



THE CONCEPT OF GENDER IN "SISTER CARRIE" BY THEODORE DREISER

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ABSTRACT

The period of feminism and its development, authorship, and the image of women in literature have been around for many years, but recently there has been an increased interest in it. The reasons, not exaggeration, are gender equality, the development of education, and the rapid spread of mass media.

Key words: *feminism, gender equality, female image, mass media.*

Introduction. Drouet, T. Dreiser's description of him in the first chapter of the work indicates that this character's appearance is attractive; he carefully monitors how he appears in the eyes of others. However, having a strong desire to stand out from the background of others and look positive makes it possible to understand that dreams are just wishes, and indeed, as the author points out, Drouet was one of a typical representative of his class at that time remains. He understands his main task, so he knows how to seduce women - to be pleased with his appearance and to attract attention with visible behavior, but behind the scenes he's still interesting and hides something and doesn't make women admit it.

Main part. His brown checkered wool suit was still a novelty at the time, and later became the standard business suit. The plunging neckline of the vest showed off the starched bosom of the white and pink striped dress. Similarly striped linen cuffs protruded from the jacket sleeves, fastened with large gilded cuffs of simple yellow agates known as 'cat's eyes'.

"Several rings glittered on his fingers (among them, of course, the invariable signet ring), and from his waistcoat pocket hung a gold watch-chain, on which hung the insignia of the secret order of Elks. The suit was almost too tight. The outfit was completed with thick-soled shiny brown boots and a soft gray hat" [1. p.,181].

Carrie's every action is related to her needs, her desire for a better life. Her first life with Drouet, a stable life without love. Later, at the beginning of their relationship, life with Hurstwood seems to prevail over love, but gradually this feeling fades and some kind of attachment does not allow her to leave first, but fatigue of constant lack of money, constant savings bring her back to life, reaching the pinnacle of mental poverty. Carrie is now a well-known actress, but she is forced to pick up Hurstwood because she constantly needs to buy new clothes. The author shows that Carrie traded her best moral qualities for amazing success and material wealth.

Carrie was not happy with the tinsel and glitter around her. At one point Drouet took an interest in her and thought, *"Now I'm up to the highest level"*

One day, Hurstwood seemed to have carved out a better way for her, and she thought, *"Now I'm happy!"* [1.p.,181] But the world coldly passes by those who do not share her madness and se left alone.



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Carrie is no exception to the victim of the seller, but she is drawn here not for all the action, but for the moment, Charles Drouet. Because she unwittingly realized that this was her best option and her chance at a carefree life.

The first step in Carey's rise is Drouet, a traveling salesman who embodies the sensual gratification of matter in the novel. Drives a girl who has lost her job due to her illness to despair. "She answered for him with an anguished voice," says Dreiser. The second step is Hurstwood, who is genuinely attracted to Carrie. The "Druet-Carrie-Hurstwood" love triangle shows the adaptation of organisms to the environment in Dreiser's theme. One hero's success is inevitably offset by the downfall of another.

Talking about marrying his mistress, Charles expresses his desire and his overwhelming desire to make Carrie his wife, but does he? And may continue until, or rather, Carrie is replaced by another, younger, prettier, and more interesting Drouet.

Even Carrie's departure does not cause Charles any emotional distress. After all, it taught her all the complexity of her life in the different level of her society, instilled in her heart a strong love for her clothes and jewelry, and made no sense for any other way of life. It was he who convinced her. Charles Drouet could therefore be said to have been the first step in Carrie's education or spiritual impoverishment.

The hero's misfortune lies in her inability to enjoy and be thankful for what she has. *"And she sees the brightness of great joy that illuminates the distant peaks of eternal life"*

Carrie wishes she could be happy. Although the hero understands that she should be happy, but the eternal desire to have more, in her opinion, what makes her truly happy, makes her unhappy.

"Oh Carrie, Carrie! Oh, the blind inclinations of the human heart! "Go away!" - repeats, how far beauty leads. A lone sheep's bell rings in a quiet pasture, a village corner is covered with beauty, a passing glance is filled with spiritual warmth, and the heart flies towards feeling. And only when your feet are weary and hopeless, and your heart aches and filled with sadness, know that neither satiety nor contentment is prepared for you. You sit alone in a rocking chair by the window, dreaming and waiting! In a rocking chair by the window, you dream of happiness you have never known" . [1. p.,455]

Three men can be distinguished in the case of Carrie Meeber.

The first one of them is Charles Drouet.

"He was a typical traveling salesman for a large mercantile house, a class of people known in the slang of the day as 'drummers.' well suited to the next name, which designates the people who are counted to shoot". [1.p., 454]

The next man in Carrie's life is George Hurstwood, who opens the door to great fame and fortune for her by traveling to New York.

Hurstwood's relationship with Kerry is also illicit and pecuniary. Indeed, being a married man with a family, he desires both the social comforts of marriage and the pleasures of extramarital love affairs. Carrie finds this job more exciting than Drouet's, and she hypocritically pretends to love him. When she uses her artistic talents to play the role of Hurstwood's wife and housekeeper, her hypocrisy increases, hiding the fact that she is actually an independent woman. The dual role she plays symbolizes her success as an actress at the end of the novel. With this success, he also leaves Hurstwood and becomes truly independent.

The third man, Mr. Ames, is a smart, handsome young cousin of the Vances, Carrie's New York neighbors and friends; he comes to represent the ideal unattainable man for young Carrie. Mr. Ames has changed Carrie completely, made her think about her behavior, what exactly she wants from life, and whether what she is doing is right or wrong. male. Mr. Ames comes into Carrie's life and made Carrie think over on, that everything she's doing is wrong.

**Conclusion.**

The concept “gender” came into widespread use through the development of feminist theory and gender studies. It is based on the theory of social constructivism, whose representatives (mainly feminist writers) question the natural emergence of differences between people and explain them in social processes. The term “gender” is meant to criticize the simple idea of “biology as destiny” and refers to the ideology of gender equality.

Donald Pizer offers a religious interpretation of *Carrie*'s degeneration; he says: “*Carrie, like Eve, 'falls' not because she is weak, or because her human temptations are the evil of Drouet and Hurstwood, but because she does not resist the lure of the apple.*” Pizer, in this quote, does not consider her a weak character, but her actions are shaped by the power and charm that the townspeople have. He compares her to Eve who was unable to resist the apple in Eden. Like Dreiser, Pizer justifies *Carrie*'s behavior and degeneracy.

If *Carrie* degenerates into the love of two men, it is not because she is a bad or weak person, but because many reasons compel her to do so. Her actions, as well as the actions of all the other characters of the novel, were not chosen by them, but imposed on them by the environment. Therefore, Dreiser does not show any punishment for *Carrie* at the end of the novel, other than loneliness and dissatisfaction. Even this feeling is not presented as a punishment, but only a way to show that the material values that shaped the era cannot lead to human satisfaction and peace of mind.

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