

原著

アメリカのイヴとしてのキャリー・ミーバーの探求：
アメリカンドリームの幻想

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**The Quest of Carrie Meeber as the American Eve：
The Illusion of the American Dream**

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SUMMARY

The reality that *Sister Carrie* depicts based on the author's own observation of the American society is that of lower class people, which the gentility averted their eyes from. As a member of the materialistic society who is motivated by the American Dream and craves for a wealthier life, Carrie, an 18-year-old girl, starts her life in Chicago as a factory worker. After losing her job and becoming a mistress of a traveling salesman and then a successful saloon manager, she succeeds as an actress. However, Carrie can never be satisfied though she has gained the wealthy life that she has craved for. The two pictures of her possible future are indicated: destructive fall caused by a wrong reaction in a crucial moment, and recognition of the meaning of true happiness.

By making the definition of the American Eve, it is possible to regard Carrie as the American Eve. The quest for ideal of Carrie as the American Eve finally shows us the ironic picture of disillusioned Carrie with all success and wealth in her hands. The message of the novel is that one can never be fulfilled in the pursuit of material satisfaction, despite the promise of the optimistic American Dream.

『シスター・キャリー』が描き出すアメリカ社会の現実、著者自身の観察に基づいたもので、「お上品な伝統」が無視した都会に住む下層階級の人々の現実であった。アメリカン・ドリームで裏打ちされた物質主義社会の一員として、より豊かな生活を切望する18歳のキャリーは、女工としてシカゴで生活を始める。失業や2人の男性との同棲を経て、キャリーは女優として成功する。しかし、切望していた豊かな生活を手に入れたにもかかわらず、キャリーは満足することができない。小説には、決定的な瞬間の誤った反射的な行動により引き起こされる破壊的な滅亡と、本当の幸福の認識、という彼女の辿

るであろう二つの未来像が暗示される。

またこの論文では、アメリカのイヴとは何であるかを明示し、キャリアをアメリカのイヴであると考ええる。アメリカのイヴとしてのキャリアの理想探求は、最終的に成功と富を手にしながらかげ滅するキャリアが描かれる、という皮肉な形で終わる。小説は、物質的な豊かさを求めても、楽観的なアメリカン・ドリームが期待させるような、精神的充足は決して手に入らないということを伝えている。

Introduction

The late 19th century is the time when industrialization was rapidly expanded in the big cities and magnetic capitalists began to appear, and as a result, the gap between the rich and the poor was broadening. Moreover, the bourgeois were rising, and they had a longing for the European culture. In order to distinguish themselves from lower class people, they made up the genteel tradition, which was based on the Victorian morality and valued “respectability” above all. *Sister Carrie*, Theodore Dreiser’s first major novel was published in 1900. It was blamed as immoral and scandalous at first and the sales of the novel was even prohibited. The novel narrates how Carrie Meeber, a poor but pretty 18-year-old girl succeeds as an actress after becoming a mistress of two men. Carrie, inexperienced and ambitious for a better life, leaves Columbia City for Chicago by herself to get a job.

When she loses her job as a factory worker because of her illness and gets into a miserable situation, she accepts to be a mistress of Drouet, traveling salesman. Then, she becomes a mistress of Hurstwood, manager of a luxurious bar. Finally, Carrie is successful as a comedy actress in New York. Despite its appearance, Carrie’s story is far from optimistic Horatio Alger successful stories.*¹ Though Carrie can gain material satisfaction, which she has craved for, according with the code of capitalism, she spiritually remains unsatisfied and disillusioned.

Walter Benn Michaels suggests: “The power of *Sister Carrie*, ... derives not from its scathing ‘picture’ of capitalist ‘conditions’ but from its unabashed and extraordinarily literal acceptance of the economy that produced those conditions” (35). Still, it is the harsh reality of the material world that the novel most strongly conveys to us. The purpose of this paper is to show how the novel depicts the harsh reality of people lacking pecuniary strength, which was ignored by the mainstream genteel tradition, and to manifest how the pursuit of happiness of Carrie, a heroine of American origin, finally exposes the disillusioning picture of the American Dream.

Carrie

As the word “sister” in the title indicates, *Sister Carrie* is based on the experience of Dreiser’s own sister, Emma. The Dreiser family was very poor, as in *Dawn* he writes recalling his young days that having no money for coal, he picked it up between tracks and stole it from cars, and he also writes that on a cold day of winter he and his brother were sent home from school because they had no shoes on. Terrible poverty as well as his father’s Catholic religion was a factor to deepen Dreiser’s isolation in the capitalistic American society. Raised in such a family,

his brothers and sisters were notorious for their misconduct. Emma was one of them. She eloped with a married clerk who took money from the safe in the firm where he worked. Emma can be regarded as a model of Carrie, but it also can be said that the 18-year-old heroine is young Dreiser, himself. Just like Carrie, Dreiser left Warsaw for Chicago at the age of 16 in 1887 by himself. Dreiser recalls his ambitious mind in those days, writing: "I was beginning to be caught by the American spirit of material advancement" (*Dawn* 293). Similarly, Carrie "was interested in her charms, quick to understand the keener pleasure of life, ambitious to gain in material things" (2). Carrie can be said to mirror young Dreiser.

The narrator comments on Carrie's leaving for Chicago: "When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes the cosmopolitan standard of virtue and becomes worse" (1). This remark is obviously derived from Dreiser's observation of his sisters. Dreiser does not blame his sisters for their immorality but he just presents the reality of lowbrow girls in poor families. He even felt anger at the morality imposed by the genteel tradition, which ignores the dark side of the American society. Dreiser claims:

The thought that comes to me now, though, is that by reason of criticism on the part of others — taboos and the like — and however generally evaded or ignored — we do not prefer to contemplate these youthful sex variations, either in real life or in literature. And yet, how common! You may measure the thinness of literature and of moral dogma and religious control by your own observations and experiences. Look back over your own life and see! (*Dawn* 174)

Dreiser's claim makes it clear that what he depicts in his novel is the harsh reality of the people at the bottom of the social pyramid that the genteel tradition never can describe.

Arriving at the flat of her sister, Minnie, where she lives with her husband, "cleaner of refrigerator cars" (8), and their baby, Carrie feels shabbiness in their room: "She felt the drag of a lean and narrow life" (8). Minnie's husband expects Carrie to pay for rent. The day after her arrival, Carrie begins to look for a job, but it is difficult for an untrained girl to get a job. After rejected many times, Carrie can find a job at the shoe factory, from which she can earn only four dollars and fifty cents a week. She has to pay four dollars to her sister's family, and all left for her is fifty cents. Carrie is required to pay almost all of her wage, but this is not a peculiar case for the girls in the families of wage workers, as Kathy Peiss reports that the survey in 1888 shows 72% of women factory workers gave all of their wage to their family (68). This fact shows that Carrie's economically hard situation is true to the actual circumstances of working-class women.

Carrie's working condition at the shoe factory is described as inhuman:

As the morning wore on the room became hotter. She felt the need of a breath of fresh air and a drink of water, but did not venture to stir. The stool she sat on was without a back or foot-rest, and she began to feel uncomfortable. She found, after a time, that

her back was beginning to ache. She twisted and turned from one position to another slightly different, but it did not ease her for long. She was beginning to weary. (27)

Dreiser owes his realistic description of the bad labor condition to his career as a news reporter. While Carrie suffers from her heavy labor at a low wage, Drouet and Hurstwood enjoy the life of conspicuous consumption.*² The gap between them indicates that people in the exploited class were working for conspicuous consumption of the bourgeoisie, the leisure class. This is what Dreiser saw in the capitalistic city of America, and what the genteel tradition averted their eyes from. He comments on the literature of the gentility: "I was never more confounded than by the discrepancy existing between my own observation and those displayed here, ... They seemed to deal with phases of sweetness and beauty and success and goodness such as I rarely encountered" (*A Book About Myself* 490). Dreiser criticizes the blindness of the gentility.

Carrie has got flu and lost her job at the factory. The winter drawing near, Carrie tries again to find a job, but she cannot. Her exhaustion, lack of money, and loneliness drive her into a corner. It is in such a distressed situation that Carrie comes across Drouet again, whom she met on the train for Chicago. Drouet is a traveling salesman called "drummer," and he takes greater interest in his appearance and pretty women than anything else. He is also depicted as a man of "a genial nature" (32) and "good-humour" (41). Drouet, who is attracted by Carrie's prettiness, offers help for Carrie, who has no other choice than giving up the life in Chicago and going back home. He hands Carrie two ten-dollar bills, which she at first hesitates to take. Yet, Carrie finally takes them and accepts to live with him. When she accepts Drouet's offer, Carrie feels "as though a great arm had slipped out before her to draw off trouble" (45). Carrie's miserable situation makes it easier for the readers to sympathize with Carrie's choice. Her choice is immoral and unacceptable from the gentility's viewpoint, but it can be regarded as her only strategy to survive in the capitalistic city. As Kiyoshi Takatori suggests what Dreiser intends in this novel is to protest against the genteel tradition (274), in order to disapprove the gentility, Dreiser presents the harsh reality of a lower-class girl, who "rapidly assumes the cosmopolitan standard of virtue and becomes worse" (1), and who is ignored by the main stream, which can afford to offer "saving hands" (1).

Carrie's decision to be a mistress is remarked as follows: "In Carrie — as in how many of our worldlings do they not? — instinct and reason, desire and understanding, were at war for the mastery. She followed whither her craving led" (54). Her instinct to survive and desire for a better life react her and she chooses to become Drouet's mistress. In the light of the fact that this reaction finally leads her to her worldly success as a comedy actress, it is her instinct and desire that makes her a winner in the society of consumerism.*³ Ellen Moers mentions: "Dreiser first set forth the idea that Carrie's fall to be a triumph" (204). What, then, has built her strong desire? It is possible to say that it is the American dream that makes her ambitious for a better life. The American dream promises an equal opportunity for success, and people motivated by the American dream expect to win their spiritual fulfillment and respect of others by being

successful, because material success is a proof of virtues such as industry, thrift, and determination. Therefore, conspicuous consumption in consumerism is even reinforced by the optimism of the American dream as wealth proves one's respectability. As a result, a youth, like Carrie, gets ambitious to succeed and longs for material satisfaction brought by success, believing in the optimism of the American dream, so did young Dreiser. However, one can never be spiritually fulfilled by the pursuit of material satisfaction. The irony of Carrie's success story lies here.

Carrie's strong desire for material satisfaction is realistically described, as it used to be Dreiser's own desire. Carrie is very sensitive to others' superiority in outfit. When she is spoken to by Drouet on the train, she instantly feels her inferiority in comparing her clothes with Drouet's dressy suit, shoes, and hat: "She became conscious of an inequality. Her own plain blue dress, with its black cotton tape trimmings, now seemed to her shabby. She felt the worn state of her shoes" (4). While looking for a job in Chicago, she gets envious of shop girls working at a department store: "Their clothes were neat, in many instances fine, . . . A flame of envy lighted in her heart. She realised in a dim way how much the city held — wealth, fashion, ease — every adornment for women, and she longed for dress and beauty with a whole heart" (17). Carrie is craving for better clothes, but when she gets ones by becoming Drouet's mistress, she begins to desire an even better life, seeing mansions of the bourgeoisies: "She was perfectly certain that here was happiness. If she could but stroll up yon broad walk, cross that rich entrance-way, which to her was of the beauty of a jewel, and sweep in grace and luxury to possession and command" (83). Even when she becomes a successful actress and can get everything she wants, Carrie never feels satisfied. The novel ends with the coda:^{*4}

Oh, Carrie, Carrie! Oh, blind strivings of the human heart! Onward, onward, it saith, and where beauty leads, there it follows. Whether it be the tinkle of a lone sheep bell o'er some quiet landscape, or the glimmer of beauty in sylvan places, or the show of soul in some passing eye, the heart know and makes answer, following. It is when the feet weary and hope seems vain that the heartaches and the longings arise. Know, then, that for you is neither surfeit nor content. In your rocking-chair, by your window dreaming, shall you long, alone. In your rocking-chair, by your window, shall you dream such happiness as you may never feel. (354-5)

Carrie has quested for beauty, believing that it will bring her happiness and that beauty lies in material satisfaction. As Paul A. Orlov points out: "Carrie's quest is unfortunately destined to leave her sadly unfulfilled — no matter what paths it takes or how outwardly successful she is in it — despite the diverse essential moments of her openness to authentic possibilities for her growth and advancement of self" (167), Carrie can never be spiritually fulfilled in her pursuit of material satisfaction. What she has quested for is a mirage. Here is an ironic message of *Sister Carrie*.

Ames

In the consumerism world of *Sister Carrie*, the only character that does not live according with the code of conspicuous consumption is Bob Ames, engineer of an electrical company. As Kiyohiko Murayama mentions, Ames is the only intellectual in the novel and is made to play the role of enlightening⁽⁵⁴⁾. Ames is the first and only person that shows Carrie that one can never expect spiritual fulfillment in the quest of material satisfaction. Seeing the people dining at a luxurious restaurant, Ames says to Carrie: "I sometimes think it is a shame for people to spend so much money this way" (226), "they pay so much more than these things are worth. They put on so much show" (227) and "I shouldn't care to be rich. . . not rich enough to spend my money this way" (228). The fashionably dressed people at the restaurant are the personification of what Carrie longs for, but Ames rejects the life of conspicuous consumption. Ames further says, in answering the question of the surprised Carrie: "What good would it do? A man doesn't need this sort of thing to be happy" (228). Ames gives Carrie the enlightening message that there is no happiness in material satisfaction. It is possible to say that Ames' negation of conspicuous consumption has some influence on Carrie, because just after the encounter with Ames, Carrie vaguely begins to search for the truth "Through a fog of longing and conflicting desires she was beginning to see" (229). Carrie possibly begins to doubt the direction of her pursuit of happiness.

Carrie's dim awareness obviously does not lead her to tragic ending. It is vague that Carrie's recognition is strong enough to make Carrie reject her material pursuit and to make her step in another direction, because her final situation is just disillusionment. Murayama points out that the character of Ames lacks strong impact on readers, as he cannot take Carrie as far as tragic recognition causing pain and regret in her heart⁽⁵⁵⁻⁶⁾. It is Hurstwood who is destroyed in the end. Ames shows Carrie the possibility of the other way of life than conspicuous consumption, and suggests the limitation of Carrie's pursuit of happiness.

Hurstwood

George Hurstwood is at first presented as a man of success and respectability:

Mr. G. W. Hurstwood, manager of Fitzgerald and Moy's . . . had been pointed out as a very successful and well-known man about town. Hurstwood looked the part, for, besides being slightly under forty, he had a good, stout constitution, an active manner, and a solid, substantial air, which was composed in part of his fine clothes, his clean linen, his jewels, and above all, his own sense of importance. (31)

Carrie intuitively notices Hurstwood's superiority to Drouet when she first sees him: "When Hurstwood called, she met a man who was more clever than Drouet in a hundred ways. . . His great charm was attentiveness" (69). She is attracted by Hurstwood's more attentive and sophisticated manner.

Hurstwood, on the other hand, is charmed by Carrie's youthful beauty. He has no intention to give up his family life of the bourgeoisie, though. However, he is driven into a corner by fear of losing the love of Carrie, who has been informed by Drouet that Hurstwood is a married man, and by cruelty of his wife, who has noticed his relation with Carrie and claims her economical right and divorce. Hurstwood is agitated before the safe at the office of the saloon by the idea of escaping with Carrie after taking the day's proceed of ten thousand dollars, which is supposed to be put into the safe. Hurstwood's state of mind is commented like this: "At every first adventure, then, into some untried evil, the mind wavers. The clock of thought ticks out its wish and its denial" (184). Unfortunately, the door of the safe is closed while Hurstwood has the money in his hands. Hurstwood's reaction to the closing of the door is to run away with the money. This response causes Hurstwood's downfall and makes him a loser in the material world.

Hurstwood tells a lie to Carrie that Drouet has got injured and takes her with him to New York. In New York, a still bigger city than Chicago, they begin their new life. Hurstwood is forced to return most of the money, taking only thirteen hundred dollars for himself. Though he has promised Carrie a wealthy life in New York, their life gets poorer and poorer, especially after Hurstwood loses his position in the saloon in New York. He has to find a new job, but he cannot. He is not young enough to find out a new position in a big city. In the meantime, he spends all day doing nothing but reads a newspaper. Instead, Carrie begins to work in the chorus to earn their living. In the consumerism world of *Sister Carrie*, one's economical and social position is eloquently presented by one's outfit. Hurstwood stays at home wearing "poor man's clothes" (283), while Carrie's "clothes were improved now, even fine" (283). Her ability begins to be recognized and her salary is rising. At last, Carrie, disgusted at living with Hurstwood and craving for a better life, deserts Hurstwood. After that, Hurstwood's downfall is accelerated. As he has no money for the house rent, he stays at a cheap hotel paying fifty cents a night, then takes a thirty-five cent lodging, and he moves to a fifteen cent room. He has fallen to be a beggar and finally he commits suicide in a fifteen-cent room:

After a few moments, in which he reviewed nothing, but merely hesitated, he turned the gas on again, but applied no match. Even then he stood there, hidden wholly in that kindness which is night, while the uprising fumes filled the room. When the odour reached his nostrils, he quit his attitude and fumbled for the bed. "What's the use?" he said, weakly, as he stretched himself to rest. (353)

Hurstwood becomes a loser in the struggle for existence in New York. His fall is so destructive that his suicide even suggests catastrophe, though Hurstwood never reaches tragic recognition causing pain and regret in his heart. He neither explores what causes his fall, nor realizes his fatal flaw. When one, living completely according with the code of consumerism, loses the means of conspicuous consumption, it is difficult to find out the significance in one's life, like Hurstwood. His devastating death not only indicates the cruel picture of the consumerism

society for the man losing pecuniary advantage, but also it may predict Carrie's future. Unless she gave up her material pursuit and found out the true path to spiritual fulfillment, Carrie might fall, with her wrong reaction at the crucial moment. Ames' enlightenment indicates one possibility of Carrie's future, whereas Hurstwood destructive fall does the other.

The American Eve

The American Eve will be argued here. It has been believed that America is a new, natural, innocent and borderless world, compared with an old, sophisticated, corrupted world of Europe. It is the American myth that America is the New World Garden. So, a habitant there should be an innocent and natural man, called "the American Adam". R. W. B. Lewis writes in *The American Adam* that the hero of the New World is "an individual emancipated from history, happily bereft of ancestry, untouched and undefiled by the usual inheritance of family and race; an individual standing alone, self-reliant and self-propelling. . . . His moral position was prior to experience, and in his newness he was fundamentally innocent. The world and history lay all before him" (5). It is quite natural that the vision of "the American Eve" should exist, as long as that of "the American Adam" does. Edel Leon describes the American Eve as a "new kind of heroine, given all the freedom and innocence of the New World and made to confront worldly-wise, the urbane, the civilized, but also deeply corrupt life of the old" (xi).

Shunsuke Kamei believes in some vitality in American women, which he calls "the daemon" of American women, and claims that the American Eve lives according with "the daemon" inside her. Kamei defines "the daemon" of the American Eve as unrestrained and primitive power clinging to life (16). However, he also suggests that while the major interest of American cultural history and American literature history has been shown in the American Adam, the American Eve has been put aside (18). Kamei further explains that the American Eve has been expected to be innocent and natural, but on the other hand, she is expected to compensate for what Adam lacks: to be domestic, competent for house chores and respectable (19-20). An American woman is required to be Eve and at the same to be a lady. The gap between being Eve and being a lady is so great that it is difficult for American women to live in accordance with "the daemon" inside her. (Kamei 20) When American women decide to live according with their "daemon," it is most likely that they should be criticized by the society (Kamei 19).

According to Kamei, only Ernest Earnest and Judith Fryer have explored the American Eve before him (297-8). Earnest points out, from historical viewpoint, that American novels did not show the actual situation of American women. Fryer deals with the heroines in American literature in the 19th century. Fryer points out that though American men expected women to be a lady rather than to be Eve, we can easily find out Eve in literature:

Eve in the New World Garden, despite Adam's wish to ignore her, restrict her role or enshrine her on a pedestal, is the most important phenomenon in nineteenth-century America. In the novel she is no single figure, easy to trace like Adam. A woman of

mystery, connected to Time as Adam is not, she is like a prism: turn her this way and you see one facet: turn her that way and you see another. (23)

According to Fryer, Eve has many faces. In other words, there are many types of Eve in literature. She categorizes the American Eve into four groups: “the Temptress,” “the American Princess,” “the Great Mother,” and “the New Woman” :

The Temptress is the most obvious face of the Eve paradigm. . . . An American counterpart of the *femme fatale* in nineteenth-century Romantic literature, she is deadly because of her alluring yet frightening sexuality, which threatens to destroy the self-reliant hero. Her tragedy is inherent in her posture of defiance to societal mores.

The American Princess is Eve before the Fall. Delicately beautiful and innocent, she is the psychosexual opposite of the Temptress. . . . When she stands alone, she is self-reliant as well as innocent, but her self-reliance is more theoretical than actual. Unlike her dark antipode, she is never threatening to men. A descendant of the sentimental heroine, her project is to get her man.

The Great Mother is a woman even more threatening than the Temptress because she is more powerful. I borrow the term “great mother” from the title of Erich Neumann’s brilliant book which traces the myths of the feminine through artifacts and expression from prehistoric times.

The New Woman is the “free” and “equal” woman of the utopian communities and novels. Ironically, she is not a person at all, but a caricature. (24-5)

Taking the analysis of Kamei and Fryer into consideration, I define the American Eve as an innocent and at the same time ignorant woman who lives in accordance with her instinctive “daemon” inside her. Moreover, she quests for her ideal without being restrained by the institution. The nature of the American Eve fascinates men but sometimes it threatens to lead them to destruction.

Then, it is inquired if Carrie can be regarded as the American Eve. At the beginning of the novel, Carrie is described as a young and ignorant girl: “She was eighteen years of age, bright, timid, and full of the illusions of ignorance an youth” (1). Hurstwood’s first impression of Carrie suggests her youthful beauty and innocence despite her being Drouet’s mistress:

Instead he found a woman whose youth and beauty attracted him. In the mild light of Carrie’s eye was nothing of the calculation of the mistress. In the different manner was nothing of the art of the courtesan. He saw at once that a mistake had been made, that some difficult conditions had pushed this troubled creature into his presence, and his interest was enlisted. (87)

Carrie’s youthful and innocent beauty charms Hurstwood, who is a successful and therefore respected man. However, Hurstwood has destructively fallen to be a beggar, because he is attracted by Carrie. He is made to give up his social position and fortune, when his cruel wife notices his relation with Carrie. When Carrie deserts Hurstwood, who is jobless, and “run down

and beaten upon by chance” (305), his catastrophic end becomes inevitable. It is possible to say that Carrie’s quality of the American Eve charms Hurstwood, and that Carrie triggers Hurstwood’s destructive fall.

As previously mentioned, Carrie’s “instinct” to survive and “desire” for a better life react her in a distressed situation. She is not restrained by “reason” and “understanding”. Carrie decides what she has to do according with her “daemon”: her instinct and desire, though her decision is obviously criticized by the mainstream genteel tradition. Thus, Carrie has the nature of the American Eve, and it leads her to her worldly success. As the American Eve, Carrie quests for her ideal: happiness that will be brought by material satisfaction. Finally, Carrie has grasped what she has craved for.

Motivated by the optimistic American Dream, Carrie has sought after happiness in material success. The ironic picture presented in the novel is that though she can be a winner in the consumerism society and gains wealth by according with her “daemon,” she finds herself disillusioned in the end: “She had learned that in his world [the world of Hurstwood in his best days in Chicago], as in her own present state, was not happiness” (354). She realizes that there is no happiness in her material pursuit. Carrie’s quest for happiness as the American Eve, has ultimately led her disillusioning recognition that she feels no spiritual fulfillment in what she has craved for. The ideal Carrie has pursued is an illusion.

Conclusion

Sister Carrie presents the harsh reality of pecuniarily disadvantaged people in the American society. It is what Dreiser observed in America and what the genteel tradition ignored. Moreover, by presenting the ironic picture of disillusioned Carrie as the result of her quest for happiness, the novel strongly conveys to us that one can never be spiritually fulfilled by the pursuit of material satisfaction, even though motivated to seek after worldly success to be happy by the American dream. With all her wealth and fame, Carrie remains unsatisfied and gets disillusioned. Though Carrie’s final state is neither tragic destruction nor happy ending, two pictures of her possible future are implied. One is what Ames’ enlightening message suggests: Carrie might recognize the path to true happiness, and the other is what Hurstwood catastrophic fall indicates: even if one has gained worldly success, without the recognition of the meaning of true happiness, one might be destroyed by a wrong reaction in a crucial moment. Carrie can survive and succeed in the consumerism society according with her “daemon.” Yet, in the material world sustained by the American Dream, her ideal that she has quested for as the American Eve turns out to be a mirage.

Notes

*1 Horatio Alger (1832-99) wrote many rags-to-rich stories, illustrating how a low-class boy might be able to achieve the American Dream of wealth and success through hard work,

courage, determination, and concern for others.

- *2 Conspicuous consumption means spending one's money in such a way that other people can see how wealthy one is. The term was coined by Thorstein Veblen(1857-1929). His major work is *The Theory of the Leisure Class*.
- *3 Dreiser was impressed by the idea of social Darwinism in *First Principles*(1862) by Herbert Spencer(1820-1903).
- *4 The first edition of *Sister Carrie* was published in 1900 by Doubleday Page, and this edition is titled as an authoritative text. Before the publication, Dreiser and his friend Arthur Henry revised the conclusion of the hand-written first draft and cut about thirty-six thousands words. Some critics believe that they revised the first draft "to make it more acceptable to a late Victorian audience" (x), and the Pennsylvania edition, which essentially that of Dreiser's first draft, was published in 1981. The Doubleday Page edition ends with the coda, while the Pennsylvania edition ends with Hurstwood's death. All the references to the text are to the Norton Critical edition, which is based on the Doubleday Page edition.

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