

# The Image of the Main Character and the Conflict of the Novel "Sister Carrie" by Dreiser

*Sharafutdinova Dilnoza Komilovna*<sup>1</sup>

**Abstract:** A fine case of a middle-class American lady. Carrie developed up in a working-class family, but did not get along in it. Her characteristics: pride, not able to cherish, empathize with another individual, exuberance, wandering off in fantasy land, visionary, a young lady with an simple, lovely appearance, with a uncommon expressiveness of her confront, a figure with a viewpoint on smooth traces, light and characteristic sharpness in her eyes, "a world of information for her was closed", cumbersome hand developments, little legs ventured intensely, takes care of his appearance, determinedly comes to for fabric merchandise.

**Key words:** workplace, inspire, continuous disappointments, shoe factory, bank account, strong impression.

Theodore Dreiser's novel *Sister Carrie* was first published in 1900. In terms of plot, the novel is a story of the professional development of a young American woman in the late 19th century. America, 1889 Eighteen-year-old Caroline Meiber, or, as her family affectionately called her, Sister Kerry, leaves her hometown of Columbia City and takes a train to Chicago, where her married older sister lives. At first, however, it is expected by continuous disappointments. The sister is burdened with family and housekeeping, her husband works as a wagon cleaner at a slaughterhouse and earns very little, and therefore every extra expense makes serious gaps in their meager budget. Kerry goes looking for a job, but she doesn't know how to do anything, and the best thing she can find is a job as a worker in a shoe factory. A monotonous, poorly paid job greatly burdens the girl, but when she falls ill, she loses this income as well. Not wanting to be a burden on her sister and her husband, she is about to return home, but then she accidentally meets a young salesman, Charles Drouet, whom she met on the train on the way to Chicago. Kerry accepts Drouet's advances, although she does not have any serious feelings for him. However, she is ready to marry him, but as soon as she starts a conversation about it, Drouet indulges in various excuses, assuring that he will certainly marry her, but first he must settle the formalities with receiving some kind of inheritance. At the cost of great diligence and perseverance, Hurstwood, over many years of work, managed to rise from a bartender in a third-rate saloon to a manager of a bar where the most respectable audience gathered. He has his own house and a solid bank account, but there is no trace of the warmth of family relations. Hurstwood suggests that Kerry move to another place so that no one interferes with their relationship, but Kerry is only ready to do this if he marries her. Meanwhile, Drouet recommends her for the lead role in an amateur play. The lack of stage experience, of course, makes itself felt, nevertheless, the debut is quite successful. Meanwhile, both Drouet and Hurstwood's wife grow suspicious. Hurstwood's situation is complicated by the fact that he has written down all his property in the name of his wife, and now she intends, on the most legal grounds, to leave him penniless. Finding himself in an extremely difficult situation, Hurstwood decides on a desperate act. First, he tells her that a misfortune happened to Drouet and that he must go to the hospital, and only on the train does he explain to Kerry the meaning of his act. He assures her that he has finally broken with his wife, that he will soon achieve a divorce, and that if Kerry agrees to leave with him, he will never think about leaving her. He, however, is silent about the fact that he embezzled other people's money.

However, his deceit quickly surfaced, and in Montreal, where Hurstwood and Kerry got married as Mr. and Mrs. Wheeler, a private analyst contracted by the proprietors of the bar is as of now holding up for him. With most of the stolen goods returned, Hurstwood is free to return to the United States. He and Kerry settle in New York. There, he manages to invest his remaining money in a bar, and life returns to normal for a while. Kerry manages to make friends with Mrs. Vance's neighbor, visits theaters and restaurants with her and her husband, and meets inventor Bob Ems, Mrs. Vance's cousin. Ems was inquisitive about Kerry, but he isn't a womanizer, he regards marriage ties, and associate has no improvement. At that point the youthful design returns to his domestic state of Indiana, but he made a profound impression on Kerry: "Now Kerry has a perfect. With him she compared all other men, particularly those who were near to her. So three years pass. Then clouds gather again over Hurstwood. The house in which his bar was located is changing hands, rebuilding is planned, and his partner terminates the contract with him. Hurstwood starts to quickly search for work, but his a long time are now not the same, he has not obtained any valuable aptitudes, and he should tune in to refusals once more and once more. From time to time he meets old acquaintances at the bar "My and Fitzgerald", but he cannot use his former connections. She and Kerry change apartments, save on everything, but there is less and less money left. To improve things, Hurstwood tries to use his former skill at poker, but, as usually happens in such situations, he loses the latter.

<sup>1</sup> The master student of the 2<sup>nd</sup> course, Bukhara state university

Realizing that the hopes for Hurstwood are now illusory, Kerry is trying to find a job. Remembering her success in an amateur performance, she tries to get a job on the stage, and in the end, luck smiles at her: she becomes a corps de ballet dancer in an operetta. Gradually, she breaks out of extras into soloists.

Meanwhile, Hurstwood, exhausted by the constant rejection of his job search, decides on a desperate step. When the Brooklyn streetcars go on strike, Hurstwood is hired as a tram driver. But strikebreaker bread is very bitter. Hurstwood has to listen to insults, threats, he sorts out the rubble on the rails. Then they shoot at him. The wound turns out to be piddling, but Hurstwood's tolerance comes to the end. Having never completed his shift, he abandons the tram and somehow gets home. Having received another promotion, Kerry leaves Hurstwood. In parting, she leaves him twenty dollars and a note saying that she has neither the strength nor the desire to work for two. Now they seem to be moving in opposite directions. Kerry becomes a favorite of the public, reviewers are favorable to her, wealthy fans achieve her society, the administration of a chic hotel for advertising purposes invites a new celebrity to settle with them for a nominal fee. Hurstwood is in poverty, sleeping in bunkhouses, standing in lines for free soup and bread. One day, the manager of the hotel, taking pity on him, gives him a place - he does menial work, receives a penny, but is happy about this. However, the body does not stand up, falling ill with pneumonia and lying in the hospital, Hurstwood again joins the army of the New York homeless, happy if they manage to get a few cents for the night. Hurstwood no longer hesitates to beg and once begs for alms under the lights of an advertisement announcing a performance with the participation of his ex-wife. Carrey meets again with Drouet, who is not averse to resuming their relationship, but for Carrey he is no longer interested. Comes to the New York Ems. Having accomplished victory within the West, he extraordinary to open a research facility in Unused York. After observing another operetta with Kerry, he rouses her that it's time to do something more serious, you wish to undertake yourself in show, since, in his conclusion, she is competent of something more than the stereotyped parts that she gets. Kerry agrees with his opinion, but makes no attempt to change his fate. She generally falls into melancholy and apathy. Drouet is gone from her life, apparently forever. Hurstwood is also gone, although Kerry is unaware of this. Unable to withstand the blows of fate, he committed suicide by gassing himself in a New York rooming house. Be that as it may, "even on the off chance that Hurstwood had returned in his previous excellence and wonderfulness, he still would not have enticed Kerry. She learned that both his world and her current position don't donate joy. Outwardly, her affairs are going well, she does not need anything, but again and again her victories seem illusory to her, and real life inexplicably slips away.

In this regard, the fact that the protagonist of the novel is a woman, and not rich, not noble, and not distinguished by any special virtues (beauty and grace do not count here), is already remarkable and shows the progress of literature in the matter of artistic perception and depiction of life. The dialectical character of Carrie is also a huge advance. If in past centuries the female literary characters either did not have a spiritual life at all (it was replaced by ideological attitudes that operate throughout the entire work), or this spiritual life was presented superficially and simplified. With Dreiser, Carrie is a complete person. Moreover, in the perception of life, Carrie is superior to all the characters in the novel, including men, and men who have their own created material well-being and social position. Moreover, by the end of the novel, Carrie is finally emancipated, i.e. lives on his own money and refuses respectable men. But at the same time, Carrie's inherent fatalism persists throughout the novel. She won the fight, but doesn't realize that she can win the war. And she is not going to win it. Sitting in a rocking chair and dreaming of unrealizable happiness turns out to be the pinnacle of her achievements. Of course, it is better to dream in a rocking chair than in a sewing shop or on a plantation.

## References

1. Theodore Dreiser, Neda Westlake (ed.). *Sister Carrie*. Philadelphia: University of Pennsylvania Press, 1981. A reconstruction by leading scholars to represent the novel before it was edited by hands other.
2. Theodore Dreiser. *Sister Carrie: Unexpurgated Edition*. New York Public Library Collector's Edition. 1997 Doubleday. ISBN 0-385-48724-X – text based on the 1981 University of Pennsylvania Press edition.
3. Theodore Dreiser, Donald Pizer (ed.). *Sister Carrie*. Norton Critical Edition, 1970. Authoritative edition of the censored version plus a lot of source and critical material.
4. Miriam Gogol, ed. *Theodore Dreiser: Beyond Naturalism*. New York University Press, 1995. The first major collection of scholarly articles on Dreiser to appear since 1971.
5. Donald Pizer, ed. *New Essays on Sister Carrie*. Cambridge University Press, 1991. A recent collection of articles about *Sister Carrie*.
6. James West. *A Sister Carrie Portfolio*. University Press of Virginia, 1985. A companion volume to the 1981 Pennsylvania edition. A pictorial history of *Sister Carrie* from 1900–1981.
7. Khudoyberdievna, S. Z. (2022). Modern Methods of Translating Phraseological Units. *Eurasian Research Bulletin*, 4, 153-158. <https://geniusjournals.org/index.php/erb/article/view/516>.
8. Khudoyberdievna, S. Z. (2017). Didactic games as framework of students in cooperation. *Научный журнал*, (3 (16)), 48-50. <https://cyberleninka.ru/article/n/didactic-games-as-framework-of-students-in-cooperation>.

9. Z Saidova., ADVANTAGES AND DISADVANTAGES OF MODULAR OBJECT-ORIENTED DYNAMIC LEARNING ENVIRONMENT (MOODLE) IN THE SYSTEM OF EDUCATION. [https://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/435](https://journal.buxdu.uz/index.php/journals_buxdu/article/view/435)
10. Saidova, Z.(2022). ИЗУЧЕНИЕ ФРАЗЕОЛОГИИ И СРАВНИТЕЛЬНЫЙ АНАЛИЗ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ, ВЫРАЖАЮЩИХ ПСИХИЧЕСКОЕ СОСТОЯНИЕ ЧЕЛОВЕКА. ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. Uz), 8 (8). [http://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/4354](http://journal.buxdu.uz/index.php/journals_buxdu/article/view/4354).
11. Saidova, Z.(2022). ИЗУЧЕНИЕ ФРАЗЕОЛОГИИ И СРАВНИТЕЛЬНЫЙ АНАЛИЗ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ, ВЫРАЖАЮЩИХ ПСИХИЧЕСКОЕ СОСТОЯНИЕ ЧЕЛОВЕКА. ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. Uz), 8 (8). [http://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/4354](http://journal.buxdu.uz/index.php/journals_buxdu/article/view/4354).
12. Khudoyberdievna, S. Z. (2021, November). Language Expressing Psychoemotional State of Human. In *INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY RESEARCH AND INNOVATIVE TECHNOLOGIES* (Vol. 2, pp. 108-113). <https://mrit.academiascience.org/index.php/mrit/article/view/102>.
13. Khudoyberdievna, S. Z. (2022). Classification of verbal phraseological units denoting the emotional state of a person. *Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes*, 90-93.
14. Khudoyberdievna, S. Z. (2018). Implementation of some techniques in developing reading skills in English classes. *Достижения науки и образования*, (5 (27)), 59-60. <https://cyberleninka.ru/article/n/implementation-of-some-techniques-in-developing-reading-skills-in-english-classes>