

CHAPTER III

ANALYSIS

A. Intrinsic Approach

The chapter analyzes the story as seen from intrinsic approach. In this case, the writer thus will focus the discussion on characterization, setting, plot, and conflict. The writer considers that those four intrinsic elements are quite prominent and worth discussing. The intrinsic approach is intended to give access to the story itself so that the content of the story can be understood well.

A.1. Character

There is a great number of characters in *Sister Carrie* who have definite qualities of being materialistic. The writer, however, will focus the analysis on Carrie only as she is both the central figure and the most representative character of the intended topic.

Caroline (Carrie) Meeber is an eighteen-year-old girl coming from a small hometown in Columbia City, Wisconsin. Economically and socially Carrie is descended from a humble family. In spite of the fact that there is not much description given about Carrie's previous background, Carrie's appearance during her travel to Chicago may explain further about it. Her early condition before moving



ing to the bigger city is revealed implicitly in the beginning of the novel.

As Carrie leaves for her hometown by train, it is told that she brings several stuff which may be needed in her new city. Those things she brings with are trunk, cheap satchel, paper box containing her small lunch, common leather purse, a scrap of paper with the address of her sister and four dollars in cash, a very small amount of money that is not likely to show a proper amount. (p. 1)

It is thus plainly seen how Carrie's appearance looks like. The belongings she brings with are those of shoddy and shabby things. It can not be argued that with such style she is easily identified as a fair example of the low American class. As a matter of fact, Carrie's moving to the new place is without being accompanied by proper preparation. Despite knowing the very condition of her own, Carrie keeps carrying out her aspirations. Together they clarify the unfortunate position of Carrie within the socioeconomic ladder.

The fact Carrie comes from a small hometown as well as somewhat deprived family accounts for her leaving for Chicago. She regards Chicago as a more promising city for her than her own hometown. Her hope towards the city is as great as the city itself. Carrie is seeking for a better life and wishes that she will find it in there.

Carrie conceives that Columbia City is dull and fairly small that it can provide nothing for her. On the other hand, Chicago suggest much more promising prospect for her which is shown through its greatness (p. 53).

As she sees the hugeness of Chicago, which is much more attractive than Columbia City, her opinion is accordingly built within her mind about an opportunity given by the former for her to take part in the city's great activities. She is encouraged to gain the fine pleasurable things. The better life, for Carrie, is translated into a kind of achievement upon material success.

Carrie is a girl of eighteen years in age who is thus presented as an innocent girl. As what have been stated before, Carrie is used to spend her time in a small and thus relatively safe town before leaving for Chicago. And now she confronts a completely distinct feature of the new place. Hereby, the innocent girl is unable to comprehend the unfamiliar surrounding force of the city. Moreover, she is, too, not accustomed to the atmosphere of the city.

There she witnesses imposing scene which points to power and force. Those vast buildings that are sustained by strange energies and huge interest are not well comprehended by the untutored girl. Such scene impresses her that it often distracts her attention.
(p. 13)

Decisively, Carrie is apparent to fail to prepare herself for the considerable change. Carrie's innocence can plainly be noticed through her action as she runs into the various activities of the city. Carrie does not realize that the things, either the condition or the characteristic in Chicago is not the same with the ones in her hometown. She is too innocent to be aware of the trap set up by the seeming glamorous city. Dreiser has already stated the apparent common phenomenon in the beginning of the novel, which foreshadows the case occurring on Carrie.

“When a girl leaves 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.” (p. 1)

Carrie is soon deeply struck by the beauty of the city's scenery as she first gets there. She regards that the big city is magnificent as well as promising place. It seems for her that the city may provide her what she longs for instead of a possibility to make her get lost.

Carrie's meeting with Drouet begins to open the chance of Carrie's nature of being innocent. It is plainly seen through her simple easy response towards Drouet's kindness. She merely accepts Drouet's loan of twenty dollars when he offers the money. She finds Drouet to be an attractive and pleasant figure. She ac-

cordingly concludes that what he indeed offers to her is but under the name of friendship.

She conceives that Drouet is a good hearted man who is willingly to offer help for Carrie to elevate her from her problem. She, however, is not really aware that a person like Drouet has different way in viewing or regarding an impoverished young girl to an impoverished young man. A poor girl can be more appealing to Drouet than an equally man. He may act more kindly to the girl than a man. (p. 51)

On the other hand, Drouet, as a matter of fact, has noticed that Carrie is somewhat different to other common girl. Still he is able to see that she has a distinctive quality, namely beauty in her despite her quite modest clothes. He therefore intends to have a sort of flirtation with Carrie.

Drouet is a person who has a certain nature of pursuing the girl he regards as an attractive girl whom he even just recognizes. Due to Carrie's attractiveness he can soon notice, Drouet's innate desire then encourage him to delight himself with Carrie. (p. 61)

Carrie is too young to be positioned amid unfamiliar hugeness. Living in a new environment she is not acquainted with is likely to make her lose the proper way. Her involvement with two above the average men is partly due to her innocence. Carrie is

hardly aware that those men only want to play and have some fun with her. She assumes that Drouet and Hurstwood want to get serious with her and she too hopes that her life can be elevated into higher scale through relationships with them. Further, being an innocent girl, she again assumes that the better life she looks for can be obtained by pursuing material success. She is so consumed with the thought of glorious life and that it is equal to the happiness she longs for.

Other striking quality of Carrie is that she is an imaginative girl. Since her first days in the new environment, she has already felt attracted to the elegant view of the city. She is particularly determined to be fond of the graceful looking of the prosperous. Therefore, she becomes stimulated to imagine that she will also be able to be a part of their class.

She is a sort of person who somewhat wavers between potentialities and realities. In addition, it is significant also to notice that her imagination is never going too far from a certain narrow round. It always arrives at a definite point relating to money, appearance, and enjoyment.

The reality clearly displays she is accepted in a deficient shoe factory. Nevertheless, the thought of reaching a more pleasant time and contentment with Drouet than she has had before indeed flies

past the fact. With the low wage of four dollars and a half per week, she keeps on dreaming of enjoyable things.

Her imagination is not easily removed merely by her dirty job and low wage. For her, beautiful days of love and courtship seem to wait for her in future. Her imagination always color her action. Still she lets herself fantasize nice clothes to wear and fine places to visit. (p. 41)

Compared to her other co-workers, Carrie is more imaginative. The other workers are likely to regard their present conditions satisfactory enough. They are also glad enough to establish relationships among the workers themselves whose class are equal. In Carrie's heart there is a rather stylish taste that is higher than other workers.

She is not familiar with the slang conversation held by the workers. Further, in the matter of dress, the taste of the workers, in particular the female ones, is of course below her standard. Consequently, she is not interested in setting up any intense relationship with them. (p. 42)

Hence, it is known that Carrie is not quite satisfied with her surrounding when she is in the factory. For Carrie, the workers she meets show too modest style and it is just beyond the one of her own. The workers there are glad enough with their condition and

thus, can enjoy it. Carrie, on the other hand, urges more fashionable things than these workers do. In other words, Carrie is fond of pretty things. Minnie, Carrie's sister, sees that Carrie still demands things satisfying her taste despite her impoverishment. Minnie conceives that there is a kind of vanity in Carrie that it troubles Carrie to wear worn things. Further, according to Minnie, her sister likes to spend money on unnecessary thing to fulfil her taste. (p. 43)

In this case of Carrie, the possibilities of obtaining achievement are magnified by the vivid imagination. According to Carrie, she is also capable of carrying out anything as good as what other well-to-do people do, such as those whose world is in acting or performing. Due to her frequent visits to theatre, her mind is again filled with those forever dreams. She wonders that if only she is given a chance, she too can act as perfect as the actresses. Carrie imagines that the glamour, the luxurious dress, and the great appreciation for her performance will be her surrounding. Such moment for her is equal to a definitely comfortable life. She is apparently unable to view objectively such condition she runs into that she is ultimately led to those luxurious yet nearly impossible dreams at that time.

Once she is attracted to a certain matter, she is determined to get obsessed and to reach it despite her actual unfortunate condition. She unconsciously neglects the fact that her coming to the big city is not accompanied by a proper skill. Her long days are regularly colored by bright imagination which for her is as alive as the reality itself.

She can never enjoy a play without bringing her own capacity vividly into her consciousness. Apparently, Carrie can be viewed as a person who tends to live in imaginative world as much as in the real world. And this fact comes to be an essential matter in her life.

(p. 249)

The lively imagination always dwelt in her mind is triggered by the splendid scenery around Carrie. It completely reflects the spirit of materialism of the society. Her chief characteristic of being imaginative somehow also contributes an essential part upon Carrie's efforts. Due to her vivid imagination to reach out material success, she is encouraged to make her dreams come into being.

Carrie is a person with high self-interest. Quick learner, Carrie soon knows more specifically what it is she wants: money, comfort, and pleasure. Even during her round of job seeking she is already consumed by the thought of people counting money, dressing magnificently, and riding in carriages. Her brief encounter

with Drouet has flashed to her a glimmer of those attractive things she must by some means acquire. She is impressed by his purse choked with greenbacks, his new suit and shiny tan shoes, and his general sheen of sophistication.

“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.” (p. 4)

Her overweening drive for self-interest will motivate her in every instance. From the beginning, Carrie is inspired by strong desires for security, for wealth, and for pleasure. It is her high self-interest that probably stimulates her to set up such extraordinary relationships with Drouet and Hurstwood. In addition, because the new clothes given by Drouet are much too expensive ever to be accounted for at home, Carrie leaves the Hansons' apartment in secrecy. She decides to accept Drouet's suggestion to move to a room he has taken for his 'sister' on Wabash Street.

She agrees to meet Drouet in a certain place chosen by Drouet. Drouet seems to successfully allure the girl to leave the flat to obtain a better condition. Carrie herself, after contemplates on this thing, at last is tempted to follow Drouet's advise which in fact reflect her actual desire (p. 58). Soon the two of them are sharing a comfortable three-room flat in Ogden Place.

The first of those Carrie's desire she has achieved through Drouet, but her high self-interest leaves Carrie free to dwell upon her other desires, and these thoughts cause dissatisfaction. Therefore, Carrie, forming her judgments always upon the basis of material appearance, can not avoid comparing Drouet to Hurstwood. She finds the latter more successful, considerably more polished, and much more affluent.

Through the clothes and accessories, she can notice clearly that those things are expensive and elegant that indicate the prosperity of the possessor. She assumes that Hurstwood is the superior man as well as stronger and higher than Drouet. (p. 89)

What she particularly concerns relating to her self-interest of wealth is about the clothes. It must not be forgotten that clothes is undoubtedly the emblem of wealth itself. Carrie too assumes that one's position can be judged firstly through his appearance, namely the way he dresses. In this regard, she has to pay much attention to her performance that her outward appearance should be perfect.

Carrie will feel very uncomfortable and even ashamed if she wear poor clothes. She can never let herself spoil her appearance. She imagines that she can conquer the feeling of hunger but can never bear poor-appearing (p. 82). It seems that Carrie follows the

dictates of her sense of self-interest as it leads her -or promises to lead her- towards desired goals, the material success.

Even Hurstwood views Carrie as a person who possesses profound interest towards beautiful clothes. It is undeniable that Carrie considers magnificent appearance has great importance. He finds out that, for Carrie, the demand of nice clothes even comes first above other needs, for instance the needs concerning family matters. According to the man, Carrie dares neglecting household duties only to fulfil her own purpose. He sees that Carrie does not pay enough attention to the matter which much more crucial than her self-interest. (316)

A.2. Setting

In *Sister Carrie* Dreiser vividly presents the setting of the story that it intensifies the message he proposes. Further, the detailed description of the setting aids the writer to accomplish the study for it plays a significant role in supporting the intended topic. Generally, there are two major cities, namely Chicago and New York, which cover too some thorough places of great concern, and accordingly the writer considers that they are worth analyzing. Here the writer will begin the discussion from the description of Chicago with other influential detailed places located in it first before stepping into the discussion of New York with its thorough places too.

A.2.1. Chicago

At the time Carrie arrives there, Chicago is a city with busy and diverse activities. There lies the huge and vast energy that leads the city to build up and adorn itself. It is provided with many new facilities that they supposedly sustain the developing movement and the growing commercial opportunities. The establishment of a certain equipment is meant to welcome another new one. Its force can be felt keenly in its industries designed for the arrival of new industries, and buildings built to prepare for buildings yet to be built. It preempts because it is insatiable as well as unfinished. The reaching lines of street-cars and streetlights exist as lines of expanding force. They thrust into the open prairie in preparing the fast development. The overall scene is noticeably stated by Dreiser.

Huge industries begins to vigorously grow in the city. The great railroad corporations seize upon vast tracts for the need of transfer and shipping even though the prospect of them is not recognized yet. The same phenomenon also occurs on the case of street-car lines and streets as well as sewers. (p. 12)

In the vast wholesale and shopping district, the display of the great polished buildings lying on spacious ground soon prompt anybody's attentions, particularly those unfamiliar with such cir-

cumstances. There a passer-by can direct his sight straightly to the impressive scenery of the lines of the wholesale houses and offices which refer to wealthy air.

The offices of the wholesale houses are built upon the ground floor. They are decorated with large plate window glass that give the offices a distinctive and thriving look. The pedestrian can notices them clearly as they are positioned on the place plain to see (p. 12). Such region is colored by mighty atmosphere so that an ordinary job-seeker may clearly notice a wide extent between the poor and the well-to-do.

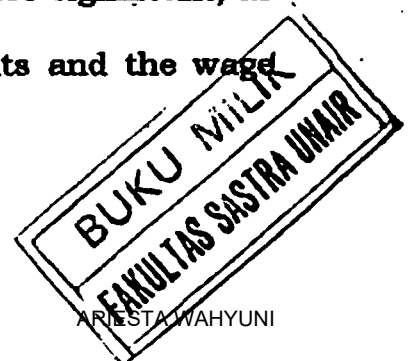
On North Shore Drive firmly stand lines of luxurious mansions and lawns. These have shaped such enjoyable view of a showy life. People may well notice the elegance and the excellence of those mansions' interiors from across the street. The place signifies a typical style of those well-established people. It accordingly invites the outsiders to form pleasant imaginations of comfort and happiness which is experienced pleausrably by the possessor of the glory. Regions of this kind has become a distinguished feature adorning the appearance of the city.

The glimmering of plentiful lights may evoke a striking impression in fascinating eye as the convincing lights. Moreover, the fast growth undergone by the city is able to deeply influence and

tempt the new comers. The city's great amount of growing commercial prospects gives Chicago a broad fame. It makes the city come to be an immense magnetic power in drawing the hopeful and the hopeless -those whose fortune have not been acquired yet and those whose fortune have fallen into downward points. Such phenomenon occurs too on Carrie's case. The alluring scenery before her causes Carrie to wonder, delight, and long.

Chicago has plenty of attractiveness which profoundly strikes Carrie at once. It speaks to Carrie's heart about beauty it possesses. She is also fascinated by the shiny display of the city which seems promising enough. She, accordingly, does not fully realizes that she is dragged by the hypnotic city to go along the city's life standard.

Carrie is taken to the flat by her sister, Minnie, when she arrives at Chicago. The flat in which her sister, Hanson, and the baby live is situated on West Van Buren Street. The flat is the same as one floor resident apartment. People living there are the commonplace ones. The flat is inhabited by families of laborers and clerks. The residents of the place, in other words, are those whose socioeconomical positions within society are not too significant, as seen from both the occupation of the inhabitants and the wage they receive.



The flat is on the third floor, the front windows look down into the street at which she frequently looks then wondering at the hustle and bustle of the city life. The flat itself is small and poorly furnished.

The walls of the rooms are poorly papered. The carpet that covers the matting and the hall is not the expensive one. Soon it can be seen that the furniture of the flat is too modest, not stylish.

(p. 9-10)

Carrie finds out that the atmosphere in her sister's flat is somewhat dominated by a kind of principal of a necessity to toil.

"She read from the manner of Hanson, in the subdued air of Minnie, and, indeed, the whole atmosphere of the flat, a settled opposition to anything save a conservative round of toil." (p. 10).

It is quite understandable that the family holds to such principals and leads the life based on it. The thought is the serious reflection of a mind which adjust to industrial spirit. The demand of hard working without any desire and chance to have enjoyment and pleasure is definitely opposed to what Carrie longs for. Carrie herself is able to distinguish the considerable change of her sister, both in physical appearance and particularly in the way of thinking. Minnie's ideas of life are greatly affected by her husband's that the conception of pleasure is rather narrowed. In short, the whole air within the flat is under the influence of Hanson's view.

Carrie can feel that the flat is filled with a lean and narrow life. The situation of the flat and the desire of Carrie are apparently contradictory. The former is seemingly incapable of supporting the latter, especially to realize her dreams. Minnie can easily adopt Hanson's ideas. On the contrary, her sister is unable to put up with them. Carrie is fully aware of the fact she comes across in the flat. She, therefore, prefers noticing the pretty houses and fine lawns, that indicate the evidences of wealth, to spending her most time in the flat. Carrie finds the flat boring.

In addition, the cold acceptance she receives in the flat contributes to her being restless. To Hanson any matter relating to Carrie is a matter of indifference. Even her own sister invites Carrie since the former is dissatisfied at home and that the latter may be able to support the income of the family by paying four dollars for room and board.

The flat is supposed to be a place where Carrie may get a shelter during her stay in the city to get a certain job. A certain place can be considered as a nice place to stay by the inhabitant if its situation or atmosphere is in accordance with how the person wants it to be. In the case of Carrie, the flat obviously does not reflect her fantasy. Both the physical state of the place and its inhabitants fail to offer the condition Carrie wishes. This couple of

things is far from her imagination. Besides the physical conditions of the flat is not pretty as she images before and the size is too small for her as well. Briefly, the flat here refers to something that Carrie does not really wish to confront with and thus she is likely to avoid. If there is a chance or even the slightest one of better life or opportunity appears before her, she almost surely will leave it. In this regard, the flat indirectly participate in building up Carrie's latter story as being involved with Drouet and her obsession towards material success. She, in other words becomes more receptive to the world outside the flat.

The shoe factory is the place at which Carrie at first gets her job in Chicago. Carrie's early bright hope, despite little payment, towards the job fails to be fulfilled by the factory. She wonders how her life will be more pleasant with the job she first successfully acquires. There, she is only paid four and a half dollars for a week.

The factory represents a place as a sordid world of the manufacturing sweat shops. It is grimy and coarse. The factory is without proper ventilation. So, as the afternoon slowly creeps on, the room becomes hotter. The smell combination of the machines oil and the new leather which is added to the stale odors of the building itself make the place smell quite unpleasant. Moreover, the room is also not lighted well. The floor of the building displays a

littered surface. The equipment for the workers is not properly provided. The swivel-back chairs, dining rooms for girls, clean aprons, and a decent cloak room are beyond consideration. Furthermore, the wash room are unacceptable. All these unpleasant situations ultimately make up sordid atmosphere. The condition of the workers become hardened with regard to such state of the building.

The work as what is done by Carrie will not be so bad if it is performed under better condition. There is no slightest provision made by the owner of the factory. As a result the comfort of the employers is beyond what is considered decent. (p. 31)

As a matter of fact, the work itself is quite hard enough. The ignorant factory owners make the work much harder. It happens so for they pay no attention to the welfare of the workers during the working hours, instead they merely concern about the advantage. For a new comer as Carrie, the uncomfortable situation causes her to suffer enough. She can feel her entire body so ache when she has worked for a certain length of time. She becomes weak and her eyes are tired. Her hands, arms, feet, neck, shoulder, and also her back all suffer from a continuous dull pain. Despite her originally humble family, she never gets used to dirt and crude works. Even though her sister's flat is small, it is always kept clean.

Besides the building with its all defects, the people's attitudes working over there add up her disgust too. The way they talk, the way they tease each other, and the way they establish relationship are not within Carrie's taste. She, accordingly, would rather make a withdrawal from them, than intrude herself on their gathering when time for rest comes. The surrounding situations she is running into become unbearable for her from time to time.

The whole conditions of the sordid shoe factory somewhat influences Carrie both physically and mentally. The too hard working under intolerable circumstances has completely weakened her body. The coming of winter which is faced by her without sufficient preparation makes her condition much worse until she becomes very ill. The next result of such occurrence is that Carrie loses her jobs. In the shoe factory Carrie meets those people who belong to working class that look distasteful in her eyes. She despises the way the young working men tease their female companions. She, as a result of this, cannot help comparing them with Drouet. Her imagination of Drouet's perfection comes to be more vivid. To her, he appears so great which is completely opposed to her co-workers.

A.2.2. New York City

New York is a quite big city in United States, it is even bigger than Chicago. The population of the city is extremely great, much

greater than Chicago's population. In this regard, the number of the millionaires is abundant. In Chicago, there are only two ways from which people can be distinguished as the celebrated ones, namely trade and politics. On the other hand, in New York, the roads used to reach out fame are numerous. Each road is chased by hundreds. In a city which is as crowded as New York, a common person means nothing amid such greatness. He or she tends to remain unseen and must disappear. The common person, as Hurstwood or Carrie before she succeeds, nearly has no significance within very many prosperous people. In short, New York is really place of greatness.

In New York, the local inhabitants may well recognize those local celebrities who come from many fields, such as dramatic, artistic, social, religious, etc. in Chicago, on the other hand, there only two roads of distinction that differ the celebrities, namely politics and trade. (p. 234)

There are so much fine buildings or places that reflect luxury possessed by the city. Splendid mansions, magnificent restaurants, and other fine places become resorts from which mighty air of pleasure can be clearly noticed. Together they come to be signs of wealthy and glory. The restaurant, particularly the exclusive one, can be taken as the fair example of the portrayal of the high life in

New York. The interior of the dining-chamber is design excellently. The elegant hues of the walls and floor that color the entire room are combined with the stylish furniture. Such graceful decoration does not only provide the visitors with extreme comfort but it indicates the atmosphere of exclusiveness as well. Carrie can see clearly those people of dignified air in the luxurious place by herself as she is brought there by the Vances.

On seeing this kind of fascinating view, Carrie's fantasy is again drifting along the scenery before her. She is too struck by the shiny clothes of the pleasure-seeker, especially the ladies' with accessories as jewels, diamonds, fine feathers, and so on. These evidences of affluence soon cause her to long the very material, and thus feel achy about not having been one of them yet.

As a matter of fact, Carrie begins to recognize the theatre when she still stays in Chicago. Besides being taken to attend the theatre by Drouet and Hurstwood a couple of times, she too once participates in an amateur play held by a certain company. Yet, her real complete involvement with the world of theatre takes place in New York.

New York is a place where a theatrical world makes its good proliferation. Some people even consider that one has to start his carrier on the play in this city if he intends to attain a great

achievement. There are considerable dramatic agents available which provide promising chances for the job seekers, especially those interested in the related field. It is the same place where Carrie applies for job as her household economical condition is close to ruin.

The theatre seems to tremendously touch Carrie's heart. Both the imposing audience and the beautiful actor or actress of the theatre have a great attraction for her. In a big city where the number of the wealthy is numerous, a performance is always filled with a plenty of them. They all come to the theatre dressing magnificently. The finery and glory can be seen through these people's appearances. Such splendid view evokes Carrie's longing immediately as other unfortunate are influenced.

The play is a place where plenty of well-established people show their charmingly overdressed manner. That is why the common spectators are encouraged to base their desire on the equal measure as the rich have. (p. 25)

She never ceases to wonder about any material emblems those people carry and live under. She, hereby, begins to imagine herself to be a member of this high class. She keeps thinking to herself how delightful it will be if she can have a chance to spend much money for improving her appearance. Carrie, too, is fasci-

nated by the actor or the actress of the play, especially those celebrated. She unavoidably envies the nice outward appearance of the performer. His or her elegance is mostly admired by many people and by her too, the fame he or she possesses also successfully conquer her. Her spirit rises. As usual, imagination exaggerates reality. She fantasizes that she is also capable of acting simply as how the actor or actress does. If only she is given a chance she can do the role even better.

The life style that is applied in the theatre undoubtedly affects Carrie's attitude. Being dressed magnificently becomes the main concern of the performers. They spend their payment mostly for clothes and accessories. Basically, Carrie does long to be graciously dressed. Her payment which is firstly planned to cover the expenses of the family, is spent on the clothes she desires. It happens so for she does not want to spoil her look and she simply envies other performer who purchases new clothes. Further, she even decides to leave Hurstwood considering her unwillingness to share her payment with him and to support the family's expenses. It seems that her desire for having enjoyment goes higher as she gets used to the life of the theatre. She more concerns about her own pleasure than the continuation of her 'marriage life' and the condition of Hurstwood.

“Who would furnish the money to move? To think of being in two rooms with him! She resolved to spend her money for clothes quickly, before something terrible happened. That very day she did it. Having done so, there was but one other thing to do.” (p. 345)

The theatrical world seemingly has a certain power to drag Carrie into a determined state of mind that at last she is led to pursue material success. The fame, the hand clapping, the warm admiration, and particularly the affluence that is successfully achieved by the great actress or actor surely fascinate her at once and firmly encourage her to attain those symbols of material success. Later, the theatre slowly educates her to feel, to comprehend, and to enjoy the achievement she makes. Through her success in the field, she intends to rise higher.

A.3. Plot

The writer considers that *Sister Carrie* is presented in a well-plotted manner. Each prominent event surely brings about another following event in a sensible relation. As a result, the whole sequential happenings build up such believable story and lead to realistic ending.

The story begins with the travelling of Carrie, the main character, on the train to Chicago to work. She is introduced as a pliant young girl—crude, ignorant, youthful, and unsophisticated—who

comes from an impoverished family. On the long train ride she meets a handsome young travelling salesman named Charles Drouet. Though she is shy at first, she finally makes a friendly response towards the man and is made confident by Drouet's easy manner and flashy clothes.

Carrie is invited by her sister Minnie Hanson and Hanson to stay in the flat together with the couple and their baby while she works in the city. It is thought that Carrie can help to reduce expenses of theirs. There her idea of having enjoyment is found disagreeable by the Hansons.

Afterward, Carrie does get a job in a shoe factory at four and a half dollars a week. However, not long after that, she loses her job owing to the illness which is caused by the combination of long hours, hard work, inadequate clothing, and the attitude of Minnie and Hanson. Losing the job, Carrie is not expected to keep staying in the flat so that Hanson intends to send her home.

The story keeps on moving forward as Carrie accepts Drouet's suggestion that she had better move from her sister's flat. The promising prospect Drouet brings with him finally removes her indecision to leave her sister's flat besides her unwillingness to go back to her hometown. She would rather stay in Chicago than go back to Wisconsin for what she really needs is provided in the for-

mer. Soon, Carrie and Drouet are living together in a cozy apartment. She, however, still has a feeling of misgivings about leaving the Hansons and feeling of anxiety over what Drouet intends to do with her. (p. 61)

Falling into the special close acquaintance with the pleasure-loving salesman, she soon begins to notice, learn, and imitate the graces of higher social class. Due to the fact that she now gets used to the life style of Drouet, the imitative girl gradually can adapt to behave and dress according to fashion. Further, through Drouet she sees a way of obtaining material success.

As she shares Drouet's fashionable way of life during her relationship, she now becomes a new and different individual. Her appearance improves somewhat. She too begins to realize how beautiful she is and begins to feel the thrill of being an attractive well-dressed woman. However, at the same time Carrie undergoes an inner conflict related to her present condition.

"She looked into her glass and saw a prettier carrier than she had seen before; she looked into her mind, a mirror prepared of her own and the world's opinions, and saw a worse. Between these two images she wavered, hesitating which to believe." (p. 75)

In the mirror she sees that her face reveals a pretty face, a more elegant girl than she was before. But when she looks within herself she notices an image composed of her own judgments and those of

society that makes her experience a certain moral queasiness. Carrie apparently wavers between these two reflections and wondering which one to embrace. Her conscience is shaped by the world, her own past life, habit, and convention, all welded together in a confused way.

Later, Carrie is introduced to Hurstwood by Drouet. Hurstwood is an established family man and a salon manager. To Carrie, he is a mature, attractive, and obviously more prosperous man than Drouet. Similarly, Hurstwood is also mesmerized by the girl's youth and freshness. The two are soon struck by an instantaneous fascination for each other. They then meet together frequently whenever the salesman is out of town.

Here, Carrie experiences floods of emotion and also often drifts into thought. She is hesitant what to do. On the one hand, she thinks that she owes something to Drouet since he is the one who has aided her when she is worried and distressed. She has the kindest feeling towards him for his looks and generosity. On the other hand, she finds out that Drouet has no intention in marrying her, even in the distant future. She, therefore, feels justified in her affair with Hurstwood, believing that it will lead to the secure and honorable state of matrimony.

Carrie imagines that Hurstwood, unlike Drouet, will immediately marry her though he does not express or say it directly. She plans to establish the best situation until Drouet leaves again. (p. 112)

Without Carrie's knowledge, Drouet enlists her talent as an actress in an amateur performance. To the surprise of Carrie, as well as her two admirers, the girl achieves quite a success. Through this unpredictable achievement, Drouet and Hurstwood are likely to be dragged by a certain strong feeling of attraction towards Carrie.

The story begins to show its intense as Drouet starts to suspect Carrie's infidelity at nearly the same moment she resolves to leave him. In the intensity of the moment, Carrie forgets that she is 'married' to Drouet, and Hurstwood, who is determined to have wonderful time with Carrie, forgets to reason carefully about the result that may happen. Carrie, desiring above all else, commits herself to Hurstwood, who promises marriage. Similarly, Hurstwood is unaware of the danger that his wife is presently holding in store for him.

Carrie, nevertheless, once again is surrounded with doubt and indecision. She hesitates whether it is wise to leave the secure re-

relationship she has with Drouet on the chance that Hurstwood will marry her. (p. 163)

As Drouet happens to know the truth, he begins to cross-examine Carrie about her relations with Hurstwood, he also reveals to her that Hurstwood is married. To his surprise, Carrie attacks him for not warning her earlier about Hurstwood, particularly his state of marriage. The conflict between the couple becomes heated as the argument wavers back and forth until Drouet packs his clothes and leaves Carrie in a fit of jealous anger. (180)

Being abandoned by Drouet, Carrie has to live independently. On this account, she has to seek for job again which direct her into the field of the stage. The past triumphant experience encourages Carrie to apply as a performer. During her searching for job she figures out that her new appearance causes the men of business to be much more polite than they had been in the previous winter.

Carrie then is seduced by Hurstwood, who wants to abscond with the money, purloined from the safe of his confiding employers. He plans to go away to other place outside Chicago with Carrie. Here, Carrie is once again struck by indecision. She actually makes an effort to get away from Hurstwood after all the deceit he has done to her. Yet, the pleadings of the man and the explanations of him that he leaves his wife for Carrie makes her reconsider. She

realizes that she is no longer fascinated by the man. Nonetheless, she sees in him the only way out of a desperate situation she is entangled in. She thus has the apparent security of marriage.

Carrie realizes that she is being alone at this time. On the other hand, she sees that Hurstwood is passionate and loves her. With such consideration she feels confused for a while, although at last she decides to follow the man. She is aware that she has no place to go. (p. 225)

The couple firstly stays for a while in Canada and then carry on the journey to New York. They eventually decide to stay in New York permanently. Owing to the mischance of pursuit and detection, Hurstwood returns the money partly when he and Carrie is still in Canada.

The first two years in New York are passed ordinarily by the couple. It seems that there is no threatening problems concerning their routine life. However, after this the pair begin to encounter the difficulties of establishing themselves in a new environment without sufficient financial resources. There, Carrie associates with her neighbor, Mrs. Vance, a young lady of fine manners and expensive taste. Through the influence of Mrs. Vance and her cousin, Bob Ames, Carrie begins to feel dissatisfied with being an ordinary housewife.

As she has witnessed the pretty places shown by Mrs. Vance, she can not avoid comparing them with her own dull flat. This kind of thought inevitably leads Carrie to feel restless and dissatisfied with her present life. She conceives that she has nothing but the narrow flat. (p. 264)

The conflict between Carrie and Hurstwood starts to appear as the couple begin to quarrel about Hurstwood's being jobless. His deterioration and her assumption that he does not try hard enough to resolve the problem make her patience and understanding reach the breaking point. Through the fierce dispute she eventually discovers that her marriage is not legal or binding.

The worsening condition causes Carrie to decide to find work. She then finds a part of a chorus girl in a Broadway show. The fear of poverty and starvation which comes together with the dream of being a great performer encourage her to fix her destination in the-
atrical world. Gradually Carrie's salary increases and so does her resentment at having to support the family expenses.

The idea of being independent and sharing room with her female friend begins to appear within her mind. On the other hand, the thought of leaving the pathetic Hurstwood fills her with sadness. Such situation reaches its climax when Carrie resolves to leave Hurstwood for the need of clothes and costumes is more ap-

pealing. The considerable change in Hurstwood also somewhat mingles in her heart. Firm action has to be taken then:

"Timid as Carrie was, she was strong in capability. The reliance of others made her feel as if she must, and when she must she dared. Experience of the world and of necessity was in her favour. No longer the lightest word of a man made her head dizzy. She had learned that men could change and fail." (p. 343)

As time passes Carrie continues to receive larger salary and more attractive roles. Hereafter, the tension of the story begins to decline. Her photograph is published for a Sunday paper and she receives occasional notices. She also realizes that no one except Lola, her roommate, is actually interested in her. The world she discovers is very much like Drouet or Hurstwood that only concerns about itself. On the other hand, as she succeeds on the stage, Hurstwood continues to weaken until he becomes a Bowery tramp, and finally commits suicide.

The story is ended with her staying in her comfortable chamber in luxurious hotel who is accompanied by Lola. At that time, it is told that the rising of the girl to ever greater of worldly success as she always longs for does occur on Carrie. The material success that she originally imagines: wealth, finery, and prestigious fame at last is gained. Yet, the success is but a success that does not satisfy her inner longings and loneliness.



B. Psychological Approach

In order to acquire a better explanation, the writer also applies the psychological background when analyzing the work.

The explanation going to be given is in accordance with the perspective of *Social Learning Theory* by Rotter. The theory of social learning fundamentally states that individual's behavior tends to be affected by the interaction between the characteristic of individual and his meaningful environment. Similarly, Carrie's determined behavior of craving for material success is necessarily functioned both by her personality of being basically pleasure loving and high self-interest and her social environment which includes the metropolitan cities and materialistic-obsessed society. Therefore, judged from psychological interpretation, the social environment in which Carrie lives does have considerable influence upon Carrie's longing for material success.

Discussing social environment in this study means to analyze not only the society living in the two cities but also the cities themselves. Generally, the environment lives within after leaving her small hometown always indicates greatness and luxury. As stated before, Carrie is told living in two influential big cities, Chicago and New York. Both metropolitan cities have considerable power, which effectively affects her.

Being metropolises, either Chicago or New York, automatically has a distinctive quality which is not shared with other city. In both metropolitan cities, there are plenty of facilities that serve the citizen progress needs as well as point to the high complexity or intense development of city living. Advanced industries of mass production, department stores, hotels, theatres, restaurants, and so on simultaneously come along to build up the bustle of city life. The physical states of those various facilities, which are realized into either huge or elegant building, eventually altogether decorate the pretty appearance of the cities. It is not surprising that in metropolitan cities live the inhabitants who also are characterized with the equal metropolitan standard of living.

Chicago and New York, the cities where Carrie ever inhabits, are big cities whose activities are very diverse yet intense. Due to vigorous developing of industrialization and commercial field, both cities have large and various diversification of job or occupation which seems promising enough for those inhabitants of small cities. Chicago, for instance, has a certain power, which invite them to come to the city. Moreover, its many and increasing commercial opportunities yield a wide spread fame of the city. The same case occurs too on Carrie who also becomes one of those 'pilgrims'. She goes to the attractive city in order to gain a better life. In fact, the greatness of Chicago is not only based on its industry and com-

merce but further it is also a city of refinement, elegance, and taste.

It does not have to take a long time to delude Carrie into believing that the city surely contains all the fine things she can hope. On seeing the glittering lamps along the street, she is immediately astounded by these persuasive lights. It occurs as she is on the train, which nearly arrives at Chicago. The dragging of Carrie by the city gradually becomes more intense as she recognizes the city more familiarly. There she notices huge factories, the great streets, the vast offices mingled together in a confused way. What she perfectly knows is that they all refer to the hugeness and therefore can supply anything she wants.

Evidently, each imposing building particularly those which are crowded by the prosperous keenly attracts Carrie's heart. The department store that lies in the wholesale district also affects Carrie. The girl is definitely fascinated by the excellent displays of these expensive accessories for woman. There are trinkets, dress, good stationery, jewelry, and each counter exhibits other pretty merchandize such as nice slippers and stockings, soft frilled skirts and petticoats, laces, ribbons, hair-combs, purses. As Carrie gazes at all of those beauties, her womanly desire appears intensely. She soon longs for having all of them with her whole heart. Carrie once

again concludes that the cities vastly provide all the adornment for women.

Further, the beautiful mansions and the fine lawns, which clearly correspond to the comfort and the rich, strike her deeply. When she walks along the street, she can also see the refined interiors of the mansions from across the street. She again fantasizes how delightful it is to possess those glamorous things. She is then dragged into a deeper thought that by living within such luxury people will feel or obtain happiness. She is accordingly is certainly tempted to reach them.

The exclusive restaurant again delights her. The dining-chamber is decorated remarkably for the convenience of the visitors besides for the sake of the building itself so that its glamour may attract people to admire and finally are driven to visit it. Through her visiting to the restaurant she can notice the splendor of the refined style of the rich. Hence she is led to praise it and hope to be a part of it.

The theatre at which Carrie can frequently find the gathering of many affluent people becomes the evidence of the luxury of the city. It keenly impresses her too. It is obvious then that Chicago and New York have a kind of magnetic power to attract many people to come there. Moreover, they also own a hypnotic influence

that allures its inhabitants, particularly the new comers, to be dragged or go along with the cities' life style. The imposing physical state of the great activities of the metropolises seems to glow in the eyes of the girl. Together they shape a strong force which yield a great impact upon Carrie in pursuing material success.

Nonetheless, there are also places in Chicago that impress Carrie less favorably. The flat and the shoe factory represent the places Carrie tends to dislike since she finds them fairly disagreeable. She considers that her sister's flat lacks beauty and is rather dull. Conversely, Carrie is a person with an extravagant imaginations so that she automatically does not fit the place. To Carrie, the shoe factory is a place which she extremely does not expect to encounter. It even disgusts her due to its sordidness which also contributes to her illness.

Both the places of luxury and the places of misery influence Carrie to crave for material success. Yet, their workings upon Carrie are in different ways. The former attracts Carrie and thus encourages her long to be part be a part of them. She then is driven to chase them. On the other hand, the latter gives her unpleasant experience which makes Carrie keeps herself away from them, and therefore she attempts to reach out the affluence.

It is also essential to regard the fact that Carrie's former hometown is merely a small one without vast energy that supports the city's activities. That is why she is so surprised to see the wide differences between her hometown and the metropolitan cities. She is profoundly fascinated by the attractiveness of the cities, and it motivates her action.

The attitude of the society in both metropolises yield a kind of encouragement for Carrie to pursue the material success. In big cities like Chicago and New York, the amount of rich people is very plentiful, particularly in New York, running sophisticated life style. As Carrie gets there, she sees unfamiliar scenes in a great surprise. She finds the street frequently crowded with these people of wealth. How these people perfectly carry dignified air with them never loses in Carrie's observation. She often wonders about from where those individuals come or how they can gain so much glamour.

Walking amid a lot of wealthy people makes her heart leap and sink as well. The impressive scene of the prosperous before her tends to cause her imitative nature to appear. She is then determined to long for the equal appearance as theirs that is dressing magnificently. Nevertheless, she, almost at the same time, feels inferior too on realizing that her own outward looking is so humble. With such poor appearance she is easily identified as an ordinary

job-seeker. She is completely aware of her very shortage and that those people walking with high pride look down at her. It seems that they merely ignore her existence for the inequality when they pass through Carrie. Consequently, she acknowledges it with hurt feeling that she is not a part of the class. She, hence, fixes her heart to acquire the much better condition.

Furthermore, the contemptuous treatment she receives during the job seeking makes her fully realize of her unworthiness within her social environment. The individuals she is used to live with when she stays in the flat cause her to become restless with such life they lead. The vulgar and coarse manner of the workers in the shoe factory even vivifies her illustration of the refined way of living owned by the well-to-do people.

The two essential men in Carrie's life are Drouet and Hurstwood. They are signified as a part of the city society too who also take part in directing Carrie's desire towards material success. Both of them are well-established individuals who also keenly concern about secure position within society. They introduce Carrie to the life style of the high-class people. Through these fine salesman and prosperous married man, Carrie discovers, learns and eventually adopts their way of living. Being their companion, she is able to taste and share the comfort of life. At that time she truly enjoys

her present well-established condition and it gives her a moment of joy. Hereafter, her behavior and appearance gradually improve and she, too, is keenly consumed with the thought of attaining prosperity as she gets used to the fashion of those men's life. However, she does not easily feel content to remain in a constant position. She inevitably tends to compare her present condition with the other nicer one. It is the role of Drouet and Hurstwood which takes her to the door of high living and success.

Her association with Mrs. Vance only adds up Carrie's admire towards material success and she at last is allured to crave for it. As both women get along each other, Mrs. Vance frequently takes Carrie to go out and look around some places in New York always crowded by the rich. As a matter of fact, Mrs. Vance's own secure financial condition already invites Carrie's envy. The charming scene of the gathering of the affluent individuals makes her long to possess what those people have.

Carrie is completely struck by such view as Mrs. Vance brings her to the matinee. There she witnesses so many prosperous people fill the street to go to the theatre. All of them attempt to show the best performance of them. Mrs. Vance finds Carrie an interesting person, so that she likes to seek for a companion in Carrie. Since the former is a wife of a well-to-do husband, she is used to

visit fine places, and brings Carrie with her. She unconsciously makes Carrie's longing towards worldly success grow vigorously. The latter is deeply carried away by her own imagination relating to the marvelous scene before her. However, on recalling the ordinary living with Hurstwood and the apparent unpromising prospect, she comes to consider her present condition rather dull, and therefore, feels somewhat restless. Her aspiration to rise higher is indirectly supported by Mrs. Vance's presence. Carrie knows perfectly well how easy her rich neighbor enjoy much pleasure the city offers since Mrs. Vance has enough even abundant money to spend on.

Further, as she enters into theatrical world, she again is affected by the noticeable life style of the performers. To dress charmingly in any occasions is what she has desired for long time. Similarly, it is a kind of trend in the theatrical world for its members to present themselves in the most pleasant form. That is why after the payment day she always sees those performers wear new clothes. She is continuously dragged into a certain conscience to indulge her desires of elegantly dressing.

The life style of the high-class society is undoubtedly within Carrie's taste. Her imagination is always mingled with them. She catches a pleasant impression from the fine appearance of those wealthy people. Great admiration towards them appears in Carrie's

heart which eventually leads her to get obsessed to them. On the other hand, she also encounters members of society whose attitudes are opposed to what Carrie expects. Minnie and Hanson disallow Carrie to seek for enjoyment since they take it useless. Instead of reconsidering it, Carrie prefers going out to staying in the flat is the escape. Therefore, through them, Carrie learns that the joy, in fact, lies elsewhere. The workers of the shoe factory even give Carrie an obvious portrayal of a low-class society which is extremely distasteful for her. She is thus likely to make a withdrawal from them, which can also be said as a mean to keep a distance between her and her co-workers. She completely does not intend to spend the time together with them. On the contrary, this condition rather brightens up her illustration of the glamour world outside the factory.

As discussed before, Carrie naturally has potential trait as a person with keenly interest in worldly enjoyment. Such characteristic which is combined with both the contemptuous and imposing surroundings, is likely to lead her very yearnings. It seems that the unpleasant moment, the impressive views of the cities and the glamorous life style of the rich people trigger Carrie's characteristic to appear and vigorously grow. The former factors open a plain way for Carrie to develop her potential trait and thus she determines her attitude to continuously crave for material achievement.

Through her experiences of undergoing the oppression and witnessing those evidences of luxury as well as the reward obtained by the prosperous individuals, she gradually learns to identify or distinguish the life style that fits her dreams.

The imposing scenery of Chicago and New York revealed thoroughly in the story indicates the actual condition of the society, especially the fashionable way of living of them. The great industries, large wholesale districts, and the long streets are being moved in by fast and huge energy. One industry, one wholesale district, and a part of street, for instance, are established to prepare for the next or the other ones even though the prospects of them are not recognized yet. The citizens, too, particularly the prosperous ones, display a certain tendency of being material-oriented. This phenomenon can be noticed through their overall attitude and way of thinking.

Material success endeavored to discuss here is meant as an achievement of desired goals which are mainly focused on the pursuit of worldly comfort, i.e., of wealth, social position, fame, etc. Most people get obsessed with such objects of life. Not only those fortunate but also the unfortunate who are determined to struggle for gaining the worldly comfort. This tendency that blankets the metropolitan cities life apparently constructs high-spirited society.

Several characters are considered eminent as a reflection of the society who try so hard to climb their way upward, secure their position within social ladder. The Hansons is the example of society that has not achieved prosperous condition yet. The couple, especially Hanson, merely concerns with the importance of hard toiling to gain a prosper life. There is no time for fun allowed. To Carrie, the ideas of the Hansons make the flat lead a narrow and lean life. They invite Carrie for it is thought that she can get job there and thus pay her board.

Drouet also an individual whose spirit for scrambling a high living is widely exhibited. He often goes to the exclusive places to enjoy a leisure time. He chooses a restaurant of some local fame to have his dinner. The place is designed and arranged elegantly which gives the chamber a very sumptuous appearance. Drouet also prefers to visit fine resort of the splendid bar. He regards the bar as a place which represents in part high life. Although he is not a too thriving salesman, he tends to desire the best. And accordingly, he conceives that his habitual doings are also a part of the best. He grounds his choice of grand place on its reputation as a resort for actors and professional men.

He thus assumes that this kind of place is the proper place for a successful man to go. He is fond of magnificent clothes, expen-

sive food, and particularly the company acquaintanceship of prosperous men. It is a kind of deep satisfaction to recognize these men. He also wants to be equalized with the individuals of this position. There is another striking typical manner of Drouet that is having good clothes. To him, it is the first essential, without which he is nothing. Drouet is lured as much by his longing for pleasure as his desire to shine among his betters. It is clear then that for Drouet, being equally noticed amid those companions of wealthy men is fairly prominent.

There is also a significant point connected with Drouet's ambition to material success, especially to the prestige. He prefers to taking a seat near the window whenever he eats at the restaurant. By sitting next to the window, he wishes that he can see outside and be seen. There the pedestrians may clearly notice him eating in a stately restaurant. People will regard him as a well-established man therefore becomes a high-positioned individual. He can feel a vanity and it satisfies him. Drouet is a reflection of a person whose consideration of material success is focused on the prestige, high-status.

Hurstwood, being a manager of a settled bar in Chicago, he always presents himself in the most impressive manner. His dignified air is composed in part of his fine clothes, his clean linen, his

jewels, and above all, his own sense of his importance. Like Drouet, Hurstwood always pays a keen attention to his performance as well, a means that marks his prosperity. He is likely to dress in excellent tailored suits of imported goods, a solitaire ring, a fine blue diamond in his tie, a striking vest of some new pattern, and a watch chain of solid gold. Above all, he is the picture of fastidious comfort. He, therefore, has a chance to get along personally with plenty of actors, merchants, politicians, and the general run successful characters about town, and it is part of his success to do so.

To maintain the good association with his equal, he frequently goes to the races, the theatres, the sporting entertainment at some of the clubs. Through the social power he possesses, Hurstwood can easily gather his well-to-do friends and take them to a certain occasion in order to show his importance or influence. Hurstwood, in this case, symbolizes a person who is absolutely proud of his material success and tries to show it through the excellent clothes and extended social prestige and power.

The family of Hurstwood can be taken as the absolute instance of members of society who has a deep-rooted care towards material success. Jessica, Hurstwood's daughter, likes nice clothes and urges for them constantly. She also only wants to build an ac-

quaintanceship with those of the same class as hers. Hurstwood's son, George, Jr., has a considerable vanity and love of pleasure. He pursues his own plans and fancies. Mrs. Hurstwood is a type of woman who is capable of doing any efforts to shine among the wealthy. She wishes that her life can be elevated through her glamour children. She desires to maintain her social integrity and thus is proud of her husband. As she greatly cares about secure position, she is secretly pleased by the fact that much of her husband's property is under her name.

The family regularly attends the social occasions and enjoys the city entertainment. They even insist on going abroad just because several rich friends of theirs have already done so. The Hurstwoods considers the material success as the possession of much money which can leads them to gain high-status and facilitate capacity to realize their needs. Moreover, Julia, Hurstwood's wife, conceives that the security of worldly success may be maintained through the ownership of wealth.

The Vances, especially Mrs. Vance, symbolizes a member of society who displays a great concern upon material success. She loves to go to the grand places simply to have enjoyment. Merry matinee, fancy restaurant, and fine theatre become her fixed destinations. In such places she confronts with wealthy people as she

intends, and accordingly can show up her glamorous appearance amid the magnificently dressed. She feels dignified if the people, particularly the wealthy, acknowledge her prosperous condition and high status.

To eat in a luxurious restaurant, Mrs. Vance and her husband have to spend not only little money on the food they order. As a matter of fact, the comparison between the price of the food and the food itself is completely not sensible. Obviously, the price is much too expensive for such food than it is supposed to be. The Vances does not conceive that it is only wasting money. In turns, they do not mind at all paying that much for they possess abundant money to carelessly spend on, and they also are obsessed to display their affluence to the public and be acknowledged as a member of prestigious group. The Vances represents the member of society who deeply concerns about the recognition of public towards their prosperity.

In the splendid places, the material-oriented people tend to be stirred up by an ambition to arrange their lives upon the similarly luxurious basis. Such scenery may stimulate the less stately dressed to imitate the more stately dressed. It exhibits the fashionable stream of material success, where the lighted chamber, the dressy, ambitious company, the love of light and show and finery

must seem strange yet shiny to one outside the place. It is thus a kind of regular habits for the affluent individuals to gather in a certain place to show up their well-positioned status and magnificent appearances, and be admitted so without any really useful activities.

People are determined to scramble for wealth as high as possible since money enables them to carry out whatever they will. The more money they have the more capacity they attain. People consider material success as an achievement of worldly comfort which includes affluence, status, fame, etc. For these people, material success has a great importance to be displayed and acknowledged. In this regard, they conceive that it is absolutely worth-struggling for it is through material success they may have plenty of money that can result great enjoyment, well-established status that may yield high respect, and the social power that enables them to give command. Above all, through material success, all their desires can be fulfilled and happiness can be gained at last.

C. Sociological Approach

In order to obtain a better analysis the writer applies sociological background too in discussing the work.

The consideration of the well-to-do society to material success may be understood in connection with the life style they lead. It is

worth noting that the way those luxury possessors consider the worldly gain also reveals the performance of their style of living. In this regard, the explanation discussed above is in agreement with the statement derived from sociological view about *Life Style and Urban Environment*. It is stated there that there are basically two elements included in life style. One is a set of behaviors which must be performed to satisfy a role, while the second element is the sphere of life, which is emphasized on economic supply.

In this story, the thriving society carries out life for the joy of it. Individuals spend money on the up-to-date, the enjoyable. They patronize restaurants, theatres, the entertainment of all kinds. They know many people and participate in many crowds, in particular the ones of their own class.

Based on the statement taken from sociology, such style of living is encouraged firstly by the role of individuals. Due to the fact that they all are successful people or wives of thriving business men, they all, as they consider it as a compulsion, have to present themselves in the most excellent manner. They are expected to either be magnificently dressed or attend the exclusive public gathering, which is mostly informal one. Secondly, this kind of life style is performed on the basis on the economic supply. Thus, with the absolute support from abundant money, secure affluence, these

material-oriented people can freely spend it on any enjoyment and function it to attain pleasure.

However, there is also a character in the novel whose idea of material success is different to those of common ones. The character meant here is Ames, the cousin of Mrs. Vance. He is a successful and happy man, nonetheless, he is not a kind of man who is material-minded. His attitude towards material success is revealed as he suggests to Carrie that wealth and fashionable attire are only unnecessary luxuries.

He sincerely rejects the excessive wealth. He finds it quite disagreeable that those well-to-do people feel excessively proud of their showy yet wasteful eating habits. According to him, they pay so much more than those foods are worth, and it is thus a shame thing. Ames is, therefore, a portrayal of member of society who does not need to be rich just to reach out happiness. He does not concern about being prosperous, not prosperous enough to spend his money carelessly as what those possession-oriented do so.

Carrie considers material success as a means to reach out worldly comfort which hopefully lead her to happiness. Whenever she witnesses at the luxury possessor, she certainly assumes that they have a quite delightful life. She, accordingly, concerns a lot about such worldly possession. She even craves for wealth and

prestige since she just arrives in her new city, Chicago. The thought of enjoyment always consumed her mind whenever her eyes encounter magnificent views. She envies those well-to-do people who walk with carrying dignified air in their faces, and gradually she longs to be part of them. As she strongly appeals for refined quality, she feels an ache of her insignificance in the presence of a lot of magnificence.

She is more likely to associate with those who become possessor of so much wealth. She wants to be seen, regarded, and treated equally as the moneyed people. Carrie's yearning for comfort is deep-seated so that she eventually tends to legalize any ways. Through them, she learns gradually how to improve her appearance. Her successful acquaintanceship with the rich yields a kind of satisfaction for she can imitate and share the glorious life they lead.

For Carrie, being magnificently dressed is an essential matter, since she conceives that clothes become an emblem of someone's wealth. The clothes may effectively indicate on which position an individual stands within social ladder. Her obsession upon elegantly dressed is deeply portrayed as if she can conquer the fear of hunger as long as she can present herself in excellent way. She will never be able to spoil her appearance or be poor-appearing.

Being an artist, the demand of having a splendid appearance becomes more urgent for Carrie. Carrie indeed realizes that her present occupation is being a person who becomes the center of attention from many audience. In this regard, she has to take a very good attention to her clothes as other artists usually do. Moreover, her economical condition allow her to fulfil all her needs of being magnificently dressed. Thus, supported by her big salary, she can carry on her habit to establish graceful appearance, and perform related life style.

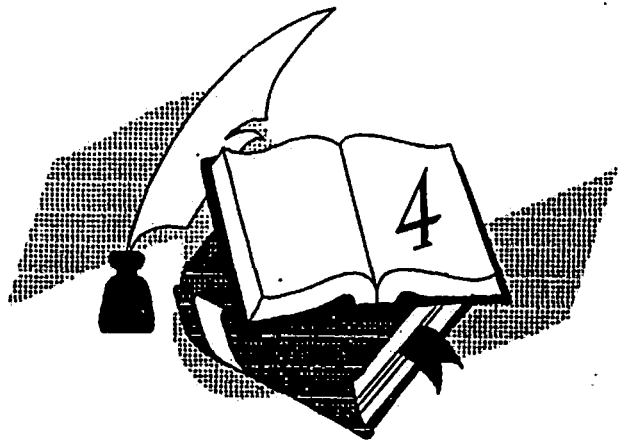
Carrie is a pleasure-loving and the resorts which can satisfy her longing are provided broadly by the metropolitan cities. As there are chances to seek for pleasure, she will be delighted to go to the fine restaurant and theatre. In those places she has an opportunity to confront with the affluent individuals and can be shining amid them.

It is inevitably obvious that Carrie is mostly surrounded by those affluent people. Nearly all of them show to Carrie the habit as well as the life style which conveniently serve their upper position. Further, the general circumstances around which Carrie exists refer to the air of glamorous surrounding with its thriving members. Similarly, Carrie's nature matches the aspirations of the rich. Basi-

cally material-obsessed person, Carrie is encouraged by her surrounding to yearn material success.

In fact, Ames' presence brings a rather contradictory idea to the most prosperous people for Carrie. Nonetheless, Carrie is originally a pleasure-loving person. To Carrie, Ames' rejection of excessive wealth can only remove some of the bitterness of the contrast between the society life and Carrie's life. Ames' point of view is unable to turn her obsession. In other words, the role of those well-established people result a very great impact upon Carrie's craving of material success as sustained by her own personality that allow her to aspire. Consequently, the presence of Ames with his principle does not make any significant influence towards Carrie.

Carrie translates material success as an achievement of prosperity, high status, and fame. With the success, she may gain keen enjoyment through abundant money, she can receive great respect through the well-established position, and wide and warm admiration through the celebrated image. Carrie is a material-oriented person who therefore scrambles for the success.



CHAPTER IV

CONCLUSION