

COMMUNICATORS, EXPRESSORS, AND INCITORS IN THE
NOVELISTIC ART OF THEODORE DREISER AND
UPTON SINCLAIR

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by
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With all its wide range of carrying meanings, language has certain boundaries. These boundaries come through a need to parallel the nature of those who need language. At the very least, language, if it can be represented in some graphic shape, must be triangular. For there are the claims of thought to satisfy, the claims of the senses, and the claims of the volitions, attitudes, or emotions.

Of course, it is true that no one word or set of words can stand for one set of human emotions, thoughts, or senses. Nevertheless, language can be used in such a way or in such ways as to inform, as to express, and as to suggest or demand a course of action. Such is true whether one has on hand a piece of literature or non-literature. In this monograph, the world of the novel is considered. It is suggested that every piece of writing--

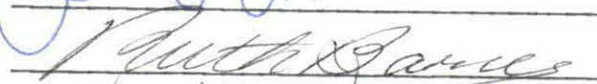
or, speaking--can be considered with regard to being communicative or informing, affective or expressing, or incitive.

In endeavoring to discover whether there are significant differences that can be reached through viewing language which states, expresses, or advocates, Upton Sinclair's The Jungle and Theodore Dreiser's Sister Carrie are analyzed. Because it is impossible to analyze every word, line, or even paragraph, the task is approached through random sampling techniques. So that a somewhat balanced number of words be analyzed, every eighth page of The Jungle and every fifth page of Sister Carrie are the sources for words.

Results show that The Jungle and Sister Carrie contain nearly the same proportion of communicators. This proportion represents greater than sixty per cent (60%) of the words written to detail both writers' experiences. This study, also, reveals that, while Dreiser used less than thirty per cent (30%) of the words to carry emotive implications, Sinclair used less than half that number in The Jungle. Here, one sees some clues to the descriptiveness in Dreiser's style, and, the less apparent descriptiveness in Sinclair's. Dreiser would have the reader feel as the characters and the writer himself, feel, while Sinclair tends to be less concerned with feeling which does not move toward specific action. This incitement is evidenced in the twenty per cent (20%) of

incitively-oriented language which Sinclair wrote in The Jungle. Dreiser wrote only half that many incitors. While Dreiser's style is weighty with expressors, Sinclair's style is seen to be weighty with incitors. The greater proportion of expressors indicates a poetic style, and the greater proportion of incitors indicates a didactic style.

Accepted by:


_____, Chairman


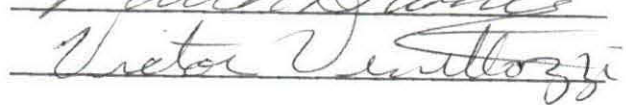


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Chapter 1

NATURE OF THE MONOGRAPH, PURPOSES AND SPECIFIC ELEMENTS TO BE PROVEN PROCEDURE, AND DEFINITIONS

NATURE OF THE MONOGRAPH

Leaving paralinguistic features aside, it would seem that man's relating of his experience may be witnessed in his verbal capacity. This capacity includes the ability to send and to receive those features of language termed utterances or statements.

Reactions to experience can be complex; nevertheless, these reactions are limited. The nature of man limits reactions to experience to the realms of the senses, of sense, and of sensibility. In other words, man responds to experience physically, through his sensing; intellectually, through his thinking; and, emotionally or volitionally, through his feeling.

Later, in this chapter, "experience" will be defined according to the aspects it encompasses. Here, let it be sufficient to state that experience is that capacity of man to respond to stimuli, internal and external, in such a way that his nervous system is impressed and the response becomes a part of his nervous system.

Consider language, as it is listened to and as it is

read, a carrier of experience and consider language itself as a form of experience. If "A" decides to relate his experience to a set of listeners or to a set of readers, he relates this experience through words. When "A" relates his experience orally, he uses paralinguistic features, more or less consciously, in order to communicate, to express, and to incite. For the purpose of this monograph, consider the relating of response to or view of experience through words.

The words themselves offer experience to the writer and to the reader. For the reader there are different levels of comprehension requiring response. Even though the scope of this monograph does not encompass these levels of comprehension, it is helpful to note that words have many meanings, or, words carry many meanings. These meanings result from the experience of the reader who receives the verbal statements, the reader's behavioral state at the time of his reading, and the reader's perception or lack of perception of the words used in certain semantic contexts.

Thus, the writer presents his response to experience or view of experience to readers who may in their particular mental and affective states limit, sharpen, or level the words found in the author's written art. Because the use of the basic linguistic structures is enjoyed by both writer and reader, there are several meeting points where the writer's statements and the reader's response will share a common ground, at least on the primary level of communication.

While this seems true for users of language, there is

evidence of individuals whose psychological states obstruct the flow of language intended by an author. Furthermore, evidence indicates that readers have not, at times, shared the same areas of experience as the author whose written work they attempt to comprehend.

On another level of communication, certain phonemic combinations, such as low-toned, middle-toned, and high-toned vowels combined with certain consonants, suggest one response rather than others. It would be well for the reader to consider Ernest Robson's statements in this area.¹ An inability to respond to the internal phonology used by an author will limit the reader in his response to the linguistic experience.

Writers do use unique patterns. Some patterns are consciously related, while others come about through the unique patterning which results from the individual personalities of men. It is urged in this monograph to find an objective way of observing the style of a writer in the light of his personality and his unique use of language. A detailing of personality factors may be made through various approaches.

One may examine the literary art of an author for the frequent occurrence of certain parts of speech. For example, it could probably be shown, as Josephine Miles has shown in poetry, that the Adjective-Noun-Verb combination

¹Ernest M. Robson, The Orchestra of the Language, (New York: Thomas Yoseloff, 1959).

reflects the narrative, descriptive, or narrative-descriptive set of communicative modes.²

One can approach style through focusing on the set and sequence of verbs which look in or out, or verbs which are Latinate or Anglo-Saxon in form and tone. One can go to style through the placing and shifting of adverbs, unique to any writer. Indeed, as evidenced by the many texts concerned with psycholinguistics currently produced, approaches to style are numerous.

This monograph contains the approach which subjects a piece of writing to evaluation of communicators, expressors, and incitors.

Here, let it be sufficient to define "communicators" as a word or set of words which simply states a fact. What is matter-of-fact in the thinking of "A" is presented to "B" with the expectation that "B" will perceive the fact without emotive response.

An "expressor" is a word or set of words which relates an emotive or affective response to experience which may be perceived with a similar response. Finally, there is the matter of "incitement."

Some writers go to communications and expression with only a desire to write, while others strive to have their communications and expressions result in some action. The writer of this latter group incites the reader to do something

²Josephine Miles, Eras and Modes in English Poetry, (Berkeley: University of California Press, 1957).

to think in a certain way, or to feel in certain ways. This word or set of words directed by the author toward having some action result is an "incitor."

It is true, that the action taken by the reader may be the result of some unique response of the reader, yet may be the result of no deliberate effort on the part of the writer. For the most part, it is suggested that the writer and the reader are likely to perceive communicators, expressors, and incitors in a similar manner.

The reader may discover the applications possible from the terms of "communicators," "expressors," or "incitors" in Language in America,³ even though the authors do not use these specific terms. These terms were coined by L.W. Barnes in the syllabus on English 401G: Semantics.⁴

In order to determine the useful application of such terms to novelistic art, it was decided to take two American authors writing at nearly the same time in the field of American literature.

Theodore Dreiser and Upton Sinclair were chosen. It is true that Upton Sinclair has enjoyed the reputation of trying to bring about a change in certain social and economic conditions as reflected, for example, in The Jungle,⁵ by using some of his novelistic art. Dreiser has received critical appraisal for

³Neil Postman, Charles Weingartner, and Terence P. Moran (eds.), Language in America (New York: Pegasus, 1969).

⁴L.W. Barnes, English 401G: Semantics Syllabus, (Morehead State University, 1972).

⁵Upton Sinclair, The Jungle, (New York: The Heritage Press, 1965).

his art and for his subjects. His subjects include the social strains and pressures, aided economically, on individuals in different class levels. It is true that the writer of this monograph had in mind from the start that Sinclair has been often considered a writer of social message.

Quite often one learns or appreciates more through seeing differences. Thus, it was thought to be wise to start the monograph with some critical direction. However, the purpose of the monograph is for discovering whether the language will support in either case different proportions of communicating, expressing, and inciting.

PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN

The purpose of this monograph is to study and to analyze two novels. The first novel is that of Upton Sinclair's The Jungle. The second novel is Theodore Dreiser's Sister Carrie.⁶ Each novel reveals a social condition for the time and place of the respective author. If there is more incitement in one than in the other, the degree of difference may be demonstrated through a proportion among the communicators, expressors, and incitors of one as distinct from the communicators, expressors, and incitors of the other.

If the didactic elements of a message and a move to action are greater in one than in the other, such a difference

⁶Theodore Dreiser, Sister Carrie: An Authoritative Text/Background and Sources/Criticism, Donald Pizer (ed.) (New York: W.W. Norton and Company, Inc., 1970).

will simply have to be revealed by the linguistic weight and quality of the incitors. There is the question, of course, as to whether the difference in the number of communicators and expressors with respect to each other invites a greater weight of incitement. It is to be discovered whether a greater number of expressors in proportion to the number of communicators for each and between each novel suggests more or less incitement.

PROCEDURE

Following the first chapter, the second chapter will be a treatment of an application of communicators, expressors, or incitors to a short article. The third chapter will treat, analyze, and summarize the findings in the work of Upton Sinclair. The fourth chapter will treat, in like manner, the novel Sister Carrie. The fifth chapter will summarize the findings for each novel, comparatively. Then some comments will be made concerning the findings for the monograph.

PREVIOUS WORK IN THE FIELD

Extensive research concerning the unique style of Theodore Dreiser and that of Upton Sinclair has indicated that some studies have been completed. Among the sources

investigated: Abstracts of Doctoral Dissertations,⁷ Abstracts of English Studies,⁸ Abstracts of Masters Theses,⁹ International Index to Periodicals,¹⁰ and the Social Science and Humanities Index to Periodical Literature,¹¹ no previous work is indicated in the area of the style of either Upton Sinclair and Theodore Dreiser.

Scholarly journals and learned critical essays evidence some study of Dreiser's style. American Literature¹² has printed Philip Williams' article concerning Dreiser's style,¹³ while Publications of the Modern Language Association of

⁷Dissertation Abstracts: Index to American Doctoral Dissertations (Ann Arbor, Michigan: University Microfilms, 1955-1968), XVI-XXVIII.

⁸Abstracts of English Studies, ed., National Council of Teachers of English (Boulder, Colorado: National Council of Teachers of English, 1965-1972), VIII-XX.

⁹University Microfilms, Inc. (ed.), Masters Abstracts: Abstracts of Selected Masters Theses on Microfilm (Ann Arbor, Michigan: University Microfilms, Inc., 1962-1970), I-VIII.

¹⁰Dorothy Charles (ed.), International Index to Periodicals (New York: The H. W. Wilson Company, 1907-1955), I-XIII.

¹¹J. Doris Dart (ed.), Social Sciences and Humanities Index to Periodical Literature (New York: The H. W. Wilson Company, 1965-1972), XIX-XXV.

¹²Arlin Turner (ed.), American Literature: A Journal of Literary History, Criticism, and Bibliography (Durham, N.C.: Duke University Press, 1960-1972), XXXII-XXLIII.

¹³Philip Williams, "The Chapter Titles of Sister Carrie," American Literature, XXXVI (November, 1964), 359-365.

America¹⁴ lists articles found in other sources. Dreiser has received some critical appraisal in essays collected by John Lydenberg¹⁵ and in studies by Richard Lehan.¹⁶ Donald Pizer has edited other criticism¹⁷ which includes investigation of Dreiser's style by William J. Handy¹⁸ and by Julian Markels.¹⁹

While a fair quantity of studies concerning Dreiser's style has been found, there seems to be little research of Upton Sinclair's style. Among the available studies is Floyd Dell's Upton Sinclair: A Study in Social Protest²⁰ in which

¹⁴William David Schaefer (ed.), Publications of the Modern Language Association of America (Menasha, Wisconsin: Modern Language Association of America, 1947-1972), LXII-LXXXVII.

¹⁵John Lydenberg (ed.), Dreiser: A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971).

¹⁶Richard Lehan, Theodore Dreiser: His World and His Novels (Carbondale: Southern Illinois University Press, 1969).

¹⁷Donald Pizer (ed.) Sister Carrie: An Authoritative Text/Backgrounds and Sources/Criticism (New York: W.W. Norton and Company, Inc., 1970).

¹⁸William J. Handy, "A Re-examination of Dreiser's Sister Carrie," Sister Carrie: An Authoritative Text/Backgrounds and Sources/Criticism, ed. Donald Pizer (New York: W.W. Norton and Company, Inc., 1970), 518-526.

¹⁹Julian Markels, "Dreiser and the Plotting of Inarticulate Experience," Sister Carrie: An Authoritative Text/Backgrounds and Sources/Criticism, ed. Donald Pizer (New York: W.W. Norton and Company, Inc., 1970), 527-540.

²⁰Floyd Dell, Upton Sinclair: A Study in Social Protest (New York: Ams Press, 1970).

the style of Sinclair's writing is mentioned. Close study of A Catalogue of Books, Manuscripts, and Other Materials From the Upton Sinclair Archives by Ronald Gottesman²¹ and Gottesman's later study, "Upton Sinclair: An Annotated Bibliographical Catalogue, 1894-1932"²² indicates no other critical works concerning Sinclair's style.

Although the works cited seem to detail some clues to Theodore Dreiser's and Upton Sinclair's style of writing, none of the critical works details, or even mentions, evaluation of the writer's style according to the proportion of communicators, expressors, and incitors. None of the works investigate the ratio of communicators and expressors to incitors that is studied in this monograph.

DEFINITIONS

A communicator is a word or group of words whereby what is in the mind of one person is to be understood in somewhat like fashion by other individuals. For the purpose of this monograph, the communicator is assumed to be neutral

²¹Ronald Gottesman (ed.), A Catalogue of Books, Manuscripts, and Other Materials from the Upton Sinclair Archives (Bloomington: Indiana University, 1963).

²²Ronald Gottesman, "Upton Sinclair: An Annotated Bibliographical Catalogue, 1894-1932," Dissertation Abstracts, 25:2959, November, 1964.

in tone when regarded from an affective point of view.

Within the context of this monograph, an expressor is considered to be one or more words designed to relate the affective elements of the writer, and, at the same time, to arouse affective responses in the reader. It is generally assumed that these affective responses reveal the imaginative elements of the writer's response to experience.

An incitor is a word or set of words used to bring about a change in a course of action. As a result of incitement, someone is supposed to sense, feel, or act physically; however, an incitor is not limited to physical action.

Experience is that element which has things, ideas, events, institutions, and persons, all operating in space and time. A person has an experience when his exposure to these items results in an increase in blood pressure which indicates that the stimuli are strong enough to impress themselves on the nervous system. The reader, desiring more specific information, is referred to Plutchik's The Emotions: Facts, Theories, and a New Model.²³ The reader may desire to study, for total interest, the dyadic crossings, not a part of the treatment of emotions, or expressors, for this monograph. Finally, there is the question of the immediate psychological field.

The immediate psychological field consists of the

²³Robert Plutchik, The Emotions: Facts, Theories, and a New Model (New York: Random House, 1962).

past neutral traces or experiences of an individual together with two elements. The second element is that of the individual's physiological state at the time of any one experience, a state that always changes. The third element consists of the experience or problems currently at hand. Therefore, what an individual is at any time must consist of these past experiences, his physical condition, and his current problems. Although the "i.p.f." is not a vital matter for this monograph, it is well to take into account that the reader may respond to communicating, expressing, and inciting in different ways for the same matter at different times. Therefore, the reader of a novel might well get to the material on subsequent occasions to determine whether there is a standard or normal response expected.

It is pointed out that the treatment of communicating, expressing, and inciting is such that the treatment is more about attitudes than emotions. The distinction made here between the attitude and the emotion is that beliefs and emotions constitute attitudes. Because the "i.p.f." of each individual consists of beliefs and emotions coalescing into attitudes, it is sounder to think of the "expressors" in an attitudinal manner.

The second chapter will be a short treatment of an applicator in the terms of communicator, expressor, and incitor, to a piece of writing not that of Sinclair or of Dresier.

Chapter 2

A TREATMENT OF AN APPLICATOR OF COMMUNICATORS, EXPRESSORS, AND INCITORS TO AN EDITORIAL

Written language may be studied and analyzed for clues to the understanding of the style used by the author. These clues to the author's style may be found in the ratio of communicators, of expressors, and of incitors to the estimated total of words. It is suggested in this monograph that this ratio will help determine the writer's intent to relate his response to experience as simply an expression of that experience, or the writer's intent, implicitly or explicitly, to urge some course of action.

In the first chapter of the monograph, it has been urged that communicators be the word or set of words which state a fact, that expressors may be the word or set of words which arouse some emotive response, and that incitors may be the word or set of words which move the reader to act on any one of the three levels of the human personality. Although certain selection criteria are necessary, it is suggested that the reader of the monograph recall that the individual psychological field of this writer is at work as these selections are made.

As proposed in the monograph, a simple method is

necessary for the selecting, tallying, and the estimating of the percentage of communicators, expressors, and incitors present in the written language. Consider, first, the selection criteria.

Selected from the text are the expressors: this set of words includes those focusing and/or tagging elements which cluster around adjectives, adjectivals, and other structures which carry meanings which arouse some emotive response. For example, a set of words may include an intensifier, an adjective, and a noun; another set of words may include a noun phrase, functioning as subject of the sentence, helping verbs and a main verb, and a second noun phrase functioning as object of the verb, or as complement of the verb. There is no set linguistic pattern, then, for the expressors. Expressors, essentially, are semantic rather than grammatical. Therefore, the set of words to be selected for expressors is the linguistic structure which carries in its meaning a certain appeal to the emotions of the reader. Then, there are the incitors.

Treated in much the same fashion as are the expressors, the incitors are selected as a word or a set of words. The set of words is determined in the same way as in the case of the expressors, except that, in this instance, the search focuses on those structures which carry meanings intended by the author, wittingly or not, to urge some course of action to be taken. Incitors, too, are semantic rather than grammatical. Therefore, the word or set of words to be selected in the incitors

is the linguistic structure which carries in its meaning a certain push toward some course of intellectual, emotional, and/or physical action. Finally, there is the matter of communicators.

Following the selection of those structures to be classified as expressors and incitors, it is a simple matter to subtract the estimated total of these two groups from the estimated total of all the words evaluated. Those words or set of words that remain are considered communicators which state the facts of the situation being detailed by the writer. After the selections have been made, there is the matter of tallying.

The proportions among communicators, expressors, and incitors in the total work are to be discovered. Tallying, then, is a word-by-word counting of the words and sets of words grouped under each title. Because of the nature of the procedure involved, this count will necessarily be an estimated one. When the counting has been accomplished, the next step of the procedure is to make an estimate of the proportion of expressors, of incitors, and, finally, the proportion of communicators in the writing.

Estimating the proportion of expressors, incitors, and communicators will be achieved in this way. An estimate of the total words in the work is made by counting the words contained in one line of print, by the counting of the number of print lines, and then, by multiplying the number of words by the number of lines. The number of words in the group of expressors

or in the group of incitors is put in ratio with the estimated total words. Then, using the compensation property of real numbers, an estimated percentage of words in any one group is found in relation to the whole group of words. The percentage of expressors is added to the percentage of incitors. Their sum is subtracted from the whole, and from this remainder the percentage of communicators is estimated. Some attention will be paid the significant difference observed in the percentages from chapter to chapter in the two novels and between the two novels being considered. Therefore, by way of further explanation, there follows a treatment of this application of communicators, expressors, and incitors to a short article which is not the work of either Sinclair or Dreiser whose novels are being studied in the monograph.

Selected for analysis and study is an editorial: "Getting Rid of Military Servants;"¹ the text of the editorial may be found in the Appendix following the bibliography of the monograph. The number of words contained is estimated. Next, the number of structures classified as expressors and the number classified as incitors is determined, and the percentages estimated. Take a closer study of the particular words used in the editorial.

Studying, first, the expressors in the editorial, one notes such structures as "such pesky chores," and "a huge,

¹ Editorial, The Courier-Journal [Louisville], June 22, 1973, p.16B

antiquated house." Those words carrying the most weight are underlined. Further expression of the situation is detailed in "the top military brass was all that poorly paid," "\$40,000 doesn't sound bad," and "free living quarters, free medical care and other assorted benefits are part of the bargain, the general's income begins to look handsome." The reader will note the comparison in "top corporation executives," "household chores," "Activities that are genuinely connected with their work are paid for with expense allowances from family income," "It would be cheaper," and "That's a fancy price for domestic help." Finally, the article ends: "more economical to use outside caterers," "personal chores," and "this anachronistic practice."² A close estimate indicates that there are seventy-five words used by the writer to arouse some affective response in the reader. The feelings experienced by the reader will range from a low intensity to high intensity according to his past experiences, his physiological state at the time of the reading, and his current problems. Evaluation of the words of the editorial indicates that some sixteen per cent (16%) of the words used expresses feeling. This number of words can be understood as having some weight, affectively, even though the percentage is low. Some clues to the writer's style and some clues to the intent of his writing can be discovered by the study of words which stimulate the emotions of the reader. Consider those words classified as incitors.

²Ibid.

Using words which carry meanings intended, explicitly or implicitly, to move the reader to some course of action, the editor begins with "Pity the poor general," "chores that the rest of us have to do ourselves or pay someone else to do for us," and "Pity the general's lady." He continues: "that's what would happen if Senator Proxmire gets the practice abolished," and "Most Americans will be behind the Senator on this one." Further consideration is given in "There's no reason why top military men shouldn't cope in the same way as their civilian counterparts," and "Most Americans will be urging him on."³ Using his unique style, the editor has detailed his response to experience in such a way that the serious reader will respond with some kind of action. The estimated fourteen per cent (14%) of the words in the editorial selected as incitors carries some of the push toward action urged by the editor. It follows, then, that the percentage of words, about thirty-one per cent (31%), used to stimulate some emotive response, or to arouse the reader to some kind of action would have some significant effect upon the reader.

Evaluating this editorial for the proportion of communicators, expressors, and incitors causes the reader to conclude that the editor had more in mind than simply a statement of facts of a particular situation. Hoping that the situation would be altered, he suggests alternative action. Neither the quantities of those moved, nor the results of the action are

³Ibid.

measurable at this time, of course; but, one can expect movement on at least two levels, the levels of emotion and intellectual action, of human responding.

It is well-known that editorials include incitively-oriented language which moves the reader to some specific action. The same kind of language used in the editorial to arouse and to incite the reader, it is suggested, is used in fiction. The writer of fiction uses emotively- and incitively-oriented language to arouse and to incite the reader through the use of these kinds of language by the characters as they respond to one another.

The search for clues to the style of a writer indicates that there is a certain relationship between the number of communicators, expressors, and incitors and the purpose for which the writer details his response to experience. In the following chapter appears the study of Upton Sinclair's style of novelistic art in The Jungle.

Chapter 3

AN APPLICATION OF COMMUNICATORS, EXPRESSORS AND INCITORS TO THE NOVEL OF UPTON SINCLAIR

Each writer's personality is unique, as is his style. Each reader's personality is unique, as is his reading style; in other words, the reader may be expected to respond to the experience related by the writer in somewhat the same manner as the writer intended for his words to be understood and acted upon. It is the purpose of this monograph to explore the styles of Upton Sinclair and Theodore Dreiser for the proportion of communicators, expressors, and incitors employed by each of these writers. This proportion, it is suggested, indicates whether the author writes to express his response to experience only or whether the author intends that the reader be moved to act on one or more of the levels of sensing, sense, and sensibility. Attention is now focused on the clues indicating the style and intent of writing used by Upton Sinclair in The Jungle.¹

Upton Sinclair wrote at the turn of the twentieth century, using subjects from the working-class man, and from the money-man of Packingtown in Chicago. The terrible conditions of the

¹Upton Sinclair, The Jungle, (New York: The Heritage Press, 1965).

meat-butchering business are paralleled in the plights of the Lithuanians and other immigrants seeking to survive in democratic America. The human condition is personalized in the life and family of Jurgis Rudkus, the Lithuanian, who is constantly urged to work harder in order to survive in this human jungle. Salvation comes, after many crises, in the ideology of Socialism. History records the reception by democratic America of Sinclair's response to this experience of life in Packingtown. It is the purpose here to study the kind of words used by Sinclair to help determine the intent of his writing.

Already outlined in the previous chapter is the procedure for this study of Sinclair's novel. It is sufficient to state here that selection of words was made from every eighth page of the novel. Consider the following words selected as expressors:

exuberance of Marija
 This was unfortunate
 The occasion rested heavily upon Marija's shoulders
 the best home traditions
 flying wildly
 with her tremendous voice
 to drive faster
 a furious altercation
 the dull 'broom, broom' of a 'cello'
 She was desiring to arrive first
 in intricate and altitudinous gymnastics
 abandoned precipitately
 which made the orchestral uproar sound like fairy
 music²

tightly
 stiffly

²Ibid., p.3

springily
 boisterous couples
 nervous couples
 the beauty of the evening
 with stately precision
 affects a 'tough' aspect
 Jadvyga is small and delicate
 she wears an old white dress
 an invalid mother and three little sisters
 it is not very becoming
 that does not trouble Jadvyga
 she is small
 He is big and powerful
 He has clasped his arms tightly around her
 in ecstasy of bliss
 her heart is sick
 the only man in a large family
 cruel accidents have almost taken the heart out
 of them
 this is a dangerous trade
 your hands are slippery
 your knife is slippery
 you are toiling like mad
 there is a fearful gash
 the deadly contagion
 on bitter winter mornings
 learned people³

the merciless tune
 without one single change
 an American tune
 something hypnotic
 with its endlessly-recurring dominant
 little Ona⁴

his own accomodations
 some bedding
 a wizened-up little woman
 with a wrinkled face
 Her home was unthinkably filthy
 with old boards
 a standing jest
 undoubtedly
 the old lady
 heavily in her debt
 the fields were green
 any green thing
 a long rest
 an easy time⁵

³Ibid., pp.11-12.

⁴Ibid., p. 19.

⁵Ibid., p. 27.

a long, narrow room
 a great iron wheel
 a narrow space
 a great burly Negro, bare-armed and bare-chested
 suddenly jerked off his feet and borne aloft
 a most terrifying shriek
 louder and yet more agonizing
 The uproar was appalling, perilous to the ear-drums
 high squeals and low squeals
 and then a fresh onthrust
 up to a deafening climax
 laughing nervously
 a long line
 a huge vat of boiling water
 they were so innocent, they came so very trustingly
 so very human
 in this cold-blooded impersonal way
 some horrible crime, all unseen and unheeded⁶

more good news
 her own responsibility
 her two brawny arms
 laboriously learned
 Marija was not afraid
 even high and lofty office personages
 they thought she was crazy
 one of the smaller plants
 at long tables
 what there was attractive
 a face full of boundless good nature
 skilled piece work
 Better luck⁷

They felt that all was lost
 all perfectly regular
 a blank deed
 the old man
 all perfectly regular
 poor people
 one trembling question after another
 in mute agony
 poor Teta Elzbieta
 half blind with her tears
 as smooth and polite as at the beginning
 a dim recollection
 more agony
 a deadly terror

⁶Ibid., p. 35.

⁷Ibid., p. 43.

cursed like a madman
 looked like a crazy person, with flying hair and
 bloodshot eyes
 with knotted hands⁸

with his head buzzing
 a puny, little chap
 he was sore
 old Antanas
 until he was worn out
 never a dry spot
 a long-handled mop
 it was damp and dark
 not an unpleasant job⁹

the company was good
 poor people
 in an old shanty
 a good man
 this house was unlucky
 he was just as good as dead
 that was uncertain¹⁰

many such dangers
 the pale blue milk
 their canned peas
 copper salts
 their fruit jams with aniline dyes
 the bitter winter
 more clothing and bedding
 old clothes
 higher prices
 genuine quality
 a young friend of Szedvila's
 played upon an unsuspecting countryman
 a sound sleeper
 the more expensive clock
 so endlessly bitter and cruel, and yet so sordid
 and petty, so ugly, so humiliating--unredeemed
 by the slightest touch of dignity
 poets have not commonly dealt with
 cannot be told in polite society
 among lovers of good literature
 a family found their home alive with vermin
 the hard-earned money

⁸Ibid., p. 51.

⁹Ibid., p. 59.

¹⁰Ibid., p. 67.

a big package of insect-powder
 a patent preparation
 a harmless earth¹¹

benefits of a more substantial nature
 he made bold
 to his great delight
 a huge pocketfull
 stories of all the good things
 Tamoszius was of an excitable temperament
 and afflicted with a frantic jealousy
 any unmarried man
 a great help
 The family was too poor and too hardworked
 like a myriad of little country villages
 new personalities
 She fairly cried with happiness
 Tamoszius was a lovely man
 blissfully happy¹²

political parties
 the election was very close
 the poor man
 in local elections the democratic party always
 carried everything
 the democratic boss
 Scully held an important party office
 He was an enormously rich man
 in all the big graft in the neighborhood
 where the stagnant water was
 a good man to stand in with
 paid them the highest wages
 the biggest club-house and the biggest club
 all with big wads of money
 and free drinks at every salon
 and boasted of it boldly¹³

that was a great deal
 the warm weather brought trials
 cold rains
 the mud would be so deep
 it was impossible to get to work with dry feet
 this was bad for men that were poorly clad and shod
 the stifling heat, when the dingy killing-beds of
 Durham's became a very purgatory
 rivers of hot blood
 the air motionless

¹¹Ibid., p. 75.

¹²Ibid., p. 83.

¹³Ibid., p. 91.

the stench was enough to knock a man over
 the most careful man
 men ate as much raw blood as food
 as helpless as newly born babes
 it was a torture like being burned alive
 with the hot weather there descended a veritable
 Egyptian plague of flies
 visions of green fields and sparkling lakes
 The great packing machine ground on remorselessly
 the blue waters of Lake Michigan
 they were too tired to walk
 a different hour of the day¹⁴

one of the big houses
 congratulated herself, somewhat naïvely
 a skilled beef-trimmer
 The possession of vast wealth
 poor Marija
 it was big and imposing
 what possible chance has a poor foreign working-girl
 to understand the baking business...in this land
 of frenzied finance
 So Marija lived in continual dread
 he was proud of his superior knowledge
 all its millions of dollars hidden safely away¹⁵

It was a very obstinate sprain
 he turned white with agony
 while the doctor wrenched away at his swollen ankle¹⁶

the smoked sausage
 that was condemned as unfit
 No one was really sorry about this except poor
 Elzbieta, who was inconsolable
 the poor woman almost went out of her senses, wringing
 her hands and screaming
 with grief and despair
 Her child had to be buried in a pauper's grave
 Jurgis being still obdurate
 little Kristoforas had a mass and a hearse with white
 plumes on it
 a tiny plot with a wooden cross
 The poor mother
 poor little fellow
 He had been handicapped
 A Chicago billionaire
 a great European surgeon

¹⁴Ibid., p. 99.

¹⁵Ibid., p. 107.

¹⁶Ibid., p. 115.

to cure his little daughter of the same disease
 the papers became quite eloquent
 there was a dark shadow hanging over Jurgis
 for the lowest man
 in awe-stricken whispers
 had ever really tried it
 hearsay evidence¹⁷

the whole man
 Cut up by the two-thousand-revolutions-a-minute
 flyers, and mixed with half a ton of other meat
 There was never the least attention paid
 old sausage that had been rejected, and that was
 mouldy and white
 and spit uncounted billions of consumption germs
 in great piles
 the water from leaky roofs
 too dark in these storage places to see well
 sweep off handfuls of the dried dung of rats
 the butt-ends of smoked meat, and the scraps of corned
 beef
 dumped into old barrels
 in the barrels would be old nails and stale water
 with fresh meat
 to the public's breakfast¹⁸

the great packing-machine
 in an agony of fear
 running, swiftly
 half fell into his outstretched arms
 he cried anxiously
 Jurgis drew a deep breath
 as if in one of those nervous crises
 '. . . I was so frightened!'
 clinging to him wildly
 '. . . I have been so worried!'
 '. . . I was afraid-I was just afraid!'
 '. . . I was so tired!'
 He was so glad to get her back that he could not
 think clearly
 It did not seem strange to him that she should be so
 very much upset
 with her ghastly white face and her haunted eyes of terror¹⁹

 she lay still as death
 crouching terrified in the corner

¹⁷Ibid., p. 123.

¹⁸Ibid., p. 131.

¹⁹Ibid., p. 139.

He ran like one possessed, blindly, furiously
 His eyes were wild and his hair flying
 and he was breathing hoarsely, like a wounded bull
 took his nickel gingerly
 Within his soul it was like a roaring furnace
 loading the freshly packed boxes
 Jurgis shot one swift glance
 He was a big, red-faced Irishman, coarse-features,
 and smelling of liquor²⁰

an old valentine
 dingy and shop-worn, but with bright colors
 Oh, it was too cruel
 why must they be ringing Christmas chimes
 he was flung aside, like a bit of trash
 It was horrible, horrible
 the bitter mockery of it
 to leave three weak women and six helpless children
 Jurgis stood upright, trembling with passion, his
 hands clenched and his arms upraised, his whole
 soul ablaze with hatred and defiance
 a hideous, brutal lie, a thing too black and hateful
 for any world
 a loathsome mockery
 as if he had been a wild beast²¹

He grazed around him wildly
 he cried frantically
 said the judge, dryly
 staring in fright
 bound for the 'Bridewell,' a petty jail
 It was even filthier and more crowded than the country
 jail
 the petty thieves
 an Italian fruit-seller
 who proved to be quarrelsome
 Jurgis turned white, and so weak at the knees²²

he was a little unsteady
 He turned white, and clung more tightly to the railing
 The boy looked surprised
 then suddenly the door upstairs opened
 a stout Irish woman came

²⁰Ibid., p. 147.

²¹Ibid., p. 155.

²²Ibid., p. 163.

he cried wildly
 The woman stared at him in frightened wonder
 shouted Jurgis, frantically
 Jurgis's brain was so confused
 she saw Jurgis, wild-eyed and shaking
 It was certainly too bad²³

she said, in a melancholy voice
 persisted Madame Haupt, relentlessly
 she wiped her greasy hands
 she was so fat that it was painful for her to move
 a black bonnet
 an umbrella which was mislaid
 the man being nearly crazy with anxiety²⁴

he sat motionless and shuddering with his anguish
 he saw her, beautiful as the flowers, singing like
 a bird
 The long, cruel battle with misery and hunger
 she had been the same hungry soul to the end
 so cruelly she had suffered
 Every angry word
 every selfish act
 it was too late, too late
 he scarcely dared to breathe
 a bit of stale rye-bread
 one of the primitive creatures²⁵

all slight matters
 they spoke of in admiring whispers
 the mighty feat
 Jurgis felt jealous of this fellow²⁶

Antanas was a perfect talking-machine
 The little fellow was now really the one delight--
 his one hope, his one victory
 he was as tough as a pine-knot
 he had come through all the suffering and deprivation
 unscathed--only shriller-voiced and more determined
 He was a terrible child to manage
 a whole armful, with all the news of the world set
 forth in big headlines
 it was marvellous how they ever heard about so many
 entertaining and thrilling happenings
 One of these papers was as good as a circus, and
 nearly as good as a spree--certainly a most wonderful
 treat for a working-man who was tired out and

²³Ibid., p. 171.

²⁴Ibid., p. 179.

²⁵Ibid., p. 187.

²⁶Ibid., p. 195.

stupefied and whose work was one dull, sordid grind,
 with never a sight of a green field
 these papers had pages full of comical pictures
 pointing them out with his chubby little fingers
 in an irresistible pronunciation of words was such a
 delight
 the most outlandish and impossible things²⁷

all his lost youthful vigor
 It came with a sudden rush
 fresh air
 the country was big enough
 they were not clannish
 with a gang of them in some woodland haunt
 of these professional tramps, a great many had been
 shiftless and vicious
 it was a losing fight
 men who were homeless and wandering
 there was an army, the huge surplus labor army
 of society
 under the stern system of nature
 to do the casual work, the tasks which were transient
 and irregular in the early summer
 the weaker ones died off of cold and hunger, again
 according to the stern system of nature²⁸

he was utterly helpless
 very quickly
 in a most dreadful plight
 It was bitterly cold, and a heavy snow was falling
 vigorous and active
 He was like a wounded animal in the forest
 to make the fight the least bit easier
 of the awful cold
 According to an unwritten law
 Jurgis was an old customer
 entitled him to a somewhat longer stop²⁹

the young man pushing Jurgis along, half dazed
 he could not pass any crowded place with his new
 acquaintance
 only because of the falling snow
 Suddenly, Jurgis stopped
 Tired, are you, though?
 gripping Jurgis tight with one hand

²⁷Ibid., p. 203.

²⁸Ibid., p. 211.

²⁹Ibid., p. 211.

the young fellow
 a big roll of bills
 he stared at it with startled eyes
 they're all little ones³⁰

He walked toward Jurgis upon tiptoe, scowling at him
 Jurgis rose up . . . scowling back
 growling softly, to back up his threats
 down the great echoing staircase
 roared Jurgis, with fierce passion
 So the butler, who was terrified lest his young master
 should waken
 stepped suddenly to the door
 a ferocious kick
 down the great stone steps and landed him sprawling
 in the snow³¹

There was a gold watch
 there was a silver pencil
 a handful of small change
 Duane opened feverishly
 Duane drew a long breath
 That was a good haul, better than the average
 the police were apparently powerless
 hit him too hard
 he had been half-frozen
 The enterprising newspaper reporter³²

he was content with his companion's explanation
 Mike Scully was very much worried
 the stockyard Democrats were furious at the idea
 of a rich capitalist for their candidate
 the political lord of the district, the boss of
 Chicago's mayor
 the unpaved street
 principal stockholder
 the ramshackle tenement
 a mighty power, the 'biggest' man³³

there was another party interested which was minded
 to the contrary
 Jurgis quit work early
 some union pickets, scanning sharply those who
 passed in and out in the proper spirit
 suddenly one of them jerked off the hat of one

³⁰Ibid., p. 227.

³¹Ibid., p. 235.

³²Ibid., p. 243.

³³Ibid., p. 251.

the satisfaction of a quick exchange of blows
 one of his companions, breathless and wild with
 excitement
 to an ever growing throng
 surrounded by a howling mob
 smiling cynically
 surrounded by frenzied mob
 his beer-hunting exploit
 in half the staid and solemn business men's newspapers
 all night long gangs of strike-breakers kept arriving
 as very few of the better class of working-men
 the new American hero
 the lowest foreigners
 they made the night hideous with singing and carousing³⁴

the second policeman was fat
 he came back, furious and cursing
 a big Polish woman rushed in screaming
 who was of a practical temper
 the fat Polish woman
 from unseen enemies
 in the heart-breaking legends³⁵

in a large hall, elaborately decorated with flags and
 bunting
 his little speech
 helped to elect Mike Scully's ten-pin setter
 one hideous accident
 an ingenious device
 higher prices
 higher wages
 this unique arrangement
 with the higher verities of the universe
 all her future triumphs
 her power and good repute among the nations
 this heroic company was 'the Grand Old Party'
 with a violent start
 a savage poke in the ribs
 bewildered and terrified
 cheerily³⁶

into the deepest reaches of the social pit
 as vile and hideous
 this sudden horrible discovery
 the shock of that sudden unveiling
 The depths of him were troubled and shaken
 had been sleeping so long he had counted them dead

³⁴Ibid., p. 259

³⁵Ibid., p. 267

³⁶Ibid., p. 275.

Memories of the old life--his old hopes and his old
 yearnings, his old dreams of decency and independence
 he heard her gentle voice
 his trembling old father
 with his wonderful love
 his awful fate
 narrated so calmly, with such dull indifference
 The poor little fellow, with his frost-bitten fingers
 his wailing voice rang
 little Stanislovas shut up in the deserted building
 and fighting for his life
 Helpless, trapped
 the old voices of his soul
 its old ghosts
 they were far-off and shadowy
 the gulf was black and bottomless³⁷

There is no wilderness
 all the fair and noble impulses of humanity
 in the service of organized and predatory Greed
 the voice of the millions who are voiceless
 of them that are oppressed
 of the disinherited of life
 the voice of the little child
 in a Southern cotton-mill
 numb with agony
 staggering with exhaustion
 weary and weeping, smitten with the mortal hunger
 of her babes
 wrestling in his last sickness
 of the young girl
 of this horrible city, beaten and starving
 of the everlasting soul of Man³⁸

suddenly he stood up
 in ordinary conversational tones
 the hand of the beautiful lady
 poor Jurgis
 He sat in his seat, frightened and wondering
 he looked . . . wistfully
 they were all excitedly discussing
 it was preposterous
 his eyes half closed
 his face was ghastly pale, almost greenish in hue³⁹

his first acquaintance with 'graft,' in the shape
 of rotten muskets and shoddy blankets

³⁷Ibid., p. 283.

³⁸Ibid., p. 291.

³⁹Ibid., p. 299.

upon worthless blankets he blamed all the agonies of his
 own old age
 one unflinching remedy for all the evils of this world
 or a quarrelsome mother-in-law
 honest business
 set out single-handed
 the power of concentrated wealth
 a very hot-bed of the propaganda
 the conversation grew animated
 an awkward, raw-boned giant of a man, with a lean
 sallow face, a broad mouth . . . the very type and body
 of a prairie farmer⁴⁰

a 'propaganda' paper
 it was full of ginger and spice
 of Western slang
 the 'American working-mule'
 the deadly parallel
 the fancy pet-poodle establishment of a society dame
 a prominent opponent
 thirty thousand of the faithful
 occasionally encouraging it with a prize competition
 from a gold watch to a private yacht or an eighty-acre
 farm
 by quaint titles⁴¹

this little passage of arms
 a cut-and-dried programme
 two carefully worded propositions
 in the common ownership and democratic management
 the class-conscious political organization
 the religious zealot
 the cooperative commonwealth
 a necessary step toward a far-distant goal
 a step to be tolerated with impatience
 the end of human existence was the free development
 of every personality
 communities of mutually congenial persons⁴²

the Socialist vote
 that was doing well
 amazing and unprecedented increases
 old campaigners
 the tremendous vote.⁴³

The following is the list of inciters the reader finds
 in Sinclair's novel:

⁴⁰Ibid., p. 309.

⁴¹Ibid., p. 317.

⁴²Ibid., p. 325.

⁴³Ibid., p. 333.

scolding
 exhorting
 began to push the other way⁴⁴

she nestles in his arms as if she would hide herself
 from view and leans her head upon his shoulder
 he would carry her away
 she would dance forever
 you would smile to see them
 you would not smile if you knew all the story
 they would have been married
 that would not be so bad
 you never can tell

There are learned people who can tell you out of the
 statistics that beef-boners make forty cents an
 hour, but, perhaps, these people have never looked
 into a beef-boner's hands⁴⁵

one which they have picked up on the streets
 which they hum to themselves
 It has put a stupor upon everyone who hears it
 No one can get away from it, or even think of getting
 away from it
 they have danced out all their joy, and danced out all
 their strength, and all the strength that unlimited
 drink can lend them
 no one among them who has the power to think of stopping
 they will have to be in their places at Durham's or
 Brown's or Jones's
 If one of them be a minute late, he will be docked
 an hour's pay, and if he be many minutes late, he
 will be apt to find his brass check turned to the
 wall, which will send him out to join the others
 Ona has asked for a holiday and been refused
 so many who are anxious to work as you wish⁴⁶

they could not but recoil
 they had never seen anything so bad as this
 there would be an average of half a dozen boarders
 to each room
 The mattresses would be spread upon the floor in rows
 there would be nothing else in the place except
 a stove
 to own the same mattress
 one working by day and using it by night, and the
 other working at night and using it in the daytime
 a lodging-house keeper would rent the same beds
 to double shifts

⁴⁴Ibid., p. 3.

⁴⁵Ibid., p. 11-12.

⁴⁶Ibid., p. 19.

you could not enter by the front door at all
 when you tried to go up the backstairs you found that
 she had walled up most of the porch to make a place
 to keep her chickens
 this did keep down the vermin
 she had given up the idea of cleaning anything
 which had kept her doubled up
 her boarders had concluded to try their chances
 One never saw the fields
 one could go out on the road⁴⁷

He was resting for the moment, for the wheel had
 stopped while men were cleaning up
 then the men upon each side of it sprang to work
 the visitors started in alarm, the women turned pale
 and shrank back
 one feared there was too much sound for the room
 to hold
 there would come a momentary lull
 the men would look at each other
 and the women would stand with hands clenched and
 the blood rushing to their faces, and the tears
 starting in their eyes
 Neither squeals . . . nor tears . . . made any difference
 one watched it fascinated
 the most matter-of-fact person could not help
 thinking of the hogs⁴⁸

Jonas had been to have an interview and had been taken
 to see several of the bosses
 one had promised him a job
 had set out to get a place
 Marija had nothing to take with her
 entering every door where there were signs of activity
 she had been ordered with curses
 she had reaped her reward
 wandering through room after room, Marija came at last
 to the place . . . and here she had the good fortune
 to encounter the 'forelady'
 she was destined to understand later
 the woman had told her to come the next day
 she would perhaps give her a chance
 Marija fell to capering about the room so as to
 frighten the baby
 all this could hardly have been hoped for
 Jurgis was determined that Teta Elzbieta should stay
 at home to keep house, and that Ona should help her
 He would not have Ona working

⁴⁷Ibid., p. 27.

⁴⁸Ibid., p. 35.

It would be a strange thing if a man like him could
 not support the family
 He would not even hear of letting the children go
 to work
 The priest would object to these schools
 the children of Teta Elzbieta should have as fair
 a chance
 Jurgis would have it that Stanislovas should learn⁴⁹
 to speak English, and grow up to be a skilled man

they sat like prisoners summoned to hear the reading
 of their death-warrant
 the lawyer showed him where that was all written
 if there was anything wrong they would be ruined
 the eyes of the women folks were fixed upon him
 he had questioned until there was no more questioning
 to be done, and the time came for them to make up
 their minds
 all . . . she could do to keep from bursting into tears
 Jokubas had asked her if she wished to sign
 what could she say?
 How could she say so?
 How did she know?
 The eyes . . . were upon her, awaiting her decision
 she brought it out
 Ona longed to cry out and tell her stepmother to stop
 she could not make a sound
 they could not walk, but had to sit down on the way
 he would kill the agent that very night⁵⁰

Jurgis would find out these things for himself
 who had to do all the dirty jobs
 Jurgis had come there, and thought he was going to
 make himself useful
 he would soon find out his error
 you could lay that down for a rule
 who had been sent to Jurgis' father
 he would rise
 the man who told tales and spied upon his fellows
 would rise
 they would 'speed him to' till they had worn him out
 they would throw him into the gutter
 And yet so many strange things kept coming to Jurgis'
 notice every day
 He tried to persuade his father
 he wanted a job
 he went and found the man

⁴⁹Ibid., p. 43.

⁵⁰Ibid., p. 51.

he promised to bring him a third of all he earned
 he had to take nearly the whole of his first week's
 earnings to buy him a pair of heavy-soled boots⁵¹

the neighbors could hear them shrieking any night
 you could never be arrested for anything
 there must be some thing about a house
 there would be a particular room that you could point
 out

it was hard to tell
 the family looked puzzled
 They had been thinking of letting little Stanislovas
 go to work
 there was no need to worry
 it forced the people to lie
 One would like to know what the lawmakers expected
 them to do⁵²

Teta Elzbieta would gather herbs and cure them; now
 she was obliged to go to the drugstore and buy
 extracts
 what good would it have done them
 it would not matter in the least how much they saved
 they could not get anything to keep them warm
 they might get frills and fanciness
 they could not obtain
 The customer had desired to purchase an alarm-clock,
 and the boss had shown him
 the man had wound up the first
 and showed the customer how the latter made twice
 as much noise
 he had better take the more expensive clock
 it had not the least effect
 the family had nothing to do but give up and submit
 to one more misery⁵³

they would invite him to parties
 he could be made to play while others danced
 after which he never went anywhere without her
 he would invite the rest of the family
 Marija would bring back cakes and sandwiches
 She was compelled to spend most of her time at the
 refreshment table
 any unmarried man who ventured to put his arm about
 the ample waist of Marija would be certain to throw
 the orchestra out of tune
 there would be new personalities to talk about
 one has to talk about what one knows
 Tamozius found courage
 they would sit for hours in the kitchen⁵⁴

⁵²Ibid., p. 67.

⁵³Ibid., p. 75.

⁵⁴Ibid., p. 83.

he had not had to pay any taxes for the water
 he had the city bring garbage to fill up the hole
 so that he could build houses to sell
 had not had to pay anything for that
 Scully had hired somebody to confess
 one had to press closely to get these things out
 of the men⁵⁵

the money they would not have to pay for coal
 the stench was enough to knock a man over
 all the smells of a generation would be drawn out
 by this heat
 The men would come to reek with foulness
 the most careful man gave it up in the end
 the houses would be black with them
 their buzzing outside would be like the swarming
 of bees
 they would rush in as if a storm of wind were driving
 them
 they were too tired to walk
 he would dress differently
 this was due to the repulsiveness of the work
 the people who worked with their hands were a class
 apart, and were made to feel it⁵⁶

they also fixed the price they would pay for beef
 on the hoof
 She had taken the advice of a friend
 lest something should happen to her bank and would
 go out of her way mornings to make sure it was
 still there
 She was afraid that if they were burned up the bank
 would not give her any others.⁵⁷

Jurgis never got up from bed
 laboring to persuade himself that he was better
 He declared that he was going back to work
 he was forced to acknowledge that he could not go
 on without fainting
 it almost broke his heart to do it
 Two of the men had to help him to the car, and when
 he got out he had to sit down and wait in the snow
 till some one came along.⁵⁸

the child would have to be buried by the city
 she would help with ten dollars
 the mere sight of the floor would make her weep

⁵⁵Ibid., p. 91.

⁵⁶Ibid., p. 99.

⁵⁷Ibid., p. 107.

⁵⁸Ibid., p. 115.

He had never had a fair chance, she would say
 he would treat the children of the poor
 they would not have had the car-fare to spare to go
 every day to wait upon the surgeon
 They would ask Jurgis if he had worked there yet,
 and if he meant to; and Jurgis would debate the
 matter with himself
 would he dare to refuse any sort of work that was
 offered to him
 Would he dare to go home and eat bread that had been
 earned by Ona
 one glimpse into the fertilizer works would send him
 away again shuddering
 he would do his duty
 surely he was not also required to hope for success⁵⁹

the water would drip over it
 rats would race about on it
 the packers would put poisoned bread out for them
 they would die, and then rats, bread, and meat would
 go into the hoppers together
 the meat would be shovelled into carts
 the man would not trouble to lift out a rat
 they would make some into 'smoked' sausage
 they would call upon their chemistry department
 they would stamp some of it 'special'
 and for this they would charge two cents more a pound⁶⁰

he saw a form emerge from the snow-mist and sprang
 toward it with a cry
 'It tried to get home'
 He let her cry away her fears
 because they would lose another hour if they delayed,
 he left her at the packing-house door⁶¹

exhaustion compelled him to slow down
 a man who smelt as Jurgis smelt should exhibit an
 aspect to correspond
 he stood waiting, waiting, crouching as if for
 a spring
 He looked for the man as he sprang into the room
 He put up his hands to protect his face⁶²

Even half a year of the sausage-machines and the
 fertilizer-mill had not been able to kill the
 thought of Christmas in them

⁵⁹Ibid., p. 123.

⁶⁰Ibid., p. 131.

⁶¹Ibid., p. 139

⁶²Ibid., p. 147.

they would not even have treated a beast as they
had treated him⁶³

he realized that the sentence had been passed
my God, they will starve to death
You would have done well to think about them before
you committed the assault
Jurgis would have spoken again
So he let them lead him away
he made one effort to go to them, and then, brought
back by another twist at his throat, he bowed his
head and gave up the struggle
cursing Jurgis because he moved in his bunk and
caused the roaches to drop upon the lower one
It would have been quite intolerable, but for the
fact that all day long the prisoners were put at
work breaking stone
a keeper came and informed him that there was a
visitor to see him⁶⁴

'Go on!.'
And Jurgis started toward him
'Come off,'
'What's that?' she demanded
she must have thought she was dealing with a maniac
'You must be mistaken,'
perhaps she had had doubts of what 'they' had told her
She made him understand at last that she knew nothing
She would know!
they had not been able to pay the rent and they had
been turned out into the snow
Wouldn't Jurgis come in and rest?⁶⁵

'I will make it five dollars for you.'
'You will be foolish not to take such an offer.'
'You won't find no body to go out on a rainy day
like dis for less.'
' . . . I would pay you if I could, but I tell you
I haven't got it. I haven't got it! Do you hear
me--I haven't got it!'
'Vait! I vill go vit you! Come back!'
' . . . I vill try to help you.'
'Und so I shall get soaked!'
' . . . it ought to be vorth more!'
'Hurry up!'
she proceeded to get ready⁶⁶

⁶³Ibid., p. 155.

⁶⁴Ibid., p. 163.

⁶⁵Ibid., p. 171.

⁶⁶Ibid., p. 179.

Perhaps, he ought to have meditated upon the hunger
of the children, and upon his own baseness
He had never dreamed how much he loved Ona, until
now that she was gone
knowing that on the morrow they would take her away,
and that he would never lay eyes upon her again
His old love awoke in him again
the flood-gates of memory were lifted
ah, God, the memory of them were not to be borne
He could have screamed aloud with the horror and
despair of it, yet he dared not make a sound
lest she should be tempted too sorely at home
she would only plead with him
grief being crowded out of her soul: by fear
She had to bury one of her children--but then she had
done it three times before
She did this because it was her nature⁶⁷

Jurgis began to pick up heart again and to make plans
because he had a family of eight children to support
and his earnings were not enough he served as a
watchman
then they would move into this neighborhood
and he would really have a chance
by God! he would show them how he could appreciate it
he thought how he would hang on to this job⁶⁸

He would sit down and listen and stare at him and
give vent to delighted exclamations
he would watch him and smile to himself with satisfac-
tion
he would need to fight before he got through
Antanas would have it repeated to him and then
he would remember it⁶⁹

he would waken from his sleep and start off not
knowing what to do with his energy
he could not help but think of little Antanas, whom
he should never see again
whose little voice he should never hear
and then he would have to battle with himself
he would waken dreaming of Ona
he would get up and shake himself
some one would 'take a shine' to get him and they would
go off together and travel for a week
they would be in Texas, and as the crops were ready

⁶⁷Ibid., p. 187.

⁶⁸Ibid., p. 195.

⁶⁹Ibid., p. 203.

they would follow north with the season
 they would seek out the big lumber-camps
 they would drift to the cities⁷⁰

Jurgis was ready to leave the hospital
 as he must certainly be helpless, she decided . . .
 that it would not be worth the risk to keep him
 on trust
 he must walk along and see others shovelling
 he was now at the mercy of any rival
 he was forced to compete with his enemies upon unequal
 terms
 There would be no consideration for him because of
 his weakness
 he would be at a disadvantage
 one had to buy another drink or move on
 that would not help him much
 a saloon-keeper who was to be moved by such means
 would soon have his place jammed to the doors⁷¹

Jurgis was trying to think what to do
 'Well, we'll ride--whatcha say?'
 'Call a cab!'
 'You call, ole sport, an I'll pay,'
 'I'll be busted in one week more, sure thing'
 'Nuff to set a feller crazy, it is.'
 'thass one reason more why I'm goin' home.'
 '--sen' me some bread. Hunger will compel me to
 join you.'
 '--I'll run away from school, b'God, if he don't
 sen' me some.'⁷²

'Get out of here!'
 'I'll mash in your face for you before you get
 out of here!'
 Then he surrendered and started toward the door
 'Hold up your hands,'
 'I'll see you in hell first.'
 'I'll have the police--'
 'Have 'em!'
 'But you won't put your hands on me till you do!'
 '. . . I'll not have you touch me!'⁷³

'That lets us out!'
 He protested that it was too much
 the other had agreed to divide even

⁷⁰Ibid., p. 211.

⁷¹Ibid., p. 219.

⁷²Ibid., p. 227.

⁷³Ibid., p. 235.

Jurgis was sent out to buy a paper
 these details naturally caused some worriment
 the other laughed coolly
 Jurgis would think no more of it than they did in
 the yards of knocking out a bullock⁷⁴

the Socialists . . . would not combine or make
 any sort of a 'dicker.'
 he must have hundreds of acquaintances
 he would have to go to the yards and work
 he would tell all his friends the good points of Doyle
 he would have what he earned
 he would get active in the union again
 then Scully would furnish a meeting-place
 he would start the 'Young Men's Republican Association'
 Jurgis must know of hundreds of men who would like
 that sort of fun
 there would be the regular Republican leaders and
 workers to help him out
 they would deliver a big enough majority on election
 day
 'I'll attend to that all right,'⁷⁵

The police, and the strikers also, were determined
 that there should be no violence
 he challenged three men . . . to go outside
 half a dozen men proceeded to argue with them
 they went on to threats
 The man started after it
 a second man's heart failed him and he followed
 they . . . took to their heels and fled back⁷⁶

One of them took shelter behind a bar, where a
 policeman cornered him and proceeded to whack him
 Jurgis was helping himself at the bar
 then, as he started to leave, cleaning off all the
 balance with a sweep of his club
 These bricks and stones would figure in the accounts
 of the 'riot' which would be sent out to a few
 thousand newspapers
 the episode of the cash-drawer would never be
 mentioned again
 it must be confessed, entirely deserving the
 calamity that was in store for him⁷⁷

⁷⁴Ibid., p. 243.

⁷⁵Ibid., p. 251.

⁷⁶Ibid., p. 259.

⁷⁷Ibid., p. 267.

the sight of the senator almost brought the tears
 into Jurgis' eyes
 Jurgis was making a desperate effort to understand
 what the senator was saying--to comprehend the
 extent of American prosperity
 he wanted to keep awake
 if he allowed himself to fall asleep he would begin
 to snore loudly
 he must listen--he must be interested
 he sat up with a start and tried to look innocent
 'We're just firing a bum! Go ahead, old sport!'⁷⁸

whom he had meant to make a man
 He lived again through that day of horror
 he had sat and listened, and half agreed when Marija
 told him he had been a fool
 told him that he ought to have sold his wife's honor
 and lived by it
 he would quiver with a sudden spasm of horror
 why should he ever have allowed them to torment him?
 never in his life would he have suffered from them
 again, save that they had caught him unawares, and
 overwhelmed him
 ghosts beckoning to him, stretching out their arms
 to him
 they would fade away into the mists of the past once
 more. Their voices would die, and never again would
 he hear them--and so the last faint spark of manhood
 in his soul would flicker out.⁷⁹

'I shall still be waiting
 there is nothing else that I can do
 there is no wilderness where I can hide
 there is no heaven where I can escape them
 I cannot rest
 I cannot be silent
 I cast aside comfort and happiness--go out into the
 world and cry out the pain of my spirit
 I am not to be silenced by poverty and sickness
 I can only try tomorrow
 'it would break the stoutest barriers of prejudices
 it would shake the most sluggish soul to action
 It would abash the most cynical
 it would terrify the most selfish
 the voice of mockery would be silenced
 fraud and falsehood would sink back into their dens
 the truth would stand forth alone'⁸⁰

⁷⁸Ibid., p. 275.

⁷⁹Ibid., p. 283.

⁸⁰Ibid., p. 291.

Why should any one want to ask such questions
 The thing was not to talk, but to do; the thing was
 to get hold of others and rouse them, to organize
 them and prepare for the fight!
 it brought Jurgis back to the everyday world
 he had felt like flinging his arms about the neck
 of the man
 he began to realize again that he was a 'hobo'
 he had thought that the vision must last forever,
 that he had found comrades and brothers.
 But now he would go out, and the thing would fade
 away, and he would never be able to find it again!
 but others wanted to get out
 he must speak to some one;
 he must find that man himself and tell him
 He would not despise him, tramp as he was!
 he started toward the platform
 Jurgis summoned up his courage
 he saw the man he sought
 'Stand away a little, please . . . '81

'You know what to do about it--vote the Socialist
 ticket!'
 set out to organize a party of his own
 Tommy Hinds would manage to get himself invited to
 explain the relations of Socialism to the subject in
 hand
 he would start off upon a tour of his own
 he would go out to organize new locals
 he would come home to rest
 The proprietor would get into a discussion
 others would gather about to listen
 every one in the place would be crowded into a group⁸²

the 'Appeal' would be desperately serious
 It would print great broadsides
 And now what are you going to do about it?
 the members of the Packingtown locals would get
 armfuls and distribute them
 Jurgis had resolved not to go near his old home
 it was too much for him and every night for a week
 he would get on the car and ride out to the
 stockyards, and help to undo his work of the previous
 year⁸³

⁸¹Ibid., p. 299.

⁸²Ibid., p. 309.

⁸³Ibid., p. 317.

Would the two . . . try to ascertain just what they
 had in common, and why they belonged to the same
 party?
 a Socialist believes in the common ownership
 a Socialist believes that the means by which this is
 to be brought about is the . . . organization of
 the wage-earners
 the same kind of match would light every one's fire
 the same-shaped loaf of bread would fill every one's
 stomach, it would be perfectly feasible to submit
 industry to the control of a majority vote.
 there would be established a simple system
 the processes of production, exchange, and consumption
 would go on automatically
 society would break up into independent, self-governing
 communities
 all the . . . activities of men would be cared for
 novelists would be supported
 painters would be supported
 any one would be able to support himself by an hour's
 work a day
 the intellectual and artistic activities which would
 result when the whole of mankind was set free from
 the nightmare of competition⁸⁴

everyone in the hall believed that the vote was going
 to be six, or seven, or even eight hundred thousand
 Bulletins would be read
 the people would shout themselves hoarse
 some one would make a speech
 there would be some shouting
 There would come messages from the secretaries
 there would be reports from half a dozen of them.⁸⁵

The search for the proportion of expressors, incitors,
 and communicators is to provide some clues to the style and
 intent of the writer of The Jungle. These language structures
 range from a low to a high intensity, as do the percentages of
 these words throughout the novel. Since the novel is rather
 lengthy, it seems necessary to group the thoughts contained
 in the novel. The Jungle may be thought of as four episodes:
 arrival in the jungle, survival in the jungle, rejection of

⁸⁴Ibid., p. 325.

⁸⁵Ibid., p. 333.

the ways of the jungle, and salvation from the ways of the jungle. Consider, then, the range of the proportion of expressors, incitors, and communicators in the first group of chapters.

In regard to content, these first chapters detail the wedding party of Jurgis Rudkus and his wife, Ona. Through flashbacks, the reader learns of the arrival of this Lithuanian family in Chicago, of their learning about Packingtown, and, of their search for a place to call home. Vividly detailed by Sinclair, the struggles of each member of the family become alive for the reader. As this study indicates, Sinclair writes a moderate number of words evoking a certain sympathy in the reader, a greater number of words moving the reader to action, and, almost always in the novel, more than half of Sinclair's words are communicating the facts of this family in Packingtown at the turn of the century. For a closer study, observe the findings within this first section.

After study of the first nine chapters, one is able to see a fluctuation in the number of emotion-arousing words. Beginning with an approximate fourteen per cent (14%), the use of expressors sinks to a low five per cent (5%) in Chapter 6, increases to twenty-two per cent (22%) in the seventh chapter, and, then, decreases to fourteen per cent (14%) in Chapter 8, only to rise to about seventeen per cent (17%) in the following chapter.

While the beginning percentage for expressors is approximately fourteen per cent (14%), the number of incitors used is

about nineteen per cent (19%) in the opening chapter. And, while the percentage of expressors fluctuates from a low to a high, the number of incitors used increases immediately to a high thirty-three per cent (33%) in Chapter 2, drops slightly in the third chapter, and reaches the high percentage of thirty-six (36%) in the fourth chapter. Then, there is a gradual decrease to a percentage lower than in the opening chapter, that is, eleven per cent (11%). The number of incitors used by Sinclair in the first nine chapters remains greater than the number of expressors used until the seventh chapter. In Chapter 7, Sinclair details the terrible poverty, the oncoming winter, and the human person caught in the throes of these conditions. The number of expressors and incitors is approximately the same. And, then, in Chapter 9, Sinclair seems to strive to arouse the feelings of the reader, for, in this chapter, the expressors occur about three times more often than do the incitors.

In summary, then, it is indicated by this study of Chapter 1 through Chapter 9, that Upton Sinclair strives to arouse the feelings of the reader. These feelings cluster around sadness, anxiety, fear, and despair. One may check the selections listed for a broader understanding of the particular kinds of expressors used to evoke these emotions. The purpose here is to enumerate the times that Sinclair was intending to write more than the facts about Packingtown. While it seems safe to say that Sinclair intended to arouse the

emotions of the reader, it will be safer to say that Sinclair intended the reader to take some action. This seems true because, of the words evaluated, an approximate twenty-three per cent (23%) are selected as incitors. Sinclair chose carefully the words used to detail the events of The Jungle. Consider, now, the study of the second portion of the novel.

This second section, described here for some ease in working with the bulk of the novel, includes Chapters 10 through 21. Of these twelve chapters, the majority of the content concerns poverty, deprivation, sickness, and death in the family of Jurgis Rudkus. These chapters may be gathered under a sub-title: survival in the jungle. From the first of the chapters in this section, Sinclair nearly balances the use of expressors, about twenty-eight per cent (28%), with the use of incitors, about twenty-five per cent (25%). The writer continues this style with about thirteen per cent (13%) as expressors, and, about twelve per cent (12%) as incitors in Chapter 11. But, in Chapter 12, wherein Sinclair details the experience of Jurgis' losing his job because of injury, the proportion is less even; expressors make up some four per cent (4%) of the words, while incitors make up some seventeen per cent (17%). Through Chapter 13 and Chapter 14, there is a near balance, but, again in the fifteenth chapter there is an imbalance; while incitors are about nine per cent (9%) of the words, expressors make up some sixteen per cent (16%). Here, Sinclair probably intends to arouse the reader's anger at the shameless way that Connor, a boss, had treated Ona.

This seemingly imbalanced proportion of expressors and incitors increases in Chapter 16, where expressors are about nineteen per cent (19%) and incitors are about seven per cent (7%). Again, Sinclair arouses emotions when he continues to detail Jurgis's stay in jail during Christmas while the family is starving. The number of incitors increases in Chapter 17 when Jurgis is released from jail to find that his house has been taken from the family. This is also true, as in Chapter 18, the reader seeks with Jurgis to find someone to save Ona. In the following chapter, Ona's death is detailed by Sinclair; with thirty-one per cent (31%) of the words he uses being incitors, the reader practically begs for someone to help alter the conditions of Jurgis, the man of Packingtown. In the last chapter, about thirty-three per cent (33%) of the words reveals the expressors, and the number of incitors has decreased to about ten per cent (10%), indicating the hopelessness and helplessness which plagues Jurgis, when, added to all the crises, his son is drowned.

In conclusion, then, the study which includes Chapter 10 through Chapter 21 indicates that Upton Sinclair used about sixteen per cent (16%) of the language he chose to detail the events of The Jungle to evoke the emotions of the reader, and about eighteen per cent (18%) to stir the reader to some course of action. Note here the increase in the proportion of expressors from thirteen per cent (13%) in the first group of chapters to sixteen per cent (16%) in this second group. Note the decrease of incitors in the second section, about

eighteen per cent (18%), from the twenty-three per cent (23%) in the first. Following, now, is the study of the third group of chapters.

Section Three of the novel groups Chapter 22 through Chapter 27. Rejection of the ways of the jungle is an under-theme in this group of chapters. A number of adventures follow each other in Jurgis's search for meaning in life, for some redeeming element. To emphasize this adventuring, Sinclair chooses no greater proportion of either expressors or incitors. The greatest difference is evidenced in Chapter 23 where Sinclair related Jurgis's return to the city, and his futile attempts to become an honest working-man. In this chapter, Jurgis is urged to do something, and, the proportion of incitors increases to about twenty-one per cent (21%), while the number of expressors is about thirteen per cent (13%). This occurs again in Chapter 25 where the incitors are about seventeen per cent (17%) of the words and the expressors number about ten per cent (10%). In the events of this chapter, Jurgis is again in jail, so there is a need that the reader take some course of action. Taking a preview of this group of chapters, the reader is aware that Sinclair has chosen some twelve per cent (12%) of the structures he uses to express more than the facts of the situation. The reader is also aware that Sinclair uses some eighteen per cent (18%) of his linguistic structures to incite the reader to act in some manner. The incitement, remains at nearly the same proportion as in the second group of chapters,

but is slightly less here than the twenty-three per cent (23%) of the first chapters. While the third group of chapters has nearly the same proportion as the first group, it has fewer expressors in proportion to the whole than the second group of chapters. Finally, there is the study of the fourth group of chapters.

In this fourth group of chapters, there is an evident increase in the number of incitors chosen by the author. His style relates his intention to stir some action in the person of the reader. Note that, in Chapter 28, the proportion of incitors is about twenty-five per cent (25%), while the number of expressors is eighteen per cent (18%). In the following chapter, incitors make up about thirty-three per cent (33%) of the written language, and expressors make up only nine per cent (9%), while in Chapter 30, there is a closer proportion, expressors being about fourteen per cent (14%) and incitors being about eighteen per cent (18%). In the final chapter, the proportion of incitors is about twenty-three per cent (23%), while the proportion of expressors is only eight per cent (8%). Overall, the average percentage of expressors in this group of chapters is twelve per cent (12%), and, the average percentage of incitors is about twenty-four per cent (24%). Sinclair's style would certainly be in proportion to his ideas concerning Socialism. The reader, along with Jurgis Rudkus, is stirred to adopt some action, whether acceptance, or rejection, of Sinclair's ideas; however, the reader is

certainly moved by the outpouring of Sinclair in The Jungle. Look, then, at the conclusive remarks.

SUMMARY

It is the purpose of this monograph to seek clues to Sinclair's style and to the intent of his writing in The Jungle. These clues, it is suggested, are found in the proportion of expressors, incitors, and communicators. The study indicates that some thirteen per cent (13%) of the linguistic structures chosen, wittingly or not, by Sinclair is aimed at arousing certain emotions in the reader. This thirteen per cent (13%) represents a ratio of one to seven (1:7); that is, for every word used as an expressor, there are seven words used for other purposes. The study, also, indicates that some twenty per cent (20%) of all the words written in The Jungle points to words which are incitively-oriented. This twenty per cent (20%) represents a ratio of one to four (1:4); that is, for every word used as an incitor, there are four words used for other purposes. These words carry such meanings as to cause the reader to get up and go with some action. This action may be of the body, the mind, and/or of the heart. Following these clues, it would be true, then, that some sixty-six per cent (66%) of the words written in this novel reveals words which state the facts of the situation. On the following tables which summarize this evidence, the reader observes the total of the words evaluated,

arranged by the sections explained in the analysis above, and, then, the grand total. The reader, also, observes the estimated number of expressors, incitors, and communicators that are selected, and the estimated proportions of words in each of these groups.

Table 1 shows the relationship of the number and proportion of expressors to the total words evaluated. The estimated average proportion of expressors used in the novel is thirteen per cent. (13%). One notes the higher percentage of expressors in the first two sections of the novel, and the balanced proportion in the last two sections.

Table 1

The Proportion of Expressors
to the Total Words

Chapters	Total Words	Number of Expressors	Proportion
1-9	5,760	784	13%
10-21	6,240	1,108	16%
22-27	4,800	760	12%
28-31	2,880	347	12%
	19,680	2,999	13%

Table 2 shows the relationship of the number and proportion of incitors to the total words evaluated. The estimated average proportion of expressors used in the novel is twenty per cent (20%). It is interesting to note the higher percentage of incitors at the beginning of the novel which decreases and balances through the two middle sections of the novel, and, then, increases to a slightly higher percentage than occurs in the first chapters. One notes the difference of seven per cent (7%) in the use of expressors and incitors.

Table 2

The Proportion of Incitors
to the Total Words

Chapters	Total Words	Number of Incitors	Proportion
1-9	5,760	1,401	23%
10-21	6,240	1,244	18%
22-27	4,800	866	18%
28-31	2,880	691	24%
	19,680	4,202	20%

Table 3 shows the relationship of the number and proportion of communicators to the total words evaluated.

The estimated average proportion of communicators used in the novel is sixty-six per cent (66%). This percentage of the words used is much greater than that of the expressors and incitors; the communicators provide the framework upon which the expressors and incitors are arranged.

Table 3

The Proportion of Communicators
to the Total Words

Chapters	Total Words	Number of Communicators	Proportion
1-9	5,760	3,576	64%
10-21	6,240	3,888	66%
22-27	4,880	3,176	70%
28-31	2,880	1,842	64%
	19,680	12,480	66%

Sinclair does state facts concerning a certain situation, but his use of words selected as expressors and incitors gives evidence that he had certain ideas which were to extend beyond the mere statement of facts to movement on the part of the reader. Because he could use no paralinguistic features, Sinclair had to depend entirely upon a unique style to convey the many meanings, and, consequently, the feelings which he wished to arouse in the reader. Urged on by these

feelings, the reader will readily begin some action to alter the situations detailed, by a different kind of thought, by feeling, in a different way, and/or by some physical action.

Chapter 4

AN APPLICATION OF COMMUNICATORS, EXPRESSORS AND INCITORS TO THE NOVEL OF THEODORE DREISER

A reader may be expected to understand the meanings carried by the linguistic structures of the writer. Because this is so, it is thought that the study of a writer's style leads to the discovery of the writer's intention in detailing his response to experience. This study proposes that the writer's style and his intent in writing are discovered through the study of the proportion of expressors, incitors, and communicators. Attention is now focused on the clues one finds in Theodore Dreiser's Sister Carrie.¹

Theodore Dreiser wrote this novel at the turn of the twentieth century. The framework for his ideas concerning the meaning of life and death, and, concerning the meaning of poverty and wealth is the arrival of Carrie in Chicago, and, finally, in wealth and fame. Carrie begins her rise into society, while Hurstwood, who believes that he loves Carrie, begins his decline.

To discover the structures Dreiser uses in the writing

¹Theodore Dreiser, Sister Carrie: An Authoritative Text/Background and Sources/Criticism, Donald Pizer (ed.) (New York: W.W. Norton and Company, Inc., 1970).

of this novel, the words of every fifth page are studied for the number of communicators, expressors, and incitors. Following are the words and phrases in Sister Carrie which one selects as expressors:

the magnet attracting: a waif amid forces
 a small trunk
 a cheap imitation alligator-skin satchel
 a small lunch
 She was . . . bright, timid and full of the illusions
 of ignorance and youth
 touch of regret at parting
 her mother's farewell kiss
 a pathetic sigh as the familiar green environs
 of the village passed
 the threads which bound her so lightly . . . were
 irretrievably broken
 the great city
 a few hundred miles
 the green landscape, now passing in swift review
 until her swifter thoughts replaced its impres-
 sion with vague conjectures
 falls into saving hands and becomes better, or she
 rapidly assumes the cosmopolitan standard of virtue
 and becomes worse
 The city has its cunning wiles, no less than the
 infinitely smaller and more human tempter
 with all the soulfulness of expression possible in
 the most cultured human
 The gleam of a thousand lights is often as effective
 as the persuasive light in a wooing and fascinating
 eye
 Half the undoing of the unsophisticated and natural
 mind
 by forces wholly superhuman
 appeal to the astonished senses in equivocal terms
 cautious interpretations
 into the unguarded ear²

a neat business card
 words are but the vague shadows
 Little audible links . . .
 great inaudible feelings and purposes
 both unconscious of how inarticulate all their real
 feelings were
 Neither was wise enough
 they felt that they were somehow associated

²Ibid., p. 1.

His words were easy
 Her manner was relaxed
 Across wide stretches of flat, open prairie
 toward the great city
 some big smoke-stacks towering high in the air
 out in the open fields
 lone outposts of the approaching army of houses
 the wholly untravelled
 the approach to a great city for the first time is
 a wonderful thing
 that mystic period between the glare and gloom
 the lighted chamber set for dining
 Though all humanity be still enclosed in the shops³

to arrange a little breakfast
 a thin, though, rugged, woman
 fast hardening into narrower conceptions of pleasure
 and duty
 in a thoroughly circumscribed youth
 the latter was dissatisfied
 She was pleased to see her in a way
 Anything was good enough so long as it paid
 in a dim kind of way until the better thing would
 eventuate
 under such auspicious circumstances
 the peculiar qualifications of growth which made
 such adventuresome pilgrimages even on the part
 of young girls plausible
 Its many and growing commerical opportunities gave it
 widespread fame, which made of it a giant magnet
 the hopeful and the hopeless
 a disastrous climax
 not so much thriving upon established commerce
 in anticipation of rapid growth
 one solitary house stood out alone--a pioneer of the
 populous ways to be
 regions open to the sweeping winds and rain
 with long, blinking lines of gas-lamps⁴
 eventually ending on the open prairie⁴

surveying her curiously
 only experienced help
 something about her plaintive face attracted him
 looking at her rather genially
 her whole nature relieved by this spark of friendly
 interest
 in its earliest form of successful operation
 bent upon prosecuting a hard but needful errand⁵

³Ibid., p. 6.

⁴Ibid., p. 11.

⁵Ibid., p. 16.

went off and presently returned
 too worn by defeat not to feel that it was considerable
 Instantly the blood crept warmly
 Her nervous tension relaxed
 into the busy street and discovered a new atmosphere
 moving with a lightsome step
 The air was light
 they were pleased
 She hurried on, tired perhaps, but no longer weary
 of foot
 Ah, the long winter in Chicago
 This was a great, pleasing metropolis
 Her new firm was a goodly institution
 She now felt that life was better, that it was live-
 lier, sprightlier
 in the best of spirits, feeling her blood still
 flowing pleasantly⁶

'Well, good luck'
 it was best to walk
 in the sunlit street
 Carrie felt slightly reassured
 beneath the wide, blue heavens, with a fresh wind
 astir, what fears, except the most desperate
 the gloomy chambers of the day, fears and misgivings
 wax strong
 The thoroughfare was like a walled canon of brown
 stone and dark red brick
 The big windows looked shiny and clean
 who looked at her as if with contempt for her diffi-
 dence
 She wondered at the magnitude of this life
 Dread at her own inefficiency crept upon her
 ignominiously discharged
 with weak knees and a slight catch in her breathing
 very much frightened⁷

She was glad
 though wearied, she would be inconspicuous
 poked her indifferently in the ribs
 'He's too fresh'
 She felt as though she could hardly endure
 so entirely different
 its imposing show, crowds, and fine buildings
 prowling constantly about
 tied down to her miserable task
 hurried eagerly away

⁶Ibid., p. 21.

⁷Ibid., p. 26.

her arm aching and her limbs stiff
 a young machine hand, attracted by her looks,
 made bold to jest with her
 In the crowded elevator, another dusty, toil-stained
 youth
 he called jocosely
 with a subdued heart
 she saw through the great shiny window the small desk
 hurrying with the same buzz and energy-yielding
 enthusiasm
 She felt a slight relief
 She felt ashamed in the face of better dressed girls
 her heart revolted⁸

without, perhaps, consciously analysing it
 an augur of the better social order
 out of the contemplation of an expensively decorated
 chamber
 of the innate trend of the mind
 the less expensively dressed
 the more expensively dressed
 the false ambition of the minds of those so affected
 so thoroughly and solely complained of
 The pleased eye with which our modern restaurants
 of fashion are looked upon is proof
 The lighted chamber, the dressy, greedy company
 the small, self-interested palaver, the disorganized,
 aimless, wandering mental action which it represents
 under the serene light of the eternal stars
 a strange and shiny thing
 sweeping night winds
 a strange, glittering night-flower, odour-yielding,
 insect-drawing, insect-infested rose of pleasure
 his fat cheeks puffed and red as with good eating⁹

Carrie looked at him in amazement
 said the other affably
 something in the man's look which frightened her
 too tired to walk home
 She was not very strong
 Transplantation is not always successful
 a better atmosphere to continue even a natural growth
 She constantly troubled to know about
 which was worn and faded
 the kind of vanity in Carrie that troubled at this
 'You foolish girl'
 She brooded over this.¹⁰

⁸Ibid., p. 31.

⁹Ibid., p. 36.

¹⁰Ibid., p. 41.

a thought of the need that hung outside this fine
 restaurant like a hungry dog at her heels
 a brotherly sort of creature in his demeanor
 Carrie was really very pretty
 in her commonplace garb
 her figure was evidently not bad, and her eyes were
 large and gentle
 She felt his admiration
 It was powerfully backed
 She felt that she liked him
 something even richer than that, running as a hidden
 strain
 the interchanging current of feeling would be fully
 connected
 she answered, a little drearily
 the least quaver in her voice
 the influence he was exerting was powerful
 genuine sympathy filling his mind
 She sat meditating, merely shaking her head
 He looked at her quite tenderly
 They were soft and noiseless¹¹

Curiously
 after all her depressing conclusions
 a wonderful and delightful thing
 made the work question the least shade less terrible
 her heart shrank
 feeling that luck was against her
 so weary of them
 nothing in this world more delightful
 a high opinion of its merits
 Her woman's heart was warm with desire for them
 the greatest attraction
 she already had her heart fixed upon the peculiar
 little tan jacket with large mother-of-pearl buttons
 which was all the rage
 she delighted to convince herself
 the noon hour was dangerously near¹²

wondering where to slip the note
 wondered what they would think
 Some thought of the queerness of her deed affected her
 went slowly down the stairs
 looked back up the lighted step
 waiting, in good spirits
 a sprightly figure
 untutored man is but a wisp in the wind.

¹¹Ibid., p. 46.

¹²Ibid., p. 51.

still in a middle stage, scarcely beast
 no longer wholly guided by instinct
 scarcely human
 not yet wholly guided by reason
 his innate instincts dulled
 his free-will not sufficiently developed
 he is becoming too wise
 he is still too weak
 yet point steadfast and unwavering to the distant
 pole of truth¹³

Minnie was soundly sleeping, after a long evening
 of troubled thought
 in an awkward position
 a vague scene floated in on the drowsy mind
 the curious wet stones
 in vague shadows
 the shadow had swallowed her completely
 the mystic scenery merged queerly
 heard the low sip of the encroaching water
 the strange waters
 more inexpressibly sad
 many shifts of the tired brain, those curious
 phantoms of the spirit slipping in, blurring
 strange scenes
 drowsily¹⁴

a little flushed with running up the stairs
 she glanced interestedly out of the window
 a most satisfactory spectacle
 not thinking deeply concerning it
 unless the better was immediately and sharply
 contrasted
 irritated sometimes by the little displays of selfish
 indifference¹
 the house looked nice
 With rare exceptions the meals were acceptable
 spend a few still, polished days
 There was no great feeling of dissatisfaction
 rather showily arrayed
 seem rather deficient by contrast
 a dignified manner
 a clean record
 a respectable home anchorage¹⁵

In the drag of such a grey day the secret voice
 would reassert itself, feebly and more feebly

¹³Ibid., p. 56.

¹⁴Ibid., p. 61.

¹⁵Ibid., p. 66.

Such mental conflict
 Carrie was not by any means a gloomy soul
 to get firm hold upon a definite truth
 took her about a great deal
 asked Carrie doubtfully
 ' . . . he's a nice man'
 'The finest resort in town. It's a way up, swell
 place . . .'
 as slightly inconsiderate
 did not have the keenest sensibilities
 interfered with his free moral, personal actions¹⁶

looked at her admiringly
 she took it at its full value
 picked that knowledge up fast enough
 looking after stylishly dressed or pretty women
 of the feminine love of dress to be a good judge
 A dainty, self-conscious swaying of the hips
 as alluring as the glint of rare wine to a toper
 follow the disappearing vision
 with the unhindered passion
 an ardent devotee
 a little suggestion of possible defect in herself
 awakening in her mind
 Instinctively, she felt a desire to imitate it
 not shrewd enough
 with an older, wiser woman
 he was naturally unable to comprehend her sensibility
 took the instructions affably
 in a vague way she saw where he was weak
 so pointedly and generously distributed
 one object of supreme compliment¹⁷

This pleased Hurstwood immensely
 he looked at the well-dressed, jolly salesman
 she returned, apologetically¹⁸

a number of elegant mansions
 the intermediate spaces of lawn were lovely to look
 upon
 the first fine days of the early spring
 the days are still comparatively short
 beginning to burn with that mellow radiance which
 seems almost watery and translucent to the eye
 speaks with an infinite delicacy of feeling to the
 flesh as well as to the soul

¹⁶Ibid., p. 71.

¹⁷Ibid., p. 76.

¹⁸Ibid., p. 81.

Carrie felt that it was a lovely day
 She was ripened by it in spirit
 who seemed to be leisurely returning from some
 afternoon pleasure
 across the broad lawns
 she saw lamps faintly glowing upon rich interiors
 Such childish fancies as she had had of fairy
 palaces and kingly quarters
 across these richly carved entrance-ways
 the globed and crystalled lamps
 with stained and designed panes of glass
 neither care nor unsatisfied desire
 oh! how quickly would sadness flee
 wondering, delighting, longing
 how delightful!¹⁹

after a long round of worthless or hardening
 experiences
 upon a young, unsophisticated, innocent soul
 their alluring arts
 a new baggage of fine clothes and pretty features
 In an evening of lightsome frolic
 In the diffident manner
 some difficult conditions
 this troubled creature
 There were slight inherited traits
 too full of wonder and desire to be greedy
 the fresh fruit of a tree
 He felt as fresh in her presence as one who is taken
 out of the flash of summer to the first cool
 breath of spring²⁰

to hear one so well-positioned and powerful
 his strength was great
 his position high, his clothing rich
 as a grateful blaze to one who is cold
 sympathetic response
 people who were indifferent
 so many who cared absolutely nothing
 Time hangs heavily
 She truly pitied this sad, lonely figure
 he said, apologetically
 'I have been rather reckless'²¹

Hurstwood appeared strong and sincere
 she said remorsefully

¹⁹Ibid., p. 86.

²⁰Ibid., p. 91.

²¹Ibid., p. 96.

a light, airy disregard of her claims
 He had faithfully promised
 pleasantly disposed of the marriage question
 recovered quickly enough
 with assumed indifference
 with slightly increased curiosity²²

exclaimed his wife blandly
 the light assumption of words
 The tone was always modest
 no longer intimate
 into her comfortable room
 several such delightful evenings
 in cosy little quarters
 he felt hopeful
 his growing affection
 with perfect deliberation
 a box of delicately coloured and scented writing
 paper
 very official-looking nature of his position²³

a determined little miss
 she exclaimed softly
 throwing sudden force of expression into his voice
 in a sort of at-an-end, helpless expression
 not the slightest connection
 assuming a serious look²⁴

Carrie went on pettishly
 he concluded hopelessly
 desire to shine dramatically struggling with her
 timidity
 a corking good actress²⁵

naturally heightened their perception
 her own exuberant fancy
 a golden divining rod whereby the treasure of life
 was to be discovered
 a large thing in itself
 a goodly company of rotund, rosy figures, silk-hatted
 starchy-bosomed, beringed, and bescrapinned to the
 queen's taste
 at one end of the glittering bar
 by a company of loudly dressed sports
 holding a most animated conversation
 with a festive stride, a new pair of tan shoes
 squeaking audibly at his progress

²²Ibid., p. 101.

²³Ibid., p. 106.

²⁴Ibid., p. 111.

²⁵Ibid., p. 116.

amid the noisy, shifting company of notables
The dressy manager²⁶

Carrie only smiled consciously
feebly spouting some ardent line
with envious and snapping black eyes
scorned and hated her accordingly
she had acquitted herself satisfactorily
her little experience did not appeal to him as
important
into repression, which was irritating
She felt his indifference keenly
a pretty letter
' . . . that's delightful.'
'I'm so glad.'
She was completely restored and delighted by his
consideration
brimming with affection and enthusiasm
shaking an affectionate finger at her²⁷

he whispered jovially
something really good
lifting his head graciously
to a babble of, successful voices, the creak of fine
clothes
a rounded company of five or more whose stout figures,
large white bosoms, and shining pins
he looked blandly on
He was evidently a light among them
a clamour half heard
the leader of the small, hired orchestra tapped
significantly upon his music rack
began the soft curtain-raising music
in the opening parlour scene
at the present moment was most palpably needed
stiff with fright
husky in the throat
The whole company was so weak-kneed that the lines
were merely spoken²⁸

some faint sound of clapping yet
Instinctively he felt the change
jealousy leaped alight in his bosom
He could scarcely pull himself
He almost jerked the old subtle light to his eyes

²⁶Ibid., p. 121.

²⁷Ibid., p. 126.

²⁸Ibid., p. 131.

'It was delightful'
 Carrie laughed luxuriantly
 wished deeply that she could be alone with him
 He was moody
 thinking of his wretched situation
 a short bit of melodramatic comedy
 after the first gloomy impression²⁹

The little actress was in fine feather
 its first faint showing
 something in condescension coming from her which
 was infinitely sweet
 in a gently, impulsive manner
 The manager was beside himself with affection
 feeling as if he should die if he did not find
 affectionate relief
 He whispered. . . passionately
 simulating an easy friendliness
 said the little actress, tenderly
 complacently, squeezing Carrie's arm
 'You are the dandiest little girl on earth.'
 a vigorous form
 It is no musing, dreamy thing
 long getting to sleep because of too much thinking
 the same dear subject
 out of sorts physically, as well as disordered
 mentally
 held by the elated, flush-mannered drummer
 which would dispose of Drouet effectually and
 forever³⁰

said the drummer lightly
 took on a slightly serious tone
 a mischievous news monger, and was keenly wondering
 asked the drummer, incredulously
 He looked rather foolish
 her head cocked coquettishly on one side
 the taste for it was temporarily removed
 never easily controlled by him
 There was something strange
 frowning mightily
 at a great rate³¹

looked at him tenderly
 so delightful did it all seem

²⁹Ibid., p. 136.

³⁰Ibid., p. 141.

³¹Ibid., p. 146.

looked into her pretty face, crossed with little
 shadows of wonder and misgiving
 he had never seen anything more lovely
 elated beyond words, so delightful had been the result
 He impressed a long story of joy and affection
 a gayety of manner adding wonderfully to his brave
 demeanour
 tripping elatedly away
 she was believing herself deeply in love
 her handsome adorer
 the very hue of her husband's indifferent nature
 a faded appreciation of her presence³²

it was really very enjoyable
 brooded into a state of sullen desire
 evil curiosity mingled well with distrust
 walked about with gathered shadow at the eyes
 fixing the hard lines of her mouth
 in the sunniest mood
 in the frame of mind of one who sings joyously
 He was proud of himself
 He meant to be pleasant
 had a most pleasing and comfortable appearance
 the sound of a merry waltz filling every nook
 and corner of the comfortable house
 his good spirits
 a good word
 a most genial glance³³

Something in the woman's cool, cynical, upper-
 handish manner
 The answer was so cool, so rich in bravado
 He was like a vessel, powerful and dangerous, but
 rolling and floundering with sail
 It was a magnificent play
 He was disturbed, wretched, resentful
 put herself in a peculiar light
 she was already supposedly married
 she was comfortably situated
 one which puts up strange, uncanny arguments³⁴

He was, above all, sympathetic
 said Drouet, gently
 with mingled feelings
 Her mind was shaken loose
 their respective qualities of kindness and favour

³²Ibid., p. 151.

³³Ibid., p. 151.

³⁴Ibid., p. 160.

a mass of jangling fibres
 an anchor-less, storm-beaten little craft which could
 do absolutely nothing but drift³⁵

He held his favorite post
 began to walk about restlessly
 He grew restless
 the bright blue sky became overcast with little fleecy
 clouds
 pretending to be in an ordinary mood, but secretly
 troubled beyond the expression of words
 It began in the most formal manner and was sharply
 and coldly worded throughout
 the deepest element of revolt in him
 The confounded wretch!³⁶

quite audibly
 His loss seemed all the more bitter
 He was really affected most miserably
 He had loved her earnestly enough
 He really pined for a word
 One of the galling incidents of this visit
 It was as if idle chatter deadened the sense of
 misery.³⁷

This little experience
 Her spirits were materially reduced, owing to
 the newly restored sense of magnitude of the
 great interests and the insignificance of her
 claims upon society
 to the most gloomy forebodings
 in so ready a manner seemed a cruel thing
 appropriate indecision
 possessed scarcely enough courage to approach
 the smartly dressed individual
 He was favourably impressed³⁸

with a very different mind
 He constantly listened
 He was really touched by it
 with a rather rare feeling for him
 from his disturbed stroll
 He thrilled intensely and rapidly tore it open³⁹

³⁵Ibid., p. 166.

³⁶Ibid., p. 171.

³⁷Ibid., p. 176.

³⁸Ibid., p. 181.

³⁹Ibid., p. 186.

letting the separate parcels fall
 came the strongest words
 had been slowly accumulated
 might so easily lock it all
 making him suspicious
 to be blindly led away by such an errant proposition
 as this, but his situation was peculiar⁴⁰

serious manner
 she became silent, wondering
 For one in so delicate a position he was exceedingly
 cool
 Carrie seemed quite tractable
 resounded faintly from the outside
 it was a little bit curious
 asked Hurstwood gently
 She was still nervous
 She was moved sympathetically
 which pleased him exceedingly
 not the most serious thing
 the great shadows which weighed⁴¹

she answered forcibly
 She stirred uneasily
 which appealed deeply to her sympathies
 a dissolving fire
 He was loving her too intensely
 He clutched her hand nervously
 Everything outside was dark and dreary
 her companion was utterly subdued
 '. . . you will feel so much better.'
 arranged his light coat in a comfortable position⁴²

in fine feather
 His recent victory
 from all things customary and attached
 Instantly his heart sank
 '. . . it seems strange to see you . . .'
 said Hurstwood uneasily
 lying blandly
 smiling genially
 unquestionably waiting to have a good time
 seek a more secluded hotel⁴³

getting what joy out of it he could
 poured a golden flood

⁴⁰Ibid., p. 191.

⁴¹Ibid., p. 196.

⁴²Ibid., p. 201.

⁴³Ibid., p. 206.

if she would only love him wholly
 in the blissful spirit
 She looked at him quizzically, but melted with
 sympathy
 It was love now, keen and strong--love enhanced
 by difficulty and worry
 Carrie listened quite solemnly
 There was no great passion in her
 She felt rather sorry for him
 True love she had never felt for him⁴⁴

one of the old-fashioned houses
 the very new ones supplied with steam heat
 It sounded exceedingly odd
 some of the advertised opportunities
 in some flourishing down-town bar
 The most profitable and flourishing places
 Elegant back rooms and private drinking booths
 whose shirt fronts shone with large diamonds
 yielded the same golden profit
 seemed an excellent venture
 It was fairly well-appearing and susceptible of
 improvement
 The owner claimed the business to be excellent,
 and it certainly looked so⁴⁵

Hurstwood was exceedingly interesting in his affection
 for her
 Troubled as he was
 the same self-important air
 with easy familiarity
 found the little dining-room a most inviting spectacle
 It looked full and replete
 The white-covered table was arrayed with pretty
 dishes and lighted with a four-armed candelabra
 a plate of light, palatable morsels
 Hurstwood made great efforts to meet all expenditures
 with a very moderate allowance of personal apparel,
 and rarely suggested anything for Carrie
 Her state seemed satisfactory enough
 Hurstwood naturally abandoned his show of fine manners
 with her and modified his attitude to one of easy
 familiarity
 New York as a corporate entity and her flat temporarily
 seemed sufficient
 he forgot entirely⁴⁶

⁴⁴Ibid., p. 211.

⁴⁵Ibid., p. 216.

⁴⁶Ibid., p. 221.

stunningly arrayed in a dark-blue walking dress
 Carrie had gotten herself up charmingly enough
 so many dainty little things
 an elegant green leather purse set with her initials
 a fancy handkerchief, exceedingly rich in design
 Carrie felt that she needed more and better clothes
 Carrie had now developed an equally pleasing figure
 a thoroughly attractive type of her colour of beauty
 this difference was not especially noticeable
 one of the remarkable features of the city
 all the pretty women who love a showy parade
 a very imposing procession of pretty faces and
 fine clothes
 in their very best hats
 Equally the men paraded with the very latest they
 could afford
 a lover of fine clothes secured a new suit
 this showy parade⁴⁷

one of those nice serge skirts
 'A dark blue one would look so nice on you.'
 Carrie listened with eager ears
 the new tendency
 her delightful ways
 another small wedge was entered
 it was neat and fitting
 She looked the well-groomed woman
 which brought colour to her plump cheeks and a
 noticeable brightness into her large eyes
 with rustling skirts
 bowing politely to Carrie⁴⁸

with the faintest touch of surprise
 she answered, interestedly
 about strange things
 his eye was mild
 One of the largest clusters of jewels
 She felt as if she would like to be agreeable
 the slightest shade of a feeling that he was better
 educated than she was--that his mind was better
 the saving grace in Carrie
 This strong young man beside her, with his clear
 natural look⁴⁹

Slowly, exceedingly slowly
 It did not seem so wonderful to be in it

⁴⁷Ibid., p. 226.

⁴⁸Ibid., p. 231.

⁴⁹Ibid., p. 236.

It had seemed very easy
 They were so merry inside there that all those outside
 were forgotten
 within this walled city
 the names of eminent frequenters of his old resort
 In the theatrical column
 of the latest successes of men
 at their old gayeties
 with interesting mentions
 the elegant lobbies
 the glow of polished dining-rooms
 within the walled city
 rich men, and he was forgotten
 such feelings require a higher mental development
 the common type of mind is exceedingly keen
 the intellectual miser
 when the last vestige of physical welfare is
 removed
 Her reply was mild enough, but her thoughts were
 rebellious⁵⁰

Carrie pondered over this situation as consistently
 as Hurstwood
 to her early venture
 That was terrible
 Everything about poverty was terrible
 had wholly unfitted her
 The glamour of the high life
 seized her completely
 the more entrancing seemed this other
 poverty threatened to seize her entirely
 to which any Lazarus might extend, appealingly, his
 hands
 the stage was good
 the literature she read poor
 He was a strong man and clean
 how much stronger and better
 the difference was painful
 she voluntarily closed her eyes
 It was a more or less depressing business
 either too expensive or too wretched for him
 a general feeling of hard times
 Other people's worries became apparent
 with a flaring announcement⁵¹

in his sanest moments
 His clothes were very good and his appearance still
 excellent
 imagined instantly
 stout and well dressed

⁵⁰Ibid., p. 241.

⁵¹Ibid., p. 246.

a comfortable owner of something
 comfortably built
 so painfully clear
 by incongruous appeals
 instantly he remembered
 a bitter thought
 distinguished and affluent looking
 He strained painfully⁵²

would soon become a distressing thing.
 He thought of its comfortable lobby
 time hanging heavily on his hands
 It was a regular flurry of large, soft, white flakes
 with a high wind
 a deep, soft bedding
 'It's going to be awful bad'
 this storm being so terrific
 He made himself wholly comfortable
 He took his situation too philosophically
 and the next, bitter cold
 with their true significance⁵³

he had a decent suit remaining, he was not bad
 looking when dressed up
 her own difficult struggle
 Finally, a distinct impression
 To make it good
 'Butter is awful dear these days'
 the first cutting remark
 a slightly more conversational feeling prevailing
 a grim blow
 with an irrepressible frown
 a grim retrogression
 True to her nature
 any convenient method, she sorrowfully resigned
 wondered at this strange silence
 she was thoroughly surprised⁵⁴

feeling intense relief at her going
 He was so ashamed that he folded his hands weakly
 he said guiltily
 expressing her full despair
 made him sullen
 closing one hand tightly out of sheer nervousness
 'Oh, I think this is just terrible.'
 rising, almost fiercely

⁵²Ibid., p. 251.

⁵³Ibid., p. 256.

⁵⁴Ibid., p. 261.

he said, in a snarling tone
 her eyes distending
 it was all legal and binding enough⁵⁵

she had not tried the right way
 brought up the dramatic subject
 she finally asked, innocently
 she seemed too simple, too yielding
 it involved something more pompous
 Carrie was pretty
 'It's a lot more difficult . . .'
 by a big jump
 slightly aroused.
 Strangely, he had not conceived well of her mental
 ability
 the nature of emotional greatness
 a person might be emotionally--instead of intellec-
 tually great
 too far away for him to look back and sharply
 remember⁵⁶

half-smiling to be agreeable
 'It's funny how anxious these women are . . .'
 the grim world without
 employment is difficult to secure
 Girls who can stand in a line and look pretty are
 as numerous as labourers⁵⁷

the pain of personal rebuke
 His demeanour was fierce
 stood nervously by
 blushing fiercely
 with a crimson heat
 worn enough in body, but too excited in mind⁵⁸

One of the sweetest and most sympathetic little
 chorus girls
 unwitting of society's fierce conception of morality
 good to her neighbor and charitable
 arrayed in pink fleshings and an imitation golden helmet
 a shining shield
 into her pretty face, with its large blue eyes, and
 saw little beads of moisture.⁵⁹

her feminine love of finery prevailed

⁵⁵Ibid., p. 266.

⁵⁶Ibid., p. 271.

⁵⁷Ibid., p. 276.

⁵⁸Ibid., p. 286.

⁵⁹Ibid., p. 281.

He tried to be calm
 angered almost to harsh words
 He tried to speak steadily
 She felt ashamed
 In a little while their old thoughts returned⁶⁰

she was sick of the grind of this thing
 of an approaching strike on the trolley lines
 There was general dissatisfaction
 and for some inexplicable reason
 concerning the huge tie-up
 On a cold afternoon, when everything was grey
 Being so utterly idle
 with the numerous predictions
 the panicky state of the financial market
 an average reward⁶¹

a lot of green hands around--queer, hungry-looking
 men
 to desperate means
 an air of hang-dog diffidence
 out into a large, enclosed lot
 They were an uncomfortable-looking gang
 One or two were very thin and lean
 Several were quite stout
 Several others were rawboned and sallow
 by all sorts of rough weather
 A small, nervous laugh
 without much mental comment
 These talkers seemed scared
 Their gabbling was feverish
 with reciprocal feeling
 the conversation became strong again⁶²

He breakfasted as poorly as the night before on some
 fried steak and bad coffee
 in the gloomy barn
 He was nervous
 had struggled peaceably enough
 There had been no great violence done
 been seriously injured
 that the effective opposition of the strikers
 This put desperate thoughts
 Peaceful methods
 until at last street fights and mob movements
 became frequent

⁶⁰Ibid., p. 291.

⁶¹Ibid., p. 296.

⁶²Ibid., p. 301.

waving a vigorous hand at him
 two brawny policemen
 looked about them calmly
 'Tis cold, all right, this morning'
 possessed a rich brogue⁶³

The man seemed most peaceably inclined
 out of pity, loaned him a heavy cap and a pair of
 sheepskin gloves
 he was extremely thankful
 the man repeated gently
 It was a most philosophic and jesuitical motorman
 determined but fearful
 said Hurstwood, savagely
 pale and trembling⁶⁴

' . . . Mr. Barclay's pretty nice?'
 a condescending smile
 ' . . . he's nice enough . . . but he isn't sincere.'
 he assumes such an air.
 ' . . . the loveliest room and bath, cheap. It's too big
 for me. . .'
 Then she began to feel as if she must be free
 developed such peculiar traits
 an embarrassing thing if he made himself conspicuous.
 It troubled her greatly⁶⁵

the sheer loneliness of his situation
 that had been so comfortable
 Something colder and chillier confronted him
 like a bereaved affection
 He sat a long while
 and added quite clearly
 in her comfortable room
 arranged a few things hastily
 she felt more kindly toward him
 except for occasional thoughts, wholly free of the
 gloom
 It is curious to note how quickly a profession
 absorbs one
 Carrie became wise
 Gradually the desire for notice took hold of her
 all the complimentary or critical comments completely
 absorbed her⁶⁶

⁶³Ibid., p. 306.

⁶⁴Ibid., p. 311.

⁶⁵Ibid., p. 316.

⁶⁶Ibid., p. 321.

returned the former, soothingly
 the chief feature of the play
 beside the quaint, teasing, delightful atmosphere
 long notices
 with recurrent references to Carrie
 The contagious mirth . . . was repeatedly emphasized
 one of the most delightful bits of character work
 a bit of quiet, unassuming drillery
 with the characteristic perversity of such bodies
 easily held attention and applause
 The vagaries of fortune are indeed curious⁶⁷

two lovely bedrooms
 white enamel beds
 white, ribbon-trimmed chairs
 a heavy piano lamp, with a shade of gorgeous pattern
 several huge easy rockers
 soft Turkish pillow upon the divan, footstools
 of brown plush upon the floor
 lifting a lace curtain
 into crowded Broadway
 The bath was a handsome affair
 with a large, blue-bordered stone tub and nickel
 trimmings
 It was bright and commodious, with a bevelled mirror
 set in the wall at one end and incandescent lights
 arranged in three places
 the elegantly carpeted and decorated hall, the
 marbelled lobby, and showy waiting-room
 Carrie laughed merrily⁶⁸

Curious Shifts of the Poor
 The gloomy Hurstwood, sitting in his cheap hotel
 saw a hot summer out and a cool fall in
 not wholly indifferent
 He read these things with mingled feelings
 he saw a pretty poster
 showing her as the Quaker Maid, demure and dainty
 gazing at the pretty face in a sullen way
 His clothes were shabby
 there was a subconscious comfort for him
 there was a bare lounging-room
 a mental hearkening back to scenes and incidents
 as the present became darker, the past grew brighter
 He was unconscious of just how much this habit had
 hold of him

⁶⁷Ibid., p. 326.

⁶⁸Ibid., p. 331.

an old answer
his elegant little office, comfortably dressed⁶⁹

vaguely anticipating that indefinite
something which is always better
How successful she was
a severe run of ill-luck
He was truly hungry
pretending always to be a hurring pedestrian
and yet fearful
He was slightly nervous
but being weak and hungry
equally depressed at the thought that she might
have gone in by another way
so elegant and far away
growing feverish with want
a merry audience was arriving⁷⁰

some dull, ox-like stares
who were too dull or too weary to converse
became more weary waiting
shifted restlessly
to the blessed line of success
a kindly hand on the ex-manager's shoulder
Hurstwood breathed easier
the world were not quite so bad with such a good
man in it
'Captain's a great feller . . .'
a little, woe-begone, helpless-looking sort of
individual
said Hurstwood, indifferently
with simple thanks
a general craning of necks as the jewel in the white
shirt front sparkled
Money came slowly
to a meagre handful
Fifth Avenur . . . was bare
Broadway was thinly peopled
noticed the small group
and went away, unheeded.⁷¹

puzzled at her tome
' . . . that's funny
Carrie looked vacantly at the richly carpeted floor
A new light
since her enforced flight
Poor fellow!
to her old-time good-natured regard for him

⁶⁹Ibid., p. 336.

⁷⁰Ibid., p. 341.

⁷¹Ibid., p. 346.

it would not be so difficult
 high as she was
 How beautiful, how elegant, how famous
 the all-desirable
 ' . . . how nervous you were . . . '
 he added ruefully
 bringing in the least touch of coldness
 said Carrie, gently
 Reluctantly Drouet gave up the bright table⁷²

pleased that he should speak thus, longing to be
 equal to this feeling
 drifting away from the old ideal
 ' . . . a more dramatic part.'
 ' . . . in different things.'
 ' . . . which moves you deeply.'
 ' . . . in a pathetic song. . . '
 ' . . . it's a natural expression of its longing.'
 ' . . . it makes the face representative of all desire.'
 as a creditable thing⁷³

after a long series of appeals to pedestrians
 hands, red from cold
 with death in his heart
 there were little, close rooms, with gas-jets
 in them, almost prearranged
 a comfortable-looking gentleman, coming, clean-shaven,
 out of a fine barber shop
 he asked this man boldly
 The sight of the large, bright coin pleased him
 a little
 death seemed worth while
 the sharpest spell of the season set in
 It broke grey and cold in the first day
 Especially fatigued because of the wandering propen-
 sity
 An old, thin coat was turned up about his red ears--
 his cracked derby was pulled down
 the fire signs were already blazing brightly
 gay companies in luxuriant restaurants⁷⁴

wrists, unprotected by coat or pockets which were
 red with cold
 There were ears, half covered by every conceivable

⁷²Ibid., p. 351.

⁷³Ibid., p. 356.

⁷⁴Ibid., p. 361.

semblance of a hat, which still looked stiff and
 bitten
 a running comment
 a sharper lash of wind cut down
 It was an edging, shifting, pushing throng
 It was all sullen endurance, unlightened by either
 wit or good fellowship
 with quick steps
 every window bloomed ruddy with a steady flame
 hung about the door, unwavering
 queried a hoarse voice, suggestively
 to renew the general interest in the locked door
 They looked at it as dumb brutes look
 cut them with biting flakes
 On the old hats and peaked shoulders it was piling
 the piles remained unmelted.⁷⁵

Following is the list of inciters that are selected
 from the novel:

She looked . . . and wondered
 There are large forces which allure⁷⁶

'You'll be home if I come around Monday night?'
 'I shall soon be free. I shall be in the ways and
 the hosts of the merry.'⁷⁷

then advised with Minnie as to which way to look
 She would get in one of the great shops and do well
 enough
 Things would go on
 Carrie would be rewarded for coming
 she started out this morning to look for work⁷⁸

'What can I do for you . . . !'
 'I want to know if I can get a position'
 She began to step backward
 '. . . it's hardly possible that you would get any-
 thing to do. . .'
 She acknowledged that she had not
 'I would try the department stores.'
 now proceeded to seek them
 thinking to encounter the buildings by chance
 where she would find 'The Fair'⁷⁹

⁷⁵Ibid., p. 366.

⁷⁶Ibid., p. 1.

⁷⁷Ibid., p. 6.

⁷⁸Ibid., p. 11.

⁷⁹Ibid., p. 16.

'Call Mr. Brown'
 Mr. Brown said she should sit down
 he would be around in a little while
 'So you want something to do'
 'Would you work for four and a half a week?'
 '. . . you report here at eight o'clock Monday morning.
 '. . . I think I can find something for you to do.'
 the meal that would be awaiting her quickened her
 steps
 What would not Minnie say!
 She would live in Chicago
 She would have a better time than she had ever had
 before--she would be happy⁸⁰

'I'll tell you how it goes tonight'
 She would not know how
 she would not be quick enough
 she would be scolded, abused
 She stood . . . awaiting some one.⁸¹

She turned about, indignation leaping to her eyes
 She found it difficult to conquer an inclination
 to cry
 'Don't you mind'
 she thought of the city outside
 she was sure it must be six
 it seemed as if they had forgotten to note the hour
 and were letting all work overtime
 she did not want to make friends with any of these
 '. . . if you wait, I'll walk with you.'
 tried to make an impression on her
 she should be better served⁸²

Drouet was lured as much by his longing for pleasure
 as by his desire to shine
 The worst effect of such a thing would be, perhaps,
 to stir up in the material-minded an ambition to
 arrange their lives upon a similarly splendid basis
 that would scarcely be called the fault of the
 decorations
 Remove the element--liquor--and there would not be
 one to gainsay the qualities of beauty and
 enthusiasm that would remove
 indicating the direction by a cast of his eye
 now affecting not to see
 Drouet followed him with his eyes, much interested⁸³

⁸⁰Ibid., p. 21.

⁸¹Ibid., p. 26.

⁸²Ibid., p. 31.

⁸³Ibid., p. 36.

then summoned sufficient thought to reply
 It requires sometimes a richer soil
 It would have been better if her acclimatization
 had been more gradual
 She would have done better
 'Oh, I need one'
 they need not think it, either.
 but did not know how to explain to Hanson if she
 took less.
 He contemplated increasing his Building and Loan
 payments
 She brooded over this until she was in a state of
 mental rebellion.⁸⁴

'What are you going to do now?'
 'Look around'
 '. . . that won't do.'
 'You oughtn't to be doing anything like that.'
 'Oh, I can't'
 'Go backhome, I guess.'
 'No, . . . you can't make it!'
 'Let me help you: You take some of my money.'
 'Oh, no!'⁸⁵

she could not hold the money in her hand without
 feeling some relief
 How plenty of it would clear away all these troubles
 Her decision to hunt for work was moderately strong
 It would be the same old story
 It was no use
 It readily changed her thoughts
 It was here that she had intended to come and get
 her new things
 she thought she would go in and see
 She would look at the jackets
 that middle state in which we mentally balance at
 times, possessed of the means, lured by desire, and
 yet deterred by conscience or what of decision
 How would she look in this, how charming that would
 make her
 She would look fine too
 now persuading herself that she could buy it right
 away if she chose, now recalling to herself the
 actual condition
 She must go now and return the money⁸⁶

'I guess I'll stand down at the door a little while.'

⁸⁴Ibid., p. 41.

⁸⁵Ibid., p. 46.

⁸⁶Ibid., p. 51.

She could scarcely prevent her voice from trembling.
 'I won't do it any more after this.'
 When she reached the corner she quickened her pace.
 'Well, we'll take a car.'
 an ambassador summoned
 afford him perfect guidance
 not yet wholly learned to align himself with the
 forces
 moved by every breath of passion⁸⁷

'Let's get in'
 'Oh, no'
 'Yes, come on'
 in spite of all protest, she had swung over and
 was going down
 'Carrie, come back'
 'Come on, Carrie'
 The last one made her cry out
 'Here, wake up'
 'Wake up, . . . and turn over.'⁸⁸

' . . . he wants me to stroll over into the park
 with him'
 'Don't be gone long.'
 The vanity of Mrs. Hurstwood caused her to keep her
 person rather showily arrayed
 he would meet a woman whose youth, sprightliness, and
 humour would make his wife seem rather deficient by
 contrast, but the temporary dissatisfaction which
 such an encounter might arouse would be counter-
 balanced
 A man . . . must have a dignified manner, a clean
 record, a respectable home anchorage.
 It didn't do to talk about those things
 'A man can't be too careful.'⁸⁹

she would turn away entirely
 'That's all right'
 'Well, we will, . . . just as soon as I get this
 little deal of mine closed up.'⁹⁰

as to weaken her power of resisting their influence
 he insisted upon her good looks
 she did not need to carry herself as pretty women do⁹¹

⁸⁷Ibid., p. 56.

⁸⁸Ibid., p. 61.

⁸⁹Ibid., p. 66.

⁹⁰Ibid., p. 71.

⁹¹Ibid., p. 76.

'Oh, no, . . . just couldn't escape her this time.'
 'You must bring the girl down and take dinner with
 me, . . . I'll take you to the show.'
 'Oh, I've promised Mrs. Hale to go with her . . .'
 'I wouldn't care to go to that myself.'
 'You are to come down and see Joe Jefferson with me
 tonight'⁹²

'You think, . . . I am happy; that I ought not to
 complain?'
 '. . . perhaps you would be unhappy too.'
 'I could be content'
 '. . . I've had you to think about.'⁹³

'Oh, no, . . . you never will.'
 'Well, you wait a little while and see, . . . I'll
 marry you all right.'
 promised to marry her
 'We'll go, won't we?'
 '. . . he thought I might be lonely.'⁹⁴

finding it difficult to refrain
 'I guess he must have forgotten'
 he would persuade Carrie and all would be satisfactory
 begging her to do as much for him⁹⁵

'I wish, . . . you would come to me.'
 'I can't live without you, and that's all there is
 to it.'
 'I'll try and find out when he's going.'
 'Well, perhaps we can arrange to go somewhere.'
 what appeal would move her to forsake Drouet.
 '. . .--would you come with me?'⁹⁶

'I ought to, too'
 'I'll tell you what I'll do'
 'I'll get you the book.'
 'You can act all right. It'll be good for you.'
 'I'll get the part for you to-night.'
 'I'll do it . . .'
 'You won't fail . . . Be natural. You're all
 right.'⁹⁷

'I ought to know some of the boys in the lodge.'

⁹²Ibid., p. 81.

⁹³Ibid., p. 96.

⁹⁴Ibid., p. 101.

⁹⁵Ibid., p. 106.

⁹⁶Ibid., p. 111.

⁹⁷Ibid., p. 116.

'Oh, you mustn't let him know I told you.'
 '. . . I don't see how you can unless he asks you.'
 'I can fix it so he won't know you told me. You
 leave it to me.'
 '. . . we'll have to cut you off the list.'⁹⁸

yet she did not have the vanity to bring it up
 he would be waiting for her in the park
 'Now, tell me just what you did.'
 'I must get over there to see you.'
 '. . . they don't allow visitors.'
 she made him promise not to come around
 'Now you must do your best to please me'
 '. . . I want you to succeed. We will make the
 performance worth while. You do that now.'
 'I'll try'⁹⁹

'. . . I'll punch your head.'
 'You ought to pay for seeing your old friends. Bother
 the show!'
 'Yes, look up Shanahan. He was just asking for you
 a moment ago.'¹⁰⁰

'I'll do him yet, and that quick! We'll see
 tomorrow.'
 He would have given anything . . . to have the
 complication ended . . .¹⁰¹

'Get out'
 'I've got to go'
 'I'll see you later'¹⁰²

'I'll try and get ready then.'
 'I'll see you again tomorrow, . . . and we'll talk
 over the plans.'¹⁰³

She wondered what could induce him to go alone¹⁰⁴

'I'm telling you what I want.'
 'And I'm telling you, . . . what you'll not get.'
 'I'll find out what my rights are. Perhaps you'll
 talk to a lawyer, if you won't to me.'
 'Do as you please, . . . I'll have nothing more to do
 with you'

⁹⁸Ibid., p. 121.

⁹⁹Ibid., p. 126.

¹⁰⁰Ibid., p. 131.

¹⁰¹Ibid., p. 141.

¹⁰²Ibid., p. 146.

¹⁰³Ibid., p. 151.

¹⁰⁴Ibid., p. 156.

you never can tell what will happen
Stick to what you have¹⁰⁵

'I don't want the old rooms. You needn't pull out
for me.'

'I'll not live with you, . . . I don't want to live
with you.'

'Let me out.'

'Now, be reasonable'

'I'll not bother you. I don't want to stay here any
longer.'

'Be reasonable now, . . . I don't want to hold you.'

'. . . I don't want to stop you.'

'You stay here, and I'll go'¹⁰⁶

After a time he gave up waiting and drearily headed
for the Madison car

'I'm to bring an answer'

'I want you to send the money I asked for at once.
You can stay away if you want to . . . I must have
some money. So don't delay, but send it by the boy.'

'Go to the devil!'

He would go up there and have it out with her, that's
what he would do.¹⁰⁷

'They must have forgotten it.'

'Count them'

only to think strange thoughts¹⁰⁸

'They just called me up to go and get you and bring
you out.'

'You wait here, . . . while I get the tickets.'

'We must get right in.'¹⁰⁹

'I don't want you to talk to me'

'Don't think of going, Carrie, . . . come along and
let's start right. I'll do whatever you say. I'll
marry you, or I'll let you go back. Give yourself
time to think it over. I wouldn't have wanted you
to come if I hadn't loved you . . . I can't live
without you. I won't!'

¹⁰⁵Ibid., p. 160.

¹⁰⁶Ibid., p. 166.

¹⁰⁷Ibid., p. 171.

¹⁰⁸Ibid., p. 191.

¹⁰⁹Ibid., p. 196.

She wavered, totally unable to make a move.

'Of course, . . . you know I will.'

'Let me fix my coat for you, anyway'¹¹⁰

'I'll see you later.'

'Well, I must see more of you today . . . Come in when you're through.'

'I will'¹¹¹

'Let me be everything to you from now on'

'Don't make me worry any more. I'll be true to you.

We'll go to New York and get a nice flat. I'll go into business again, and we'll be happy.'

'You must marry me, though!'

'I'll get a license to-day'

'Oh, don't take that name'¹¹²

He was not inclined to offer the slightest objection

'Better leave a little note for him, telling him where we are.'

'I will'

'Tell him we'll be at Sherry's until eight o'clock.'¹¹³

'No, . . . I can't do it. I'll get something else and save up.'

people took him to be better off than he was

Not that he wished to be less well-appearing

No, he could not do that.¹¹⁴

'I'll go in their barber shop and get a shave'

'I guess I'll not try to go out to-day'

'I'll go over and see about it'

He did not try to think about his need of work

he volunteered to do a few other little things.¹¹⁵

'I think I'll sleep alone to-night.'¹¹⁶

'I will'

'Oh, let up'

'You can get that out of your head.'¹¹⁷

¹¹⁰Ibid., p. 201.

¹¹¹Ibid., p. 206.

¹¹²Ibid., p. 211.

¹¹³Ibid., p. 231.

¹¹⁴Ibid., p. 251.

¹¹⁵Ibid., p. 256.

¹¹⁶Ibid., p. 261.

¹¹⁷Ibid., p. 266.

'There must be dramatic agents.'
 'I'd get that idea out of my head, if I were you.'¹¹⁸

'Well, I wouldn't put up fifty on that basis'
 'I think I'll try some of the managers.'¹¹⁹

'Keep your ears open.'
 'Hold on a minute'
 'Well, keep your mouth still then.'
 'Don't go shuffling along as if you were dead.'
 and then practiced on, sustained by visions of freedom
 from financial distress--¹²⁰

'I can't do it all.'
 'I don't want you to do it all'
 'I only want a little help until I can get something
 to do.'
 'You needn't throw up your success to me.'
 'You keep it, . . . I only want enough to pay the
 grocer.'
 Her little bravado made her feel as if she ought
 to make amends.¹²¹

'I can't do it.'
 'Well, you don't have to, He can't get what
 he can't get. He'll have to wait.'
 'I oughtn't to be made to pay for it.'¹²²

'Get that thing off the track'
 'Get it off yourself.'
 'You stay there'
 'You don't want to fight poor men. Don't fight
 at all.'
 'Let go'
 'I'll show you--you scab!'¹²³

'Well, find out. . . . Tell them you must have forty
 dollars, anyhow.'
 'Oh, no'
 'Ask 'em, anyway.'¹²⁴

'By George, I won't stand that!'
 'I'm not going to have my work cut up by some one
 else. Either she quits that when I do my turn or
 I quit.'

¹¹⁸Ibid., p. 271.

¹¹⁹Ibid., p. 276.

¹²⁰Ibid., p. 281.

¹²¹Ibid., p. 291.

¹²²Ibid., p. 295.

¹²³Ibid., p. 311.

¹²⁴Ibid., p. 316.

'You needn't pay any attention to that.'
 'No, she don't'
 'I'm not going to stand that.'
 'Well, wait until after the show. Wait until tomorrow.
 We'll see what we can do.'¹²⁵

'We'd better be going up there'
 You would have thought that the long separation had
 come about accidentally.¹²⁶

'No'
 'Come, now.'
 'Oh, stay a minute'
 'You've got plenty of time.'
 'No'¹²⁷

' . . . you must do something with it.'
 ' . . . turn to the dramatic field.'¹²⁸

'Give me a little something, will you, mister?'
 'Aw, get out'
 'I'll give nawthin!'
 'Be off, now!'¹²⁹

'Look at the copper watchin!'
 'Look at the bloke ridin!'¹³⁰

After considering these expressors and incitors in Dreiser's novel, one, then, studies these expressors and incitors to discover clues to Dreiser's style and to the intent with which he details this response to his experience.

Theodore Dreiser's novelistic art has been appraised for its poetics. While trying to discover whether Dreiser

¹²⁵Ibid., p. 326.

¹²⁶Ibid., p. 331.

¹²⁷Ibid., p. 351.

¹²⁸Ibid., p. 356.

¹²⁹Ibid., p. 361.

¹³⁰Ibid., p. 366.

intended to arouse the feelings of the reader, or, to incite the reader to action, it is found that figures indicate that some twenty-eight per cent (28%) of the language structures used by Dreiser in writing Sister Carrie appeals to the emotions of the reader. Of course, the proportion of expressors, the words which have the emotive effect, varies in degree from episode to episode throughout the novel. As for the matter of incitors, one notes that Dreiser uses few incitors. In fact, figures show that only about ten per cent (10%) of the language structures in Sister Carrie carries meanings which result in action on one of the three levels of human personality. It seems true that Sister Carrie was not written to have the reader alter the unhappy situations of society which are detailed. Following, then, is the result that some sixty-two per cent (62%) of the words used by Dreiser when writing this particular novel comes from communicators of facts. It may be said, then, that Dreiser has written a descriptive, rather than a persuasive, response to his own experience. For a closer study, note Table 4 on page 101, Table 5 on page 102, and Table 6 on page 103, which outline the proportion of expressors, incitors and communicators.

The chapters are grouped according to the rise and fall in the themes of the novel. The first group includes those chapters detailing Carrie's ascent to riches and fashion. Note the high percentage of expressors from the beginning chapters; in no other chapters is the percentage as high. The reader is introduced to Carrie who is thrust into society, and

who, being without wisdom in the ways of society, listens to those who appeal to her. Carrie, the poor girl, strives to become rich, and therefore, listens to the words of those who seem to have reached wealth. Following his descriptive introduction, Dreiser nearly balances his use of expressors and incitors. In this third chapter, where some twenty-six per cent (26%) of the words is from expressors, and some twenty-eight per cent (28%) of the words indicate incitors, Carrie is in search of a job. Upon being hired, Carrie sets to dreaming; thus, the proportion of expressors is greater. In Chapter 4, forty-three per cent (43%) of the words detail these dreams, but, near the end of Chapter 5, the number of incitors is greater because Carrie begins to feel the pinch of her poverty in a world of riches. Chapter 6 details Carrie's chance meeting with Drouet, a fellow-passenger on the train, who encourages Carrie to leave her poverty, and in Chapter 7 where the number of incitors rises to a high thirty-nine per cent (39%), Drouet persuades Carrie to move into an apartment with him. Through Chapter 11, Carrie continues to rise in the world of fashion; in the detailing of this world and the experience of rising, Dreiser continues to use more than twenty-seven per cent (27%) of his words to produce an emotive response. In these same chapters, Dreiser's use of incitors varies from the fifteen per cent in Chapter 8, where Carrie's sister dreams of Carrie, and, in an analogous way urges Carrie to come back, to about thirty-two per cent (32%) of the words in Chapter 9, which details the insistence

upon the rights of each member of the Hurstwood family. Then, the number of incitors ebbs to nine per cent (9%) in Chapter 10, and, then, rises again to some sixteen per cent (16%) in Chapter 11, which relates Carrie's obsession with her looks. Thus, it seems that Dreiser intends to evoke some emotive response in the reader, for he uses some thirty-seven per cent (37%) of the words to carry affective meanings. At the same time, it seems true that Dreiser is expecting little or no action from the reader, for he uses only seventeen per cent (17%) of the words which carry meanings of incitement. Finally, one notes that some forty-six per cent (46%) of the words in these chapters carry the facts of the situations detailed. The study continues with the second group of chapters.

Grouped second are the chapters detailing the descent of Hurstwood. Hurstwood, man at the top of the social world, falls in love with the simple Carrie, and, the proportion of expressors in Chapter 12 emphasized this affair. Dreiser uses some fifty-four per cent (54%) of the words to express his description of the Hurstwood household, and Carrie's response to the rich homes of Chicago. It is interesting to note that this chapter has no incitors. The use of expressors is less frequent in the following chapters as is the use of incitors, until a low seven per cent (7%) of the words in Chapter 16, in which the novelty of Drouet's and Carrie's love is wearing dull. It would seem by the fifteen per cent (15%) use of incitors, neither of them cares much. Through a small part in a play,

Carrie, arouses new passion in both Hurstwood and Drouet, evidenced by Dreiser's use of an average twenty-seven per cent (27%) of expressors in the next three chapters. As this passion grows, the use of incitors is a high twenty-three per cent (23%) and decreases to nine per cent (9%), and, then to one per cent (1%). In the following chapters, the use of expressors fluctuates between thirty-two per cent (32%) and fourteen per cent (14%), while the use of incitors increases from three per cent (3%) in Chapter 20, through twelve per cent (12%) to about twenty-eight per cent (28%) in Chapter 24 which details Mrs. Hurstwood's urgent plea for money. In the final chapter of this group, the use of expressors and the use of incitors are less frequent. The fifteen per cent (15%) of expressors and the three per cent (3%) use of incitors indicate in the style of writing, the mood of hopelessness in Hurstwood's life detailed in the content. Throughout this grouping, the use of expressors is about twenty-two per cent (22%) which is somewhat lower than the thirty-seven per cent (37%) of the previous group, while eleven per cent (11%) of the words used are incitors in this group compared with previous average of seventeen per cent (17%). Even though the proportion is lower, there is still an indication that Dreiser writes to bring about some response of the emotions on the part of the reader. He urges some action to be taken. This action may be understood to be the pondering which is the result of considering Hurstwood's descent on the social ladder. The proportion of expressors,

inciters, and communicators in the third group of chapters follows.

In the following chapters, Carrie is seen alone; Hurstwood has been divorced by his wife; and, the "love" between Carrie and Hurstwood is waning. In Chapter 26, some seventeen per cent (17%) of the words is in the area of expressors, while only one per cent (1%) of the words is in the realm of the inciters. The number of inciters rises to three per cent (3%), and the number of expressors decreases to fifteen per cent (15%) in Chapter 27. It seems that Dreiser is detailing the lack of incitement on the part of Hurstwood for himself, and on the part of no one. The number of inciters increases to twenty per cent (20%), however, in Chapter 28, for the reader learns of Carrie's protest at the forced trip with Hurstwood, and of his continued persuasion. Expressors are used more frequently, that is, about forty-three per cent (43%), in Chapter 29, for Carrie is enamoured with the idea of marrying Hurstwood. Hurstwood finds himself in urgent need to remain hidden from the law because of his recent robbery; this condition is indicated in the thirty-one per cent (31%) of inciters in this chapter. Finally, the flight from Chicago is concluded in New York with Hurstwood securing a job and the two settling down in a rather comfortable flat. The description of this settling down is evidenced by the twenty-nine per cent (29%) of expressors, and, at the same time, the use of less than one per cent (1%) of inciters. Collectively,

this group of chapters contains an average of twenty-five per cent (25%) of expressors; this number of expressors indicates the intent of Dreiser to arouse the feelings of the reader. One notes that his use of expressors is slightly more frequent in this group than in the previous one. The varying proportion of expressors one observes expresses something of the unsettled natures of both Carrie and Hurstwood. On the other hand, the variety of percentages of incitors, from one per cent (1%) at the outset of Chapter 26 to three per cent (3%) in the following chapter, through twenty per cent (20%), thirty-one per cent (31%), and less than one per cent (1%) in Chapter 30, suggests the irregular move toward alteration. Then, for the matter of communicators, the study shows that about sixty-four per cent (64%) of the words used by Dreiser is intended to be received in a matter-of-fact response. Observe, then, the proportions in the following chapters.

In New York, Carrie has an opportunity to expand her wardrobes, enrich her acquaintances, and to move beyond that which is offered by Hurstwood. The pull of Hurstwood's thriftiness against Carrie's desire for a better material life is indicated by the thirty-nine per cent (39%) of expressors and the mere three per cent (3%) of incitors in Chapter 21. As Hurstwood loses his job, the pinch of poverty affects Carrie noticeably; one notes in Chapter 33, the forty-three per cent (43%) of expressors in proportion to the zero per cent (0%) of incitors. Dreiser continues this frequent use of expressors

against the less frequent use of incitors through the following chapters until a near balance is gained in Chapters 38 and 39. In these chapters is detailed Carrie's movement toward the change that she wants. In Chapter 40 begins an imbalance of expressors, about twenty per cent (20%), with the incitors, about eleven per cent (11%), which continues in the following chapters. Twenty-six per cent (26%) of the words in the next two chapters expresses the desire of Hurstwood to prove himself in finding a job and Carrie's desire to be rid of Hurstwood. Along with this percentage of expressors are the low four per cent (4%) and three per cent (3%) of the incitors in Chapters 41 and 42. Through all these chapters, there is an average of twenty-five per cent (25%) of the linguistic structures which arouse some emotive response. Only six per cent (6%) of the language written carries meanings which move the reader to act in some way. The number of communicators averages about sixty-nine per cent (69%), pointing up Dreiser's detailing of the facts.

In the last six chapters of Sister Carrie, thirty-one per cent (31%) of the words is in the area of expressors, while about eight per cent (8%) is selected as incitors. These final chapters detail Carrie's rise to fame as an actress, together with Hurstwood's continued decline. The use of expressors is frequent as is Carrie's acclaim; at the same time, the use of incitors is as infrequent as the move to change the circumstances of Hurstwood's life.

Theodore Dreiser communicated to the reader facts concerning poverty and riches, life, and death. Some sixty-two per cent (62%) of the language written by him in Sister Carrie details these facts. Table 4 shows this proportion.

Table 4

The Proportion of Communicators
to the Total Words

Chapters	Total Words	Number of Communicators	Proportion
1-11	2,640	538	46%
12-25	2,950	1,834	67%
26-30	1,087	702	64%
31-42	3,202	2,196	69%
43-47	1,397	833	61%
	11,276	6,103	62%

However, some twenty-eight per cent (28%) of his written language carries meanings which evoke emotional responses in the reader. Certainly, there is some pity for man that Dreiser intended to share with the reader. In Table 5, one notes the proportioning of the expressors throughout the novel.

Table 5

The Proportion of Expressors
to the Total Words

Chapters	Total Words	Number of Expressors.	Proportion
1-11	2,640	1,512	37%
12-25	2,950	765	22%
26-30	1,087	257	25%
31-42	3,202	845	25%
43-47	1,397	469	31%
	11,276	3,848	28%

Only ten per cent (10%) of the language carries meanings which cause the reader to act. The proportion of the incitors is included in Table 6.

Table 6

The Proportion of Incitors
to the Total Words

Chapters	Total Words	Number of Incitors	Proportion
1-11	2,640	588	17%
12-25	2,950	351	11%
26-30	1,087	127	11%
31-42	3,202	219	6%
43-47	1,397	94	8%
	11,276	1,379	10%

Theodore Dreiser intended, wittingly or not, that some attitudes result from the reading of Sister Carrie. History records the attitude(s) of society toward poverty and riches, toward life and death; the attitude(s) may result from the reading of language such as that used by Dreiser.

Chapter 5

A COMPARISON OF THE PROPORTION OF COMMUNICATORS EXPRESSORS, AND INCITORS IN THE TWO NOVELS

The styles of Upton Sinclair and Theodore Dreiser are as unique as the writers themselves. The clues to the further understanding of their styles and the intent underlying the styles point up the differences. One notes a similiarity in the amount of language written detailing the situations experienced by the writers. Upton Sinclair communicates matter-of-factly in about sixty-six per cent (66%) of his words; the facts of Theodore Dreiser's experience make up some sixty-two per cent (62%) of his written language. The proportion of expressors in The Jungle, about thirteen per cent (13%), is less than half of the twenty-eight per cent (28%) of expressors found in Sister Carrie. Sinclair, certainly, made a greater attempt at some response other than that of the emotions, but, it seems true that Dreiser attempted to stir the reader's emotions. Considering the proportion of incitors, the reader finds that twenty per cent (20%) of Sinclair's written language carries meanings which aim at altering a situation, while he finds that Dreiser uses only about ten per cent (10%) of his words for the purpose of inciting the reader to action.

The purpose of language is to parallel the needs of man. Man details his needs in his response to experience in written and oral language. The use of written language indicates that man chooses words which carry the meanings he wishes to recreate in the reader's mind.

This study of Upton Sinclair's The Jungle indicates that the writer who intends to change a situation by his use of language chooses, wittingly or not, certain structures which incite the reader to action. The writer places the incitors in greater proportion to other structures. These structures are in certain kinds of didactic writings. Incitement to a specific action must be considered didactic.

When the writer intends to arouse an emotive response in the reader, he chooses certain structures, as evidenced in Theodore Dreiser's Sister Carrie. By his use of expressors, this writer evokes in the reader sympathy and pity for his subject(s). This use of expressors is frequent in poetic writings.

As much of writing is done with the intent of communicating facts, Sinclair and Dreiser, both, use more than half of their written language in the area of communicators. The facts carry the events; the facts give frame to the novels. Further study may discover that this abundant use of communicators by both Sinclair and Dreiser is a result of their previous work with journalism.

This study of the styles of Upton Sinclair's The Jungle and of Theodore Dreiser's Sister Carrie discovers the proportion

of expressors, incitors, and communicators. This study points up the proportions needed by a writer when he intends to arouse the reader to an emotional response, and, when he intends to cause the reader to take up some specific action to alter an unhappy situation.

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APPENDIX

GETTING RID OF MILITARY SERVANTS

Pity the poor general! He and other high-ranking officers are threatened with the loss of their enlisted aides who have been taking care of such pesky chores as cutting the grass, walking the dog and washing the car, chores that the rest of us have to do ourselves or pay someone else to do for us. And pity the general's lady! Like other wives to top military officers, she's stuck with a huge, but antiquated, house on the base and now risks losing the services of the enlisted soldiers who have been helping her by cleaning, fixing the meals and doing the laundry.

At least that's what would happen if Senator Proxmire gets the practice abolished. Most Americans, we think, will be behind the Senator on this one.

It's not as if the top military brass was all that poorly paid. "\$40,000 for a lieutenant-general, for instance, doesn't sound bad by itself, and when it's realized that free living quarters, free medical care and other assorted benefits are part of the bargain, the general's income begins to look handsome. The Defense Department argues that, because these top officers have to do some entertaining and make a contribution to the community, they need this domestic help. Yet the same demands are made on top corporation executives, who don't take home employees, hired to do other jobs, in order to put them to work on household chores. Activities that are genuinely connected with their work are paid for with expense allowances; the rest must be financed from family income.

There's no reason why top military men shouldn't cope in the same way as their civilian counterparts. If the Pentagon thinks there's a good case for giving the generals and admirals domestic help, why not just give them another allowance? It would be cheaper to the taxpayer. At last count, 1,772 men were assigned as enlisted aides in all the armed services at an average annual pay of

nearly \$7,500 each, to which must be added the cost of maintaining the man on the base. That's a fancy price for domestic help.

Then there's the school at Ft. Lee, Virginia, where aides are trained at a rate of over 100 a year. The major part of the course seems to be gourmet cooking. How many parties are the armed forces holding? Wouldn't it be more economical to use outside caterers?

Already the Defense Department has agreed to cut back a little, reducing the number of men assigned as aides by 28 per cent and limiting the kind of tasks they may be given. But in no time at all the number could creep up again and the men once more would be pushed into doing personal chores. Senator Proxmire is therefore right to press on for abolition of this anachronistic practice. Most Americans who cut their own grass, walk their dogs or wash their cars will be urging him on.¹

¹Editorial, loc. cit.

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