



Journal Website:
<https://theusajournals.com/index.php/ijll>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

WAY OF EXPRESSING THE CONCEPT OF “BETRAYAL” IN THEODORE DREISER'S STORY “WILL YOU WALK INTO MY PARLOR?”

Submission Date: April 16, 2023, Accepted Date: March 21, 2023,

Published Date: April 26, 2023

Crossref doi: <https://doi.org/10.37547/ijll/Volume03Issue04-07>

Martynova Tatyana Igorevna

Graduate Student Of The Faculty Of English Philology And Translation Studies Samarkand State Institute Of Foreign Languages, Uzbekistan

ABSTRACT

this article is devoted to the ways of organizing the artistic concept of “betrayal” in the political story of the American writer T. Dreiser “Will You Walk into My Parlor?”. Within the framework of the article, we will consider the individual author's methods of conveying the concept of “betrayal”, represented in the text by a system of characters, verbal and non-verbal communication. Let us analyze the algorithms of the action of images for the implementation of the concept of “betrayal”.

KEYWORDS

Artistic concept, concept segment, concept image, concept nominees, concept updaters, concept field.

INTRODUCTION

The story “The Trap” (“Will You Walk into My Parlor?”) Was written by T. Dreiser in 1918, and became the first story in his work, which reveals the theme of political betrayal. The concept of “betrayal” will be central to this story, which will define the character system. Great experience in politics and journalism allowed T. Dreiser

to embody the concept in the story “The Trap” (“Will You Walk into My Parlor?”) on a deep emotive level, because “... the richer the cultural and emotional experience of the poet, the deeper and broader his concepts” (Zusman, 2001: 34-35).

A strong position in the work is the title, which “not only determines the perception of the text, but also sets the vector for revealing the meaning of the concept” (Bolotnova, 2003: 53). In the original title “Will You Walk into My Parlor?” T. Dreiser is already laying down the direction of how the concept of “betrayal” will be verbalized in the story, pointing to the key situations in the text. It should be noted that the title of T. Dreiser's story “Will You Walk into My Parlor?” is the first line of the 19th-century English poem “The Spider and the Fly” (Watts, 1829:49), which allegorically tells the story of a cunning spider that traps a fly in its web using seduction and manipulation. The same strategy is used by T. Dreiser: used by opponents to discredit Gregory and eliminate him as a political opponent.

To express the concept of “betrayal”, T. Dreiser organizes a system of conflicts centered on the concept of “betrayal”, which is expressed in explicit conflicts between the characters. Note that the political confrontation is expressed in the text of the story by oppositional pronouns. T. Dreiser solves the political conflict by opposing two “camps”, which are defined in the story as “we” and “they”. The system of opponents is made up of “off-screen” characters (such as the mayor and Tilney) and “real” (Mrs. Skelton, Mr. Diamondberg and Imogen). The “we” group includes a political friend, Gregory, who predicts the possible ways in which the concept of “betrayal” in the story will be implemented: “well, keep your wife close beside you ... if you have any debts bring them to us ... if you are interested in any other woman, break it off...” (Dreiser, 1918: 230). T. Dreiser clearly indicates that the “cabal” has already had to get rid of competitors, as evidenced by the story of Knozers, who, like Gregory, wanted to expose the mayor and

Tilney, but unexpectedly surfaced information about Knozers's long-standing military desertion, which compromised him in the eyes of society and ruined his career.

Philologists note that in literary texts it is possible to actualize features that are not included in the core of the national concept, as well as non-usual evaluative interpretation of core features (Tarasova, 2010: 743). The writer models situations in which the vector of implementation of the concept of “betrayal” can be associatively determined by the theme of the story: “A gentleman in the publishing business of whom he had never even heard called to offer him a position in the Middle West which would take him out of the city for four or five years at least, and pay him six or seven thousand dollars a year” (Dreiser, 1918:230). The author's modality creates a portrait of a principled journalist with strong moral principles, who is interested in the welfare of society: “The city was being grossly mismanaged. What greater labor than to worm out the details and expose them to the gaze of an abused and irritated citizenship?” (Dreiser, 1918: 229). Linguistic and stylistic self-characterization reveals Gregory as an idealist who dreams of justice and dreams of changing the world for the better.

T. Dreiser needs a system of situations that will show the interest of the mayor and Tilney in Gregory's political plans: “On his failure to be interested some of his mail began to disappear; and it seemed to him as though divers strange characters were taking a peculiar and undue interest in his movements” (Dreiser, 1918: 230). Together, the political friend's warning, the missing mail situation, and surveillance are used by T. Dreiser as triggers to increase Gregory's psychological pressure, and also reveals “them” Gregory's plans for a hotel vacation.

The scene in the story is the luxurious Triton Hotel. It should be noted that the Triton space emphasizes the social status of those living in it, Gregory's financial capabilities, and determines the place of action. Moreover, T. Dreiser needs such a closed space in which it is logical to gather all the characters around the "victim". From this it follows that the implementation of the concept of "betrayal" will take place according to the trivial scheme of political "harassment" in America. To do this, the author needs a character like Mrs. Skelton, who performs several functions in the story, including the "law of the first trap": "An unctuous, over-dressed, bejeweled, semi-portly widow of forty had arrived, a business woman, she indicated herself to be, conducting a highly successful theatrical agency in the great city, and consequently weltering in what one of Gregory's friends was wont to describe as "the sinews of war." (Dreiser, 1918: 231-232). T. Dreiser emphasizes Gregory's social status, his financial well-being, and his acquaintance with this type of women is obvious. Based on this characteristic, we can conclude that her agency is preparing highly qualified actresses for all sorts of frauds. Accordingly, the concept of "betrayal" will be implemented at the most subtle level, given that "an artistic concept includes not only the potential to reveal images, but also a variety of emotive meanings" (Zusman, 2001:34-35). T. Dreiser fits Mrs. Skelton into almost every situation where Gregory is present. This gives her the opportunity to collect information about the journalist and at the same time control the process of implementing the "trap", adjusting to the behavioral pattern of Gregory. T. Dreiser clearly gives a sense of the real-current time during which Skelton met Gregory. However, Mrs. Skelton's linguo-stylistic self-characterization and her behavior model create a positive modality: "She was unctuous, hearty,

optimistic, and neither Gregory nor his wife could help liking her a little" (Dreiser, 1918: 232), she knows how to professionally endear herself and get into confidence.

To organize "defensive" situations in the story, the author needs a character like Blount. He is part of the conditional group "we" and acts on the side of Gregory, giving advice on how to avoid the trap and protect yourself. However, the line of self-defense they have built (to carry a revolver; ought to make out a day-to-day statement of your exact movements, and swear to it before a notary (Dreiser, 1918:234)) is not effective, since the opposition "they" play a more subtle game than "we". In many ways, Gregory is ruined by the handsome man's own self-confidence.

T. Dreiser points out that Mrs. Skelton is a woman over forty, therefore, within the framework of organizing the concept of "betrayal", T. Dreiser introduces a younger character, more suitable in terms of age category for Gregory-Imogene. She is young, she has a plausible legend about her origins from a good rich family: she is young, beautiful, demonstrates excellent secular education and communication skills: "...She was a darling of a girl, clever, magnetic, a good dancer, a pianist-in short ..." (Dreiser, 1918: 240).

Imogen speaks mainly of the concept of "betrayal", since "an artistic concept finds its verbal expression in an artistic image" (Efremov, 2009: 10). We can conclude that a concept organizes situations if it is an image. Such a multifunctional character from the "they" group, like Imogen, embodies all the qualities necessary to implement the concept of "betrayal" within the framework of this story. Her social status apparently equals that of Gregory. The fact that Imogen did not show up at the hotel right away points

to a well-thought-out, long-established plan of the group “they”.

The plot of the story is a system of conflicts in which the characters' characters are revealed. The plot line of the story is built by T. Dreiser in such a way that Gregory is under strong psychological pressure from “they”. T. Dreiser verbally intensifies psychological tension with the help of representatives of the concept “betrayal”, who are the nominees of the concept: enemies; don't let them catch you; brutalities; murder. T. Dreiser represents Gregory's psychological state through his conflict with two strangers on the way to the hotel. The pressure reached its climax: Gregory fired his revolver. In compositional terms, this situation is the first defeat of Gregory, as he is psychologically broken. In this regard, all subsequent conflicts will be viewed through the prism of distrust of everyone around them, their actions.

We believe that time is the catalyst for the development of events in the story. To implement the concept of “betrayal” T. Dreiser indicates the calendar, psychological and real current time. Calendar time motivates the characters of the “they” group to develop a trap strategy, according to the allotted time before the election: from mid-July to early autumn. During this time, Mrs. Skelton and Imogen must have time to embody the “trap” and be able to compromise Gregory. Referring to the article by V.A. Efremov, we can single out a productive, in our opinion, theoretical model of the concept of “betrayal”, which illustrates the concept of “betrayal” in the story: “... the term” conceptual space “(in the narrow sense) can denote a special, specific type of organization of concepts in the human mind and linguistic picture of the world” (Efremov, 2009: 103). Thus, the conceptual field of “betrayal” can include (based on the author's

intention) the following segments: “trap”, “game”, “bluff”, “blackmail”. The artistic concept is implemented by T. Dreiser in real time, from the moment of arrival at the Triton Hotel, through a system of dialogues and situations, in which the motivation of the characters' behavioral pattern is also revealed.

There are several segments within the artistic conceptual field of “betrayal”. As the plot develops, the “game” segment begins to dominate the concept of “betrayal”. When describing all the characters of the “they” group, T. Dreiser verbally expresses this segment in the text. The game is very important for T. Dreiser: this segment allows you to organize non-verbal contact between Imogen and Gregory. Immediately after appearing in Newt, Imogen begins to use psychological professional seduction techniques: “He caught her looking at him slyly or shyly... Gregory did not dance, and Imogene would teach him...” (Dreiser, 1918: 241). Imogen plays the piano and sings, which characterizes her as a well-prepared adventurer with an excellent skill base; physical intimacy is created between Gregory and Imogen by playing tennis. Mrs. Skelton also uses card games at the table; this allows her to collect information about Gregory, his preferences, occupation during communication - in a word, everything that can be gleaned during small talk in a narrow circle. At the table in all situations there are two assistants of Mrs. Skelton, the so-called brokers. They are minor characters and are needed by T. Dreiser for the company of Mrs. Skelton. The appearance of Blount confuses the originally planned game between Skelton and Imogen, but their professional experience allows them to vary situations and adapt to Gregory's behavior.

A subtle game and thoughtful steps to implement the trap change Gregory's psychological state over the course of calendar time. If at the beginning of the story there was strong psychological pressure, then as the plot developed, Gregory's psychological state changed, he became interested in the game: "It was a very new and attractive game, of sorts" (Dreiser, 1918: 244). T. Dreiser also changes Gregory's modality towards Imogen: "...this very attractive girl was beginning to appeal to him in a very subtle way. He had never known a woman like this before—never even seen one" (Dreiser, 1918: 244). Every game has its own rules, and Gregory started to follow the rules of Imogen's game. This is another contextual defeat for Gregory within the framework of the concept of "betrayal". Imogen's set of moves towards Gregory, the approaching date of the election, left Gregory vulnerable to the final act of the "trap".

In addition to the "game" segment, the "betrayal" conceptual field also contains the "bluff" segment. In dialogue between Imogen, Gregory, and Blount, the "we" characters begin to bluff: "Well, how goes the great game to-night?" Blount once asked her" (Dreiser, 1918: 245). T. Dreiser emphasizes the high level of Imogen's professionalism as an actress, she does not "lose face" in any situation and perfectly improvises, which is expressed both verbally and non-verbally: "Are you referring to me?" she inquired with considerable hauteur and an air of injured innocence. "I'd have you know that I don't have to snare any one, and particularly not a married man." (Dreiser, 1918: 245). Let's agree that "... the structure of the text associative-semantic field of the concept includes the actualizers of the concept, enhancing its textual representation" (Vasilyeva, 2012: 141). The concept of

"betrayal" in the text is represented by euphemisms for the words "betrayal" and "trap": snare, trick.

The bluff on the part of Gregory and Blount forces the group "they" to change the strategy for implementing the concept of "betrayal", for this T. Dreiser introduces such a character as Mr. Diamondberg, who is sent by Tilney and the mayor to give instructions on further actions of Mrs. Skelton in this situation. Gregory sees Imogen with Diamondberg on the beach - T. Dreiser uses this situation to demonstrate "they" awareness of Gregory's schedule: they walked where he usually does not go at this time, but on that day he was there by accident. Actions in the story, the introduction of new characters are necessary for T. Dreiser as a diverse palette of shades of changing the mood of the hero.

The message that Gregory and Blount had already guessed Mrs. Skelton and Imogen's plans prompted "they" to organize the situations in the concept of "betrayal" more subtly. T. Dreiser adds new characters to the "they" group, the so-called "fun racers". By the end of the story, Gregory's psychological state can be called confused, he is not able to analyze the obvious facts of betrayal, everything is blocked by sympathy for Imogen: "he and Imogene ... had become very friendly" (Dreiser, 1918: 250). S. A. Askoldov believes that "an artistic concept is most often a complex of concepts, ideas, feelings, emotions" (Askoldov, 1997: 10). T. Dreiser throughout the story creates a conjuncture of Gregory's emotional and psychological state, representing his inner feelings and sympathy for Imogen. T. Dreiser uses the characters of the "racers" to destabilize Gregory's psychological state, trying to make him jealous, and also to reinforce her legend about the daughter of wealthy parents, which would equalize the social and financial status of Gregory and Imozhin. However, the conflict between Gregory,

Blount and the “jolly racers”, interpreted by T. Dreiser as an attempted murder, forces “they” to reconsider their plan of action. Meanwhile, Gregory's psychological state reaches its climax, which is reflected in the system of dialogues with Imogen, in which T. Dreiser demonstrates the entire girl's talent for improvisation. Gregory's strategic failure makes it possible to implement the concept of “betrayal” according to the trivial scheme inherent in the “game” segment: ingratiate himself with the subject and strike at the most unexpected moment. The writer formally transfers Imogen from the group “they” to “we”, which finally weakened Gregory's vigilance and led to a turning point, reflected in the title of the story. Under an elaborate plan by Mrs. Skelton, Tilney, and the Mayor, a “false trap” system was devised to ensure that Gregory would expect a “betrayal” on the grounds of the Triton Hotel within a set calendar time before the election. T. Dreiser plays the “game” according to the new rules of Imogen, who perfectly played the “giveaway”, going to all the requirements of Gregory.

The concept of “betrayal” from the political has also acquired a love character. Mrs. Skelton and Imogen carried out a banal seduction plan, playing on the male egos of Gregory and Blount against the background of their self-confidence. T. Dreiser brilliantly conveyed the concept of “betrayal” on a deep emotive and associative level, leaving the story's ending open.

Thus, we can conclude how important the writer's experience is in organizing artistic concepts, which confirms the opinion of O. V. Bepalova: author's understanding of objects or phenomena” (Bepalova, 2002: 6). In conclusion, we can say that the concept of “betrayal” is expressed by T. Dreiser as “an ordered internal structure that carries complex information

about the reflected object” (Maslova, 2004: 34). To implement the concept of “betrayal” T. Dreiser built the necessary system of characters, acting according to a pre-agreed scenario. T. Dreiser showed how effectively the trivial seduction tactics can act to implement the concept of “betrayal”.

REFERENCES

1. Askoldov S.A. Concept and word. Russian literature. From the theory of literature to the structure of the text: an anthology. //M.: Academia, 1997. S. 267-279
2. Bepalova O.V. Conceptosphere of N. Gumilyov's poetry in its lexicographic representation: Aftoref. dis... cand. philol. Sciences. // St. Petersburg, 2002-48 p.
3. Bolotnova N. S. Poetic picture of the world and its study in the communicative style of the text // Siberian Philological Journal. 2003. No. 3-4. from 198-207
4. Vasilyeva T.I. Literary approach to the study of the artistic concept. Philological Sciences. Questions of theory and practice, No. 7 (18) 2012, part 1, p. 37-39
5. Efremov V.A. // Concept theory and conceptual space// Izvestiya RGPU im. A.I. Herzen. 2009, No. 104.-p. 96-106
6. Zusman V.G. Dialogue and concept in literature. Literature and music. Nizhny Novgorod, 2001. 168 p.
7. Maslova V.A. Poet and culture: Marina Tsvetaeva's concept sphere: textbook. M.: Flinta, 2004. 256 p.
8. Popova Z. D., Sternin I. A. Essays on cognitive linguistics. Voronezh: Publishing House of VSU, 2002. 192 p.
9. Tarasova I.A. Artistic concept: dialogue of linguistics and literary criticism. Linguistics. Bulletin

of the Nizhny Novgorod University. N.I. Lobachevsky, 2010, No. 4 (2), p. 742-745

10. Dreiser Theodore, Free and Other Stories, Boni and Liveright, New York, 1918. 369 p.
11. Watts, Mrs. Alaric (Priscilla Maden), ed. (1829). The New Year's Gift; and Juvenile Souvenir. London: Longman, Rees, Orme, Brown, and Green. pp. 49–53



OSCAR
PUBLISHING SERVICES