

**COSTUME AS A MEANS OF DEPICTING THE INNER WORLD OF THE HERO
IN T. DREISER'S NOVEL «SISTER CARRIE»**

K. YAROTSKAYA, A. KOROTKIKH
Polotsk State University, Belarus

The article analyzes the artistic peculiarities of the hero's costume (as a part of the character's portrait) based on Theodore Dreiser's novel «Sister Carrie». The narrative in the novel revolves around the heroes' all-consuming love for clothes. Particular attention in this article is given not only to the characters, but to the names of their clothes that will help to determine not only the structure of the images of the novel, but also to give them psychological characteristics.

To characterize the novels' heroes, different authors use different methods and techniques. The peculiarity of prose created by Theodore Dreiser is in his descriptions and assessment. In Dreiser's works much attention is paid to the characters' appearance. The author uses various techniques to characterize heroes, and the description of a hero's costume plays an important role in it. Some stories may have two or three bright details that help to understand the hero. But more often, much attention is paid to the characteristics of clothing. Literary clothing is «a special language important for the transmission of indirect writings. The clothes built into the symbolic structure of the work can tell about the character of the heroes and their fate» [1]. The costume «fixes» a certain social status, indicates value priorities, and also indicates the price of human life itself.

Working as an editor in one of the most prestigious women's fashion magazines "The Delineator" in 1907, Dreiser learned a lot about clothes and fashion. His experience with style allowed him to study the influence of clothing on the actions, decisions, collapses and expectations of people. Since Dreiser was a man who grew up in poverty, he understood the obsessive desire of paupers to acquire material wealth and improve their social and economic situation. Analyzing the quality of the fabric, clothing, its purpose, expression, representation, Dreiser allows the reader to participate in determining the specific function embedded in a particular name.

The novel "Sister Carrie" shows that Theodore Dreiser is interested in the language of material things. In a way, Dreiser operates like an expert in fashion, detailing every accessory that Meeber and the other characters have. At the beginning of the novel, clothing language of the main character Carrie tells the reader about her lower socio-economic status. Her «cheap imitation alligator-skin satchel» in this example, does not tell the story of lacking taste, but tells of her willingness to mix and fully meet the high demands of the capital. It also describes her expectation and fear of the poverty of her sister and the family she will stay with for some time when she arrives in Chicago. Carrie's shabby clothes declare her desire to improve her life as she watches beautifully dressed people on the streets, in department stores, restaurants, and offices. Dreiser cautiously differentiates between Meeber's poor social position, paying great attention to the fabric of her clothing itself, contrasting her with people who are financially better than her, such as Carrie's paramour, Charles Drouet. Dreiser describes Drouet's entire toilet in detail: «His suit was of a striped and crossed pattern of brown wool, new at that time, but since become familiar as a business suit. The low crotch of the vest revealed a stiff shirt bosom of white and pink stripes. From his coat sleeves protruded a pair of linen cuffs of the same pattern, fastened with large, gold plate buttons, set with the common yellow agates known as "cat's-eyes." His fingers bore several rings — one, the ever-enduring heavy seal — and from his vest dangled a neat gold watch chain, from which was suspended the secret insignia of the Order of Elks. The whole suit was rather tight-fitting, and was finished off with heavy-soled tan shoes, highly polished, and the grey fedora hat» [3]. Demonstrating a modern and expensive Drouet model, Dreiser makes Carrie "aware of inequality», wearing her in a «plain blue dress», old and «shabby», appropriate «the worn state of her shoes» [3]. As E. I. Abramova explains, « characteristics of clothing details help to delve into the images of the main characters, contribute to their ambiguous interpretation, mark the social status of the characters, help the reader to imagine the era, and become the basis for modeling the worlds in which the characters exist» [2]. In the novel, the costume is an indicator of monetary imitation and Carrie cannot achieve all of this because of her family status. Clothes play the role of an actor in the film, convincingly telling their own story about changing personalities in economic circumstances.

Dreiser recognizes Carrie's "sharp eye for fashion" as a congenital power in her, and the unity is that Carrie's refined taste to fashion does not provide the most in-depth understanding of the real goals of the lovers. Eventually, she realizes that their clothes are blurring her picture of reality, and she decides to rely on herself while she has already endured the confusion of being used by her lovers. Ironically, when she becomes an actress and begins

to have her own money, she, like Drouet and Hurstwood, "sinks" into a sea of mass consumption and seduction by clothing. In this novel, the language of clothing creates the wrong perception of Carrie's life, manages, defies of her arrogance, and forces her to make the wrong choices. The writer puts Kerry penniless in a row of attractive clothing displays, and she struggles with the desire for instant gratification: «Fine clothes to her were a vast persuasion; they spoke tenderly and Jesuitically for themselves. When she came within earshot of their pleading, desire in her bent a willing ear. The voice of the so-called inanimate! Who shall translate for us the language of the stones?» [3]. Thus, garment controls the rational thinking of characters like Carrie. Therefore, the heroine associates shoes, accessories, and clothing with convenient faithful companions. Her emotional needs are measured by the consumption of these goods, "intimate hugs" with material things such as clothing and shoes.

Thanks to Carrie, we can draw a parallel between two characters, namely her lovers, Drouet and Hurstwood. A travelling canvasser Charles Drouet felt confident in society. He sought superiority over others; he dressed in the latest fashion. But for the most part, his following of fashion was due to public opinion and a desire to stand out. Hurstwood, on the other hand, dressed elegantly and discreetly: « He was in the best form for entertaining this evening. His clothes were particularly new and rich in appearance. The coat lapels stood out with that medium stiffness which excellent cloth possesses. The vest was of a rich Scotch plaid, set with a double row of round mother-of-pearl buttons. His cravat was a shiny combination of silken threads, not loud, not inconspicuous. What he wore did not strike the eye so forcibly as that which Drouet had on, but Carrie could see the elegance of the material. Hurstwood's shoes were of soft, black calf, polished only to a dull shine. Drouet wore patent leather but Carrie could not help feeling that there was a distinction in favour of the soft leather, where all else was so rich» [3]. Hurstwood also had an unquestionable reputation as a polymath and theater expert, and was an excellent bar manager at Fitzgerald and Moy.

Aware of position in the society both protagonists occupy and upbringing they have, we can determine the main features of the characters: Drouet was selfish by nature, thought only about himself, about his desires and pleasures, did not know how to pay attention to the feelings and interests of people around him, was always quick with a quip and could easily hurt and offend another person, often without realizing it. And his manner of dressing, his costume corresponds to his state of mind. The love of beautiful and fashionable clothes is actually justified by Charles's selfishness and sense of superiority over others. Luxury in clothing was one of the means of expressing his personality. The hero of the novel is endowed with a complex and contradictory character, so his inner world cannot be placed in any framework. On the other hand, Hurstwood is a very intelligent, subtle, and observant man: « When Hurstwood called, she met a man who was more clever than Drouet in a hundred ways. He paid that peculiar deference to women which every member of the sex appreciates. ... He was mild, placid, assured, giving the impression that he wished to be of service only-to do something which would make the lady more pleased» [3].

Thus, it can be noted that a piece of clothing is a voluminous, multi-faceted symbol. It is one of the parts of the living space, its reflection not only external, but also internal. Character's clothes for Theodore Dreiser is a means of self-expression, revealing the spiritual world and personal qualities. Therefore, appearance is undoubtedly a good ground for understanding human psychology. And indeed, each person, creating their own style, puts a piece of soul into it, which carries information about its owner, which is so well proved to the hero of these works, even if unconsciously, but their appearance reflects internal features.

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