

Chapter 1

Dreiser and Reflection of Reality

Sister Carrie and the Context

Theodore Dreiser's *Sister Carrie* is a novel about a young country girl who moves to the big city where she starts realizing her own American dream, Carrie is an ordinary girl who rises from a low-paid wage earner to a high-paid actress in New York city. By her physical beauty, she attracts a bold salesman, Charles Drouet. Carrie's body not only embodies the female consciousness of freedom and also reflect the maltreatment of the female in terms of money and success in fast changing American society at the beginning of the twentieth century.

When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes the cosmopolitan standard of virtue and becomes worse. Honor based violence simply refers to maltreatment of women in patriarchy. By imposing certain rules of honor. The body of women is exploited. In the novel Carrie and her sister are female character. Carrie suffers from physical and mental problem. She is seduced by Drouet and abducted by Hurstwood. She is a female character ascertains female individuality, independence, autonomy and position in the society either in terms of body or mind. On the way to success, she should use her own body or mind for her own sake; emancipation. Then Carrie makes her a popular actress in New York city.

Carrie Meeber (Sister Carrie) in *Sister Carrie* and Clyde Griffiths in *An American Tragedy* sexualize and exploit their bodies in their own favour. For them, their bodies stand in parallelism to salable objects. They make their bodies artificially attractive like material goods of department stores with the use of fashionable clothes, cosmetics and jewelries. Carrie's and Clyde's sexualized bodies exhibit their sexual

capabilities which they manipulate to provide sensual pleasure to their related sexual partners. They fully rely on the sexual power of their decorated, objectified bodies to attain material progress. This study displays the connection of their wishes with their bodies and sexual power. They exploit their bodies and sexual power in unified whole in spite of social barriers. This research analyzes the consequences of the promiscuous life of Carrie and Clyde and the determinant role of conventional social values.

The heroine, Carrie Meeber, left the poverty of her country home and moved to Chicago with a strong desire for a better life: food, money and social position. Dreiser himself had been born in poverty, and therefore did not criticize her relationship with her for this, nor did he criticize her relationship with men. Carrie was quite modern in the way she moved from one relationship to another, she tried to be faithful to them, but circumstances made this impossible. Almost by accident, she became a success as an actress, and lived the life she had been longing for, but she learned that even money and success was not the key of true happiness.

As in all of his novels, Dreiser's real theme in *Sister Carrie* was the purposelessness of life, looking at the individual with warm, human sympathy, and he also saw the disorder and cruelty of life in general. While one character, Carrie, gained fame and comfort, another character in the novel, Hurstwood's lost his wealth, social position and pride. Hurstwood's tragedy was just as accidental as Carrie's success, through which we could see no one could predict the ups and downs in the life.

Carrie is fully aware of the social rules about sexual morality she is expected to adopt throughout their life-time activities. In spite of her awareness of social values, she become involved in licentious sexual activities with her multiple partners for the acquisition of luxurious life-style. For her dreams and desires she daringly transgress society's norms and values neglecting possible unfavorable consequences she may face

in. She indirectly challenge society's traditional values; thus, develop rebellious demeanor in their sexual conduct. For this reason, the title "Body Politics in *Sister Carrie*" justifies this thesis. The society's norms about sexual morality and the marketable values of their bodies stand at opposite ends of the man-made rules and regulations. The transactional values of their bodies are completely antithetical to social norms.

Sister Carrie has been called the quintessential modern American novel.

Through its characters and their story, it illustrates the effects of the changing economic structure on American culture. Carrie Meeber is one of thousands of wage seekers converging on Chicago during the economic boom that followed the time: she arrives on the scene without a history. Except for a few spare details, and a catalog of her belonging as she boards the train for Chicago, we know almost nothing about her.

One of the biggest changes that capitalism brought to American culture was an overwhelming emphasis on "conspicuous consumption", or the purchasing of goods and services in such a way that one's buying power becomes immediately evident. Dreiser carefully catalogues in specific detail everything Carrie owns: a cheap imitation alligator-skin satchel, a yellow leather snap purse, and four dollars. Because Carrie cannot afford a real alligator skin satchel, but still wants the status that conspicuous consumption would give her, she owns the cheap imitation. It produced a market for cheaper imitations.

Because we know so little about Carrie's identity, our first impression of her formed not by her actions or her opinions but by her belongings. Dreiser's description of her ends with the exact amount of money she holds. This emphasis on money will be a primary theme throughout the rest of the novel. In addition to representing consumerism, Carrie also serves as a symbol of the American middle class: Carrie is

"ambitious to gain in material things". Her personality reflects the material desires of the growing American middle class. She wants to accumulate material possession because she knows that it is the surest route to high status.

When Carrie notices Drouet's interest in her, she wavers between pleasures and reserve. She hesitates to give Drouet her address in Chicago, and she does not want Minnie to see her with Drouet at the station. Although she seems to want to pursue a relationship with Drouet, she feels compelled to hide her desire because such a relationship would be "improper" according to conventional values. Carrie's attraction for him lies largely in his buying power. His expensive, flashy clothing and adornments promise her the pleasures of material wealth. This is the first of many instances in *Sister Carrie* in which we see a consumer's mentality govern characters' interpersonal relationship.

Carrie's visit to the department store shows her fascination with conspicuous consumption. All of the trinkets and fancy clothing seem to call out to her, even though she cannot afford any of them: thus a capitalist economy manipulates the desire of the consumer without ever completely satisfying it. The unsatisfied desire drives the consumer to continue buying more material goods and the desire to buy drives the consumer to work long hours at unpleasant jobs. Carrie's dreams of satisfying her desire for material things are abruptly disappointed when she realizes that she only has fifty cents of her disposal. Most of her time is spent in thinking about the things she cannot afford to buy, such as clothing and car fare. The greatest irony of her situation is that she cannot even afford to buy the shoes she produces at her job. The constant frustration of her consumer desires makes her miserable.

In *Sister Carrie*, Carrie Meeber alias Madenda, is used by certain entrepreneurs for the promotion and development of their corporations. In highly commercialized and

capitalistic New York and London, Carrie earns fame as a renowned, glamorous, theatrical actress. To use her fame for the promotion and the reputation of the newly-opened luxurious Hotel Wellington of New York, Mr. Withers offers her to reside in the hotel for the summer. An accommodation with three rooms and bath, a suite on the parlor floor has been arranged for her at \$3 per day, a charge that she wishes to pay. Hotel management provides her every facility to meet their business motive of profit.

Sister Carrie also shows how money and earning power can come to govern the relationship between family members. Minnie and Hanson do not invite Carrie to live with them out of desire; rather hope to profit from her labor by charging her for board. Here Carrie becomes a customer, not a person. Hanson and Minnie's commodification of Carrie is, however somewhat pathetic; they are not gaining enough money from her stay to make much of a difference in their barebones, existence, and their frugal lifestyle marks them as members of the crowd of people who are too poor to be serious consumers.

Theodore Dreiser and the Novel

Theodore Dreiser was born into a large German family in the American midwest in 1871. A journalist before he becomes a novelist, he began writing *Sister Carrie* in 1889. Many of the events in the novel are fictional representations of his own sister's experiences. Dreiser submitted the work to Doubleday, where it captured the attention of Frank Norris, who offered him a contract for publication unfortunately, one of the wives of the men at the publishing house read the book and decided that it was thoroughly immoral. Her outrage led to struggle between Dreiser and the publishers, with the author demanding that Doubleday reluctantly published a small edition in 1900. Perhaps because of the challenge it presented to conventional morals and middle class values, it did not sell well.

In the Years since its inauspicious debut however, *Sister Carrie* has come to be regarded as an American classic. Many call it the first modern American novel, a precursor to the works of Fitzgerald and Hemingway. It capture the exuberance and social transformation of turn-of-the-century America. Littered with the nation's slang and its distinctive personalities, the novel traces the vagaries of fortune in the developing capitalist society. Simultaneously a tale of rags-to-riches and riches-to-rags, the novel confronts the reader with a vision of both the comic tragic aspects of American capitalism.

Dreiser had observed different living standards of beggars and millionaires during the period of his rise gutters to luxuries. Dreiser experienced a totally different life-style as a lower class and then an aristocratic American. His wide experience and observation of sexual life of Americans made possible for the creation of his masterworks. His perception and assumption about the debilitating effects of prolonged poverty and the ecstasy of aristocracy created the reality that he portrayed in his works.

Theodore Dreiser is not a master of the poetic. His prose is after clunky and some would say cheap or common. Dreiser himself, as well as some of his defendants assert. That his style is actually presented this way as artistic choice. That he was seeking to present "an accurate description of life as it is", which means narrating in the way common people would think and talk. He is considered one of America's greatest naturalists notable because he wrote at the early stages of the first novel, *Sister Carrie* in 1900. Portraying a changing society, he wrote about a young woman who feels rural life for the city (Chicago) and struggles with poverty, complex, relationship with men and prostitution.

Dreiser's achievement was that he was the first in the novel to describe truthfully and forcefully the America when it entered the stage of monopoly capitalism,

he vividly depicted the phenomenon of the cruel struggle for existence and of that the weak was the prey of the strong, he subtly exposed the tragedies that people couldn't control their own fate in the unpredictable future. In *Sister Carrie*, Dreiser drew a picture of the American life in the late nineteenth century; he took his central characters from the three classes of American economic life. He showed how they were harmed and corrupted by the fraudulent claims of the spurious American dream. The blame fell on the society that compelled its individual to become hideous and grotesque parasites of them.

Carrie was completely honest about her desire for a better life: clothes, money, social position, she was quite modest in the way, she moved one relationship to another, she tried to be faithful to them, but the circumstances made it impossible. In the end, she learned that even fortune and success was not the key to the true happiness. She still had tragic ending just like Hurstwood, so that we could realize that a man's fate was unpredictable in the capitalist society, the certain circumstances and social system controlled a man's fate, and nobody could predict what the future would bring to him.

When Carrie Meeber leaves her hometown in Wisconsin, she has nothing but a few dollars and a certain unspoiled beauty and charm. Young and inexperienced, she is going to Chicago to live with her sister and find work. While on the train, she meets Charles Drouet, a genial, flashy traveling salesman. Before the train pulls into the station, the two exchange addresses, and Drouet promises to call on Carrie at her sister's house.

When she arrives at her sister's home, Carrie discovers that her life there would be far from the happy, carefree existence of which she had dreamed. The Hansons are hardworking people, grim and penny-pinching; they allow themselves no pleasures and live a dull, conventional life. It is clear to Carrie that Drouet cannot possibly call there,

not only because of the unattractive atmosphere but also because the Hansons are sure to object to him. She writes and tells him not to call, and that she will get in touch with him later.

Carrie goes job-hunting and finally finds work in a small shoe factory. Of her first wages, all but fifty cents goes to her sister and brother-in-law. When Carrie falls ill, she loses her job and again has to look for work. Day after day, she trudges the streets, without success. It seems as if she will have to go back to Wisconsin, and the Hansons encourage her to do so, since they do not want her if she cannot bring in money.

One day while looking for work, Carrie visits Drouet and tells him her troubles. He offers her money, and with reluctance, she accepts it. The money is for clothes she needs, but she does not know how to explain the source of the money to her sister. Drouet solves the problem by suggesting that he rent a room for her, where she can keep her clothing. A few days later, Carrie begins living with Drouet, who promises to marry her as soon as he completes a business deal.

Sister Carrie is a naturalistic novel because this novel shows the constitutive a deterministic structure of desire. Desire is a natural force in the novel but the objects of desire are socially constructed artifacts imbued with impossible dreams of happiness. All the subjects matter of novel was changed by the characters, gesture, look or therefore the character's of novel finds tragic and sadness all over the world. Carrie's life is filled with example after example of good fortune and coincidence so that, without taking any real agency of her own, she finds herself elevated from the lowest levels of society to the ranks of wealth and stardom in New York city. The powers of fate and destiny converge on Hurstwood and Carrie, their lives are linked and their livelihoods inverted. Hurstwood falls tragically and cannot seem to find his way back, while Carrie rises ever higher, without ever putting in much effort of her own. But,

though she ultimately achieves her dreams, she is never happy, never satisfied.

In *Sister Carrie*, Carrie yields herself, for her survival, to her male sexual partners being submissive and passive. Whereas her male counterparts actively and aggressively possess her body like an item. It is the female body that brings Carrie and Drouet, and, later, Carrie and Hurstwood together because Carrie's young body is the selling point in the urban space. She becomes involved in erotic activities with her male partners unwillingly to provide them sexual satisfaction for her living and dream for a higher life in cities. When she succeeds in the glamorous world of theatres, she is paid handsome money, \$150 per week for the performance of her body. After that, she no longer needs to depend upon males for her survival. Now, Carrie, due to her attractive remunerations, gets confidence in herself and bodily rejects the offer of her former sexual partner, Drouet, and other males for a live-in relationship.

Carrie and Clyde in their teens only get pain, shame and discouragement due to the scarcity of basic needs. They want to get rid of their destitute life. Their desires for the abolition of their poverty make them interested in materials available in market. They search their happiness in those materials which are out of their reach. The inaccessibility of those materials continuously and rapidly increase their desires and enthusiasm. Carrie in Chicago and New York, want to feel those things close to their senses (sense organs). In cities, their attraction to material world increase in full-fledged form. The cities obviously denote the materialistic world where they observe the activities of have and have-nots from close range in public places. They detach themselves from the touch of poor people including their own parents. And they attempt to enter in the aristocratic circle of their respective cities. Unfortunately, their poor education and low economic capacity become barriers on their attempts to be aristocrats. For their access to luxuries and position in aristocratic world they exploit

their beautifully shaped bodies. They provide sexual service to their partners for high living standard in cities.

The exchange of body with money and materials is an old business that has been existing in human society from ancient period. Generally, it is believed that only women become involved in such business for earnings being commercial sex workers. Conversely, this thesis exposes the involvement of a teenage boy, Clyde, in the exchange of his body for assimilation in aristocratic circle in Lycurgus. The exposure of Clyde's double standard as a consumer of body and sex as well as a consumed one, and his androgynous nature make this thesis unique and interesting for readers. In this work, cohabitation is indicated as a new trend adopted by Carrie and Clyde to materialize their bodies in the presence of strong social values in opposition. With the exemplification of Carrie and Clyde this thesis introduces the secret American life and American experience people lived before the era of the early twentieth century.

Carrie, like Dreiser, yearns for money and luxuries. She goes to Chicago from Wisconsin village, Columbia City at the age of eighteen with the hope of a better job and a comfortable life. In Chicago, Carrie's dream enlarges with her desire for luxuries created by the display of wealth. To attain her dream of money and luxuries Carrie has only one choice i.e, the sexualization and exploitation of her desirable body. Like Dreiser Carrie succeeds in possessing money, position and luxuries in New York by using her sexualized body as an entertained in theaters.

The Issue of Women in the Novel

In the novel *Sister Carrie*, Dreiser shows the real picture of the society. The female characters of this novel suffered from the ups and down in their life Carrie is a protagonist of this novel. Minnie is Carrie's sister and only appears in the early chapters of the novel. Her life is one of drudgery and Carrie's short stay in her apartment is

enough to convince Carrie that she does not want to live this type of life. Carrie, who is also known as Caroline Meeber, Carrie Wheeler and Carrie Mandenda, is the eponymous heroine. Her rise from working-class obscurity to relative wealth and celebrity status is one of the main strands of the narrative. Her success are drawn in comparison with Hurstwood's fall into poverty as she is seen to rise as he declines.

Emma's ambition for a standard life-style led her to be in a live in relationship with an architect in Chicago. At the same time, she had a sexual romance with a successful clerk, L.A. Hopkins of chapin and Gore Wholesale drug company. At the time of exposition of their illicit activities, Hopkins tricked Emma into running away with him to New York by way of Montreal, Canada. He embezeled\$3,500 and some jewelry from the safe of the Company and deserted his family for Emma who left him to struggle alone Emma. In New York, unemployed aged Hopkins became worthless for Emma who left him to struggle alone for his survival. While working as a dishwasher in a cheap hotel, Hopkins died like a beggar. Dreiser has efficiently utilized that real story in Sister Carrie except the rise of Carrie as a successful actress in New York.

Like Emma (Dreiser sister), Carrie keeps sexual relationships with two different adult men for material progress. Carrie cohabits with Drouet to make her living. At the same time, she become involved in a sexual romance with Hurstwood with a hope to attain a higher living style through him. During the exposition of their secret romance Hurstwood unintentionally embezzles \$10,800 from the safe of his employers, Messi. Hannah and Hogg. Without any preplanned design, however, he tricks Carrie into run away with him by way of Montreal, Canada to New York. Because of the threat of arrest by authorities he returns \$9,500 of embezzled money to his employer. In New York, unfortunately, he loses a considerable sum of money in a

partnership saloon business out of his investment of \$1,000 in it. His idleness, economic decline and depressing manner reinforce Carrie to search for a job in theatres.

Carrie, somewhat cliched rise from rags to riches becomes less of a cliché when one notes that she is depicted as thriving despite living with Drouet as an unmarried woman (and Hurstwood, as their marriage was illegal) she is not punished in the novel for breaking moral codes, instead, she is rewarded. Julia is Hurstwood's wife. The gap between this married couple is seen to be irretrievable once Hurstwood turns his attention to Carrie, but we are also told that there has been a growing distance between them for years.

Carrie achieves her dreams of a high standard of life and position in New York at the cost of her virginity and morality. Though she objectifies her body for her dreams, yet society rewards her with money, position and luxuries. Because the society categorizes theatrical performance of her body as a legal entertaining act. Contrarily, the same American society categorizes Clyde's acts of objectifying Roberta and killing her as an intolerable criminal act. According to the prevailing law of the society, it punishes Clyde with the death penalty. The reward provided to Carrie and the punishment imposed to Clyde confirm the role of society as the last decision-maker. This proves that Carrie's and Clyde's achievements not only depend on their acts but also on the perception of society. Consequently, for Carrie, her dream becomes productive and turns into sweet honey. But, for Clyde, his dream turns into a nightmare and turns into a nightmare and into a destructive force that brings a fatal end to his life in prison.

Theodore Dreiser's *Sister Carrie* presents the dozen of stories of women who have been seduced, abducted and imprisoned within the walls of domestic chamber house and it also shows their ceaseless struggle to save their body. From the very

beginning of human civilization, women are treated as inferior, irrational while male are treated as superior, rational and so on. In the same manner, patriarchy also presupposes the secondariness of women thereby they are compelled to live in society as a "caged bird". Their rights are captured or controlled by male. The inferior position given to female is established by gender biased society. The division of the roles is totally based on their own construction of male. Moreover, the notion of masculinity and feminity itself is wrong because masculinity is related to protective and decisive nature of individual it is not birth virtue of male. They are suppressed by the patriarchal norms that they cannot go beyond the boundary of it.

Hence Theodore Dreiser's *Sister Carrie* raises the female voice that it is in favor of female. Society has to be changed because there is not any authentic space for female. In patriarchy, it is male who represent women or it is male who define female. If something represents other thing there will be the possibility of misrepresentation. And it is clear that only those people can represent other people who are in power position. Women are generally represented in terms of body but not by mind. They become scapegoat in male centered society. They are like 'puppet' or 'posted picture' and it is male who put them in right situations. They are suppressed by the patriarchal norms that they cannot go beyond the boundary of that norms. But the case is somehow different now, that they become conscious and hence they are going to challenge those norms. They want to be defined by themselves not by others because they knew that definition belongs to defined themselves. Furthermore, women of contemporaries challenge the stereotypical representation of women regarding their body. At last, it is clear that, women of this time raise their voice against the misinterpretation of female body which are clearly expose in Dreiser's novel.

Review of Literature

Many writers and researcher have researched on *Sister Carrie* on various topics. Deirdre Anne Pettipiece, in *Sex Theories and the Shaping of Two Moderns: Hemingway and H.D.*, interprets Carrie from the perspective of Darwin's natural selection. Pettipiece claims, "As object of desire and subseauent catalyst for struggle between males, Carrie epitomizes the Darwinian female; she amorally chooses the male most likely to assist her in her struggle for success and survival" (4). Pettipiece examines Carrie as a sexually empowered female and, thus, introduces her as a sexual partners for the accomplishment of her self-centered motive. Throughout his work, Pettipiece ignores the cause of her change from innocent Village girl to a sexual selector. This thesis analyzes the certain elements of her social surroundings as the causative factors which remove innocence and immaturity from her life.

In "Conflict between Individual and Society in *Sister Carrie*", Jingang Bai analyzes the conflict that emerges between individual and society. Bai argues that dreiser's "characters did not attack the nation's puritanical moral code, they simply ignored it...." (117). In spite of their negligence of society's conventional moral values, Bai views that social system and circumstances control their fates and result the rise of Carrie and fall of Hurstwood. But Bai does not, include the discussion of Carrie's dreams and desires, which indicate her passionate level for the assimilation in an aristocratic society in New York. Her dreams and desires are the important factors. Which direct her course to commercial cities, Chicago and New York. This thesis presents the detail structure of her dreams and desires in Chapter 2.

Charles C. Walcutt Critics on *Theodore Dreiser: The Wonder and Terror of Life*, in his autobiography he broods over the impermance of life and his conviction that only living is of absolute value:

I could see the tiny sands of my little life's hourglass sifting down, and

what was I achieving? Soon the strength of time, the love time, the gay time, of color and romance, would be gone, and if I had not spent it fully, joyously, richly, what would there be left for me, then? The joys of a mythical heaven or hereafter played no part in my calculations. When one was dead one was dead for all time. Hence the reason for the heartbreak over failure here and now; the awful tragedy of a love lost, a youth never properly enjoyed. (486-87)

In this above line my opinion is that the situation of the writer is very challenging in the nineteenth century society. Whenever i read these lines i feel sad, because, like so many millions of others in this grinding world, he had a real chance. Life is so casual and luck comes to many who sleep flies from those who try.

Theodore Dreiser wrote in the novel *Sister Carrie*, "in your rocking-chair, by your window, dreaming, shall you along, alone. In your rocking-chair, by your window, shall you dream such happiness as you dream such happiness as you may never feel" (369).

These lines was focused on Carrie, she was success to make higher position but she feels herself alone and unhappy because human beings desire are unlimited they want more and more. When one desire was fulfill another desire was born naturally.

Another critics Donald Pizer says as a naturalistic novel:

Sister Carrie dramatized biological determinism through a plot that made every action consequential. No matter how casual a character's gesture, look, or comment seemed, it became the cause of an effect, the stimulus to a response that could produce a significant but unforeseen, and perhaps tragic, outcome. (179)

Here, Pizer's opinion is that the rule of nature can't be controlled by the human beings because sad and happy, born and death, success and failure are the natural

process. In Dreiser novel characters are over ambitious they want more and more what they can't afford. When dreamers have excessive fascination with their dreams turn into ambitious desires and desires into basic needs. The dreams of Carrie expand along with the enlargement of the urban areas into large metropolitan cities. The sight of glistening materials like clothes and cosmetics in department stores and the beautifully dressed people increases their desires for more material goods. Their dreams are not limited to only a better life. Therefore, her more material goods made her alone and tragic.

In *Theodore Dreiser: University of Minnesota Pamphlets On American Writers, No. 102*, Wilbur M. Frohock discloses Carrie's steady awakening of the importance of money and commodities in the city:

Sister Carrie is undeniably a serious and grim story. Carrie Meeber finds life in Chicago as harsh as it ever was back in Wisconsin, and learns that no one cares much whether she starves on what she can earn in a factory. Money and commodities are what count, and the men she meets teach her that physical attractiveness is a commodity, fully negotiable. There is no moral conflict and she isn't bright enough to be cynical; she just exploits the one commodity she has. (12-13)

Hardships of life in cities make their inhabitants crude, selfish and indifferent to others. Carrie does not get any emotional and emotional and financial support from her sister Minnie and brother-in-law Sven Hanson. Men's offensive treatment towards her teach her about usable value of her body in commodity market.

Different from the reviews given by critics, my study aims to approach the novel so as sort out gender issues and focus on how the female characters defies the traditional gender role. As the researcher's issue has not been carried out by other critics this researcher finds this issue researchable.

Chapter 2

Relation between Dreams/Desires and Material Progress

Women and the Body

A traditional assumption is that only women (but not men) exploit their beautiful bodies as a means of earnings. They use their physiques as prostitutes, mistresses, girlfriends, concubines, courtesans, etc. to obtain their desired things from their male counterparts or possessors. From ancient times, the domination of males and the subjugation of females in society have caused the generalized image of women's bodies as beautiful, delicate objects. These bodies can be used as sex toys by misogynies, womanizers, and consumers of bodies and sex. Women's figures are delineated as sexy commodities in various discourses in literary works, advertisements, films, games (real or video), cartoons, dolls like Barbie, etc.

In patriarchy, women are subordinated and undermined as inferior beings, who are used to fulfill the different purposes of men. Males with the pretense of superiority use women's bodies for their own sexual pleasure and for the enhancement of their business. Maine, in *Body Wars*, advocates for gender equality. In introduction, Maine suggests the transformation of "our society into one where women and their bodies will be respected and nurtured instead of abused and neglected" (x-xi). Carrie maintains a beautiful physique which is used for libidinous delight by Drouet and Hurstwood, and for business purposes in the corporate world. Carrie's picture is printed on the front cover of some publications by news hounds for the sale of their magazines. Similarly, her status as a performer, in blooming youth, is used for the publicity of the hotel.

The representation of women as items in various discourses has brainwashed people and caused the degradation of women in society. In patriarchy, women and sex and women are considered interchangeable. Men generally took down on women's

position who are forced to be inferior, secondary beings and sex pot in society. In *Bodies That Matter*, Judith Butler underscores the idea of feminist writers, i.e., stereotyping men and women in patriarchy:

... feminist philosophers have traditionally sought to show how the body is figured as feminine, or how women have been associated with materiality (whether inert-always already dead-or fecund- ever-living and procreative) where men have been associated with the principle of rational mastery, Irigaray wants to argue that in fact the principle of precisely what is excluded in and by such a binary opposition. In this sense, when and where women are represented within this economy is precisely the site of their erasure. Moreover, when matter is described within philosophical descriptions, she argues, it is at once a substitution for and displacement of the feminine. (37)

Above-mentioned postulation indicates a fact, from time immemorial men perceive women as sexual objects and as reproduction machines. For men, body has connection with feminine and feminine with matter. Men have developed a link among this triad to give a usable value to women's bodies. After downgrading women's status into an item men time and again manipulate women's beautiful, delicate bodies for their sexual impulse.

Like women, men use their bodies to fulfill their desires by providing sexual satisfaction to their holders. Men exploit their attractive figures to secure property, power and position in this modern, capitalistic, competitive society. They procure money with power, and vice versa. For those who want to make easy money, body stands as matter because money matters. They exceed society's moral code like gamblers in a casino, who bet their bodies and decency expecting more money and

material happiness in return. Body and sex are used as desirable means to earn money because the demand for body and sex is in abundance in the marketplace. The body is misused in its productive form (earning money), and is celebrated as a sexual tool.

The seventeenth century metaphysical poet, John Donne, articulates his misogynistic character by expressing his vicious negativism towards women in "Love Alchymie" Donne perceives women as insignificant creature in the following rhyme: "Hope not for minde in women; at their best/Sweetness and wit, they' are but *Mummy*, possest" (36). Donne compares women with the dead flesh of a corpse which remains in its grave inert and passive. This stands as evidence of how women are conventionally presented in biased literary works. On the contrary, men are generally depicted as brave heroes veiling various male work as male-prostitutes, gigolos, escorts, call-boys, boyfriends, etc. These men exchange their bodies for money providing sexual entertainment to their customers.

In the late nineteenth and early twentieth century America, having sexual relationship out of wedlock and with sex workers were considered sins. Conservative families abhorred such kind of carnal relationships because Christianity rejected such illicit activities, so called adultery in the Bible. Carrie do not pay any heed to the sexual morality of American society. Moreover, Carrie readily accepts cohabitation with her partners, Drouet and later Hurstwood. For her, cohabitation is a means of a living in cities. Eventually, she, regretting the loss of her virginity with Drouet, confesses, "Ah!...'what is it I have lost?" (88). Contrary to her misgiving, her cohabiter, Drouet, enjoys his carnal relationship with her and thinks triumphantly, "'Oh ...' how delicious is my conquest" (88). This antithesis between their feelings brings an internal conflict in their relationship. Though Carrie wins Drouet's support for her living she feels like a loser whereas Drouet like a winner.

Clothes and cosmetics are used not only for the protection of bodies from climate but also for the decoration and transformation of bodies. The use of beautiful dresses and cosmetics give new identity to the body, i.e., identity of prosperity, novelty and modernity to its bearer. No doubt Carrie have beautiful bodies. Like dummies in department stores, they make their bodies more beautiful with the artistic use of fashionable clothes and cosmetics. In their bodies, the new clothes and cosmetics add flashes that, at once, capture the eyes of opposite sex. With beautification they give artistic and aesthetic value to their bodies, later, commodity value in bourgeois society. As a result, they become able to exchange their bodies for money and for integration in the highly prosperous society. In this line of argument, Michael Foucault, in *Discipline and Punish: The Birth of the Prison*, claims that "A body is docile that may be subjected, used, transformed and improved" (136). Transformation, improvement and use of body are possible by spending money. Carrie want money for the transformation and improvement of her bodies in a highly-praised life. So that they can change their identities from lower class shabby teenagers to dashing stylish aristocrats.

Materialization of sex and bodies is only possible in society due to the excessive demand of sex or sexual romance for gratification. Consequently, the body and sex act as complementary elements to each other. Without bodies sexual relations cannot be established; and in the absence of sexual desire, the body cannot be used for sex. In this sense, body and sex act like two sides of a coin that are inseparable and depend on each other for sexual gratification. These consideration imply that body and sex have been used as objects since the evolution of human civilization. Butler, in *Bodies That Matter*, views sex as a regulatory practice that has a kind of productive power and governs bodies. Butler concludes, "Thus, "sex" is a regulatory ideal whose materialization takes place (or fails to take place) through certain highly regulated practices. In other words,

"sex" is an ideal construct which is forcibly materialized through time" (1). Sex is deliberately or forcefully materialized with the purpose of consumption. For this purpose, body is purchased like a matter and abused.

The history also creates the dichotomy between mind and the body and associates body with women thereby dominating them hegemonically. In this context, Judith Butler argues:

The philosophical tradition that began with Plato and continuous through Descartes, Husserl and Sartre the ontological distinction between soul (conscious, mind) and body in variably supports relations of political and subordination and hierarchy. The mind not only subjects the body, but occasionally entertains the fantasy of feelings and its embodiment. (Butler 17)

That is, as per Judith Butler mind always dominates the body: male always dominates over female body. Moreover, the history is invariably supports the mind/body dualism and finally they associate mind with male and body with female. As mind guides body, in the same manner male female by possessing all kind of rights.

The exploitation of their bodies weakness their conscious' minds', abilities to apply puritanical moral values to their sexual activities. Their strong, irresistible desires orient their conscious minds to abolish their conscience thoughts about socially acceptable sexual morality, i.e., having a sexual relationship only between spouses. Their minds, void of conscience thoughts, arouse them to be involved in bodily and sexual transaction for material progress and happiness. Besides, they sacrifice their generous human nature like sympathy, empathy and mutual help towards their sexual partners. They connect themselves with their sexual partners only to fulfill their self-centered motives. Their selfish manners metaphorically turn them into beasts

which lack benevolent attitude. Only their physical features make them with living dummies which lack sympathetic feelings for others.

The primary purpose of this research is not only to depict the domination but it also shows the resistance against this domination. At present women become conscious, and hence raises the voice against the traditional representation of the women body. The extreme domination over body is not further tolerable for female. That is why, they fought against the domination .Because of the feminist movements women acknowledged that male centered society misrepresent women in the name of honour or something else. They further opine that it is the time to challenge traditional misrepresentation of women. The major concern of this research is not only depicting the maltreatment of female but also shows the consciousness of women regarding their own shake: they assert that they should not further being abused. By the same logic also celebrates the consciousness of regarding their body.

Traditionally, humane society is based on male's values and the values of female are repressed. But when female become conscious of this gender society and its treatment towards women obviously, they raise their voices against the domination. In the same fashion, this novel explores the rebellious consciousness of women through the story of different female.

At present, female body has been the point of immense exploration and celebration rather than the site of negation or suppression. In this situation, Margrit Shildrick and Janet Price write: "The body, then, has become the site of intense inquiry, not in the hope of recovering an authentic female body unburdened of patriarchal assumption, but in the full acknowledgement of the multiple and fluid possibilities of different embodiment" (Price and Shildrick¹²). In these lines, Price and Shildrick argue that female body at present has been the place of inquiry acknowledging its fluidity and

multiplicity. And this practice undercuts the patriarchal assumption of the women as mere body. This practice shatters the layers of patriarchy and turns it inside out.

Women are represented in terms of body and patriarchy presupposes that they do not have mind.

In the same fashion, drawing upon Plato, Janet Price and Margrit Shildrick opine that:

If we are souls, and our bodies are not essential to who we are, than it does not make any difference, ultimately, whether we have a women's body or man's body. When one thinks about this emphasis in Plato's thought, his views about the equality of women and seems integral to the rest of his views. If the only difference between women and men is that they have different bodies, and if bodies are merely incidental attachment to what constitutes one's real identity, then there is no important differences between man and women. (Price and Shildrick 39)

While deconstructing the hierarchal schematization between mind and body that is constructed by Plato in particular and whole metaphysics in general, Shildrick and Price assert that, if women are their soul then there is no significant difference between men and women. That is, women are guided by soul. It questions the assumption that women are mere body. As per them, if there is no any difference between mind and body, obviously there is no any difference between man and women. That is why, they (women) are going to challenge so-called superior rules constructed by male based society.

Aside from literary works, women have become embodiments of pleasure in various media, both print and digital. In the name of marketing products and services,

entrepreneurs present women's bodies in sexy ways (in nudity, half-naked, topless, in different erotic poses) in ads to catch people's eyes. In *Body Wars: Making Peace with Women's Bodies*, Margo Maine indicates the gloomy, antagonistic portrayal of women like sex objects even in commercials:

A united Nations report on the status of women named advertising the worst offender to women's well-being. According to the critics, the female body has been consistently degraded and sexualized, rendering women inferior. The truth is startling: 97% of print ads portray women in powerless positions, as victims, sex objects, or other female stereotypes. Women are objectified and trivialized, as evident by print ads featuring a woman's full body, although often headless, but only the upper body of a man. Females are also more likely to be displayed lying down or bending over, while males stand erect. (78)

Male-dominated firms and institutions associate women with their products in ads. Unfortunately, this conveys the meaning, even to the general public, that women and objects are synonymous with each other. Men fumble with images of women's bodies for marketing of their businesses. That is why Maine condemns male-dominated institutions for representing women stereotypically as sexual entities in their ads for the promotion and sale of their products and services.

In a Capitalistic world, money can buy anything that is at auction or on sale and provide material happiness to its owner. Carrie and Clyde also realize the purchasing power of money. But they lack enough money for the transformation and improvement of their bodies. For money and their desired things they handle their bodies like exchangeable items. Carrie's body is her only asset. She uses her body as a capital investment happiness in commercial cities. As a waif, penniless girl, Carrie fearfully

and hesitatingly accepts a middle class salesman's offer of a live-in relationship for her survival. For her, Drouet's offer sounds "like the welcome breath of an open door. . . . His voice was the voice of a friend" (68). She searches for financial sympathy in his offer at the cost of her girlhood and virginity. She makes Drouet buy things that she desires and "felt her first thrill of power" (76) of her beautiful body.

The glamorous city with its display of awakens "in her a desire to reach something higher and to live better" (138) than her living standard with Drouet. The more her needs of board, food and garments are fulfilled at Drouet's apartment, the more she desires additional commodities. To fulfill her desire for more materials, she extends her relationship with upper class manager, Hurstwood, though he is in his early forties. In her eyes, "he had ease and comfort, his strength was appealing to her" (128-29). She gets involved romantically with him while she is, at the same time, still in a live-in relationship with Drouet. When both of them fail to meet her desire of a higher living standard, she uses her body to be an actress in New York and earns large sums of money. Finally, the performances of her pretty body in theatres provide her the living standard of the upper class American.

Body Politics and Literature

Body politics particularly concerns with body; it has to do with the exploration of the body that is essential for the constructions of gender and sexuality in traditional discourse. Women of the twenties especially this develops these very concepts of body politics. It also celebrates women body. Furthermore, an emphasis upon women and their bodies are clearly an important and necessary part of the feminist critique. That is to say, women become conscious regarding their body and hence this very concept was developed. By the same logic, women become undoubtedly aware of the various ways in which particularly entails various forms of controls over the female body. Some of

the critics who share some idea with this issue are Judith Butler, Chris Beaseley, Janet Price and Margrit Shildrick, Nancy Duncan and so on.

By Thomas Gale in his book *Body politics Encyclopedia of Race and Racism* he wrote *Body Politics* was first used in the 1970s, during the second wave of the feminist movement in the United States. It arose out of feminist politics and the abortion debates. *Body politics* originally involved the fight against objectification of the female body and violence against women and girls, and the campaign for reproductive rights for women. "The personal is the political" became a slogan that captured the sense that domestic contests for equal rights in the home and with in sexual relationships are crucial to the struggle for equal rights in the public. This form of *body politics* emphasized a women's power and authority over her own body.

The second wave feminist *body politics* promoted breaking the silence about rape, sexual abuse and violence against women and girls, which many interpreted as extreme examples of socially sanctioned male power the feminists who followed at the end of the twentieth century accepted this stance on rape and violence against women and girls but they found the gender practices that include butchfem gender roles, gender-blending, transgender lifestyles, transsexual surgeries, body piercing and tattoos.

The theory of *body politics* has to do with the Queer theory. Queer theory is the area of critical concerns that emerged in early 1990s out of the fields of gay, lesbian and feminist studies. Moreover it is a kind of interpretation which is based on the queer reading of the text; queer readings in the sense that it does not follow the prescribed rules. Chris Beaseley writes: "Queer Theory sees identity as thoroughly socially constructed and internally unstable and incoherent" (162). Queer Theory, the theory of performativity, like *body politics* celebrates the female body rather than presupposing it

as secondary category. Queer theory is somehow related to drag to culture because both of them deal with the same issue. Heavily influenced by the work of Foucault, Queer theory builds upon feminist challenges to the idea that gender is a part of essential self. Hence queer theory expands its focuses to encompass any kind of sexual activity or identity. They genealogically reinterpret the Western metaphysics and turn it inside out.

Body politics particularly happens from two sides: negative and positive use of body. When the body politics happens negatively there is the domination of female body by male. In the mean time, if female politicizes their body positively, obviously there is a challenge upon the misrepresentation of women's body.

Body politics and queer theory deconstructs the hierarchic schematization between mind (masculine) and body (feminine). In these sense, Queer theory is a recent development that revisits human identity, gender and sexuality which claims that all of them are in the constant state of flux. In this context, Beaseley says: "Queer theory sees identity as constructed and internally unstable and incoherent"(Beasely162). That is why both queer theory and body politics sees identity as socially constructed and hence it is not fixed. Lastly for queer theory gender and sexuality are construct and hence vulnerable to change.

Furthermore, from its very beginning, Western History has created the dichotomy between "body" and "mind", in which body refers to female whereas mind refers to male. For example in Bible, Eve had been created from the rip of the Adam. And therefore she (Eve) was treated only in terms of body rather than mind; rationale creature. By the same logic, Plato, the pioneer of the Western philosophy, also believe in mind/body dualism. In other words, Plato makes the dichotomy between body and mind and put the later one as the means of achieving truth. Supporting this fact Judith Butler says: "Plato's discourse on materiality does not permit the notion of female body

as a human form" (Butler 53). Here, according to Butler, Plato relates women with body and soul with male. In other words, he never sees the body of women as a human form. In the same manner for Aristotle, the soul designates the articulation of the matter (body) where matter is understood as fully potential as actualized. Moreover, for him, soul is the first grade of a naturally organized body. In the same fashion, the unilateral emphasis on the reason; mind in the eighteenth century also excluded the study body. Hence, it is clear that Western history from its very beginning presupposes the secondariness of women and hence has been excluded from the study.

In the present year, "the affirmation of the feminine and the female body as symbolizing that which does not fit the masculine world" (Beaseley 47), pave the way for the study of the body. That is to say, women become consciousness regarding their body and want to possess it. That simply means feminist scholar began to recognize that they needed to develop a better account of the relationship between reasons, theory and the body. According to them, because of the exclusion of body from the study, the discourse of gender and sexuality come to fore. In the same fashion Beaseley says: "One's identity is not fixed" (Beaseley101). Beaseley's argument is that identity is not fixed is in the constant state of the flux. Hence the identity of women also does not remain same.

According to Michael Foucault, the discourse of gender and sexuality emanates from body itself. In alternative words, it is the social construction that has been formulated on the basis of the bodily differences. He further asserts that sex is biological aspect gender and sexuality is the socio-historical construct. Sex becomes gender when it enters into social discourse. Furthermore, he argues that: "The history of sexuality or rather its series of studies concerning historical relationship of power and the discourse on sex... we must conceive sex without law (Foucault 90-91). That simply

means, as per him sex is the biological aspect and when biological characteristics remain over long period of time, sexuality is constructed socially. Hence, in the traditional society the discourse is created on the basis of sex-bodily appearances. Moreover, Gender and Sexuality, in the hand of body politics, is reinterpreted as socio-cultural construct that is intertwined with the network of patriarchal power politics and the discourse practice.

Furthermore, one of the leading the body politics is Judith Butler. In her book *Bodies That Matter*, she questions Western history that created the very space between soul and body. And supporting this fact she asserts: "women neither is nor has an essence, and this the case for her because women is what is excluded from the discourse" (Butler 38). She further asserts that western metaphysics reduces the existence of women into the level of body, thereby dominating them inhumanely. By the same logic, Butler insists that the body too is a cultural product; such that bodily sex and anatomy itself can be seen in terms of cultural interpretation of gender differences. In the same manner, according to her, the body is also a gendered performance which is socially constructed. She described gender identity as performative but not fixed. That is to say, as per her, one's identity is in the constant state of flux. In this sense, Foucault and Butler have same view that gender is discursive and performative rather than manifestation of the true self. In other words, sex for them is not a natural phenomena rather it is also gendered category.

In the same fashion, Janet Price and Margrit Shildrick's are also no more important for expanding the very concepts of body politics. They say that the history of western philosophy treats women as incapable of exercising rational power. Women, for them, are confined within the domestic chamber house. Moreover, according to them, western philosophical tradition has not been noted for its celebration of the body

and those women's nature women's lives have long been associated with the body and the bodily functions. In this manner they argue: "women just are their bodies in a way man are not, biologically destined to inferior status in all spheres that privilege rationality" (Price and Shildrick 3). And they also say that there is a linkage between attitude towards the body and attitude towards the women. They further claims that female body at present has been the place of inquiry by recognizing its fluidity and multiplicity. In the mean time, the theory of body politics subverts the patriarchal assumption of women as mere body, thereby subverting the discourse of gender and sexuality.

Moreover, Nancy Duncan in *Body Space* asserts that "we cannot simply remove women from the sphere of the body and claim for ourselves the sphere of the 'mind' and 'reason' in which this later concept has constructed on the basis of our exclusion" (16). Hence, according to Duncan, the exclusion of female is directly related to their body. By creating the dichotomy between body and mind, patriarchy always dominate female. In the same manner, Duncan says: "As long as the body and the realm of the domestic were seen as obstacle to reason, cognitive achievement and indeed, freedom, women who sought equality had to establish an ability to transcend the body" (Duncan16). That simply means because of the extreme domination women have to seek the equality and they should use their body in order to challenge norms of patriarchy. By the same logic, Duncan also deconstructs the dichotomy between body and mind and also asserts that the idea of reason have been connected to body.

The major concern of body politics is to show how female body is taken for granted in patriarchy so as to fulfill their hegemonic nature. In this manner drawing upon Judith Butler, Chris Beaseley says: "Butler insists that the body too is cultural product..." (Beaseley 101). According to Butler, body is also has cultural product. And

that very culture is constructed by patriarchy. The culture also has to do with power politics. Those people create the culture who are in power. Hence, culture and power are inextricably linked with each other. That is why, the patriarchy based culture always dominates women.

This research is divided into four chapters. The first section is the inductive part of this research. This chapter portrays the problematic issues of this memoir that the research tries to address. It also gives a short glimpse of this memoir and the story of different women characters. In this section, the theoretical discussions of Judith Butler, Chris Beaseley, Michael Foucault, Janet Price, Margrit Shildrick and Nancy Duncan are enhanced while elaborating the methodology. Similarly, the second section deals with body politics and the issue of domination. While doing this the research is textually based and tries to depict how much domination is there in patriarchy. Likewise, third section crystallizes rebellious tone of female characters and also applies the theory of body politics. And the remaining last concludes the whole research and asserts that the extreme dominating over female body is not further tolerable for them. That is why; being conscious of it now they are able to shatter the layers of patriarchy.

Chapter 3

Outlook of Patriarchy towards Carrie

In the April of 1900, Dreiser sat down to write the novel -*Carrie Sister*. It was said that he was no conception of the plot of the novel when he began to write, but soon after recalling the tragedies of his youth-injustices that he had seen, chance, ignorance and passion played upon those whom he had known first and, he began to write furiously. In *Sister Carrie*, Dreiser succeeded in pointing out the tragic possibilities inherited in the conflict between individual and society. In 1900, Dreiser published his masterpiece-*Sister Carrie*, There were also many other works in his life. His most famous novel was *American Tragedy*, he also wrote trilogy, it composed of *The Financier* (1912), *The Titan* (1915), and *The Stoic* (1974), his other novels were *The Genius* (1915), *The Bulwark* (1947), and so on. Even at the end, he was writing on the *Stoic*, the last of the Cowperwood trilogy, it was unfinished business. Dreiser died in Hollywood on December 28, 1945.

Money is magic in the world of *Sister Carrie*, especially for Carrie herself. Her love affair with money is way more passionate than any of her relationship with the novel's men. In late nineteenth-Century America, women-generally speaking-held way less economic, social and political power than men (remember that this was the era when women couldn't even cast a little old ballot). Yet in *Sister carrie*, the main female character Carrie ends up becoming much more economically and socially successful than any of the male characters. This fact alone makes the novel deserving of a close look at the role of women. To top it off, Carrie's rise from small-town nobody to big star seems to have a lot to do with her ability to mastery certain codes of femininity and make herself look super girly. Who would've thought that learning to flip her hair in just the right way would change the whole direction of Carrie's life?

Carrie, was sad beyond measure, and ye uncertain, wishing, fancying. Finally, it seemed as if all her state was one of loneliness and for sakenness, and she could scarce refrain from trembling at the lip. She hummed and hummed as the moments went by sitting in the shadow by the window and was therein as happily, though she did not perceive it, as she ever would be. (38)

Carrie was surprise by getting all the things which she want, her dreams was fulfill but she was not happy getting all the things. At the moment when she get all the fashionable clothes, expensive shoes and other material pleasure. In her dream she cannot get these things but in the real she got all the things what she ever expect.

Carrie was an innocent countryside girl from the nether world, with dream of fortune; she came to the mysterious city- Chicago. So it was inevitable that she would experience the unpredictable hardship and suffering as a job seeker and fortune maker. Carrie has lots of related ambitions in *Sister Carrie* to get rich, to get really rich, to be a famous actress, and to be a really famous actress. For carrie, there's always some other goal to reach that is going to be the thing that brings her perfect happiness. But instead, this perfect recipe for unhappiness. For other characters like Hurstwood, economic conditions tend to squash ambitions like flies.

In her fantastic dreams of desire, Carrie mistakes success for happiness. The novel ends with Carrie still ignorant of her terrible mistake. A large part of Carrie's tragedy is that she is unable to feel in real life the emotions she feels onstage. Carrie is, finally, a sentimental character, not a passionate one. In the melodrama of the novel. Carrie begins at the heroine of a popular romance, the naive, dreamy-eyed, ambitious but virtuous youngest sister; she emerges as a sort of nun, a "sister of the poor", dedicated to charity, lonely and celibate. Even though she undergoes and even obvious

outward changes and even though her life style is drastically altered, Carrie never achieves any significant insights about herself or the world at large. In this respect she remains static in a world of flux and constant change.

While Carrie and Hurstwood learn to some extent at least that material possessions and smart appearances are false signs of a person's worth, Drouet continues to embrace the materialistic values responsible for Carrie's heartsore sadness and Hurstwood's suicide.

Drouet's function in the novel is to serve as a fixed point for measuring the changes that come over Carrie and Hurstwood. He is the first person Carrie meets. When she leaves Columbia City and very nearly the last one she speaks with at the end of the novel. Ironically, it is Drouet who affects Carrie's life most drastically, planning her debut as an actress, introducing her to Hurstwood, and above all, making her aware of herself as a woman; nevertheless, Drouet himself remains unchanged and insensitive to the changes he was wrought.

Hurstwood is an "ambassador" sent from the world of wealth, fashion and fine manners to Carrie's pedestrian world. Dreiser uses the character of Hurstwood to show the working of uncertainty; for as Carrie unexpectedly rises to wealth and fame, Hurstwood loses his ability to maintain his status and gradually sinks, into the depths of poverty and despair.

Because of his selfish desire to recapture his youth and find excitement at Carrie's expense, Hurstwood evokes little sympathy until the final stages of his ruination. Nevertheless, he is not willfully cruel. His fine manners and wealthy appearance show him to be very much a man of his time. He knows that his place in a carefully ordered society is well near the top and he behaves accordingly. He believes that his attraction to Carrie will result only in a harmless flirtation that would benefit

Carrie as well as himself.

At that time, Chicago had a population of more than a million with fifty thousand more people moving there each year. Chicago was in the process of expanding and Carrie, as a complete job seeker, was overwhelmed by the scale of the city, and in the process of finding a job she encountered many humiliating rejection and was hurt by repeated contemptuous refusal and was hurt by repeated contemptuous refusal and total indifference of the crowds among whom she walked in the street and waited for an interview in the factories and stores. But she did not lose her courage, instead she was encouraged by her first attempt to gain a work as a sticker with the wag 3.5 dollars-a-week. The wag was disappointingly low, and her further inquires were successful until she arrived at saleroom of a shoe store and was hired as a sticker with wag of 4.5 dollars-a-week. This change in fortune changed Carrie's attitude toward the city, the city in her eyes began to become more lovely and she believed that she could live in the Chicago and had a better time than she had ever had before-she would be happy. But her enthusiasm did not last long when she noticed that the work was made intentionally different and uncomfortable.

One day, before she saved enough money to buy a new jacket, she was caught in the rain, came down with the flu and lost three day's work. It was taken for granted that she lost her job and her situation became more critical. For three days, she looked unsuccessfully for a job. At this desperate moment, she met Drouet again, a salesman whom she encountered on the train of Chicago. Drouet took her to the expensive restaurant and gave her 20 dollars to buy clothes. In Dreiser's eyes, money should be considered stored energy not a statue symbol begetting privilege. Carrie, in contrast, saw money as "something everybody else has and I must get" (1967, p.57). So in her predicament, she hesitated between returning the money and allowing Drouet convince

her to keep it. She eventually gave into the pull of her desire for staying in "the great, mysterious city which was still a magnet for her" (1967, p.65). Dreiser believed that, "we have the consolation of knowing that evolution is even in the action, that ideals are a light that cannot fail" (1967, p.67).

Ideals would be realizable in time ,from the point view of Dreiser, humanity was in the halfway house between fully developed reason and animal instinct: "We see man far removed from the lairs of the jungle, his free-will, his free-will not sufficiently developed to replace his instincts and afford him perfect guidance" (1967, p.66).

In the world of *Sister Carrie*, comparison between objects or between object and person became the basic for determining value. Hurstwood was an "ambassador" sent from the world of the wealth and fashion and fine manners. He was a manager of a bank; he had job, house, family, reputation and position. His fine manners and wealthy appearance showed him to be very much a man of his times; he knew that his place was well near to the top in a carefully ordered society. Upon Hurstwood's arrival, Carrie was taken by his superior attentiveness, Hurstwood won Carrie's affection.

Carrie was moved by desire when she imagined herself in new clothes. She might have moral reservations, but her material pursuits put an end to them. So as her taste broadened, she became less impressed with Drouet, and found that Drouet was not an ideal figure as she had first imagined, he was egotistical and insensitive. While, when Hurstwood took them to the theatre, Carrie was "hypnotized by the environment, the trapping of box, and the elegance of her companion (Hurstwood)" (1967, p.83). She was struck by the superior contrast between the opulence of the estate and her more modest situation. At this moment, Hurstwood's chance was coming .When Hurstwood confessed his love for her, she responded favorably. Carrie gradually rose from the poverty and the lower position.

Carrie had serious doubt about her promise to run away with and married Hurstwood, when she remembered Drouet's kindness and felt guilty and insecure about leaving him. But Carrie lost some of this resolve when Drouet came to question something about her and Hurstwood. At the same time, she also noticed that Hurstwood was married. Carrie, now, responded with confused emotions: guilt over his deception, and anger over Drouet's moral superiority. Even so she resolved not to live again with Drouet, and her pride battled with her anxiety over being alone as her fund diminished. For two days, she looked for a position but no success, encouraged only by a manager who hoped to seduce her. Without job and Drouet's support, Carrie's life began to be critical again.

Now, Hurstwood's relationship with his family declined to the point that her wife wanted to divorce him. It was a chance for Carrie to move affectionately toward Hurstwood, and Hurstwood also saw a new life waiting for him if he could convince Carrie to go with him for Montreal.

Dreiser, who felt that most lives were determined by accident rather than intention, made one significant change in his story. Hurstwood did not plan, or reality wanted to steal the money he took with him. One evening, Hurstwood spent drinking with his friends to the extent that his inhibitions were lowered. When he was about to lock and leave, he found his surprise that the safe-containing more than 10,000 dollars in cash-was unlocked, what ensured was a moral battle of conscience in which Hurstwood struggled with his desire to take the money and his sense that he should leave it and locked the safe. There appeared to be an even balance in the choice confronting him between duty and desire. Twice he took the money out of the safe, the second time putting it in his hand satchel, only to return it to the safe.

All of the matters revealed an unconscious desire to steal the money-a desire

further identified by the fact that his affection for Carrie developed simultaneously with his wife's suit for divorce. He thought that the money would ensure him a better life and future with Carrie, but he never knew that once the money was in his satchel and his fate sealed. Hurstwood determined to flee with Carrie by tricking her into boarding on the train with him for Montreal. Although once again reluctant after she knew the truth. Carrie unconsciously made up her mind to continue on the journey when Hurstwood promised to marry her. Here, she was perhaps convinced-based on her inability to find a position on the stage and her fear that Drouet had moved out-that Chicago offered her less opportunity than Hurstwood was promising. Dreiser, here, as in his novel, felt that people simply did what, being made as they were, they had to do, and that they were, in general, better than circumstances.

Hurstwood's fate was foreshadowed in New York by contrasting that city with Chicago. New York was much larger, with many more avenues of commerce and trade. Intimidated by the gigantic city, Hurstwood lacked the youthful energy needed to do business there: "it was an awesome place to him, for here gathered all that he most responded on this earth-wealth, place, and fame" (1967, p.27). So in New York, Hurstwood's new business arrangement encountered many drawbacks and he became more and more preoccupied by his business and grew introspective and secretive, to the extent that his relationship with Carrie changed as Carrie became more intoxicated with New York and dissatisfied with being a housewife, as the Hurstwood's business picked up to the point that nets 150 dollars a month and he became more preoccupied with his business, he began to take Carrie for granted. At this time, she found a new comer Mrs. Vance who had moved in the net door, after the two women got known each other, Carrie was distressed to find that her own clothes were not as nice or as fashionable as Mrs. Vance's and when Mrs. Vance took her to a Broadway Martinet, Carrie realized

that the women around her, especially Mrs. Vance, were dressed more attractively than she was.

Carrie was intent on living a more luxurious life until she met Robert Ames, a cousin of Mrs. Vance's and electrical engineer from Indianapolis. Ames suggested that an intellectual plane should offer values superior to materialism, when he disparaged recent melodramatic fiction, Carrie began to question her own literary taste. When she felt that Ames was a man with more intellectual powers than Drouet and Hurstwood, in her rocking chair contemplating what Ames told her, Carrie was rocking chair contemplating what Ames told her, Carrie was "beginning to see".

Carrie and Hurstwood were living in New York for three years, Hurstwood had a turning point in his life, and that is, he was beginning to decline. In order to save money, Hurstwood and Carrie gave up their flat and moved to a smaller, cheaper apartment on Thirteen Street. The situation took on crisis proportions and Hurstwood's depression grew more intense. When the saloon was torn down, Hurstwood lost most of his money he invested and had no promise of another business.

Carrie works hard at her job, but discovers that the salary is too low for her to pay rent and purchase clothes for the winter. She soon falls ill from the cold and takes several days to recover. Assuming that she has lost her new job, Carrie returns to the streets in the desperate hopes of finding new employment, but becomes frustrated when nothing is available.

Almost ready to head home, Carrie accidentally meets Drouet on the street. He kindly offers her a meal and takes her to a fine restaurant. After much insisting he convinces her to meet him again the next day and presses twenty dollars into her hand. Carrie is loath to take the money and afraid that Minnie will find out where she got it, so instead of spending the money she decides to return it to Drouet. She meets him again

the next day and he takes her out shopping, buying her an entire wardrobe in the process.

Carrie is so elated by the way he treats her that she agrees to allow him to rent an apartment for her. She sneaks her things out of Minnie's house, leaving only a short note behind, and takes off. Things go well with Drouet for a while.

Drouet then introduces Carrie to his friend Hurstwood, the manager of one of the top bars in the city. Hurstwood is far more refined and elegant than Drouet, and soon he comes over to play cards with Carrie and Drouet. He next offers to take them to the theater. When Drouet is away, Hurstwood begins to stop by the apartment and woo Carrie, finally getting her to kiss him while on a buggy ride. He falls madly in love with her and starts to think of getting her to run away with him.

Drouet, unaware of what is going on between Carrie and Hurstwood, returns to Chicago for several weeks. He is asked to find a girl to perform in his Mason's lodge play and asks Carrie if she would do it. She agrees, and Hurstwood gets together all the top people in the city to watch her perform. Carrie puts on a stunning performance as a result of Drouet's support for her, but Hurstwood starts to become insanely jealous when he sees them together.

Hurstwood's family life falls apart rapidly as he has been neglecting his wife in order to see Carrie. She finally realizes what is going on and demands that he give her money. Meanwhile, Drouet has also discovered that Carrie has been spending far more time with Hurstwood than he ever thought. Drouet angrily walks out on Carrie, and Hurstwood foolishly fights with his wife, not realizing that his wife has the entire property in her name. She then files for divorce, hires a detective, and locks him out of the house.

Hurstwood goes to his workplace and spends his nights at a local hotel. One

evening he is locking up the bar and discovers that the safe is unlocked. He pulls out over ten thousand dollars in cash and accidentally locks the safe before he can put the money back. Without thinking he takes the cash and rushes to Carrie's apartment. He tells her that Drouet has had an accident and that they need to go to the hospital. With that lie he gets her onto a train heading to Detroit and from there to Montreal. Carrie is upset and furious with him, but passively does nothing to resist.

From Montreal they head to New York City where Hurstwood rents an apartment for them. He has sent back most of the money he stole while in Montreal in order to avoid prosecution, keeping only thirteen hundred in order to establish his own business. He soon finds a bar looking for a business partner and buys a one-third stake for one thousand. Things are fine until the owner of the land that the bar is on decides to kick them out and build an office building. Hurstwood only has seven hundred dollars and struggles to find new employment.

He and Carrie are soon forced to move into a smaller apartment. Failing to find work, Hurstwood slowly degenerates into idleness. He takes up some gambling and loses over a hundred dollars in one night. Carrie loses interest in him as a person and starts considering her other alternatives. Things get progressively worse until Hurstwood does not even leave the apartment anymore, preferring to sit around in his old clothes.

When Hurstwood is almost out of money, Carrie decides that she will have to get a job to support them. After a few days she is given a spot in the chorus line of a Broadway show. Her salary is barely enough for them to live on, but Hurstwood scrapes by. She is soon promoted to lead the chorus line and later to an even better paying dancing position. Carrie refuses to tell Hurstwood about her success because she needs the extra money to purchase clothes for herself.

Hurstwood takes one last job when the trolley car workers go on strike. He applies for a position and becomes a scab, a man who works when everyone else is striking. However, an angry mob soon manages to stop his car and after being shot at he decides to give up and head home. Carrie luckily is given a speaking part one day and at that point decides to leave Hurstwood in order to live with an actress friend of hers. She moves out while he is taking a walk.

The rest of the novel traces Carrie's rise and Hurstwood's fall. He soon loses the apartment and is forced to become a homeless beggar who stays in cheap hotels in the Bowery part of town. Carrie meanwhile is given a silent role, but plays it so well that she becomes an overnight star and signs a contract paying her a hundred and fifty dollars a week, an exorbitant sum for her.

Drouet moves to New York and tries to reestablish his relationship with Carrie, but she brushes him off. Hurstwood, in despair, commits suicide by gassing himself with methane in his hotel room one night. His wife and daughter take a voyage to Rome with a wealthy young man that his daughter has married while his dead body is carted away on a ship. Carrie meanwhile has become unhappy with her state in the world, wishing that she could perform drama rather than comedy.

Carrie, now, had been exposed to the good life by the Vances, but lacked the means to attain it; she had also been exposed to more individual values by Ames. At the same time, Carrie gradually grew aware that Hurstwood's financial situation was serious, he lost his saloon, but Hurstwood, at forty-three, with an impressive wardrobe still locked prosperity. He also felt that his superior background made him too good for a job such as battenning. But as winter settled in, Hurstwood's energy began to flag. The weather discouraged him from walking in the city looking for a business opportunity. He began to pass time by sitting in the hotel lobbies or at home rocking in his chair by

the radiator. Here, Dreiser told us his belief in the cyclical nature of human life that was the movement from youth and health to old age and sickness and eventually death, the spirit more truly than Hurstwood. As he sat in the hotels looking out at scenes such as the exciting Broadway panorama, he was reminded of how far removed he was from youth and the point of a career.

While in New York, Carrie had nowhere but go up, because she never ceased trying to find jobs for better life even though she encountered many difficulties and painful struggles. Hurstwood had nowhere but go down, because a middle-aged man in a state of depression and without skills had no chance of finding work in New York when 80,000 people were unemployed.

At this time, Carrie discovered again and again that she simply couldn't support two people, she took advantage of every opportunity to be out of the house away from Hurstwood, who made mild and ineffectual protest against her absence, and which only served to widen the gap between them. As Hurstwood slipped down into decadence, Carrie became more and more independent and detached from him; she did not fall with him but remained a "soldier of fortune" and always accepted the dictates of fate without question. The fantasy became more vivid; it also became more and more realistic. At one moment, she drifted along on a tempestuous sea, the next moment, she found herself on the crest of a wave riding towards success. Looking over shoulder, she saw Hurstwood slipping beneath the stormy surface.

Dreiser also used the device of irony to describe Hurstwood's attempts to struggle with his fate by playing pokers to make money, it was significant and forceful. He was no longer a master of the bluff, but a pawn of fate. He still struggled hard with his fate; the strike of the motormen and conductor offered. At last, he went to the office to seek his fortune and found a job to operate the streetcar. But the condition did not

prevail for long.

Hurstwood lost in the game of life, while Carrie's career improved day by day. Now, he only depended on Carrie for sustenance, and which gradually caused Carrie to learn deeply that she couldn't support two people at all. Even though Carrie at first hesitated, feeling guilty about the way she left Drouet and even deeper guilt at the prospect of abandoning Hurstwood, but because of her need and desire for new clothes, she moved out of their flat, leaving Hurstwood a note and \$20-the same sum Drouet gave her in Chicago when he convinced her to move in with him. When Hurstwood returned after a day of wandering, he read the notes and was struck by a powerful sensation of coldness. He felt that Carrie was selfish and had been lost in the city of wealth and influence, purposely leaving him out of the gate. The indignity of his situation was made more severe by the remnants of pride that were left to him: He was weakened in body and mind, through a series of reversals, he became a panhandler.

Carrie got success and acquired a reputation among the public as a mysterious and withdraw figure and she also came to realize that there was no equivalence between work done and money received and that in a market economy the value of work was determined by public whim. Bob Ames urged her to alter her repertoire to include more serious dramas. Carrie couldn't escape from the influence of Bob Ames, believing that Bob held a key to the future, she idolized the man and hanged his every word.

Ames further observed that Carrie would lose this quality if she persisted in expressing only personal desire and neglected the desire of the rest of humanity. It was then that Carrie retired to her rocker in the attempt to root out her personal desire: she hoped to find the "better thing".

Hurstwood spent his time wandering helplessly from one charity line to another, crying, beginning, and he was indeed at the bottom of society. He was in a very special

state which people took him for a chronic type of bum and beggar: police hustled him along; restaurant and lodging-house keepers turned him out of promptly the moment he had his diet; pedestrians waved him off. He had nothing in the world, finally, Hurstwood into "blackness"(in contrast to the light of Chicago), committed suicide by sealing off his room and turning on the gas without lighting it, waiting to be reclaimed by the kindness which was the night. Carrie, now, gained everything she had craved; she could look about on her gowns and carriage, her furniture and bank account.

"Chicago dawning, she saw the city offering more of loveliness than she had ever known, and distinctly by force of her moods alone, clung it" (1967, p.381). This discontent was the fruit of "blind striking", such was the fate of Carrie, caught up in the flux of life.

Sister Carrie sold poorly but was redeemed by writers like Frank Norris and William Dean Howells who saw the novel as a breakthrough in American realism. Charges of obscenity were brought against the novel, soon making Dreiser a cause celebre for many young writers. However, the publication battles over Sister Carrie caused Dreiser to become depressed, so much so that his brother sent him to a sanitarium for a short while.

The struggles in getting Sister Carrie published were not undertaken without foreknowledge. Dreiser allowed many cuts and changes to be made to the original manuscript by his wife Sara (known as "Jug") and his friend Arthur Henry. From the 1981 publication of the unedited manuscript by the University of Pennsylvania Press, it appears that Dreiser welcomed the edits and changes although later in life he described the publication of Sister Carrie as one of suppression. Dreiser scholars are still torn over whether the extensive editing helped or harmed the original manuscript.

One of the main problems with the book has been the ending, where it seems

that Carrie is rewarded for her illicit relationship. Dreiser wrote as a Realist, and believed that fiction should not merely depict an idealized version of life for readers, but should show how people really felt and thought about things. The scandal of the book is that Carrie is able to move in with the salesman and thereby improve her lot in life. Although Dreiser does not leave her happy at the end, he certainly does not punish her for her actions.

In New York, Hurstwood and Carrie rent a flat where they live as George and Carrie Wheeler. Hurstwood buys a minority interest in a saloon and, at first, is able to provide Carrie with a satisfactory – if not lavish – standard of living. The couple grow distant, however, as Hurstwood abandons any pretense of fine manners toward Carrie, and she realizes that Hurstwood no longer is the suave, powerful manager of his Chicago days. Carrie's dissatisfaction only increases when she meets Robert Ames, a bright young scholar from Indiana and her neighbor's cousin, who introduces her to the idea that great art, rather than showy materialism, is worthy of admiration.

In the novel *Sister Carrie*, Dreiser advocated for freedom of expression, unrestrained writing and actual representation of society in literature. That is why Dreiser was frank in presentation of his own sexual life, that of his siblings and of other people in his literary works.

Lack of Communication

The failure of the characters to communicate with words is a recurring theme in this novel. This is most evident in the relationship between Hurstwood and Carrie as only the readers are made privy to their thought processes. They are unable to express their full views of each other and this may be interpreted as an attempt to reflect how little we know of our friends, partners and ourselves. A useful example of this may be found when Hurstwood fishes for words when trying to express his affection for Carrie,

and finds instead that words fail him. Language is seen to be an inadequate means to articulate emotions.

By contrasting the characters' thoughts with what they say, the narrative also exposes the gap between expression and the unconscious. By recording what they are thinking, it is also possible to see, on a simplified level, an echo of how quickly we change our minds.

Material Possessions

Carrie's fear of poverty and desire for material possessions are the only two factors which disturb her from her passivity. Consumerism often dominates her decisions as she is mainly characterized by her love of new clothes and need for comfort. Interestingly, the narrative does not condemn her for this predilection. She and Drouet represent polar opposites of the puritan work ethic as they prefer finery and living for the moment. Although she is not punished by the author for her extravagant tastes, and is a likeable figure at times, she is never given a great amount of depth. Her encounters with Ames teach her that desire for wealth will lead to dissatisfaction, and she considers him as wise for holding such views, but it is not until the end that she appears to ponder these thoughts more closely. For this reason, it is possible to see that through Carrie Dreiser is attempting to convey a convincing human rather than a good or evil main protagonist. Carrie's desires are recognizable, as is her sense of melancholy when the desires are fulfilled.

Social Standing

It is suggested in the narrative that Hurstwood's fall from grace into eventual suicide has partially come about because of his loss of social standing. In a society that overvalues appearance and the appearance of money, he gradually becomes ousted from his position of respectability. Through necessity and apathy he begins to wear his old clothes whilst living with Carrie and this symbolizes his decline into being a

nonentity.

As his position weakens, Carrie's is seen to strengthen as she acquires independence and a level of wealth and is metaphorically accepted back into the fold when Mrs Vance visits her in her dressing room. It is of interest that Carrie is allowed to succeed and achieve such acceptance, as a so-called fallen woman, because such women are traditionally punished in literature (remembering Eve, Madame Bovary and Anna Karenina). This novel may be regarded, therefore, as challenging the moral codes of the late nineteenth century because of she is depicted as rising, rather than declining, in perceived value.

By contrasting Carrie and Hurstwood's change in fortune, their separate lives become all the more pronounced. Her newly acquired fame is emphasized in relation to his eventual suicide. The novel's use of contrasts depends on the relativity of meaning, and so employs the same technique of defining by comparison as the city dwellers who are under observation.

These first few chapters establish our main characters (Carrie, Hurstwood and Drouet) and the readers are exposed to their preference for appearance and social standing. Although Carrie attempts to find employment and begins work in the shoe factory, it is reiterated that she does not want the life of toil which her sister leads. Carrie prefers to be a consumer and this is glimpsed in her pleasure and envy in the department store. Drouet and Hurstwood are similarly impressed by signs of wealth as this is central to their mutual admiration.

Even in these early pages of the novel it is apparent that the narrative avoids condemning these characters for such material desires. They are written of as characteristics of the successful city dweller; the consumer drives the economy of the growing metropolis as may be seen in these new department stores, with which Carrie is enamoured.

Chapter 4

Emergence of Antithesis between Social Values and Free Sex

Scientifically, sexual relationship between a young man and woman is considered a natural, biological process. A young man and woman feel attraction to each other because of their blooming youth and physical need for sex and reproduction. Consequently, natural or heterosexual sex has become an inevitable act in the life of human beings except impotent and homosexual ones. This perspective leads some sexologists to conceive premarital sex as legal act, and not sinful and illegitimate. In *Sex, Spirit and You*, John Roger asserts that sex is an expression and fulfillment of carnal desire of male's and female's sexual organs by achieving orgasm. Roger further underscores that "It's a good feeling to realize that sex isn't dirty and that it's natural process of the human body. It's an even greater feeling to realize that you were not born in sin and that there is nothing sinful about the sexual relationship" (7). Roger's argument for coitus reveals his rebellious notion against the belief of Christianity and the ideals of society i.e., sex out of wedlock is adultery and illegitimate. In *Sister Carrie*, Drouet and Hurstwood feel attraction towards Carrie's blooming youth.

As the body politics signifies the hierarchic schematization is the constructed version of the society, the superiority of the male is due to the marginalization of female. The society has failed in the true judgement especially on the side of female. Hence, while reading the novel *Sister Carrie* one comes to know that extreme domination upon female body paves the way for developing rebellious consciousness. By analyzing the life of different women characters like Caroline meeber, Minnie, Julia Hurstwood and Jessica this present researcher tries to raise the question against the constructed identity of women. In another words, women are not mere spectators of their domination rather they can go against this misuse.

The characters of this novel stand for modern women who try to find out their identity as well as responsibility of being women. They go against patriarchy, because it subjects them like animal. While challenging the norms of patriarchy most of them use their body through different ways. They do so because they know the ill-treatment upon their body by traditional so-called male based superior society. Julia (Hurstwood's wife), the gap between this married couple is seen to be irretrievable once Hurstwood turns his attention to Carrie, but we are also told that there has been a growing distance between them for years. Minnie (Carrie's sister), only appears in the early chapters of the novel. Her life is one of drudgery and Carrie's short stay in her apartment is enough to convince Carrie that she does not want to live this type of life.

Firstly, this project foregrounds the issues of female subordination regarding their body. Secondly, it analyzes and brings forth the tone of protest and sense of resistance against the oppression and marginalization. Thus, by bringing forth the sense of resistance and voice of protest through their body, this study intends to deconstruct the mind/body dualism. And hence, this sense of bodily resistance suggests the gradual progress of women towards saving their body. Although, most of events in the novel have been presented to sideline the women's body, yet there are places where females have been offensive towards masculinity.

To prove women body as the sites of domination and resistance, this study takes idea from different scholars like Judith Butler, Margrit Shildrick, Janet Price, Chris Beaseley and Nancy Duncan. Though they have their own interpretation regarding women's body, their conclusion is same that women's body is not only meant for domination but it is also meant for revolution. They assert that, the body of women has been dominated since the time immemorial. And according to them, it is the patriarchy which shows the vulture eye upon women's body. In other words, patriarchy misuse the

body of women. But while depicting this, they assert that female at present are not mere spectator of their domination. That is, they go against the predefined misinterpretation. At last, women ultimately can control their body as they create a boundary between what to do and what not to do.

Lastly, Theodore Dreiser's *Sister Carrie* is an example of depicting how domination is there in patriarchy and how they oppose it. And it can be the epitome for all women. Besides this, it also depicts how male centered society stereotypically represents women. Moreover, the discourse that is constructed by patriarchy is fake because it is one sided construction by patriarchy.

Works Cited

- Bai, Jingang. "Conflict between Individual and Society in *Sister Carrie*." *Studies in Literature and Language* 9.1(2014):117-23. Print.
- Beasley, Chris. *Gender & Sexuality, Critical theories, Critical Thinkers*, London: Sage, (2005). Print.
- Butler, Judith. *Bodies that Matter: On the Discursive Limits of "Sex."* New York: Routledge, (1993). Print.
- Donne, John. "Love Alchymie." *Donne: Poetical Works*. Ed. Sir Herbert Grierson. (1933). London: Oxford U P, 1966. 35-36. Print.
- Dreiser, Theodore. *Sister Carrie*. I. Pizer Donald. II. United States of America. (1991). Print.
- Dreiser, Theodore. *Sister Carrie*. 1900. New York: Penguin, 1994. Print.
- - - . *An American Tragedy*. 1925. New York: Signet, 2010. Print.
- Duncan, Nancy. *Body Space*, New York: Routledge, (1996). Print.
- F.J, Bailling. Cliff notes on Dreiser's *Sister Carrie* .USA Lincoln (1967).
- Foucault, Mitchel. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage, (1995). Print.
- Frohock, Wilbur M. *Theodore Dreiser: University of Minnesota Pamphlets on American Writers, No.102*.Minneapolis: U of Minnesota P, (1972). Print.
- Gale, Thomas. "*Body Politics*." *Encyclopedia of Race and Racism*. COPYRIGHT (2008). Encyclopedia.com.13Apr.2017 <<http://www.encyclopedia.com>>
- Jacobus, Shuttleworth, et al. *Body / Politics, Women and The Discourses of science*. United States of America, (1991). Print.
- Maine, Margo. *Body Wars. Making Peace with Women's Bodies*. Carlsbad: Gürze, (2011). Print.

Pizer, Donald. *American Realism and Naturalism*, Cambridge University Press. P.
(178-209).

Plato, Price, Janet and Shildrick, Margrit. *Feminist theory and the Body, A Reader*.
New York: Routledge, (1988). Print.

Roger, John. *Sex, Spirit and You*. Rev.ed. Los Angeles: Mandeville .P, (2000). Print.

Walcutt C. Charles. Theodore Dreiser: *The Wonder and Terror of Life, Sister Carrie*. I.

Pizer, Donald. II. *Criticism*. United States of America (1991). Print.