

NARRATIVE DESIGN IN AN  
AMERICAN TRAGEDY

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## PREFACE

The mere living of your daily life . . . is drastic drama. . . . I look into my own life and I realize that each human life is a similar tragedy. The infinite suffering and deprivation of great masses of men and women upon whom existence has been thrust unasked appals me. My greatest desire is to devote every hour of my conscious existence to depicting phases of life as I see and understand them. . . . Every human life is intensely interesting.

Theodore Dreiser, 1907 interview with  
New York Times Saturday Review of Books

How do we know the "power" or the "compassion"--know them differently, that is, from the power or compassion we may read into a news story--except by Dreiser's control? Except, in other words, by his grasp of the human materials and his rhythmic organization of them, the vibrance which is the life of fictional illusion, that mutual interpenetration of part and whole which gives us the sense of preternatural fulfillment? Except, in short, by art?

Robert Penn Warren, "Homage to Theodore Dreiser on the Centenary of His Birth"

Theodore Dreiser occupies a unique niche in the history of American letters. No other author considered "important," with the possible exception of James Fenimore Cooper, is presented by his critical advocates in such an apologetic, defensive, and extra-literary manner. Undoubtedly, some readers--under the influence of criticism--have been averse to consideration of Dreiser as an artist with a

self-conscious literary methodology, and this mistaken impression has led some critics to the ironic position of granting Dreiser the verisimilitude and power of his creations while deriding him as both thinker and craftsman. This position constitutes a critical red herring because it is based on the assumption that content is an entity separable from form, thus avoiding the form/content relationship that would necessarily be discussed in regard to a novel by Faulkner, Dos Passos, or even Kerouac.

I reject the idea that Dreiser's successes are achieved in spite of his style. Rather, I contend that in An American Tragedy Dreiser's technique--particularly his skillful manipulation of narrative voice--is integral to the novel and responsible for its effect on the reader.

The technique of An American Tragedy is far different from that of Sister Carrie. Such variation suggests an author who knew how to vary his methodology depending on the effect he desired to create for his readers, something more than the "primitive" image given circulation by both Dreiser's critical enemies such as Lionel Trilling and his advocates such as H. L. Mencken. Understanding why we understand the character of Clyde Griffiths is as important as recognizing levels of irony in Billy Budd or structural patterns in Go Down, Moses.

Instead of emphasizing in isolation, what Dreiser means, I shall be discussing theme in the context of technique in the first book of An American Tragedy (Clyde's

childhood), detailing an intricate four-level structure to the narrative which illustrates Dreiser's view of human epistemology, morality, and decision-making in such a way as to complement the novel's depiction of maturation.

## ACKNOWLEDGEMENTS

The study of literature and philosophy is most fruitful when it involves a free and full exchange of ideas, the kind of passionate flow of thought one associates with a stimulating Socratic dialogue or graduate seminar. I have been fortunate over the years in sharing thoughts with many warm, perceptive friends whom I would like to acknowledge: from Golden High School, Mr. David Farrar; from Metropolitan State College, Prof. Vance Aandahl, Dr. Robert McCartney, the late Dr. David Wenstrom, Dr. Bob Nadon, Prof. W. Thomas Cook, and Prof. Bob Pugel; from Denver, Celia, Jackie, Emerson, Regan, John; from Stillwater, Johnathann, Judy, and Gale. Special thanks are also due to the English Department of Oklahoma State University--specifically Mrs. Louise Thomas and Miss Sue Denman, and my committee, Dr. Jeffrey Walker, Dr. E. P. Walkiewicz, and Dr. Gordon Weaver. Most of all, I am indebted to my parents, William and Dorothy Shute, to whom I offer this thesis with love. In closing, I would like to dedicate this work to the memory of Richard Wright (1908-1960).

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The contribution of a novelist's "style" to the reader's experiencing of the novel would seem to be integral to any worthwhile book. The mere act of reading William Faulkner's Absalom, Absalom!, for example, forces the reader, at least for the duration of the book, to experience the blurring of past and present and of myth and reality that Quentin Compson and the other characters exemplify by their words and deeds. Similarly, John Dos Passos' U.S.A. trilogy, where form is dialectical, juxtaposes incomplete news items, public biographies of archetypally American innovators, and external portraits of the trilogy's fictional characters to recreate the feeling of sensory overload experienced by those who lived through the years following the first World War. Dos Passos' reliance on external, public material is derided by some critics as ignoring "people's inner motivations,"<sup>1</sup> yet when the reader discards his arbitrary demand for overtly psychological passages, he realizes that the author's devotion to the external forces the reader to comprehend the book in an expressionistic way; the public biography of America and Americans becomes, through an expressionistic objectifying of inner experience, a synecdoche for the nation's psychological biography.

These two works, which are often listed as twentieth-century American classics alongside Dreiser's An American

Tragedy, could not be adequately discussed without addressing the thematic function of the author's respective "styles." Yet, with few exceptions, criticism of Theodore Dreiser's novels does not treat this aspect of his work.

T. K. Whipple's 1926 review of An American Tragedy, perhaps the earliest criticism of Dreiser that transcends the superficiality of reviews in periodicals of the day, is generally appreciative of the novel, although Whipple writes of "Dreiser's incompetence in the management of his medium" and claims that the book fails to be great because the protagonist, Clyde Griffiths, is "half concealed by a deluge of inept verbiage." One wonders how Mr. Whipple is aware of this hidden half if it is not present in the text, but he, almost in passing, raises the question of the possible hermeneutical structures inherent in Dreiser's prose style. In praising the effect of the novel, Whipple notes the "striking resemblance of his writing to the world which he depicts. . . . Dreiser could not write as he does, mixing slang with poetic archaisms, reveling in the cheap, trite and florid, if there were not in himself something correspondingly muddled, banal and tawdry."<sup>2</sup> What Whipple fails to note is that Dreiser's use of "slang" and his emphasis on the trite and sordid is actually testimony to Dreiser's having captured the sensibility of his characters. This brief passage suggests what will be discussed in this paper: that An American Tragedy's style is integral to the novel's effect.

While planning An American Tragedy, Dreiser was faced with a considerable challenge. How would he present such an exhaustive story without becoming tedious? How would he avoid the polemical asides of his earlier novels, portions of which nearly lent credence to criticism such as Lionel Trilling's?<sup>3</sup> How would he create the necessary balance between Clyde's understanding of his experiences and the author's?

Dreiser's earlier writings could not serve as technical models in this case. In Sister Carrie, Dreiser maintains a tight grasp on the reins of Carrie's thought; rarely are we provided more than two consecutive sentences of interior monologue or even paraphrase of her thought. Usually Dreiser will summarize, in the language of the narrator, what Carrie is thinking when he provides an internal view of her: "She saw herself in a score of pathetic situations in which she exercised a tremulous voice and suffering refinement, situations in which she was the cynosure of all eyes, the arbiter of all fates."<sup>4</sup> The omniscient narrator is simply telling us, in a general, synoptic manner, the content of her thoughts. No attempt is made to particularize those thoughts or to somehow echo her spoken voice or her sensibility. Carrie is essentially defined by her actions and by Dreiser's commentaries of her. His next novel, Jennie Gerhardt, is similar in this respect to Sister Carrie, so neither of his working-class heroines are of value here.

His next two novels were The Financier and The Titan, the first two volumes of his Cowperwood trilogy. Dreiser's technique had evolved by this time so that he was now paraphrasing long passages of Cowperwood's contemplations on business and morality. After his estranged wife Lillian visits him in prison, Cowperwood considers his situation:

Cowperwood stood there. At least there would be no more useless kissing between them, he congratulated himself. It was hard in a way, but purely from an emotional point of view. He was not doing her any essential justice, he reasoned--not an economic one--which was the important thing. She was angry to-day, but she would get over it, and in time might come to see his point of view. Who could tell? At any rate he had made it plain to her what he intended to do and that was something as he saw it.<sup>5</sup>

Beginning with the second sentence of this passage (the first functions as a frame), the voice is presumably that of Cowperwood, consistent with his hardened, stoical constitution. The words "as he saw it" signal the end of Cowperwood's reflection, and Dreiser then describes his external features. The narration here is third-person, omniscient, with Cowperwood occasionally functioning as the center of consciousness; however, Dreiser does not segue into Cowperwood consciousness often enough for the

technique to be of major significance.

Though this interior construction would be of use in creating Clyde Griffiths, Frank Cowperwood is a far different character. He is perceptive and relatively accurate in his observations, so Dreiser creates little distance between himself and his character. Wealth gave Cowperwood the freedom to ponder and to purchase his desires, and such a romanticized Übermensch could hardly serve as any foundation for the creation of a poor and ineffectual adolescent.

The incident which Dreiser used as the inspiration for writing An American Tragedy--Chester Gillette's 1906 murder of Grace Brown--predetermined certain elements which otherwise would have been variables,<sup>6</sup> and the extent to which Dreiser used the specifics of the Gillette case in each of the novel's three sections ultimately affects the degree of narrative invention in each section. In his discussion of Dreiser's use of the Gillette case in the novel, Donald Pizer writes that much of Book Three--the trial and the execution--is Dreiser's revision of The New York World summaries of the testimony in the Gillette case. The revisions largely were intended to change the specifics of the Gillette case to agree with the specifics of Clyde's story. As Pizer writes, "Dreiser's changes were therefore not so much those of addition or omission as of reinterpreting and reshaping what was available to him."<sup>7</sup> Thus, the reliance upon found materials in Book Three limited Dreiser's stylistic options. Similarly, Book Two--because it was used

primarily for expository material (i.e., incriminating details which would later surface in the trial); because Dreiser had to construct its narrative around roman a clef elements such as Grace Brown's love letters; and because Dreiser made many ironic parallels with and echoed key phrases from the other sections of the novel--is more important for its detail than for its technique. This emphasis is attested to by Dreiser's going through eight revisions of this section. Three separate revisions beyond the usual five stages (as used in Book One) were necessary in order to focus the narrative on those events that document Clyde's amorality, and the material cut was essentially integral to this study: "lengthy passages of authorial analysis of the main characters' states of mind at crucial moments in their lives."<sup>8</sup> Because of those cuts, Book Two is not the optimum section to study for an understanding of Dreiser's stylistic maturation. Unencumbered by the necessity of conforming his narrative to found notes, Dreiser creates his multi-levelled, dialectical style best during Book One.

For the purpose of my analysis of Dreiser's narrative levels, I shall limit myself to Book One. Such a limitation is valid for two reasons: first, the delineation between authorial voices which will be described is clearest in Book One; second, because the events which mold Clyde occur in Book One and because all of his later actions (or inaction) are a practical application of what he learns in

Book One, it constitutes the germ of Clyde's tragedy. As Clyde is a microcosm of Dreiser's America, Book One shall serve as a microcosm of the entire novel.

Book One of An American Tragedy is unique in several ways. First, it proved the easiest for Dreiser to write because he "was creating fiction out of his experience and awareness with imaginative freedom and power rather than limiting his imagination by subjecting it too fully to the control of his sources"<sup>9</sup> as he did with the rest of the novel. Secondly, because Clyde's childhood in Kansas City plants the seed which would become Clyde's fate, Book One can stand separate from the rest of the novel. Most importantly, Book One represents a coming to fruition of literary techniques introduced earlier in Dreiser's career, but left undeveloped.

The published version (about one-half as long as Dreiser's first manuscript)<sup>10</sup> of Clyde's Kansas City years consists of a masterful balance of four narrative levels: Level I, Fact; Level II, Authorial Commentary; Level III, Paraphrase of Character Thought; Level IV, Attempt at Capturing Directly the Character's Process of Thought. Diction is the key to distinguishing between the latter three levels. However, the diction of these respective voices is not consistent, nor are the signposts indicating shifts in voice--these must be intuited through context. Those looking for a symmetrical methodology will also be unnerved by Dreiser's shifting from elevated language to solecisms and

cliches, often within the same paragraph, but it needs to be remembered that voice shifts are far from clear in Joyce's Ulysses,<sup>11</sup> another work where diction is the key to discerning the various voices. All of Dreiser's "voices" in the novel exist within the framework of omniscient, third-person narrative--the form which, in one variation or another, was used in every one of Dreiser's eight novels--yet nowhere else in his oeuvre is his method so eclectic, or at the same time, so controlled.<sup>12</sup>

The easiest component of Dreiser's prose to understand is the level of fact. This level functions much like the scene descriptions between acts or scenes of a drama: settings are established, characters' pasts are related, and action is described. Dreiser often begins a paragraph with fact-oriented prose in order to anchor his authorial commentary or characters' thought in a definite actuality:

He pushed the elevator button. The car began to descend. A haberdasher. A haberdasher. Suddenly a sane thought reached him. Supposing he didn't know what a haberdasher was? After all the man wanted a pair of silk Boston garters. Where did one get silk Boston garters--at a store of course, a place where they sold things for men. Certainly. A gents' furnishing store. He would



run out to a store. And on the way down, noting another friendly Negro in charge, he asked: "Do you know if there's a gents' furnishing store anywhere around here?"<sup>13</sup> (italics mine)

In this passage, the italicized sentences exist on the level of fact. They advance the action, they describe incidents beyond dispute, and they serve as a frame for the interior passages. In the language of the cinema, they would be called "establishing shots" or "bridges," as opposed to "close-ups" or "point-of-view shots." Dreiser also uses the level of fact to show how the real world intrudes on and interrupts Clyde's reverie: for example, in the final, italicized sentence, Clyde's seeing the Negro interrupts his thoughts, and he asks him the necessary question. One major theme of the novel is the gap between desire and fulfillment, and the often-jarring manner in which Dreiser segues from desire to reverie to fulfillment or reality helps the reader to feel as if he were experiencing the shock of reality as it wakes Clyde from his daydreaming.

Dialogue also exists on the level of fact, because Dreiser emphasizes the discrepancy between thought and speech, and in the depiction of a cowardly character such as Clyde or a scheming character such as Hortense, this discrepancy is full of meaning. In Chapter 15, where Hortense considers the ways she might get Clyde to buy her

a fur coat, nearly five paragraphs are spent paraphrasing her machinations, until she is interrupted by Clyde's sudden appearance, and she says, "I was just thinking about you. You wasn't thinking about me, was you?" (p. 109).

This sudden announcement contributes much to our knowledge of Hortense: her ability to use half-truths as bait to lure boys (i.e. she was thinking about Clyde, but certainly not in the way that he, as an anxious young man, would interpret such an inviting statement from an attractive girl); her ability to spontaneously make a situation work to her best advantage (a trait Clyde is noticeably lacking); and her self-conscious attempt to appear naive. The juxtaposition of dialogue and thought is also used to illustrate Clyde's cowardice.

In Chapter 18, after Hortense refuses to let Clyde touch her--and a long paragraph is devoted to her and Clyde's internal reactions--fact-level description and dialogue once again serve as the intrusion of reality into illusion. Dreiser writes, "Clyde . . . stepped back and yet continued to gaze gloomily and hungrily at her. And she in turn merely stared at him" (p. 134). The result of each character's thought is that each distances himself from the other, and this isolation culminates in a line of dialogue from Clyde which captures both his desperation and his fear of saying exactly what is on his mind: "I thought you said you liked me" (p. 134).

Clyde is afraid to say anything directly accusatory to

Hortense, though in his reverie we almost understand how he is being manipulated by her. His fear constitutes cowardice, as Dreiser defined it in an early newspaper article entitled "The Survival of the Fittest": "It is only the unfit who fail--who suffer and die. They slink their way . . . too shy to complain openly . . . too timid and weak-bodied to risk seizing what is not their own . . . their suffering is concealed and unheeded."<sup>14</sup> In an earlier novel, Dreiser would have stepped on the page and informed us of the connection; however, in An American Tragedy, Dreiser's style had matured to the point that his structuring and ordering of the different narrative components expressed his ideas, and did so much more effectively than his (in)famous authorial asides (cf. The 'Genius').

The function of the level of fact to interrupt reverie may also be viewed as having epistemological significance. By shattering illusion, the level of fact demonstrates that true knowledge can only be gotten empirically. In a 1905 newspaper article, "The Loneliness of the City," Dreiser laments how the lack of an empirical sense had driven generation after generation to die in "a miserable struggle for the unattainable" driven by illusion. He continues, "The pathos of all this is that people never quite realize, until some of the real calamities of life overtake them, what they have been ignoring and casting aside."<sup>15</sup> Of course, Clyde never quite realizes either, until Death Row overtakes him, and then he seizes a comfortable illusion--

Christianity, the "religionists" Dreiser detested. The shift in narrative levels, through its style alone, reinforces Dreiser's philosophy and suggests a way of knowing.

The second of four levels, that of direct authorial commentary, is integral to Dreiser's novels and his career in general. Dreiser believed that the novelist should be a public figure, a man who because of his knowledge of life has opinions on non-literary matters solicited and whose function it is to be a humanistic avatar in a mercantile world. He first functioned in this role in 1896, four years before *Sister Carrie*, while editing and, under a number of pseudonyms, writing a women's magazine called Ev'ry Month in which one of his personae, "The Prophet," explains this mission of the author:

It is not the purpose of this review to touch upon "timely" or "current" topics, but rather to exhibit them in the light of the higher knowledge, turning the calcium of philosophy upon the negative of event, and by this means casting a huge picture whose every detail may be discerned and studied to advantage. There's no mad effort here to be beforehand with affairs, but rather to be superior to them, watching, as did the German professor whom Carlyle described in "Sartor

Resartus," from a high mental tower in the  
 "Wahngasse" of life, making notes of sights most  
 pitiful, most beautiful, and most ludicrous.<sup>16</sup>

While this grandiose desire may be compatible with Dreiser's role as an editorial writer in the 1890's or as a writer of political tracts in the 1930's, Dreiser's tendency toward pontification was also, in his view, a key element in the form of the novel. Every reader must remember the famous apostrophe, presumably addressed to the cosmos at large, near the end of the Pennsylvania edition of Sister Carrie and at the conclusion of the earlier editions of the novel, which begins "Oh, blind strivings of the human heart. Onward, onward it saith, and where beauty leads, there it follows."<sup>17</sup> These passages serve two functions: aesthetically, they serve to contrast with the more prosaic elements of the novel, and they are intended as "poetic" asides, elevated and self-consciously "artistic" commentaries on the issues raised by the novels; thematically, they assert a strong authorial presence which is consistent with Dreiser's conception of the novelist as public figure.

The omniscient narrator of the Dreiser novel is himself a character, in the sense that the dramatized narrators who intrude onto the pages of Lawrence or Trollope are characters. In The Rhetoric of Fiction, Wayne C. Booth's analysis of Fielding's Tom Jones, a novel noted for its many authorial asides, is equally applicable to Dreiser: "the

author is always there on his platform to remind us, through his wisdom and benevolence, of what human life ought to be and might be. What is more, his self-portrait is of a life enriched by a vast knowledge of literary culture and of a mind of great creative power."<sup>18</sup>

Dreiser took this role seriously, and Pizer writes that "He was preoccupied with his role as artist and seer, as a 'genius' seeking both fame and truth in an inhospitable world."<sup>19</sup> The writer was, according to Dreiser, not merely in the vanguard of thought, but also a conduit of the natural order. In his posthumous philosophical volume, Notes on Life, he defines the artist's role, placing special emphasis on the artist's relationships to nature and to his audience:

Art is not created by an artist. He is not an original source but a contact instrument with and through which life in many forms expresses itself. And life provides not only the beauty but the artist, admirer and slave of beauty, and the hunger of the artist which causes him to react to or seek and then to express the beauty and the drama or arrangements which have, for the above reasons, assailed his internalized sensory equipment and caused that to react--that is to register the beauty or drama or both that is affecting him stimuli-wise. Not only that but he

depends upon a relatively sensitive public to verify the accuracy of his reactions. In other words, they too, in a lesser measure maybe, react to the same stimuli that he does, and so automatically verify this.<sup>20</sup>

The narrator expects trust from his readers, while the readers may expect devotion and an honest attempt at groping toward truth from the author.

What distinguishes Dreiser's authorial commentary from his paraphrase of character thought is that in his authorial pronouncements one senses a union of, to use Booth's terms, the "implied author" and the "narrative persona." The conclusion of The Financier shows this tendency to apostrophize in its purest and most overt form. The action of the novel ends with a cynical observation from the protagonist, Frank Cowperwood, that captures his amoral, predatory life. The novel could have been ended here, since Cowperwood's remark that his relationship with Aileen is "advantageous" both summarizes the novel's major theme--avarice--and teases the reader with the promise of further conquests in the next novel of the trilogy.

Dreiser, however, to achieve a contemplative anti-climax and to reassert the "moral" of the storyk appends two separate epilogues: "Concerning Mycteroperca Bonaci," a biological allegory concerning a predatory fish, after which the narrator directly addresses the reader, asking

his hypothetical reader, "Would you say, in the face of this, that a beatific, beneficent creative, overruling power never wills that which is either tricky or deceptive?"<sup>21</sup> and "The Magic Crystal," an apostrophe which reasserts the paradoxes raised by the novel: "To have and not to have! Brilliant society that shone in a mirage, yet locked its doors."<sup>22</sup>

The function of such cerebral and abstract analysis of issues is similar to the function of Prospero in Shakespeare's The Tempest; both Prospero and Dreiser's omniscient narrator persona are reliable commentators and one senses both of their statements are very close to the tacit value structures of their implied authors. The reader may reject Dreiser's tacit assumption of a Darwinian world-view, but Dreiser's assertions--often slyly posing as rhetorical questions--are in no way undercut by irony. Regarding his beliefs (though not his characters or their beliefs), Dreiser is as sincere and as didactic as Bunyan or Lawrence.

Compared with any other Dreiser novel (excepting The Bulwark), An American Tragedy is relatively free of such overt authorial soliloquies, yet the conception of the author's function that produced them is still at work. In the novel, Dreiser's commentaries rarely last for more than a few sentences and are limited to such lofty topics as faith ["Like the large majority of those who profess and daily repeat the dogmas and creeds of the world, she had come into her practices and imagined attitudes so insensibly



from her earliest childhood on, that . . . she did not know the meaning of it all" (p. 20)] and illusion ["his ideas of luxury were in the main so extreme and mistaken and gauche--mere wanderings of a repressed and unsatisfied fancy, which as yet had nothing but imaginings to feed it" (p. 35)]. Though the student trained to expect consistency in point-of-view would call these passages unnecessary and intrusive, Dreiser, whose conception of literature is more rhetorical than formalistic, could justify their inclusion by claiming that they reemphasize important points and that by both telling and showing major themes he approaches them from different perspectives and thus is not repetitive.

Even so, Dreiser's relative restraint in An American Tragedy was noticed in 1930 by Robert Shafer, who wrote that the most obvious sign of Dreiser's stylistic maturity is that "for the first time, Mr. Dreiser has permitted his characters and events to speak entirely for themselves."<sup>23</sup> As mature as Dreiser's technique had become, he has never been noted for his subtlety, and he always was an advocate of the author's showing his hand, standing behind the text as a towering presence. That Dreiser took this presence with utmost seriousness is obvious from the following incident from 1933, recounted in W. A. Swanberg's biography, Dreiser:

When a reader, addressing him as "Comrade Dreiser," suggesting forming "Dreiser Clubs" across the

nation using Tragic America as required reading, he liked the idea. Twice he wrote Esther McCoy, now in Los Angeles, to see if she might spread the gospel on the Coast, adding, "I do not see, really, why organizations of this sort could not use Tragic America as a kind of Bible. . . ."24

The epistemology implied by Dreiser's authorial presence--deductive and emotional--is at odds with that of the level of fact, but rather than contradict each other, the contrasting levels create a tension, a shifting dialectic between different ways of knowing, the composite of which forms an ambiguous yet awe-filled world-view. Rectifying seeming opposites was a favorite activity of Dreiser's, and his request to have both a minister and Communist Party officials at his funeral was a fitting final gesture from a man whose work is a study in paradox, a search for answers which are necessarily inadequate. The poem Dreiser chose for Charles Chaplin to read at his funeral as a swan song, Dreiser's own "The Road I Came," succinctly addresses the inability to fix upon any one epistemology: "Oh, what is this / That knows the road I came?"25

Perhaps we cannot ever truly know, and we merely delude ourselves with the various ways of knowledge Dreiser balances in his text. The ambiguity of knowledge is central to the form of Dreiser's final two narrative levels, both of which contrive character reactions to external

stimuli and which may be used to exemplify the ideas only suggested by the contrast of the first two levels.

The final two levels to be discussed--paraphrase of character thought and interior monologue--are both variations on the interior monologue and differ more in degree than in kind. Maintaining an omniscient, third-person point of view, Dreiser enters Clyde's head and presents his perspective, allowing the reader to experience, in Ellen Moers' words, "the thinness, the accidental indefinitiveness of Clyde's consciousness."<sup>26</sup>

This technique is one of the great accomplishments of the novel and is an advance over anything Dreiser had written previously. For perhaps the first time in his career, instead of telling the reader in a general way what a character is thinking, he created the illusion of showing a character thinking, of allowing the reader to overhear the thoughts of Clyde Griffiths and Hortense Briggs. Without these passages, the story would simply not work. Forgetting his motives for a moment, Clyde does lie, cheat, and run away from a vehicular homicide. Later, he intricately (and ineptly) plots to murder his pregnant girlfriend so he may run off with another. If these details were presented in a journalistic, police-blotted style, readers would completely detach themselves from Clyde; his actions would create a barrier between himself and any reader's

sympathy, which eventually means reader interest.

Wayne C. Booth's discussion of "Control of Distance in Jane Austen's Emma" provides some insight into the effects of "inside views" of characters. Booth contends that if Emma were only seen from the outside, the reader would take no interest in her resolution of her problems. Austen, like Dreiser, was faced with "the problem of maintaining sympathy despite almost crippling faults," and she overcame it by making Emma a narrator, in third person. Though Austen could have lessened her emphasis on Emma's thoughts, she would have had also to lessen the intimacy of the characterization, as "the sustained inside view leads the reader to hope for good fortune for the character with whom he travels, quite independently of the qualities revealed."<sup>27</sup> Thus, Clyde, through such an inside view, becomes human, not just a collection of connotations inspired by the labels attached to him.

Dreiser uses "inside views," levels three and four of the narrative, regularly throughout Book One, yet these two levels merge into each other and most of the interior passages fall somewhere between the two levels, being pure examples of neither. In analyzing and defining these levels, the diagram of relative narrator involvement in discourse (Figure A), prepared by Susan Snaider Lanser, illustrates Dreiser's method considerably.<sup>28</sup>

The following diagram, adapted by Lanser from Book III of Plato's Republic, begins at the far left with narrative

where the author is speaking in his own voice, omnisciently, in no way echoing the voice or sensibility of the characters. This pole of the diagram is largely the method of Sister Carrie and is also epitomized by levels one and two (excluding the dialogue of level two) of An American Tragedy.

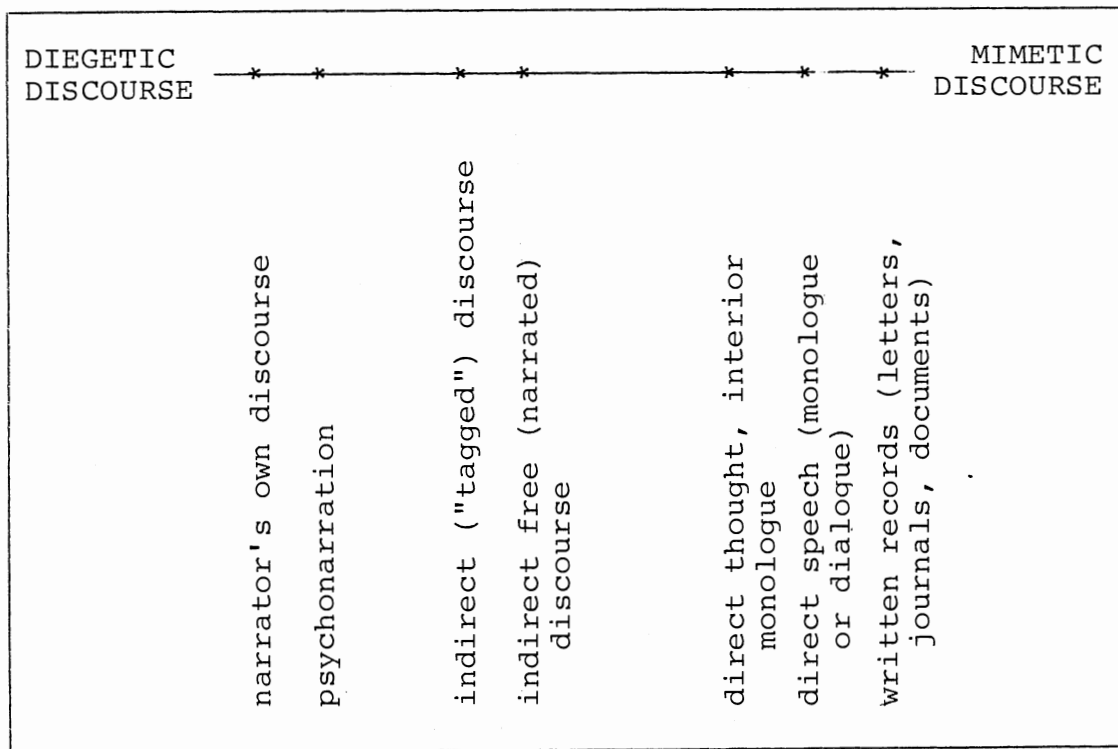


Figure 1. Diagram of Relative Narrator Involvement in Discourse

Lanser's "psychonarration" is synonymous with level three, paraphrase of character thought. As she explains this level,

a third-person narrator reports a particular character's feelings and thoughts, usually keeping to the character's spatial and temporal perspective as well. The language is largely the narrator's, but there may be some infiltration of the narrator's speech by the character's words; the thoughts and feelings presented are the character's, but they are filtered through the narrator's consciousness.<sup>29</sup>

Dreiser's description of Clyde's state of mind when he enters a brothel with Ratterer and Hegglund, fellow bellboys from the hotel where Clyde works, exemplifies psychonarrative:

The very fleshly sumptuousness of most of the figures, dull and unromantic as might be the brains that direct them, interested him for the time being. After all, here was beauty of a gross, fleshly character, revealed and purchasable. And there were no difficulties of mood or inhibitions to overcome in connection with any of these girls. (p. 46)

This passage captures Clyde's feelings and thoughts and is faithful to his spatial and temporal perspective; he first is captured by the girls' raw sexuality, all the while aware of their prosaic nature, and then he realizes that the girls are there for the taking, which leads him to

forget his reservations for the moment. Clyde's sensibility is echoed, but the language is clearly Dreiser's. Clyde probably couldn't pronounce "sumptuousness," and he usually uses "pretty" to describe the similarly-artificial appeal of his girlfriend, Hortense Briggs.

Clyde's words infiltrate Dreiser's narrative through the use of connectives. "After all" captures the self-justifying tone Clyde uses when confronted with an illicit thrill which he knows he shouldn't but nonetheless wants to experience, while the "and" which begins the next sentence helps to create an effect of rapidity, and Clyde can produce excuses with amazing rapidity. Thus, level three is a paraphrase of Clyde's thought at the same time that it echoes his sensibility.

Equidistant from level three and level four is what Lanser calls "indirect discourse." In this mode, the narrator moves his diction and vocabulary closer to those of his character than in psychonarration, yet indirect discourse never becomes interior monologue. An American Tragedy is full of such discourse, which shows Clyde's unique response to his environment, but stops short of mimicking his inarticulateness.

"Tagged" indirect discourse contains a signpost such as "he thought" to alert the reader that he is about to encounter an inner view. Clyde's response to the Ratterer family is in this mode: "What an easy household, thought Clyde. How liberal and indifferent. And the sexy, gay way

in which these two girls posed about. And their parents thought nothing of it, evidently" (p. 74). These thoughts are in a vocabulary of which Clyde is capable. The son of evangelists, Clyde would have heard the word "liberal" used as an epithet against loose-living people "indifferent" to God's law, and the words "sexy" and "gay" seem consistent with the 1920's adolescent colloquium used by Clyde. Relatively speaking, these lines are more like Clyde's actual voice than level three, psychonarration, yet they lack the looseness and spontaneity of interior monologue.

The other form of indirect discourse that exists between level three and four is "free indirect speech." Slightly more mimetic than tagged indirect discourse, this mode lacks the indentifying phrase such as "he thought." The author simply sequesters into free indirect speech, unannounced, from whatever previous mode he employed. Dreiser often uses the level of fact to provide Clyde something to which he can respond in his thoughts. While in the brothel, Clyde overhears Higby, another bellboy, use the word "switch-in" in regard to his antics on a previous visit. Dreiser cuts directly from the word to Clyde's reaction: "That could mean but one thing. And they expected him to share in revels such as these, maybe. It could not be. He was not that sort of person. What would his mother and father think if they were to hear of such dreadful things?" (p. 65). The voice here shares the same general qualities as the previous mode. However, by Dreiser's omitting the tag and



making the entry into Clyde's consciousness abruptly, the reader is forced to follow Clyde closely because he must always be ready to recognize Clyde's characteristic voice when it appears and thus the reader must become intimate with Clyde if the book is to be read properly.

The fourth level, interior monologue, is not used often in the novel. It is usually at crucial moments in Clyde's development that Dreiser will cut abruptly to it to emphasize the naivete and inarticulateness of Clyde's response to his environment. When the manipulative Hortense shows Clyde a coat she hopes he will purchase for her, he thinks, "But, gee, what would a coat like that cost, anyhow?" (p. 112). Later, his mother asks him for some money to help his pregnant sister Esta, who was abandoned in a strange city by the child's father. He thinks, "how terrible it was not to help her. How could he refuse her, really?" (p. 120). After his mother asks him again, he tells her "No," and then Dreiser sequesters into Clyde's interior monologue, where he justifies to himself his refusal of his mother's request: "He could not bring himself to think of losing Hortense. He must have her" (p. 120). The abruptness of Dreiser's transitions from dialogue or factual observation to Clyde's interior reactions adds excitement to reading the novel and functions like a cut-away to a reaction shot in the cinema. Dreiser shows Clyde responding dishonestly to situations, instead of merely telling the reader that Clyde is dishonest, yet naively so.

Clyde's and Hortense's interior passages can for the most part be placed somewhere between levels three and four. Their function, however, is similar: the reader knows Clyde in a way he has known no other Dreiser character. Assuming that the reader responds as this scenario suggests, he experiences maturation with Clyde. Clyde fully explains his desires, and the reader is--at minimum--expected to understand why he has set these goals. We are with Clyde as he gets his first job, tastes his first drink, and loses his virginity, and he is so naive that we, in effect, take his side, hoping that he emerges unscathed from his initiation. So when Clyde's upbringing and adolescence condition his later unfortunate fate, we cannot help but understand the "mitigating circumstances" because we were witnesses to them.

With each new aspect of life made available to him, Clyde's reactions occur in three basic phases that I will call groping, application, and acceptance. Clyde's first encounter with alcohol exemplifies this process. When he accepts an invitation to a "blowout" (dinner, drinks, and a visit to a brothel), he first gropes for an adequate response: "How . . . could he explain to his mother and father his remaining out so very late?"; "How would that look, deserting the crowd?"; "A late supper like that--was it wise?" (p. 56). In this phase, he is viewing the proposed action as he thinks he parents would. Having done that, he applies the rationale that he has learned in the

outside world to the problem: "What difference did it make if he stayed out late?"; "Wasn't he a man now?"; "Wasn't he making more money than anyone else in the family?" (p. 56). This phase is, unlike the first, purely self-centered and indicates the priorities of the world where he strives to succeed.

Before going on to the final phase, I believe that it is important to note the wording of these thoughts: they are questions. None of them shows any reasoning or decisiveness. He does not say "he was a man now," because he really doesn't know for sure. His statements are conditional; he will proceed as if he were a man. Though seemingly a minor point, this hesitation in Clyde's voice is a brilliant technique on Dreiser's part to communicate Clyde's insecurity. He does not know what he thinks, and certainly does not know why.

In the final phase, acceptance, Clyde succumbs to whatever confronts him. I was going to call this phase "decision," but Clyde's role is far more passive than that. When he orders a drink, he--after a pause--orders the same thing as his friend Ratterer, because "it was the easiest and safest thing to say" (p. 61). Even though he has been longing to experience this long-forbidden thrill, he doesn't even possess the will to pursue it. If it crosses his path, then he won't not take it. Thus, the tone of Clyde's voice helps to define his character, reinforcing the innocence by which he wins reader sympathy.

This tone also exposes three aspects of Clyde's character that are integral to his development: belief in a hidden absolute, inability to learn from experience, and amoral attempts to scheme and deceive.

Though Clyde tries consciously to reject the world view of his fundamentalist parents, he retains their belief in a hidden absolute--only, in his case, he has shifted his faith from God to Mammon. Clyde essentially believes that those things he lacks hold the key to his salvation; as Oscar Wilde wrote, "There is only one class in the community that thinks about money more than the rich, and that is the poor. The poor can think of nothing else. That is the misery of being poor."<sup>30</sup> Coming from a poor family, Clyde lusts for money.

When told that he could probably net fifteen dollars a week as a bellboy at the Green-Davidson hotel, Clyde responds, "Kind Heaven! What a realization of paradise! What a consummation of luxury!" (p. 39)--a lurid distortion of the platitudinous language used by his parents. Clyde has no pretensions regarding the use of his money, for he wants "a lot of it to spend on himself" (p. 53). Perhaps Clyde learned this selfishness from the transients who frequented his parents' mission. These converts' actions spoke louder than their words as "they were always testifying as to how God . . . had rescued them from this or that predicament--never how they had rescued any one else" (p. 17). The admonitions of Jesus to love one's neighbor and turn the other cheek seem to be overlooked by them in favor of an

Aladdinish diety who solely serves one's selfish desires (Clyde later uses the Aladdin image to describe the wealthy appearance of the hotel).

Clyde holds an idealized, naive view of wealth, like the fantasy-projections of Heaven in which his parents trust. No one has ever come back from Heaven to describe it, and similarly Clyde's ideas have come to him from gossip--he has never met any wealthy people and knows next to nothing about his rich uncle in New York. Wealth becomes associated with freedom, about which Clyde also knows nothing. After just a few views of rich guests at the hotel, Clyde feels that he knows the meaning of wealth: "It meant that you did what you pleased. That other people . . . waited upon you. That you possessed all of these luxuries. That you went how, where, and when you pleased? (p. 47). Clyde, of course, never did what he pleased, never was waited upon, never possessed luxuries, never went how, where, and when he pleased; thus, in keeping with the machinations of his mind, wealth would provide him these things.

Clyde's most overwhelming desire is to have female company. He discovers girls on his first job as a soda jerk. The giddy adolescent girls who come in for ice cream fascinate him; he is "never weary of observing the beauty, the daring, the self-sufficiency, and the sweetness" (p. 28) of girls. However, Clyde is only familiar with the surface of the sexual quest, to which he again attributes all the joy and satisfaction he has never known: "The

friendly smiles! The secret handclasps, maybe--an arm about the waist of some one or another--a kiss--a promise of marriage--and then, and then!" (p. 29).

Dreiser has fashioned Clyde's voice in this instance to reflect Clyde's extreme sexual naivete. Clyde uses the vague "and then" phrase because he really has no idea what would happen next. He could have seen embraces and kisses on the street, and perhaps he once saw a marriage proposal in one of the movies that he used to sneak away to with his brother. However, he had no other opportunities to learn further intimacies. When his sister Esta runs away with a man, Clyde can only compare the situation with "those dreadful . . . affairs which the boys on the streets and at school were always slyly talking about?" To Clyde, "all decent contacts between boys and girls . . . led to but one thing--marriage" (p. 25). Though he soon attempts to revise those opinions, his naive either/or thinking--his superego--hovers over him as he contemplates anything sexual.

Clyde's voice also communicates a second inheritance from his parents, an inability to learn from experience. Because he is as much a "true believer" as are his parents, Clyde also cannot change his opinions when confronted with overwhelming empirical refutations of their practicality.

This arrogant passivity is clear in Clyde's involvement in the first of many "triangles" which mirror each other throughout the novel, ironically showing the repetition of early mistakes which grow in ramifications of social

responsibility. Esta's submission to Mammon results in her pregnancy and abandonment. When she returns incognito to Kansas City, she provides Clyde with his first opportunity to learn the responsibilities inherent in a sexual relationship, but the lesson is too reminiscent of his parents' moralism for Clyde to accept it.

Viewed through the three phases of Clyde's voice, his reaction is typical: First, he gropes, applying his parents' standards to the question of whether or not he should run away: "Esta had done so, and see what had befallen her" (p. 99). Next, applying his newfound standards, he tries to rationalize Esta's unpleasant fate by attributing it not to "the deed itself," but to "the consequences which followed upon not thinking or not knowing" (p. 101). If Esta had only done this or that (things with which, of course, he had no experience), Clyde thinks, and he concludes that "she ought . . . to have been able to manage better" (p. 100). Finally, the phase of acceptance is, simply, Clyde's inability to see the relevance of his sister's plight to his own life.

The travelling actor who seduced Esta with timeworn cliches and promises which she in her naivete took at face value is akin to Clyde's romanticized acquaintance (one hates to call her "friend"), Hortense Briggs: the actor wanted something from Esta, told the lies necessary to get it, and discarded her; Hortense wants money and favors from Clyde, will tell him anything in order to get them, and

plans to abandon him once she gets the fur which is her ultimate goal.

Though Clyde posits this parallel, he sternly refuses to accept it; he senses Hortense's mercenary motives, but he is convinced otherwise--and like a true believer, he cannot be told that he is wrong. After the severest tragedy, Clyde's parents still talk of God's love, and like them, after Hortense's callous and superficially appealing manipulation of him, Clyde still fantasizes: "If only she would really come to care for him." He would rather accept the illusion, pursue the hidden absolute, than face the facts. Because of his self-imposed blindness, he is taken advantage of by Hortense, he takes advantage of Roberta, and he is taken advantage of by Sondra. As his attempt to extricate himself from the sado-masochistic Roberta-Clyde-Sondra triangle prompts the acts responsible for his ultimate execution, Clyde's inherited and misapplied inability to learn from either his own experience or others' may be seen as a component of the tragic flaw leading eventually to his destruction.

Clyde's voice, which serves as a vehicle to display his lack of moral criteria, displays a tendency toward amoral scheming and manipulation. It seems as though Clyde overlooks the useful qualities of both the absolute he rejects and that to which he aspires. Long before his pathetically inept murder plot, Clyde displays clear manipulative tendencies: soon after he becomes a bellboy, he looks down



on one of his acquaintances' lack of formal education and wonders how he might take advantage of it; at the same time, he lies to his parents about both his working hours and his pay; and, in Hortense's behalf, it must be remembered that while she is working for her coat, Clyde is also using her to get what he wants--if Clyde were not so greedy for Hortense's eventual favors, she would have no leverage over him.

The automobile accident which closes Book One provides further insight into Clyde's self-serving temperament. After the accident, in which a child is killed and various passengers are injured, Clyde does not consider the plight of anyone else, unlike Ratterer (Clyde considers helping Hortense, but as a sex object she serves his self-interest--he would be saving her possible function, not her, per se). His decision--or, more accurately, his acceptance of his passive temperament, as Dreiser would call it, his "chemistries"--is "to lose himself and so escape." His flight from an accident which was another empirical blow to his "faith" is proof of his amorality and his flight from reality into a world where he will attempt to survive solely by his fantasy-projections.

Clyde's belief in a hidden absolute, his inability to learn from experience, and his amoral tendency to scheme--all of which are unconsciously exposed by Clyde through his characteristic voice--contain the germ of his tragedy. His voice itself communicates these, and, since he is an

unreliable narrator of his own story, as his flaws become more evident to the reader with each successive event, Clyde's fate becomes sealed. The reader knows that this character will be destroyed by his Achilles' Heel, and this inevitability infuses Clyde's voice with the tragic element emphasized by the book's title.

Though the final two levels have been discussed as one because they share the same stylistic function and thematic reinforcement, they are different in that one level is paraphrased character thought and the other is Dreiser's attempt at directly capturing the substance of the character's thought. The respective level of any passage of interior monologue can only be decided by studying the context. Those interior passages where the language (not the content, though) resembles Dreiser's authorial voice are paraphrases; those passages where the language is inarticulate or reminiscent of Clyde's or Hortense's dialogue are in the character's internal voice. In some passages, the two are nearly inseparable: "But, ah, the beautiful Hortense. The charm of her, the enormous, compelling, weakening delight. And to think that at last, and soon, she was to be his. It was, plainly, of such stuff as dreams are made of--the unbelievable become real" (p. 115, italics mine). The italicized sentence seems to be paraphrase, as Clyde would not use such parallelism or a word such as "compelling," but the other sentences, if transposed into first person, seem consistent with Clyde's voice.

A definitive statement characterizing each level is impossible. When faced with an interior passage, the reader must place it somewhere on a spectrum: at one end would be multi-syllabic words, rhetorical devices, and euphemisms; at the other end would be a passage such as "She was a heartless flirt! She could go to the devil now. He would show her. And he waiting for her! Wasn't that the limit?" (p. 127). Clyde's naive and deceitful narrative voice dominates the first two-thirds of An American Tragedy; in these five-hundred pages until Roberta's death, the reader gets to know Clyde with an almost embarrassing intimacy, through language that, Moers writes, "protects the banality of Clyde's response to life from incursions of poetry, sentiment, or idealism."<sup>31</sup> In English-language literature, perhaps only Leopold Bloom and Clarissa Hawlowe exist for the reader as totally as does Clyde Griffiths. This absolute fidelity to accumulation of experience is important to Dreiser's world-view.

Dreiser's method in An American Tragedy--the juxtaposition of factual observation, omniscient authorial pronouncements, and internal glimpses of character's thoughts--creates a multi-levelled, dialectical narrative that develops earlier, undeveloped techniques and reinforces Dreiser's themes and epistemological ambiguity--Dreiser's work has reached its fruition. The book's power cannot solely be attributed to its plot. Exploitation films and tabloids tell similarly sordid stories--as do Aeschylus'

Agamemnon and Faulkner's Sanctuary. Treatment and story must combine to achieve greatness.

As the early 1900's fade further into the past and history and humanity continue to repeat themselves, Dreiser writes, "what was strangely obscure has now become ridiculous affectation, and what was so peculiarly weird has become vain distortion. People are no longer wondering; they are no longer awed. From the wooden idols the gilt has worn off, disclosing the tawdry imitation."<sup>32</sup> Dreiser's work, because it is so well-grounded empirically, continues to inspire and to raise those questions which are universal. His major novels have been translated into over twenty languages,<sup>33</sup> and he remains the most-read serious American author among Soviet readers.<sup>34</sup> His literary disciples--Richard Wright, James T. Farrell, Saul Bellow, and Norman Mailer--rank among our most compelling authors, and such works as Wright's Native Son and Mailer's The Executioner's Song would not exist were it not for An American Tragedy. In his most recent study of American naturalism, Donald Pizer has called the tradition which Dreiser created "perhaps the only modern literary form in America which has been both popular and significant."<sup>35</sup> Their popularity and significance should remain as works which ring true empirically and show us ourselves will continue to be read by both common reader and scholar.

#### NOTES

<sup>1</sup> Martin Seymour-Smith, "John Dos Passos," in Who's Who in Twentieth Century Literature (New York: McGraw-Hill, 1976), p. 97.

<sup>2</sup> T. K. Whipple, "Theodore Dreiser: An American Tragedy," New Republic, 46 (March 17, 1926), p. 115.

<sup>3</sup> See Lionel Thilling, "Reality in America," in The Stature of Theodore Dreiser, ed. Alfred Kazin and Charles Shapiro (Bloomington: Indiana University Press, 1955), pp. 137-142.

<sup>4</sup> Theodore Dreiser, Sister Carrie (Philadelphia: University of Pennsylvania Press, 1981), pp. 158f.

<sup>5</sup> Theodore Dreiser, The Financier (New York: New American Library, 1967), p. 422.

<sup>6</sup> Reliance upon sensational newspaper items as material for fiction is common among other naturalistic writers. See Thomas Beer, Stephen Crane (Garden City, N.Y.: Doubleday, 1927), John Berryman, Stephen Crane (New York: Octagon Books, 1980), and Donald Pizer, The Novels of Frank Norris (Bloomington: Indiana University Press, 1966).

<sup>7</sup> Donald Pizer, The Novels of Theodore Dreiser (Minneapolis: University of Minnesota Press, 1976), p. 217.

- <sup>8</sup> Pizer, The Novels of Theodore Dreiser, p. 231.
- <sup>9</sup> Pizer, The Novels of Theodore Dreiser, p. 229.
- <sup>10</sup> Pizer, The Novels of Theodore Dreiser, p. 230.
- <sup>11</sup> Discussions of voice shifts in Ulysses may be found in Roy K. Gottfried, The Art of Joyce's Syntax in Ulysses (Athens: University of Georgia Press, 1980) and in Hugh Kenner, Joyce's Voices (Berkeley: University of California Press, 1978).
- <sup>12</sup> Pizer, The Novels of Theodore Dreiser, pp. 282-288.
- <sup>13</sup> Theodore Dreiser, An American Tragedy (New York: New American Library, 1964), p. 44. Subsequent paginal references to this edition will be cited parenthetically within the text.
- <sup>14</sup> Theodore Dreiser, "The Survival of the Fittest," in Theodore Dreiser: A Selection of Uncollected Prose, ed. Donald Pizer (Detroit: Wayne State University Press, 1977), p. 110.
- <sup>15</sup> Theodore Dreiser, "The Loneliness of the City," in Theodore Dreiser: A Selection of Uncollected Prose, p. 157.
- <sup>16</sup> Theodore Dreiser, "Reflections," cited in Theodore Dreiser: A Selection of Uncollected Prose, p. 16.
- <sup>17</sup> Theodore Dreiser, Sister Carrie, p. 487.
- <sup>18</sup> Wayne C. Booth, The Rhetoric of Fiction (Chicago: University of Chicago Press, 1961), p. 217.

<sup>19</sup> Donald Pizer, in "Introduction" to A Selection of Uncollected Prose, p. 18.

<sup>20</sup> Theodore Dreiser, "Myth of Individual Creative Power," in Notes On Life, ed. Marquerite Tjader and John J. McAleer (University: University of Alabama Press, 1974), p.

<sup>21</sup> Theodore Dreiser, The Financier, p. 447.

<sup>22</sup> Theodore Dreiser, The Financier, p. 447.

<sup>23</sup> Robert Shafer, "An American Tragedy," in Humanism and America, ed. Norman Foerster (New York: Farrar and Rinehart, 1930), pp. 149-69.

<sup>24</sup> W. A. Swanberg, Dreiser (New York: Charles Scribner's Sons, 1965), p. 406.

<sup>25</sup> Theodore Dreiser, "The Road I Came," quoted in Swanberg, p. 525.

<sup>26</sup> Ellen Moers, "Clyde Griffiths: The Mechanism Called Man," in The Merrill Studies in An American Tragedy, ed. Jack Salzman (Columbus, Ohio: Charles E. Merrill, 1971), p. 76.

<sup>27</sup> Wayne C. Booth, pp. 245-246.

<sup>28</sup> Susan Sniader Lanser, The Narrative Act (Princeton: Princeton University Press, 1981), pp. 184-191.

<sup>29</sup> Lanser, pp. 19-20.

<sup>30</sup> Oscar Wilde, "The Soul of Man Under Socialism," in The Portable Oscar Wilde, ed. Richard Aldington (New York: The Viking Press, 1946), p. 687.

<sup>31</sup> Moers, p. 77.

<sup>32</sup> Theodore Dreiser, "The Decadent School," in A Selection of Uncollected Prose, p. 67.

<sup>33</sup> Donald Pizer, Richard W. Dowell, and Frederic E. Rusch, Theodore Dreiser: A Primary and Secondary Bibliography (Boston: G. K. Hall & Co., 1975), pp. 2-85, passim.

<sup>34</sup> Ruth Epperson Kennell, Theodore Dreiser and The Soviet Union (N.Y.: International Publishers, 1969), p. 12.

<sup>35</sup> Donald Pizer, Twentieth-Century American Literary Naturalism: An Interpretation (Carbondale: Southern Illinois University Press, 1982), p. xi.



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