resent the mockery" (Th. Dreiser. Sister Carrie, page 213).

Analyzing the use of similes in the novel by Th.Dreiser "Sister Carrie", it should be noted that in English this author has his favorite images of similes. One of them is music:

"Unrecognized for what they are their beauty, like music too often relaxes, then weakens then perverts the simpler human perception" (Th. Dreiser. Sister Carrie, page 22).

More typical for Th.Dreiser is similes belonging to an author, non-traditional:

He compares a destroyed house with puled out tooth, and a street – with a human face whose tooth pulled out; an undesired baby is compared by the author with a painful tooth that has to be pulled out.

More spread types of above mentioned similes in English are simile turns:

"…he bowed himself out **with the elegance of a Faust"** (Th. Dreiser. Sister Carrie, page 215).

He was, by a combination of feelings and entanglements, almost deluded by that quality of voice and manner which, **like a pathetic strain of music**, **seems ever a personal and intimate thing** (Th. Dreiser. Sister Carrie, page 217).

For the second type of similes in English it is typical to have comparison conjunctions:

"They were marking very fair progress, and now it looked **as if** the play would be passable, in the less trying parts at least" (Th. Dreiser. Sister Carrie, page 212).

Adjectives participate more frequently in establishing of comparison turns and often this is adjective **like**:

"The street looked **like a sea** of round black cloth roots, twisting,

bobbing, moving" (Th. Dreiser. Sister Carrie, page 269).

In Th.Dreiser's novel "Sister Carrie" there are many favorite images of similes. One of them is the image of music:

"Unrecognized for what they are their beauty, like music too often relaxes, then weakens then perverts the simpler human perception" (Th. Dreiser. Sister Carrie, page 22).

While analyzing a language material we can see that expressive possibilities of similes directly depends on their structural specificity. According to their structure, similes can be divided into several types:

· comparative turns;

· comparative complex sentences;

· similes formed from adjectives;

· similes formed from sayings and proverbs;

· converted similes.

CONCLUSION

Summing up the main points of the research work, it is possible to draw a number of basic conclusions:

− 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.

− 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.

− I.R.Galperin distinguishes "living (original)" and "trite or dead

metaphors", allocates a detailed metaphor, noting that it can be expressed by any meaningful part of speech: predicate, noun, adjective, verb, adverb. Depending on the patterns metaphors are differed between simple and prolonged. A simple metaphor, as in the examples above, is based on the actualization of one or several symptoms that are common to metaphorized and metaphorizing components.

– In our work the following linguistic functions of metaphor in literature are viewed: nominative, informative, mnemonic, genre formation, text formation, style formation, heuristic, explanatory, ethical, emotional-evaluative, encoding.

The first novel by Theodore Dreiser came to light in 1900 year. It was not accepted by audience and criticizers at once. "Sister Carrie" was rejected for the lack o 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 90ss 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.

– In literary works metaphors can fulfill different functions: gives new nomination to an object (nominative, or the function of fixation of th meaning), impacts on the reader's imagination (the function of impact), formulates an imaginary presentation about he world (instrumental function), makes an image brighter and vivid (expressive), represents individual author's model of the world (modeling), helps to perceive, to establish a supposition about the essence of an object (hypothetical).

– Th.Dreiser's writing manner is rather original; in setting and solving urgent problems of human existence from the beginning of the novel the features of

realism occupy. Th.Dreiser scrupulously depicts the details of biography of his heroine, registers the facts of her life, meetings, impressions, interests in details. It is because of complex setting of Carrie's image Th.Dreiser's critical realism is greatly shown. The author painfully meets the heroine with difficult conditions of life, makes her give way to temptations and feel empty influence of traditional American mode of life.

– In the texts with dominant literacy where the accuracy is linked with imaginary, a word "works" not so as it does in daily speech: here each language unit participates in the establishment of a concrete sensitive inage, and its meaning in the text does not belong to direct semantic meaning. Due to the association of thinking a reader can see the change of the meaning of a word in the context of a literary speech and consequently understands that beyond unexpected transformation there stand the synthesis of national tradition and individual author's way to perceive and describe the world.

– Perception and interpretation of the latent meaning of metaphorical expressions is realized through the application of receptive schemes, that is, the application to a specific phrase of a specific scheme peculiar to a given culture: „... The understanding of the hidden meaning of the utterance in the text is realized by the mental receptive schemes of the linguistic consciousness of the society." The interpreter must assimilate the continuum of such schemes in the process of learning and socialization.

– In addition, the metaphor can be interpreted as a universal cognitive mechanism and a means of comprehension of the world, with its help in the cognitive sphere of the person the ideas about the world are fixed. Conceptualized in the form of metaphors, the world is reflected in different languages in different ways, which is connected with the system of national values. The metaphor conveys cultural codes, cultural-national standards, because it is based on the archetypes of the collective unconscious. This becomes obvious if one considers the stable metaphors   a

characteristic of a particular language. For example, in American consciousness, the image of a student can be metaphorized as a snail creeping towards knowledge

‒   When a reader interprets the explicitly presented information, including in metaphorical judgments, he compares the senses perceived by the sense organs with the images stored in his thesaurus and synthesizes the information obtained into the general meaning of a separate utterance and text. The extraction of implicit information requires the presence in the linguistic consciousness of the recipient of certain mental (cognitive) schemes, which are called receptive schemes, that is, inherent in people's consciousness and defined by social experience schemes (models) of understanding used in the process of perception (reception) of the text.

‒   To apply the receptive scheme, the reader should notice a signal of hidden meaning, pay attention to it. This process is connected, first of all, with reflexive activity, which consists, first of all, in understanding one's own understanding. Thus, the first step in interpreting metaphorical expressions is their recognition, based on the understanding of the impossibility of literal interpretation (lodges do not have knees, mosquitoes can not darn, etc.).

‒   In order to understand what a writer means by using metaphorical expressions, it is necessary to find out whether the author considers used metaphorical expression to be the only possible one for conveying a meaning that can not be conveyed by any equivalents in direct nominations, or only by a stylistic device, or its application is aimed at a certain game with the reader, because "a reader is pleased to solve puzzles, or he enjoys the ability of the author to half-hide, half find the true meaning, or he is in a state of" pleasant surprise.

‒   An indirect message, reflected through specially selected lexico-grammatical and other metaphorical structures of an artistic text, is interpreted by the reader with reference to the associations that arise during reading, the sequence of which contributes to the building of a symbolic system associated with the culture of society, the symbolism adopted therein.

‒   The metaphors used in the novel show the spacial and temporal category

of a text. For describing spacial category the author uses the following metaphors: "the rush of population which was pouring, the front windows looking down into the street, the sound of the little bells, it was novel, wondered at the sounds, murmur of the vast city which stretched for miles" (Dreiser, Sister Carrie, page 44). Here the author describes the city, its noise, using such expressions as a rush of population, sounds of bells, murmur of the city, but all of these are wonders for Carie. She thinks that she is in the novel.

– Meanwhile, the author shows another side of this terrible city for the people who work so hard and can not earn enough money. It is about Carrie's sister's husband. By using temporal metaphors the author shows Carrie's brother-in-law's hard life at that period: a matter of indifference, the chances of work, prevented by ...disapproval. These metaphors describe his state of soul and how difficult time it is to live and survive in this murmuring city.

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