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THE ANALYSIS OF THEODORE DREISER'S SEXUAL-POLITICS IN HIS NOVEL SISTER CARRIE

A THESIS



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ANDALAS UNIVERSITY
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2011

APPROVAL PAGE

**THE ANALYSIS OF THEODORE DREISER'S SEXUAL-
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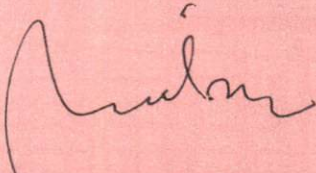
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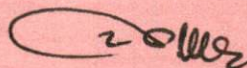
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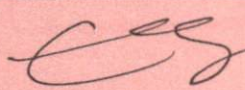
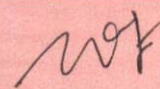
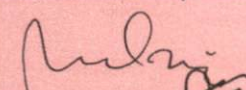
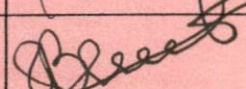
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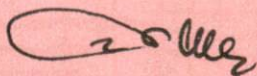
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The writer dedicates this thesis to my beloved family; Papa **Rifnizal, SP** and mama **Enni Novriani**, the only one my brother **Agung Wijaya Saputra**. Their continuing loves, support, pray, cares to the writer are the precious things in this world. The writer also would like to thanks to her whole big family (big family of **D. Sahrudin** and **Bahri. R**) Who have given the writer a great contributions and support in finishing this thesis.

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Padang, 27 Desember 2011

Ria Sefniriza Sari

ABSTRAK

Skripsi yang berjudul "**The Analysis of Theodore Dreiser's Sexual-Politics in His Novel Sister Carrie**" ini membahas tentang politik seksual Theodore Dreiser yang tercermin dalam karya tersebut. Penulis ingin menganalisis bagaimana cara Dreiser memberi pandangan terhadap kaum wanita. Dreiser adalah seorang pengarang laki-laki yang menentang paham feminis, mempertahankan posisi laki-laki sebagai posisi paling dominan dari perempuan dalam kehidupan sosial. Untuk menganalisis politik Dreiser dalam karyanya itu, penulis memakai teori dasar ekspresif sebagai landasan analisis. Teori ini dilanjutkan dengan menerapkan teori seksual-politik yang digagas oleh Kate Millet, yaitu tentang politik laki-laki dalam mempertahankan kekuasaannya terhadap perempuan. Dalam penelitian ini, penulis menarik kesimpulan bahwa Dreiser memberi pandangan terhadap perempuan, terutama perempuan di kota Chicago yang mencoba berjuang untuk mendapatkan kehidupan lebih layak. Pada akhir cerita Dreiser menggambarkan bahwa perempuan tetap tidak akan bisa menikmati kejayaannya sendiri tanpa ada sosok laki-laki dikehidupannya. Untuk mewujudkannya, Dreiser berusaha memperlihatkan politik laki-laki dalam mempertahankan kekuasaannya dalam pandangan bahwa perempuan itu lemah tanpa sosok laki-laki dikehidupannya.

Kata kunci: *sexual-politic, female representation, woman's struggle.*

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CHAPTER I

INTRODUCTION

1.1 The Background of the Research

Feminist literary criticism is a literary analysis that arises from the viewpoint of feminism, feminist theory and/or feminist politics. Feminist literary criticism is a female's attempt to get the confession against male's image of female identity and experience. Feminist literary criticism is a theory talking about women's issue that consists of literary work.

Feminist criticism puts concern on the negative impact of gender classification shown in a writing or reading. It usually begins with a critique towards patriarchal culture. Feminist criticism usually concerns about the place of female writers in the cannon. Feminism considers that women and their contribution are valued. Feminism also means such a movement to erase the boundaries and make equality both male and female in ruling sex. As a literary work, Sister Carrie is Theodore Dreiser's first novel. Theodore Dreiser was born into a large German family in the American midwest in 1871. Being a journalist before turning into a novelist, Dreiser began writing Sister Carrie in 1889. Many of the events in the novel are fictional representations of his sister's experiences. Dreiser submitted the work to Doubleday, which

captured the attention of Frank Norris, who offered him a contract for publication. (Study Guides & Essays _ GradeSaver.htm)

Sister Carrie is a novel about how a young woman finds the success as an actress in New York. It is a novel about the passion and ambition of a woman. Carrie as one of the crucial character in this story is described as a young country girl who moves to the big city, New York. In that city, Carrie starts realizing her American Dream by first becoming a mistress to a man whom she perceives as superior, until later she becomes a famous actress.

The novel can be seen as Dreiser's perspective toward the women especially of his period. Actually Dreiser writes this novel to give the description about the women in his time.

Dreiser was born in 1871, where in the time an important history was happen. At the time, the industrial revolution has just begun in America. There is a transformation on economic system namely from village to the city or from field to the factory. The industrial revolution era is also marked as an era when women start to fight for their own life. Being a worker at a factory is considered as one of the ways for the women to get money and fill in their daily needs.

Having read the novel, the writer is motivated to see Dreiser's perspective toward women and the ways he makes women become powerless

in his novel. In Sister Carrie, Dreiser's perspective is represented by two male characters: Drouet and Hurstwood.

In this novel, Dreiser reflects his ideology that woman is a powerless being who always needs the role of the man characters in their life.

Men also have some politics to prove that men are powerful, while women are powerless in ruling sex. The struggle to get all the kinds of prosperity, so many ways and strategy to get it, and sometimes we try to eliminate some characters in our life that we think it is not required but never know whether happy or not at the end of the struggle. So, the writer is interested in raising the title "*The Analysis of Theodore Dreiser's Sexual-Politics in His Novel Sister Carrie*".

1.2 The Identification of the Problem

In the novel Sister Carrie by Theodore Dreiser, the main character [Carrie] is pictured as a woman who passionately wants to chase her dreams. During her struggle to do so, Carrie is companied by two men "Drouet and Hurstwood" who love and care about her. However, at the end of the story, Carrie is pictured as a sad woman who feels alone and empty because the two men are no longer around her. Carrie realizes her life is better when the two men are still in her life.

The novel seems to represent Dreiser's sexual ideology: woman is powerless without man; she will not be able to achieve her dreams without

man's help; even when she achieves her dreams, she will not be happy without the men accompanying her.

1.3 The Scope of the Research

In order to reveal the Dreiser's sexual ideology pictured in this novel, this research is conducted based on two scopes:

1. Describing and elaborating Dreiser's presentation of woman through the character of Carrie, particularly from the perspective of two male characters; Drouet and Hurstwood.
2. Describing Dreiser's sexual ideology as "sexual politics" to put woman in powerless and hopeless condition.

1.4 The Objective of the Research

This research is mainly aimed at describing and elaborating a woman's image that is represented in Dreiser's novel Sister Carrie. This research intends to investigate Dreiser's sexual ideology reflected in the Sister Carrie novel which he describes the woman character as a powerless and hopeless human being without the man's presence in her life.

1.5 Review of the Previous Studies

In this review of related studies, the writer presents some researches about the novel Sister Carrie that have been conducted before. The first is

article from Li, Ma the title of the article “Symbols of Theodore Dreiser’s Sister Carrie”.

The article reviews the usage of symbolism in the novel SISTER CARRIE by Theodore Dreiser. Theodore Dreiser is one of the most influential American novelists during the first half of the 20th century. The aim of this article is to give a brief analysis of an illustration of symbolism— one of Theodore Dreiser’s writing skills applied in it. The scope of this article is the application of symbolism provides some suggestive effects to this novel; it helps to establish the elements, reveal the reality and strengthen the theme. The usage of symbolism is the main writing style in this novel. By probing into the usage of symbolism, we can understand and appreciate the novel better. This research is useful to the writer’s research because this research relate to the writer research as the other view of this novel. The main limitation of this article gives a brief analysis of an illustration of symbolism— one of Theodore Dreiser’s writing skills applied in his novel. This research will not form the basis of the writer’s research however it will be useful supplementary information for the writer’s research on structural analysis. (U.S-China Foreign Language 2006)

Second, the article from the internet written by Alice Aman, entitled “Sister Carrie by Theodore Dreiser - capitalism, poverty, luck and loneliness”.

This article reviews the American Industrial Age and the Industrial Revolution played a part in the story. The aim of this research is to see the

Industrial Age put the value of the dollar as more important over everything else. Class, education and family history were nowhere near as important as how much money one had. The scope of this article is to answer the philosophical question that we have all heard before came up "What is happiness?" to which we all laughed. This research is useful to the writer's research because this research relate in to the writer research as the other view of this novel. The main limitation of this article is that the novel shows us how happy Carrie is or what her chance of happiness is in the future. This research will not form the basis of the writer's research however it will be useful supplementary information for the writer's research on structural analysis. (2008). <houstonbookclubs.org>

Third, the writer also finds an analysis using the same theory to analyze different novel. Dewi Wahyuni, entitled "D.H Lawrence sexual-politics in his novel Women in love".

This research was conducted by Dewi Wahyuni, entitled D.H Lawrence sexual-politics in his novel Women in love. This research analyzes how Lawrence as the male author opposes the feminism to defend the men position which is more dominant than women in social life. This research focuses on analyzing Lawrence's politics to keep women in subjection and investigate how women in England transformed in Lawrence's, from Victorian era that affected his feeling on these transformations. This research is useful to the writer's research because this research relate in to the writer

topic in the same theory. The main limitation of the article is that Lawrence and his sexual politics tries to show the negative drawing of women in a society. The authors indicate that Lawrence feels dislike and dissatisfaction with these new women's roles and he tries to deliver his expressions of feeling in other way. This research will not form the basis of the writer's research however it will be useful supplementary information for the writer's research on structural analysis. (2009)

The fourth undergraduate thesis written by Winda Oktaviani Nurman, "The Image of Afghan Women in Patriarchal Society as Reflected in Khaled Hosseini's A Thousand Splendid Suns".

This research was conducted by Winda Oktaviani Nurman in 2010 entitled The Image of Afghan Women in Patriarchal Society as Reflected in Khaled Hosseini's A Thousand Splendid Suns. Nurman analyzes the novel from feminist point of view, and how the male authors describing women oppression in patriarchal society as reflected of authors. This research focuses on describing image of Afghan in patriarchal society and to see how these two characters can represent the patriarchal system in Afghanistan. Then, finding the ideology of author through two characters in the novel. This research is useful to the writer's research because this research relate to the writer topic in the same theory. The main limitation of the article is that the authors show the drawing of women oppression as reflected in ideology of authors. This research will not form the basis of the writer's research however it will be

useful supplementary information for the writer's research on structural analysis and the drawing of women oppression in patriarchal society. (2010)

1.6 Theoretical Framework

Feminist literary criticism emphasizes on the negative impacts of gender classification on either writing or reading. It usually begins with a critique of patriarchal culture. It is also concerned with the place of female writers in the canon. Finally, it includes a search for a feminine theory or approach to texts. Feminist criticism is political and often revisionary.

To support this research, the writer applies the traditional theory proposed by Abrams. Abrams divided the types of traditional theories into four; mimetic approach, pragmatic approach, expressive approach and objective approach. In this research, the writer applies the expressive approach, as Abrams said:

Poetry is the overflow, utterance, or projection of the thought and feelings of the poet; or else (in the chief variant formulation) poetry is defined in terms of the imaginative process which modifies and synthesizes the images, thoughts, and feelings of the poet. This way of thinking, in which the artist himself becomes the major element generating both the artistic product and the criteria by which it is to judged, I shall call the expressive theory of part. (21-22)

From the quotation above, we can see that expressive approach is an approach that is applied to analyze the author's thought and expression reflected in his or her work. Even though Abram uses the term "poetry", in this case, the writer would refer it to general literary works.

In analyzing the Dreiser's Sister Carrie, the writer applies feminist literary criticism as a way to study and explore about life, experience and interest of women in literary works.

Showalter (Moi 75) argues that "feminist literary criticism is directed toward two categories; the first is concerned with woman as reader, where woman as the consumer of male-produced literature. The second category is concerned with woman as writer where woman as the producer of literature." The first category woman as reader that shows the images and stereotypes of women in literature will be appropriate to analyze this novel. 'Women as reader' is also said as 'feminist critique.' Showalter writes:

One of the problems of the feminist critique is that it is male-oriented. If we study stereotypes of women; the sexism of male critics, and the limited roles women play in literary history, we are not learning what women have felt and experienced, but only what men have thought women should be (Moi 76).



It can be seen how the female authors describe a women in their works. From these two subdivisions of, the writer will see the work on woman as reader and then this novel positioned man as the authors.

Actually, in this research the writer applies sexual – politics theory proposed by Millet. According to Millet in Newton (26) sexual politics is the process whereby the ruling sex seeks to maintain and extend its power over the subordinate sex. From this quotation, it can be seen that Sexual Politics means the politics of men, as the controlling sex, to keep women, as the subordinate sex, under their power. Meanwhile, it means that men want to show that men are more powerful than women ever, and describe that women is powerless. As quoted from the essay which entitles “Sexual Politics” (1969), “The term “politics” shall refer to power-structured relationships, arrangements whereby one group of persons is controlled by another”. (marxists.org). It means politics as media to control a person by another as their power. In this case, a person means male who controlling female by his ways in some aspects.

Millet divided her sexual politics study into three parts (24), they are:

1. Sexual politics. It relates to the nature of power relationship among the sexes.
2. Historical background. It analyzes the fate of feminist struggle and its opponents.

3. The literary reflection. It sets out to show how the sexual power politics described in the works.

From these three subdivisions, the writer applies the first and the third point of that subdivision about sexual politics and literary reflections in this work. The writer would like to show and find Dreiser's ideology about gender as represented by two men characters toward the woman character as the man who has more power than women.

In Millet's *Sexual politics* theory, she argues that "patriarchy subordinates the female to the male or treats the female as an inferior male, and this power is exerted, directly or indirectly, in civil and domestic life to constrain women" (Selden and Widdowson 214). From that statement, it can be seen that man gives the oppression on women not only directly but indirectly also.

1.7 Method of the Research

7.1 Collecting Data

To conduct the research the writer applies the library research method. The writer divides data into two; primary and secondary data. For the primary data, the writer uses the novel Sister Carrie by Theodore Dreiser,

as for the second data, the writer uses data from several secondary books and online pages.

7.2 Analyzing the Data

The data is analyzed by applying descriptive analysis method. This method is done by presenting the facts first, and then analyzes it. The writer applies feminist literary criticism, specifically the “sexual – politics” theory proposed by Millet. The theory is focused on the first and the third subdivision that is how men tend to show that they are powerful than woman.

7.3 Presenting the Result of the Analysis

The result of the analysis is presented descriptively. In analyzing the data, the writer begins to describe the author’s presentation of woman in the novel Sister Carrie. Then the writer tries to list Dreiser’s sexual ideology as “sexual-politics” found in the novel.

CHAPTER II

PRELIMINARY ANALYSIS OF SISTER CARRIE

Sister Carrie is the first novel of Theodore Dreiser. It tells about a woman who decides to move on to the city (Chicago) to chase her dreams. Sister Carrie as kind of fiction is built by several intrinsic elements. There are five intrinsic elements discussed here; characters, setting, plot, theme and point of view.

2.1 Characters

Murfin and Ray in The Bedford Glossary of Critical and Literary terms, (2003) stated that "Character is a genre in which a character type rather than a truly individual character, is sketched in a brief work written in prose or verse." (53). In other writing, Abrams also states:

characters are the person represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person say and their distinctive ways of saying it-the dialogue-and from what they do-the action. (32,33).

In the term of characterization we also find another various means such as; flat and round characters, antagonist and protagonist characters. Flat and round characters according to Foster in Aspect of the Novel;



Flat characters, are easily recognizable by their very lack of complexity. Such characters tend to be caricatures defined by a single idea or quality.... Round characters, which have the level of complexity and depth we associate with real people, have been fully developed by author. (qtd in The Bedford Glossary of Critical and Literary terms, 168).

In other words, both of flat and round characters have different level on characterization, it is based on the level of complexity [lack and depth] that they role. Flat and round characters have same meaning both minor and major characters. Minor and major characters are the classifying base on their role. Minor character has lack position, although major characters hold the important position on the events of story.

While, according to Murfin and Ray “antagonist: the character pitted against the protagonist-the main character-of a work. An evil or cruel antagonist is a villain; however, the antagonist is not necessarily a villain.” (19). “protagonist: the most important or leading character in a work; usually identical to the hero or heroine, but not always. (375). From these quotations, we can conclude that protagonist character is the lead actor in the novel while the antagonist characters are usually actors that against protagonist characters, both of them create synergy that finally provides a story to the reader. In Sister Carrie, there are fifteen characters. But in this preliminary analysis the writer only analyzes four major characters – Carrie Meeber, Charlie Drouet,

George Hurstwood, Minnie-, and four of minor characters who have strong relationship with the major characters.

2.1.1 Carrie Meeber

Caroline (Carrie) Meeber is the main character in the novel. She is the first actor built by the author as the protagonist. Carrie has traveled from Columbia to Chicago to stay with her sister and her brother-in-law. As seen in text:

When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money. (1)

The cosmopolitan and consumptive live in Chicago blows Carrie away that she constantly wants to buy things. Her first job is a low-paid worker in a factory. When she loses her job and her sister and brother-in-law cannot support her, she decides to become Charlie Drouet's mistress. While becoming Drouet's mistress, Carrie is also involved in a love affair with George Hurstwood.

When Carrie and Hurstwood finally decide to run to New York and get married, they discover that married life is far less exciting than the love affair that they used to conduct. Carrie leaves Hurstwood because he fails to

provide her with the lavish life she wants. She becomes a famous, high-paid actress in New York City.

2.1.2 Charlie Drouet

Charlie Drouet is the major character in this novel while he has important role in a clearing of story. Charlie Drouet is a charming, flashy salesman with a strong appetite for romance. His character can be seen from the quote "The purse, the shiny tan shoes, the smart new suit, and the air with which he did things, built up for her a dim world of fortune, of which he was the centre. It disposed her pleasantly toward all he might do."(9).

According to Drouet, performance is an important thing to get the girls. Although he is warm-hearted, he never takes any of his romantic affairs seriously. He provides Carrie with a place to stay after she is forced to stop living with her sister; he also promises to marry her, but he never really intends to do so

2.1.3 George Hurstwood

George Hurstwood is also a major character in this novel. He is the manager of Fitzgerald and Moy's, a saloon in Chicago. He is a well-known and very successful man in town. Hurstwood looked the part, for, besides being slightly under forty, he had a good, stout constitution, an active manner, and solid, substantial air, which is composed in part of his fine clothes, his clean linen, his jewels, and, above all, his own sense of his importance."(61).

Hurstwood in this novel is portrayed as a perfect man that always appears in people's mind as an ideal man for husband. He also believes that every women will try to get him.

At the beginning of the novel, he is a wealthy and important man in town. He falls in love with Carrie after meeting her with Drouet. He tells Carrie that he loves her, but he fails to mention that he is married. After his wife discovers his affair with Carrie and files for divorce, he steals ten thousand dollars from Fitzgerald and Moy's and flees with Carrie to Montreal. There, he marries Carrie before his divorce with his previous wife Julia is completed.

Although he already lives with Carrie in New York and manage to keep his stealing action a secret from her, eventually an investigator bust him. He is required to return most of the money he stole in order to protect his reputation. In New York, Hurstwood slowly descends into apathy and poor. After Carrie leaves him, he becomes a homeless beggar and eventually commits suicide.

2.1.4 Minnie

Minnie is Carrie's older sister. She is the minor character in the novel. "She was now a thin, though rugged, woman of twenty — seven, with ideas of life coloured by her husband's..." (19).

Her character is described as a submissive toward her husband. The entire household thing is always decided by her husband. She and her

husband, Hanson, believe in hard work and frugal spending, mostly because they are too poor to do otherwise. "She had invited Carrie, not because she longed for her presence, but because the latter was dissatisfied at home, and could probably get work and pay her board here." (20). From the quotation, we can see that they have economic problem in their household, so they take advantage of the presence of Carrie to help their finance.

2.1.5 George Hurstwood, Jr.

George Hurstwood, Jr., is Hurstwood's son. He is a minor character in this novel as the above quote says:

...was in his twentieth year, and was already connected in a promising capacity with a large real estate firm. He contributed nothing for the domestic expenses of the family, but was thought to be saving his money to invest in real estate. He had some ability, considerable vanity, and a love of pleasure that had not, as yet, infringed upon his duties, whatever they were. (119).

Hurstwood Jr is portrayed as an ignorant event towards his. He works for a real estate firm. After his mother sues his father for divorce, he refuses to have anything to do with Hurstwood Sr.

2.1.6 Jessica Hurstwood

Jessica is Hurstwood's daughter. Like her brother, she is also a minor character in this novel as the quote says:

She was in the high school, and had notions of life which were decidedly those of a patrician. She liked nice clothes and urged for them constantly. Thoughts of love and elegant individual establishments were running in her head. She met girls at the high school whose parents were truly rich and whose fathers had standing locally as partners or owners of solid businesses. (118).

Both of Hurstwood Sr's children are described as an ignorant person. Each of them is more focusing on their own life. Both of the children are only care about how to be rich. In Jessica's case, she wants to enter the elite circles by marrying a rich guy.

2.1.7 Julia Hurstwood

Julia Hurstwood is Hurstwood's first wife. She is a minor character in this novel as the quote says:

Mrs. Hurstwood was the type of woman who has ever endeavored to shine and has been more or less chagrined at the evidences of superior capability in this direction elsewhere. Her knowledge of life extended to that little conventional

round of society of which she was not — but longed to be — a member. (119).

In this novel, Julia is positioned as the victim of Hurstwood's love, who decides to divorce her and marry other woman [Carrie]. Julia is vindictive and extremely jealous, and she files for divorce after discovering Hurstwood's infatuation with Carrie.

2.1.8 Hanson

We will see the name of Hanson in the first chapter. “[Hanson] was a silent man, American born, of a Swede father, and now employed as a cleaner of refrigerator cars at the stock-yards. To him the presence or absence of his wife's sister was a matter of indifference”.(16). Hanson and his wife Minnie are Carrie's first hosts in Chicago. Hanson is a quiet, stern man who disapproves of Carrie's whimsical nature.

2.2 Setting

Murfin and Ray in The Bedford Glossary of Critical and Literary terms, (2003) stated that setting is “That combination of place, historical time, and social milieu that provides the general background for the characters and plot of literary work”. (443). According to Kenney, “setting is element of fiction which reveal where and when events happen”. (39). This means that in setting we will know where and when the events is happening.

In this novel, the writer sets several places as the setting. The first setting is the train that takes the character Carrie from her hometown Columbia to Chicago.

Another setting is Columbia city (Carrie's hometown) as seen in the quote "There was the great city, bound more closely by these very trains which came up daily. Columbia City was not so very far away, even once she was in Chicago" (2).

Meanwhile, Chicago city plays as the set that witnesses Carrie's struggle to realize her dreams as seen in the quote "Chicago is getting to be a great town... It's a wonder. You'll find lots to see here." (12).

In Chicago, Carrie lives with her sister Minnie and her sister's husband at the "Three hundred and fifty four West Van Buren Street, care S. C. Hanson" (10).

2.3 Plot

According to Murfin and Ray in The Bedford Glossary of Critical and Literary Terms. (2003) Plot is:

The arrangement and interrelationship of events in a narrative work, chosen and designed to engage the reader's attention and interest (or even to arouse suspense or anxiety) while also providing a framework for the exposition of the author's message, or theme and for other elements such as characterization, symbol and conflict. (347).

Generally, plot can be divided into five essential parts; introduction, rising action, climax, falling action, and denouement.

Sister Carrie starts with the journey of Carrie who decides to move from Columbia to Chicago using train. On the train, Carrie meets Charles Drouet, a traveling salesman, who is attracted to her because of her simple beauty and unspoiled manner. They exchange contact information, but upon discovering the "steady round of toil" and bad atmosphere at her sister's flat, she writes to Drouet and asks him to meet her.

The conflict of this story rises when Carrie decides to work to help her sister's financial condition. While working, Carrie starts to know men in her life. The first man is Drouet, who bargains to live out of her sister and he promises to save her life in his apartment and buy all her necessities. In this case, Carrie gets advantage in her introducing, she can accept it and think for more advantages especially she can get her dreams soon. Then Drouet introduces Carrie to his friend Hurstwood who is richer than him. Upon meeting Carrie, Hurstwood who already has a wife and two daughters falls in love with Carrie. While according to Carrie, Hurstwood's love is her way to realize the dream to get wealthy life in Chicago.

The climax of the novel happens when Carrie chooses to live with Hurstwood even though she knows that Hurstwood already has a wife [Julia]

and two daughters [George Hurstwood jr and Jessica Hurstwood]. Carrie and Hurstwood then decide to move to New York and start a new carrier there.

When finally Hurstwood becomes poor, Carrie still holds on her efforts to get her dreams. While Hurstwood ultimately joins the homeless of New York, taking odd jobs, falling ill with pneumonia, and finally becoming a beggar end his life in a gas room. After Hurstwood's death, Carrie decide to continue life even though she is alone this time.

As the story goes by, Carrie meets a woman who then help her getting a job as an entertainer. Gradually Carrie succeeds to be a famous actress and get a lot of money. However, even though she is rich now, Carrie feels empty. In the end, Carrie sits lonely while thinking the reason she can't enjoy her success is because there's no man in her life at the moment.

2.4 Theme

According to Kenney, "Theme is the meaning of the story" (88). Theme enables us to see what the literary work is telling us about. The theme of Sister Carrie novel is "Money is everything". Money in this novel is not only considered as a payment tool but also a factor that affects human's everyday life.

In this novel, Dreiser shows us Carrie's effort to get her American Dreams the way she wants it. Money is the primary thing to get the "American Dreams" and this view is described in the novel:

The true meaning of money yet remains to be popularly explained and comprehended. When each individual realizes for himself that this thing primarily stands for and should only be accepted as a moral due—that it should be paid out as honestly stored energy, and not as a usurped privilege—many of our social, religious, and political troubles will have permanently passed. As for Carrie, her understanding of the moral significance of money was the popular understanding, nothing more. The old definition: “Money : something everybody else has had and I must get,” would have expressed her understanding of it thoroughly. (88)

From the quotation above, Dreiser states that money as the primary thing which popular understanding, nothing more, should have and must get it. Sister Carrie, a novel which pictured of woman's [Carrie] ambition to get money and prosperity. Dreiser shows us that money will put our condition better.

2.5 Point of view

Point of view is the position from which the story is told. According to Mario Klarer, “the term point of view or narrative perspective, characterizes the way in which a text presents persons, events and setting”(20). The novel Sister Carrie uses third person point of view (omniscience point of view) as the point of view this novel, because the author [Dreiser] knowing well all about the events and perspectives was happen in this story. Dreiser as the

author wants to state his sister's experience to the reader. In this case, Dreiser will show us about the condition of that time about the portrait of women in Chicago especially in 1889 when the industrial revolution in America was happening. By this novel, Dreiser shows us about his perspective toward women and his sexual ideology as "sexual-politics" to put women in powerless and hopeless condition on struggling for their future.

CHAPTER III

THE ANALYSIS OF THEODORE DREISER'S SEXUAL-POLITICS

IN HIS NOVEL SISTER CARRIE

In this chapter, the writer will analyze Theodore Dreiser's sexual-politics ideas toward women as reflected in the life of the lead character [Carrie Meeber] described in the novel Sister Carrie. As Kate Millet stated, "sexual-politics is simply this, the process whereby the ruling sex seeks to maintain and extend its power over the subordinate sex." (Moi 26).

From the quotation above, the writer sees that the term *sexual politics* means the man's politics to show that he is more powerful than the opposite sex. Sexual politics also includes several attempts to control people's mind to believe on the same thinking. On the context of the Sister Carrie, the creator Theodore Dreiser on his novel about the life struggle of Carrie (the lead character) tries to describe that women is less powerful than men, that no matter what the women have done to realize her dreams there should be men in their life or else even a successful life don't matter.

In this analysis, the writer will analyze the theory that female characterization [Carrie] in the novel Sister Carrie is the product of a male author's sexual politic. After presenting datas that support the writer's theory,

the writer evaluates the data using Kate Millet's theory about men's sexual politic toward women whom they thought as the weaker sex and hopeless.

3.1 Woman Needs a Man in facing Difficult Life

There's a popular believe in the society that every human being needs each other and they cannot live without someone supporting them. In the novel Sister Carrie, the author; Theodore Dreiser reflects his believe that women need men in their life. Dreiser who acts as third person in the story describes the lead character Carrie as a woman who always need a man to achieve their goals in life.

Almost all of important moments in Carrie's life always involve men. On her way from Columbia to Chicago to chase her American dreams, Carrie meets Drouet who dress like a notable people. Upon meeting the charming man, Carrie seems to get awe-struck with the gentleman in front of her. In the novel, she talks to herself "There was something satisfactory in the attention of this individual with his good clothes" (8) .

In another scene in the novel, Dreiser who acts as both writer and third person said; "she [Carrie] could not realize that she was drifting, until he secured her address. Now she felt that she had yielded something — he [Drouet], that he [Drouet] had gained a victory. Already they felt that they were somehow associated." (10). The quotation shows that Carrie begins to

feel a connection with Drouet. The man's charming personality and the way he makes Carrie feels comfortable leaves a good impression on Carrie.

Carrie arrives in Chicago and decides to stay with her sister (Minnie) and brother in law [Hanson]. As the quote says:

To him the presence or absence of his wife's sister was a matter of indifference. Her personal appearance did not affect him one way or the other. His one observation to the point was concerning the chances of work in Chicago. "It's a big place," he said. "You can get in somewhere in a few days. Everybody does. (16)

From the quotation above, in this case, her brother in law [Hanson] emphasizes his personality as dispassionate person and tries to encourage Carrie. Dreiser shows us that both Carrie and Minnie do not need approval from Minnie's husband [Hanson] before deciding to live together. The apathy of Hanson to perceive the presence of Carrie, bring her to be comfort on this situation, because she cannot imagine if his brother in law may not approve her in his flat. Actually, this apathy as a good contribution from Hanson to Carrie in order to help Carrie from neglected in Chicago. To Hanson, whether Carrie comes to them or not, it is a matter of indifference. He just states that everybody gets the chances of work in Chicago, somewhere in a few days. His statement convinces Carrie to reach the American dream as she wants.

Hanson as another motivator for Carrie to reach her dreams in Chicago after Drouet.

When Carrie finally lives with her sister and brother in law in Chicago, Carrie feels obliged to get a job to help her sister's financial condition. As a free spirited teenager, eventually Carrie feels that working is too difficult for her to handle. In this situation, Carrie meets Drouet again and feels even more captivated by the man's charm, as the quote says:

His new suit creaked as he stretched to helped Carrie to a rousing plateful and contributed the warmth of his spirit to her body until she was a new girl. He was a splendid fellow in the true popular understanding of the term, and captivated Carrie completely. (84)

When Drouet finally offers to help Carrie by providing her an apartment and promise to help her becoming an actress, Carrie leave her sister's flat to move in with Drouet as the quote says "Good-bye, Minnie. I'm not going home. I'm going to stay in Chicago a little while and look for work. Don't worry. I'll be all right."(120). According to the quotation, Carrie is described as a woman who needs a man to solve her problem. She cannot solve her problem by herself, so her decision to live with Drouet is considered as her way to solve her problem.

3.2 Woman Needs a Man As a Complement of Happiness.

Sister Carrie talks about women's struggle to get her dreams by moving to the great city. Actually, the author [Dresier] writes the story based on his observation towards the condition at the time. As the quote in the novel says

In 1889 Chicago had the peculiar qualifications of growth which made such adventuresome pilgrimages even on the part of young girls plausible. Its many and growing commercial opportunities gave it widespread fame, which made of it a giant magnet, drawing to itself, from all quarters, the hopeful and the hopeless — those who had their fortune yet to make and those whose fortunes and affairs had reached a disastrous climax elsewhere. (20)

Dreiser writes Sister Carrie around 1900 and as reflected of his life in the 1871. The era is marked with the growing of industrial revolution in America. As stated in the article from internet write by Kelly which entitled "Overview of the Industrial Revolution The United States and the Industrial Revolution in the 19th Century";

The Industrial Revolution (1820-1870) was of great importance to the economic development of the United States. The first Industrial Revolution occurred in Great Britain and Europe during the late

eighteenth century. The Industrial Revolution then centered on the United States and Germany. The Industrial Revolution itself refers to a change from hand and home production to machine and factory. The first industrial revolution was important for the inventions of spinning and weaving machines operated by water power which was eventually replaced by steam. This helped increase America's growth. However, the industrial revolution truly changed American society and economy into a modern urban-industrial state. ([About.com.Guide](#))

From the quotation above, the writer wants to prove that Sister Carrie was created during industrial revolutions (1820-1870). Dreiser was born in 1871 in America, he knows the histories was happen in that time and it delivers for him to create this novel. Industrial revolution was one of history which carved in America ever.

Industrial revolution gives advantages for America especially in the economic sector. The changing system caused by industrial revolution creates a new America that is more modern and urban-industrial country. Many factories are built, transportation system gets better and many innovations in machinery and electric technology makes America grows rapidly. This condition attracts many villagers to move to the city which they think can promise a better future for them. The same thinking is also work for woman in the era where they start to look for a job in factories in the city. Dreiser in the

novel Sister Carrie tries to describe to the reader about the changing of people's mindset at the time through the lead character Carrie's decision to move to Chicago because she thinks the city will offer her a good future.

During industrial revolution in America, many women tries to earn a living by working at factories in bigger town. Working in factory is considered as a way to fill their daily needs and reach successful life. As Dreiser states that Chicago at that time;

At that time the department store was in its earliest form of successful operation, and there were not many. The first three in the United States, established about 1884, were in Chicago. Carrie was familiar with the names of several through the advertisements in the "Daily News," and now proceeded to seek them. (29-30)

From the quotation above. It is clear that Carrie comes to Chicago with the hope that she can realize her dreams to be a succesful woman. However, after being a succesful actress with lots of money, Carrie is still unhappy because she has no man around her to share it. She needs a man to accompany her and celebrate the happiness together. As the quote stated:

There was a little ache in her fancy of all he described. Her insignificance in the presence of so much magnificence faintly affected her. She realised that hers was not to be a round of pleasure,

and yet there was something promising in all the material prospect he set forth. There was something satisfactory in the attention of this individual with his good clothes.” (7-8)

From the quotation above, we can see that according to Dreiser woman may not just be happy by her self, she needs a man to make the happiness complete. All the pleasures and materials are just prospect that delight in a moment. The true happiness when we can feel it totally. Even though Carrie gets the pleasure as she wants but the attention and the presence of man is important to complete her happiness than enjoy it alone.

Another way of Dreiser trying to describe his sexual politics through Sister Carrie is when Carrie who just start to live with her poor sister meets again with Droute.

Down the aisle, toward the gate leading into the waiting-room and the street, stood Drouet. He was looking back. When he saw that she saw him and was safe with her sister he turned to go, sending back the shadow of a smile. Only Carrie saw it. She felt something lost to her when he moved away. When he disappeared she felt his absence thoroughly. With her sister she was much alone, a lone figure in a tossing, thoughtless sea.” (13-14)

From the quotation above, we see that Carrie feels a little sad when she part with Drouet at the station. When her sister pick her up at the station, Carrie still feel alone because she realizes that Drouet has left the station. The quote above describes Carrie as a woman who needs a man to make her feel happy.

The poor girl thrilled as she walked away from Drouet. She felt ashamed in part because she had been weak enough to take it, but her need was so dire, she was still glad. Now she would have a nice jacket! Now she would buy a nice pair button shoes. She would get stockings too, and skirts, and, and-until already, as in matter of her desires, twice the purchasing power of her bills. (89)

The quote above describes Carrie as a weak woman who needs man's mercy to be happy. She is described as a proud woman first, but then she end up being glad because Drouet is willing to help her financially. All the material things like good clothes and money is said to be able to make Carrie happy. The text above also shows Drouet as a representation of man who have the power to make woman reach her dreams.

3.3 Woman Needs a Man to Face the Future.

The novel Sister Carrie is a story of a woman's struggle to reach her dreams by moving to the big city Chicago. During Carrie's stay in Chicago,

there's so many times that she need to face problem and then eventually a man come and help her.

When Carrie leaves for Chicago for the first time, Dreiser in the novel states;

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. Of an intermediate balance, under the circumstances, there is no possibility.(2)

The quote above describes Dreiser's thought about a young girl living in big city alone; she can be either meet someone and be succesful or she will fail. The quote says Carrie will be succesful only if she meets a "saving hands", this means that according to Dreiser Carrie cannot be succesful alone by her own effort.

In another page, Dreiser describes woman [Carrie] as a weak human being who always needs man on her side. When Carrie is stuck with her problem, she suddenly remembers Drouet's advice;

That was the greater thought just at present. How about that? Would she go out to work again? Would she begin to look around in the business district? The stage! Oh, yes. Drouet had spoken about that.

Was there any hope there? She moved to and fro, in deep and varied thoughts, while the minutes slipped away and night fell completely. (335)

From the quotation above, we can see that Drouet is described as a problem solver to Carrie. When Carrie feels doubt, she thinks about Drouet's advice to her and feel comfortable afterwards. Dreiser shows us that women facing hard conditions cannot do anything without man's assistance.

Another prove of Dreiser as male author trying to picture woman as a dependent race is when finally Carrie falls in love again, this time with Drouet's friend Hurstwood.

...she [Carrie] met a man [Hurstwood] who was more clever than Drouet in a hundred ways. He paid that peculiar deference to women which every member of the sex appreciates. He was not overawed, he was not overbold. His great charm was attentiveness. (134).

The quotation above describes Hurstwood as a charming rich man who can attract every woman including Carrie. Carrie is so impressed with Hurstwood that she starts thinking about him even though she has lived with Drouet.

His [Hurstwood] was mild, placid, assured, giving the impression that he wished to be of service only-to do something which would make the lady more pleased.(134).

After meeting Hurstwood, the simple minded Carrie starts to think about using the rich and charming Hurstwood to realize her dream of becoming succesful woman in Chicago.

Sister Carrie, as she had been half affectionately termed by the family, was possessed of a mind rudimentary in its power of observation and analysis (3).

When Carrie falls in love with Droute's friend Hurstwood, she is described as an opportunist who want to reach success with man's help. It is Hurstwood that finally pays for Carrie's life and introduce her to some people that can make her becoming an actress.

In the end, when Carrie finally becomes a succesful actress, she is still unhappy because the two men in her life (Droute and Hurstwood) are no longer around her.

[Carrie] Sitting alone, she was now an illustration of the devious ways by which one who feels, rather than reasons, may be led in the pursuit of beauty. Though often disillusioned, she wasstill waiting for that halcyon day when she would be led forth among dreams become real.
(698)

The quote above describes Carrie as a succesful person but still feels empty. She is still satisfied yet with hers now. The quote show us how Carrie faces

her happiness alone, and still waiting for other reasons to reach other dreams become real. In other hand, Dreiser states, how Carrie regards her life with the man in the past;

Thus passed all that was of interest concerning these twain in their relation to her. Their influence upon her life is explicable alone by the nature of her longings. Time was when both represented for her all that was most potent in earthly success. They were the personal representatives of a state most blessed to attain—the titled ambassadors of comfort and peace, aglow with their credentials. (698)

Dreiser means, although women able to reach what she wants, be a rich women, be an actress, and she have the entire expensive one, but she cannot enjoy it by herself, feels empty for her if nobody around her. Women cannot enjoy it by her, no man in her day means an empty day, she always needs man to give spirit for her to get another dreams and face the future together. As the reason of weak women, Carrie emphasizes her loneliness by recall her longings of the influences both man beside her.

CHAPTER IV

CONCLUSION

Having analyzed, the writer finds three points of the importance of man's presence in Carrie's life. In this case, the writer focuses on 2 matters: elaborate Dreiser's perspective on woman through the characterization of Carrie in the novel Sister Carrie and present Dreiser's sexual ideology in the novel where he describes women as a powerless and hopeless human being without the presence of men.

After conducting analysis, the writer concludes that women in the novel Sister Carrie is described as person who cannot face problem in life and need someone, specifically men, as partner to face the difficulties of life. The lead character Carrie comes to Chicago by herself to pursue her dreams of becoming a successful woman. During her stay in Chicago, Carrie finds difficulty in finding a suitable job for her. She finally decides to accept Drouet's offer to live with him with a promise that Drouet will provide her an apartment and money. When Carrie meets Hurstwood and fall in love with the rich man, she leaves Drouet to live with Hurstwood in New York. When Hurstwood gets broke and finally kills himself, Carrie still pursue her dreams of becoming actress and she is finally able to realize her dreams of becoming successful woman. However, at the end of the story, Carrie is described as unhappy because she doesn't have men around her to share the success.

The writer believes Dreiser as male author tries to include his sexual politic in his novel Sister Carrie. He describes woman as a powerless being without the presence of a man in her life. Carrie's constant need of man in her life reflects Dreiser's thought that woman needs man to guide them in life, on the other hand, men characters in the novel (Drouet and Hurstwood) are described as people with authority, connection, performance, wealth, and romance attitude can easily attract woman.

At the end of the story Carrie is pictured as a successful woman but still sad is also prove that Dreiser as male author tries to put his sexual politic against woman. Dreiser, in the novel, describes his view that no matter how successful a woman is, she cannot be happy without the presence of man in her life.

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