
| RESEARCH ARTICLE

The Relationship between Free Will and Centrifugal and Centripetal Forces in Sister Carrie

Saleh Aljumah

Assistant Professor in British and American Literature, and Literary Theory, Department of English Language and Literature,
College of Languages and Humanities, Qassim University, Buraydah, Saudi Arabia

Corresponding Author: Saleh Aljumah, E-mail: ssjmat@qu.edu.sa

ABSTRACT

This paper explores the relationship between free will and the concepts of centrifugal and centripetal forces in Theodore Dreiser's naturalist novel, *Sister Carrie*. As a work of naturalism, which is defined as an "extension or continuation of Realism with the addition of pessimistic determinism," the novel suggests that external forces severely curb a person's free will. The protagonist, Caroline Meeber (*Sister Carrie*), is presented as a submissive and passive character whose actions are mostly reactions to external forces, demonstrating the pessimistic feature of naturalism. Carrie is argued to possess a centrifugal force, which is a "mode of writing with a strong need to represent movement" and allows her to meet others and acquire traits that assist her personally. Her centrifugal nature, driven by a desire for material possessions and social power through "conspicuous consumption," makes her willing to be shaped by those who can satisfy her needs. Conversely, Hurstwood possesses an inherently centripetal force, which represents "the need to establish strong centers that serve as magnets for certain characters" and causes him to try and achieve his goals on his own terms. He seeks to attract characters with centrifugal force, like Carrie, often imposing himself to achieve the responses he desires. The characters' interactions are shown to be influenced by a variety of internal and external forces, including sexuality, a train, the rain, money, and winter.

KEYWORDS

Naturalism, Free Will, Centrifugal Force, Centripetal Force, Determinism, *Sister Carrie*, Conspicuous Consumption, External Forces

ARTICLE INFORMATION

ACCEPTED: 03 November 2025

PUBLISHED: 21 November 2025

DOI: 10.32996/ijllt.2025.8.11.16

1. Naturalism, Determinism, and the Illusion of Free Will in *Sister Carrie*

Theodore Dreiser is considered one of America's greatest naturalist authors in the 20th century. Dreiser's first novel, *Sister Carrie*, embodies many aspects of the literary movement of naturalism. To understand naturalism, one should be aware of two terms. The first term is realism, which is "the objective representation of contemporary social reality" as stated by Alfred Habegger. The second term is "naturalism" itself. Reuben argues that naturalism should be defined as "an extension or continuation of Realism with the addition of pessimistic determinism." Keeping these definitions in mind, one can see that external forces prevent people from exercising free will, which is arguably the most pessimistic feature of naturalism. However, one should also keep in mind that naturalism is more explanatory than realism as it identifies the underlying causes for the characters' actions and beliefs (Rahn). Since the free will of characters is severely curbed in naturalist fiction, readers will witness the extent to which exterior forces trap these characters socially, economically, emotionally, environmentally and politically. Therefore, naturalism primarily explores the "raw and unpleasant experiences" that reduce characters to "degrading" behavior in their struggle to survive. These characters are mostly from the lower middle or the lower classes - they are poor, uneducated, and unsophisticated (Reuben).

Caroline Meeber, known as *Sister Carrie*, has been on a journey aboard a train. She is young and beautiful, but poor. These characteristics display touches of pessimism, which is one of the most prominent features of naturalist fiction. *Sister Carrie* is ignorant and inexperienced; however, these attributes have been determined by her surroundings. Other characters control *Sister Carrie*, and this is demonstrated by her submissive actions. Most of Carrie's actions are reactions to the actions of other characters or forces. This paper explores some of these moments in hopes of showing the reader a way to understand why

Copyright: © 2025 the Author(s). This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC-BY) 4.0 license (<https://creativecommons.org/licenses/by/4.0/>). Published by Al-Kindi Centre for Research and Development, London, United Kingdom.

certain events occur in the narrative. Sister Carrie and Hurstwood have internal and external forces that control their powers of action: sexuality, a train, the rain, money, and winter. These forces, along with Dreiser's use of diction, play a significant role in shaping Carrie into a submissive, passive character because her free will is never fully actualized.

2. Centrifugal and Centripetal Forces: Carrie's Submissiveness vs. Hurstwood's Imposition

Additionally, it can be argued that Sister Carrie possesses a centrifugal force that causes other characters in the text to influence her. She is able to meet other individuals and appropriate traits from them that can assist her personally. On the other hand, Hurstwood possesses an innately centripetal force that causes other characters to disconnect. Rather than finding traits in others that he wishes to ascribe to his own personality, he tries to develop his personality and achieve his goals through his own terms. Carrie and Hurstwood's internal forces that deflect or reflect traits to achieve the desired results will be explored to explain textual action as well.

Luis Aviles defines the above-mentioned centrifugal feature as "a mode of writing with a strong need to represent movement, to observe and inform distant places, to interact with unknown subjects. It is the language of adventure... [and] the perils of travel." Therefore, one may apply this feature to Dreiser's writing since he has a tendency to write about people who travel in search of a better life. Contrarily, the centripetal feature represents "the need to establish strong centers that serve as magnets for certain characters, corrective statements done by means of contrasts between spaces and cultures, and changes of characters transported from the periphery to the center." One can utilize these definitions of centrifugal and centripetal forces to analyze the relationship between Hurstwood and Carrie. As the character possessing the centripetal force, Hurstwood seeks to attract the other characters, especially those who wish to become involved with unknown subjects: primarily, characters possessing a centrifugal force such as Carrie. Since the character who possesses a centripetal force stands "as [a] magnet for certain characters," and since the centrifugal and centripetal forces should work "side-by-side," it becomes apparent that Carrie and Hurstwood would interact.

Conversely, one should bear in mind that each of these two forces "deploys its own language, its own set of codes, but at the same time--and this is crucial--they exist side by side, they intermingle and exchange images, they are completely interdependent" (Aviles). Thus, while Carrie and Hurstwood may be destined to interact due to their assigned centrifugal and centripetal forces, many additional internal and external forces influence the characters, and these forces must work together in harmony.

3. Money, Materialism, and the Dynamics of Gender

One external factor that strips characters of their free will is consumerism. Consumerism causes characters to lose their conventional values during the absence of constant surveillance. For example, Sister Carrie likes that Drouet, the first person who she meets on the long train ride, wears flashy clothes and dines at fine restaurants. She appears to like him because of his material possessions; yet, her social external force prevents her from connecting with him as she would like. "Carrie is ambitious to gain in material things;" her motive to sacrifice her social constraints is her excessive desire to accumulate material possessions and feel powerful in society. However, acquiring wealth would not necessarily achieve Carrie's desire to live in a society that she can shape to her will. Dreiser describes Carrie's hopelessness towards money when saying:

She went over the tangle again and again. Here, in the morning, Drouet would expect to see her in a new jacket, and that couldn't be. The Hansons expected her to go home, and she wanted to get away, and yet she did not want to go home. In the light of the way they would look on her getting money without work, the taking of it now seemed dreadful. She began to be ashamed. The whole situation depressed her. It was all so clear when she was with Drouet. Now it was all so tangled, so hopeless—much worse than it was before, because she had the semblance of aid in her hand which she could not use. (54)

At this moment, Carrie is full of confusion. She experiences a rift between satisfying her social morality and satisfying her desire to be powerful via "conspicuous consumption." Ironically, Dreiser explores the idea that dreams of wealth and the actualization of wealth cause more problems within an individual's society because earning or discovering wealth degrades the morality of the individual in possession of financial prowess. Therefore, while pessimistic, understanding the desire to consume and gain social power through wealth has the potentiality of being actualized by characters who have centrifugal forces, as they are willing to embrace those in higher societal positions with centripetal forces.

While Carrie desires material possessions, Drouet desires women. She is attracted to Drouet through his wealth, fine clothing, and expensive meals. Meanwhile, Drouet has many sexual desires. Hypothetically, they could fulfill each other's needs. Drouet could satisfy Carrie's socially-driven desire for wealth and Carrie could satisfy Drouet's internal drive for sex. These desires have the potential to "exist side by side" if a compromise were to take place. For example, if Carrie were to see Drouet and perceive sex as a way to garner his favor, she could sleep with him in exchange for gifts or other expressions of material wealth.

Internal drives and external forces have put Sister Carrie in a docile state. Her actions prove that she possesses a centrifugal force because she has “problems of communication [with] different characters from distinct places [and] interactions with the body instead of words” (Aviles). One internal drive that works against Sister Carrie is her sympathy. For instance, when Hurstwood, who arguably possesses centripetal force, lies to Carrie and informs her that Drouet had an accident, Carrie feels compelled to follow him out of concern for Drouet. Hurstwood’s verbal action of concocting a story about Drouet stands as a “magnet” to Carrie during which her “interaction with body instead of words” is expressed. He informs her that she “can’t stop [him] from loving [her] whatever [she] may think” (216). Hurstwood’s desire has constrained his free will.

Alternatively, Carrie is forced to accompany Hurstwood against her will because her naïve sympathy impels her to be concerned about Drouet’s health. Her sympathy has forced her to follow her heart rather than her mind; she acts in a way that is detrimental to her own well-being, rendering her dependent upon Hurstwood and subverting any chances she may have to exercise self-determination. “As for Hurstwood, he was alive with thoughts and feelings concerning Carrie. He had no definite plans regarding her, but he was determined to make her confess an affection for him” (99). Thus, his desire “to make [Carrie] confess an affection for him” marks his centripetal personality in which one tries to force others to act upon his or her terms. After confessing his feelings for Carrie, he wants her to confess her affection for him because his centripetal force causes him to impose himself on others and extract the responses that he wants: Carrie confesses her affection to him. Unfortunately, Carrie’s failure to take matters into her own hands stems from her external situation; she is depicted as uneducated and ignorant, and she displays the characteristics often found in the protagonists of naturalist literature. Whether Carrie has real affection for Hurstwood is irrelevant because Hurstwood’s actions disregard Carrie’s feelings. Therefore, Carrie’s affections are at the mercy of the centripetal forces that are working against her will.

4. The Contradictory Power of Internal and External Forces

While Carrie’s sympathy is an internal drive that works against her, a strong external force works against her, also. Hurstwood’s act of kidnapping Carrie is an external factor beyond her control. The train is “speeding toward those great, strange lands” when she learns that she has been kidnapped. The train itself is another external force that Carrie cannot control: it restrains her actions and even her thoughts. She must submit to Hurstwood and remain passive because she is physically trapped on the train. Dreiser describes what Hurstwood desires in the following quote:

Hurstwood had only a thought of pleasure without responsibility. He did not feel that he was doing anything to complicate his life. His position was secure, his home-life, if not satisfactory, was at least undisturbed, his personal liberty rather untrammelled. Carrie’s love represented only so much added pleasure. He would enjoy this new gift over and above his ordinary allowance of pleasure. He would be happy with her and his own affairs would go on as they had, undisturbed. (106)

Hurstwood has a tendency to satisfy his internal drive (pleasure) above external force (responsibility). Pleasure is repeated three times in the aforementioned quote, and it is Hurstwood’s highest priority. Even though he does not need this “added pleasure,” Hurstwood still seeks to achieve his inner longings. He sacrifices his “responsibility,” including his social customs and marital life, for the sake to satisfy his inner satisfaction. Therefore, there are internal and external forces at work for Hurstwood as well. He desires to flee from social customs and from his wife, who seeks to sue him in court. He is trying to escape the external force of society’s morals and wishes to “get safely out of reach of the law” (212). Therefore, Reuben asserts, “generally the controlling force is society and the surrounding environment.” Additionally, Hurstwood feels compelled to run from his situation. He believes his situation can only be resolved by running away and that running away is the only way to achieve his “pleasure.” Hurstwood tries to accomplish many tasks through evasion. He attempts to escape societal pressures, social customs, and his wife while trying to satisfy his desire for Carrie – even if that means forcing her to be with him. Her submissiveness has encouraged Hurstwood to enact insane and senseless decisions. Therefore, one notices that Hurstwood achieves his internal goals and motivations by making sacrifices in order to mollify the external forces around him.

Furthermore, rain is another significant external factor that forces Carrie to be passive in her actions and decisions. Once the train is about to come to a complete stop at a station, a “few sprinkles on the window began to indicate that it was raining. Carrie hung in a quandary, balancing between decision and helplessness” (218). Unfortunately, the rain stands as an obstacle to Carrie’s internal desire to leave the train. Over the course of the narrative, one may notice a difference in the way external forces shape a character’s control over a situation. For instance, Hurstwood is able to satisfy his internal drives and instincts by escaping external forces and circumstances because these external forces are continuous obstructions to his goals. Carrie, however, cannot satisfy her desires by escaping the external force of weather: rain.

Subsequently, the reader may notice that money plays a significant role in helping characters achieve their own internal drives and instincts, as in Hurstwood’s case. Hurstwood has stolen money from his work, which encourages him to flee without fretting about external consequences as symbolized by the law. Money is a determining factor in one’s ability to exercise free will, for the

reader can easily compare Hurstwood's ability to escape his situation to Carrie's inability to escape hers. The prominent difference is Carrie's utter lack of money and financial independence. The beginning of the novel emphasizes the importance of materialism and money and demonstrates "conspicuous consumption" by showing the characters' reactions to wealth. Dreiser begins the novel with a passage detailing Carrie's material possessions:

When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money. (1)

The reader immediately learns that Carrie's personality is influenced by her desire for material goods; however, these materials cannot be obtained unless one possesses money. "Her imagination trod a very narrow round, always winding up at points which concerned money, looks, clothes, or enjoyment" (41-42). Dreiser mentions the materials that Carrie owns (most, if not all, are imitated or of poor quality) to show her socioeconomic class and lack of money. Her interactions with Drouet and Hurstwood indicate that Carrie's desire for money can be satisfied, but only if she cares about her "pleasure" rather than her "morality," which is rooted in her sexuality.

Dreiser defines the meaning of money at the beginning of chapter seven with a view that is different from Carrie's perceived perspective. After Carrie has accepted twenty dollars from Drouet, Dreiser reminds his readers who understand money that:

The true meaning of money yet remains to be popularly explained and comprehended. When each individual realizes for himself that this thing primarily stands for and should only be accepted as a moral due—that it should be paid out as honestly stored energy, and not as a usurped privilege—many of our social, religious, and political troubles will have permanently passed. (51)

Chapter seven instructs the reader on how to comprehend the reasons why Carrie must satisfy her need to gain materialistic possessions and money through immoral methods. Ironically, Dreiser assures the reader that Carrie's acceptance of money guarantees that she will never be happy because of societal customs.

As soon as the external problem of the train is about to be resolved, another external obstacle appears in the form of rain. Consequently, Carrie is unable to realize her internal desire to disembark the train when it has stopped because the rain, as an external force, prevents her from doing so. These external forces do not work in harmony with Carrie's internal desires. In other words, if she is driven by her internal desires, external forces will stop her; consequently, these internal and external factors do not work harmoniously, but rather contradictorily. Similarly, Hurstwood's internal drives and instincts to have "added pleasure" with Carrie work disharmoniously with the external forces in his life such as society, law, and his wife. When Hurstwood becomes "young again in feeling—a cavalier in action," he rids himself of the external forces that stand as obstacles against satisfying his desire to win Carrie. Subsequently, Hurstwood possesses centripetal force because he wants to be a "magnet" for Carrie. Carrie's sympathy makes it easy for Hurstwood to attract her with his lie about Drouet's accident.

Dreiser's diction indicates that Carrie should be viewed as a passive character. For example, when Carrie asks Hurstwood whether Drouet has been hurt badly or not, Hurstwood replies, "They just called me up to go and get you and bring you out" (212). The verbs "get" and "bring" reveal Carrie's full passivity because their usage describes a situation where someone else is determining her actions, indicating a lack of free will. The only "action" Carrie performs is that she "became silent, wondering" (212). Even though readers learn that Carrie starts "wondering," it is a passive action. It would not be pessimistic of the reader not to expect any assertive actions from her because of the external forces she will endure on her way to Drouet: the train and the rain.

As a character who possesses centrifugal force, Carrie is fully ready to follow others to satisfy her internal desire for money. As a reader, one becomes aware that Carrie is not concerned with the actual physical representation of money, but rather who will provide her with money. While there are many characters who possess centripetal forces to attract Carrie, she cannot decide who would be the correct individual to follow in order to achieve her goal of materialistic power.

In fact, seasons, also, have the potential to stand as external forces that obstruct people from exercising their free will. Unlike rain, which lasts for a short period, a season is a far more encompassing external force. Its effects are more intense and are typically of a longer duration. Winter, for instance, can be seen as a significant external factor that does not work in harmony with Carrie's other internal desires. When "it blew up cold after a rain one afternoon...Carrie was still without a jacket. She came out of the warm shop at six and shivered as the wind struck her. In the morning she was sneezing, and going down town made it worse" (44). Upon the arrival of winter, Carrie has been through many difficulties. Carrie's lack of money is at the root of her failure to prepare for winter; winter causes her illness; her illness causes her to lose her job; joblessness forces her to find another job, and even places her in the situation where she would consider abandoning her morals and offering herself to anyone who will accept her.

Therefore, careful reading of the text explicates Dreiser's initial statement: "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). The author, from the very beginning, hints that the protagonist will go through some transformation in her life due to the external forces at work.

Capitalism, at its peak after the civil war, forced and forces people to use materials to possess social power. Thus, Carrie's willingness to go to other characters to satisfy her desire of possessing materials causes her to be a centrifugal force. Unable to satisfy this need on her own, she is forced to use others; therefore, others have a direct role in shaping her. Conversely, Carrie's desire to "become better," often has external forces pushing her to "become worse." Unfortunately, a young woman leaving her family's home with their permission is encouraged to become better. However, if she must leave home or runs away, then she is to meet her downfall. While Carrie gains permission from her parents, she neglects to garner her older sister Minnie's permission. Carrie's oversight indicates a willingness to embrace conspicuous consumption. Dreiser's warning that a woman can either improve or fall apart applies immediately following Carrie's neglect in obtaining Minnie's permission.

The narrator further explores this possibility when discussing Minnie's troubled dream concerning Carrie. Her dream indicates that Carrie has encountered a dangerous situation "somewhere beside an old coal-mine." The "blurring strange scenes... deep pit... [and the] curious wet stones" are excellent indications that Carrie has begun to "become worse" because of her eagerness to possess materials. "Carrie was far down now and the shadow had swallowed her completely" and finally "her fingers had let loose and she had seen her falling" (65-66). Carrie's reason for not asking Minnie for permission is expressed in different ways. Ultimately, Carrie is a woman who is willing to embrace any character around her to achieve her goal of "conspicuous consumption," which Carrie considers the epoch of social power. Minnie is a "woman of twenty-seven, with ideas of life colored by her husband's, and fast hardening into narrower conceptions of pleasure and duty than had ever been hers in a thoroughly circumscribed youth" (11). The sisters have different "conceptions of pleasures." This allows the reader to see the centrifugal force that has pushed Carrie to act differently from her sister and Carrie's desire to obtain "pleasures" derived from others.

Carrie's sexuality then becomes a tool with which she can entice men into helping her fulfill her goal of attaining wealth. Meanwhile, men are willing to sacrifice their money in exchange for what Carrie is willing to offer. Carrie is so defined through materialism that, at the beginning of the novel, the reader learns little about her; the reader learns of her belongings instead. These belongings emphasize the "conspicuous consumption" that leads Carrie to sacrifice her morality and embrace a life that will lead her to prospective promises of wealth.

In addition, having one's fate determined by someone else is preferable to submitting to the whims of an unpredictable external factor such as the seasons. At least, if Carrie were to allow another individual control over her, there is hope that she would have the monetary funds to achieve satisfaction in life. With the weather, the financial rewards appear painfully slim. Donald Pizer characterizes naturalism as an ideology that "deals with those raw and unpleasant experiences which reduce characters to 'degrading' behavior in their struggle to survive." In fact, lack of money leads to lack of free will; therefore, money plays a significant role in making Carrie submissive to others. The tense situation adds to an already tense situation during which Carrie is left no other option but to give herself to Drouet, who gives her twenty dollars to buy some sophisticated clothes that fit her and her expectations to be fashionable and appealing. At this moment, readers learn that Carrie is paying more attention to her pleasure rather than to her morality because she prefers to have her fate determined by a person, as opposed to a season. The unregulated capitalistic economy during Dreiser's age would suggest that people in general surrender free will to those with money or seek to obtain free will by acquiring more money. Such submission to those who own money can be noticed with Carrie because of the centrifugal force she develops through her lack of ability to earn money and achieve wealth on her own.

Throughout the novel *Sister Carrie*, internal and external forces do not work in tandem, but rather in contradiction. For example, an internal force is Hurstwood's desire for Carrie, but external forces such as societal standards and customs prevent Hurstwood from achieving his internal desire peacefully. He is unable to satisfy external factors such as obliging customs or following societal rules. Conversely, he fails to satisfy his internal wish to possess Carrie. Therefore, Hurstwood is forced to gratify his internal longing by utilizing an external force: the train. This is the reason Dreiser writes that the "progress of the train was having a great deal to do with the solution of this difficult situation" (216). In essence, the train has helped Hurstwood satisfy his internal desire for Carrie by forcing her into "complying against her will" (215), while allowing him to run away from the external forces at home that have caused him strife. Furthermore, Carrie and Hurstwood are engaged in communication because they possess forces that attract each other: centrifugal and centripetal. Hurstwood's centripetal force attracts characters who hold centrifugal forces, for they tend to become involved with "unknown subjects."

5. Conclusion

After all, naturalist authors, specifically Theodore Dreiser, attempt to show through their texts that we live in a deterministic world. Naturalist novels tend to describe the futility and despair that human beings experience in order to exercise free will. The

nature of these descriptions tends to be ironic, giving readers the impression that this universe posits free will as an illusion because of the constant intervention of external forces and circumstances that seek to undermine an individual's ability to determine his or her destiny. Interestingly enough, the lives of people are being governed not only by societal customs, but also by environmental forces. The weather and the seasons, such as winter and rain, are arguably as influential as societal customs, creating the ultimate sense of external imposition on a person's ability to satisfy his desires.

Sister Carrie does not discover her identity by herself, rather she uses other characters to develop her personality through her surroundings and belongings. She longs for social prominence and power. Hurstwood, on the other hand, desires that Carrie come to him on his terms; he wants her to love him and demands that she accept him as he is. He does not want others to influence his personality. Hurstwood has a deep internal longing, a centripetal force. Carrie is nearly opposite in that she is forced to achieve her materialistic search through the support, guidance, and deception of outsiders. Her reliance on others indicates that she is a character with centrifugal force. Therefore, she is willing to be shaped by other individuals if they satisfy her social and economic needs. Naturalism does not try to degrade others, for "the primary goal of the late nineteenth-century American Naturalists was not to demonstrate the overwhelming and oppressive reality of the material forces present in our lives. Their attempt, rather, was to represent the intermingling in life of controlling forces and individual worth. The Naturalists do not dehumanize man" (Pizer).

Unfortunately, during this time men were more likely to possess material possessions and money, allowing them to be centripetal forces. Meanwhile, women, such as Carrie, had to be shaped by those who held money, causing them to be centrifugal forces. Naturalism, then, does not degrade anyone; it merely attempts to show the characters and situations as they are, providing the reader with an interesting glimpse into the gender dynamics of Dreiser's time.

Statements and Declarations

Funding: The researcher would like to thank the Deanship of Scientific Research, Qassim University for funding publication of this project.

Acknowledgements: Sincere thanks to the Department of English Language and Literature, College of Languages and Humanities, Qassim University, Qassim, Saudi Arabia; and the Deanship of Scientific Research, Qassim University, Saudi Arabia.

Conflicts of Interest: The authors declare no conflict of interest.

ORCID iD: 0000-0002-4621-0850.

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

References

- [1] Avilés, Luis F. "To the Frontier and Back: The Centrifugal and the Centripetal in Cervantes' *Persiles y Sigismunda* and Gracián's *El Criticón*." *Symposium* 50.3 (Fall 1996): 141-163. Rpt. in *Literature Criticism from 1400 to 1800*. Ed. Thomas J. Schoenberg and Lawrence J. Trudeau. Vol. 160. Detroit: Gale, 2009. *Literature Resource Center*. Web. 17 May 2014.
- [2] Dreiser, Theodore. *Sister Carrie*. Washington D. C.: Bantam Books, 1992. Print.
- [3] Habegger, Alfred. "Realism." *Gender, Fantasy, and Realism in American Literature*. New York: Columbia University Press, 1982. 103-112. Rpt. in *Nineteenth-Century Literature Criticism*. Ed. Lynn M. Zott. Vol. 120. Detroit: Gale, 2003. *Literature Resource Center*. Web. 14 May 2014.
- [4] Pizer, Donald. *Realism and Naturalism in Nineteenth-Century American Literature*. Carbondale: Southern Illinois University Press, 1966. Print.
- [5] Rahn, Josh. "Naturalism." *The Literature Network*. Jalic Inc., n.d. Web. 12 May 2014. <<http://www.online-literature.com/periods/naturalism.php>>.
- [6] Reuben, Paul P. "Chapter 6: American Naturalism - A Brief Introduction." *PAL: Perspectives in American Literature- A Research and Reference Guide*. URL:<http://www.csustan.edu/english/reuben/pal/chap6/6intro.html>