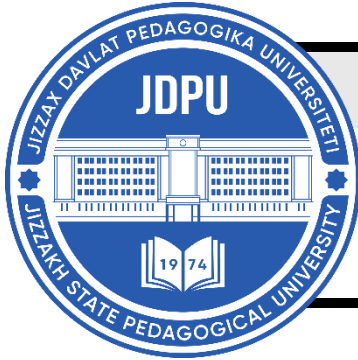


**MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE RISE OF THE HERO OF DREISER'S NOVEL "SISTER
CARRIE" FROM THE LADDER OF SOCIAL LIFE***Nubrek Pulatovich Farmanov**Lecturer**Karshi State University**Karshi, Uzbekistan**E-mail: nurbekfarmonov4@gmail.com***ABOUT ARTICLE**

Key words: Social relations, symbolic interaction, social approach, formation as a person.

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Abstract: This article examines the origins of social relations in society, the influence of social relations between people on the formation of a person's personality and identity in the novel "Sister Carrie" by the American writer and publicist Theodore Dreiser, one of the great representatives of world literature. The study researches how the central female character of the novel learns to interact in a certain social group and environment, how successfully she chooses, uses and controls the appropriate methods to make herself appear acceptable and pleasant.

INTRODUCTION

Dreiser is an American publisher, publicist, journalist, and editor, and is a prolific writer. He was born in 1875 in Terre Haute, Indiana, USA, to John Paul Dreiser and Sarah Maria in a German American family. There were many children in the family; Theodore was the 9th of 12 children. His father was a religious man, because of the fact that they lived a modest life and had to change their places of residence often, Theodore received his primary education quite late and in different schools. He had to earn money since childhood.

Dreiser combined the principles of realism and naturalism in his works. Dreiser's life and work have been studied in Uzbekistan since the 1970s. His novels "Sister Carrie" (1973), "American Tragedy" (1976), "Jenny Gerhardt" (1982) were translated into Uzbek and published. The reason for his popularity in the former Soviet Union was his passion for communist ideas. He is known in the East as a fierce critic of capitalism. In the early stages of his carrier, through his stories, the fate of man, the weakness of man in front of natural difficulties, the fact that many people live in poverty,

the fact that very few people in society have great wealth and they live in a royal life, that wealth and poverty are passed from generation to generation, people living an ordinary life and trying to find their place do not have the right to make mistakes are skillfully described by Dreiser through the examples of different people's lives.

For example, in Dreiser's story *Blizzard* published in Uzbek, translated from Russian by Saidjalal Saidmurodov, in the end of the 19th century and the beginning of the 20th century, the money people earned daily was barely enough to eat and drink, to earn a few cents. Because they stand in line for work in ragged clothes from dawn to dusk, clean the city streets from snow go to the evening to change their hats and shoes, and wait in line again for charity or a cheap bed. They beat themselves in the middle like in a herd, they don't have time to brush off the snow sparks that fall on their heads, they don't have time to wipe the melting water on their faces, the thin and sick people who are left on the edge of the cold crowd shake from cold, the crowd's hatred towards the rich people who were driven by cars is skillfully described.

The fact that Theodore Dreiser's quality and image of the characters in many of his works are inspired by the people around him, some of the prototypes of the heroes are even members of his family draws our attention to how observant and attentive he was. For example, the character of Carrie in *Sister Carrie*, the character of Genevieve in *Jenny Gerhardt* was taken from the fate of her sisters. When the works become popular, the sisters resent Theodore Dreiser and stop talking to him for revealing family secrets.

Dreiser's work "*Sister Carrie*" (1900) is one of the masterpieces of world literature, since the publication of the work, the current social problems, the place of people in society and their mutual relations have been analyzed in detail. This novel is not about a romantic story between young lovers or the love adventures of the main characters. This work is about the way people interact and develop interpersonal relationships affected by social and economic changes in 19th century capitalist America. The research analyzes the economic, emotional, social, professional, artistic and other types of human behavior, redefined on the basis of the developing morality of the capitalist relations of his time and within the framework of new behaviors, rules and procedures. Interrelationships in human relationships, familial obligations that used to be considered sacred, lack of commitment, uncertainty about marriage, family relationships, work relationships, identity, roles, statuses and positions constantly changing, recurring motifs of the novel are all evidence of social change in industrialized America at the end of the 19 - century. As a result, the institutions and socio-economic environment in which social subjects were formed and thoroughly revised. Carrie, and later Hurstwood, both experience the constant social movement at each stage of their lives: the former moves up, the latter moves down. The concept of mobility is also evident in the name of the heroine; the name of the heroine of the novel is "Carrie" - a shortened form of the name Carolina, which translates from

English into Uzbek "tashimoq, eltmoq, ko'chirmoq, olib bormoq, ko'tarib bormoq". It is pronounced the same as the verb "carry" [9]. Dreiser used a symbol that reveals the identity of the hero when naming the hero of the work. In this article, it is not important to prove that Carrie is a moral or immoral person. Carrie's way of socialization and self-expression is analyzed. It examines her life with her sister's family until her second meeting with Drouet in Chicago, and then her life with Drouet.

CARRIE AS A NEGLECTED PERSON

The novel begins with an image of Carrie on the train taking her to Chicago, the author does not provide further information about her background, family, friends and inner experiences. Her past remains unknown throughout the rest of the book. Her short-term cohabitation with her sister Minnie and her family is based on a financial arrangement, according to which Carrie must pay rent and food for her sister's family. Minnie and her husband Sven Hanson have not achieved much in life, they make ends meet. Their modest living depends on the money Hanson earns from dawn to dusk in two places. They want Carrie to help out by paying for rent and food. That's why Carrie's suggestions to for a walk the streets, go to the boulevard or the theater, get to know the city are simply left unanswered. According to Jim Miller, the early American family had seven traditional functions: 1. economic, 2. religious, 3. protection, 4. education, 5. recreation, 6. social status, 7. affection [Miller, 1989] Urban American families have already lost the first six functions, and when the seventh function is lost, the family as an institution begins to disintegrate [Miller, 1989]. In addition, technological progress and excessive urbanization have greatly affected the institution of the family, causing the devaluation of relationships between family members. Between 1900 and 1910, mass production and the huge demand for labor forced women go out of the home and set them onto the production line. However, women's work was mainly related to low-paid services, with few career and salary prospects [Miller, 1989].

In this period, one can witness the emergence of two new separate classes, one of which consists of a small group of people with wealth, luxury, and a full life, and the other is people who are condemned to poverty. Carrie was unhappy and didn't want to join a task force with no future. At the same time, she was reluctant to accept the strict rules of behavior and control imposed by her sister's husband.

However, the stimuli Carrie receives from her life in the city are many and interesting. City life, huge boulevards and parks, majestic buildings, shops, crowded cafes and restaurants attract her, elegant people meet in such places, and cheerfulness, prosperity and economic comfort are evident. While Carrie physically strives to conform to the traditional obligations that everyone around her accepts as normal life, she is mentally unable to accept them. On the contrary, she is very prone and tempted to "intensification of emotional life due to rapid and continuous changes of external and internal stimuli" [Simmel, 1971]. As he wanders through the city, her anonymity and being a distant

observer gives her a sense of freedom at the same time. Carrie observes people and learns how they know each other, behave and interact with each other. Dreiser himself claimed that "life, if it is anything at all, is something to be observed, to be studied, to be interpreted" [Dreiser, 1920].

At this stage in Carrie's life, she experiences a conscious withdrawal from socialization such as family, peer group, co-workers, workplace, and neighborhood. She begins to separate from the people around her, from the society, she feels alienated. At the same time, she is completely ignorant of the basic principles and rules of city life. She has not yet formed her social identity to fit the new metropolitan and social framework, she is an unsocialized being. Before Carrie meets Drouet for the second time in her life, she oscillates between three different social classes: the first, the rural class she left behind, and the next, the one she doesn't want to join and is trapped in with no way out, having to work early and late for a pittance, and finally, the third, the middle and upper class, which she had no access to. She rejects the lifestyle of the rural world, rejects the mentality of the working class, and indulges in illusions about her ascension to the society of aristocrats.

From a sociological point of view, at this stage, Carrie is an unformed person, because she is far from all the signs of her environment that contribute to the process of socialization, she is not integrated, and she is not committed to the values and attitudes of her social group or to others. Well-paying places either don't need workers, or Carrie's inexperience prevents her from getting a job. She is not only physically tired from looking for a job and being rejected again and again, but also falls into despair. After several days of failure, she willingly agrees to work in a shoe factory for a small salary. But although she earns four and a half dollars a week, she pays her sister's family four dollars from her salary for rent. Most of the co-workers, like Carrie, work for a meager salary, but they had the opportunity to have fun and receive various gifts. Carrie refuses to accept the general rules shared by her factory colleagues and her sister's family.

Drouett appears as a "savior angel" at a crucial moment in Carrie's life, someone who offers Carrie a choice. He is the vehicle that brings Carrie into a new social situation, giving her new perspectives and the opportunity to not only improve her life, but also begin to shape her social identity.

CARRIE'S SOCIALIZATION

Deceptive at first glance, Drouet can be seen as a cruel man, condemned to extreme poverty, who exploits weak and naive girls. We can think of Carrie as a doll for him to satisfy his cravings, to brag about among his peers. Carrie, on the other hand, sees Drouet as a ladder to a comfortable life and integration into the aristocrat community. This couple sees each other as a source of fulfillment for their needs.

An alternative version might lead us to see Drouet as a modern-day Pygmalion sculpting his Galatea, or as Frank, a university teacher tutoring a working-class student girl in Willie Russell's

Educating Rita. The Carrie-Drouet couple forms a certain type of "selective affinity". Carrie is an active rational individual who realizes that she lacks the skills required by the social group or class she wishes to enter. She wisely chooses her social teacher, the most qualified and available person, to carry out her socialization project. She seeks to join a particular social group, learn its customs, attitudes and social activities and acquire a corresponding social identity. Drouet is her teacher and is responsible for her backstage preparation and onstage performances. Carrie makes conscious choices regardless of moral or immoral dimensions and internal motivations. Therefore, they established a "selective affinity" with each other. Drouet and Carrie are connected not only by all of the aforementioned characteristics, but also by a long intimacy necessary for Carrie's self-development and Drouet's escape from institutional obligations such as marriage and family and moral obligations such as fidelity.

From the moment Carrie agrees to accept Drouet's help, a "functional interaction" begins to operate between them. Through their bonding and communication, Carrie slowly builds her own social identity. By communication we understand the adoption of a certain form of behavior "in which the individual can be an object for himself", which has important characteristics and is "directed not only to others, but also to the individual himself". "As something that can be an object in itself, it is essentially a social structure, and it comes into existence in social experience" (Mead, 1934, p. 140). By listening carefully to Drouet's comments about other women, observing, imitating and shopping, learning to care for herself and behave herself, Carrie learns to communicate and interact in a socially acceptable way. She is prepared to successfully perform the roles. According to Park, communication "involves an interpreter", it is "a process or form of interaction" (Park, 1938, p. 196), and as Diebel observes, Carrie's future "seems to be related to learning how to present themselves more effectively" (Diebel, 2014, p. 133).

Carrie's new social portrait depends on the perception or imagination of others. She learns to form her attitude by imagining the impression she has made on the mind of a certain class of middle-class people and the qualities they possess. Cooley describes Carrie's new social self as the 'reflected' or 'visible self': 'We see our face, our figure and our clothes in the mirror, and we are interested in them because they are ours and pleased or otherwise we do not respond as we wish them to be; therefore, in imagination we form in another's mind some idea of our appearance, our conduct, our purpose, our actions, our character, our friends, etc. We perceive and affect it in different ways. Such self-image has three main elements: imagining how we look to another person, his perception of his judgment of that appearance, and pride or a kind of self-consciousness like hatred'. Similarly, in Simmel's theory, society exists as a result of "you" and "the other", and the interaction can be seen as a kind of association, a "game of portraying the other": the image formed by the self (ego). Others

(alters) interact with the image I create of myself, in a constant back-and-forth interaction ad infinitum” (Mele, 2018, p. 124).

Drouet is Carrie's "significant other," her interpreter, whom others think she is. Carrie is regularly trained in the practices, rules, and behaviors of middle-class society so that she can successfully "show up" on stage and convince the audience like Eliza Doolittle in Bernard Shaw's *Pygmalion*. Erving Goffman states that "when an individual plays a role, he asks his observers to take seriously the impression he makes on them. He asks them to believe that the character they see actually has the qualities he possesses. . . they are asked to believe that the task they perform will have the consequences implicitly claimed for it, and that things are, in general, how they appear"(Corkin, 1987, p.610).

CONCLUSION

It can be concluded that Carrie sees Drouet as a literal release from hard work during her difficult times, and she imagines herself as part of a social group with a good life and prestige. Carrie is deeply affected by the changes in American society, and therefore she chooses to adapt her life to the new living conditions. Carrie is accepted into the family by her sister's family based on income and expenses. Carrie's duties and working conditions in the enterprise make her physically exhausted, increase her social isolation from herself and her colleagues, and at the same time deprive her of the hope of improving her life, play a big role in her socialization and individualization. She does not want to accept the formal norms and rules of informal communication established in her work and the moral restrictions established in her sister's house. In a word, Carrie absolutely does not want to meet the socially determined expectations of other people, and she tries to find a way out to escape from the statuses and roles that belong to her. She has always been fascinated by the empty life, the society of aristocrats; she strives towards her dreams in a slow but steady way to achieve wealth and popularity.

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