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

A Monograph
Presented to
the Faculty of the Department of English
Morehead State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Sister Julia Marie Head, O.S.U.

July 1973
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 incitation is evidenced in the twenty per cent (20%) of
incitively-oriented language which Sinclair wrote in *The Jungle*. Dreiser wrote only half that many inciters. While Dreiser's style is weighty with expressors, Sinclair's style is seen to be weighty with inciters. The greater proportion of expressors indicates a poetic style, and the greater proportion of inciters indicates a didactic style.

Accepted by: [Signature]

Chairman
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>1. NATURE OF THE MONOGRAPH</td>
<td>1</td>
</tr>
<tr>
<td>PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN</td>
<td>6</td>
</tr>
<tr>
<td>PROCEDURE</td>
<td>7</td>
</tr>
<tr>
<td>PREVIOUS WORK IN THE FIELD</td>
<td>7</td>
</tr>
<tr>
<td>DEFINITIONS</td>
<td>10</td>
</tr>
<tr>
<td>2. A TREATMENT OF AN APPLICATOR OF COMMUNICATORS, EXPRESSORS, AND INCITORS</td>
<td>13</td>
</tr>
<tr>
<td>TO AN EDITORIAL</td>
<td></td>
</tr>
<tr>
<td>3. AN APPLICATION OF COMMUNICATORS, EXPRESSORS, AND INCITORS TO THE NOVEL</td>
<td>20</td>
</tr>
<tr>
<td>OF UPTON SINCLAIR</td>
<td></td>
</tr>
<tr>
<td>4. AN APPLICATION OF COMMUNICATORS, EXPRESSORS, AND INCITORS TO THE NOVEL</td>
<td>59</td>
</tr>
<tr>
<td>OF THEODORE DREISER</td>
<td></td>
</tr>
<tr>
<td>5. A COMPARISON OF THE PROPORTION OF COMMUNICATORS, EXPRESSORS, AND INCITORS</td>
<td>104</td>
</tr>
<tr>
<td>IN THE TWO NOVELS</td>
<td></td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>107</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>110</td>
</tr>
</tbody>
</table>
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Proportion of Expressors to the Total Words</td>
<td>55</td>
</tr>
<tr>
<td>2. Proportion of Inciters to the Total Words</td>
<td>56</td>
</tr>
<tr>
<td>3. Proportion of Communicators to the Total Words</td>
<td>57</td>
</tr>
<tr>
<td>4. Proportion of Communicators to the Total Words</td>
<td>101</td>
</tr>
<tr>
<td>5. Proportion of Expressors to the Total Words</td>
<td>102</td>
</tr>
<tr>
<td>6. Proportion of Inciters to the Total Words</td>
<td>103</td>
</tr>
</tbody>
</table>
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.\footnote{Ernest M. Robson, \textit{The Orchestra of the Language}, (New York: Thomas Yoseloff, 1959).} 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
reflects the narrative, descriptive, or narrative-descriptive set of communicative modes.\textsuperscript{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 inciters.

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

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 "inciter."

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 inciters in a similar manner.

The reader may discover the applications possible from the terms of "communicators," "expressors," or "inciters" in *Language in America*, 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*.

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*, by using some of his novelistic art. Dreiser has received critical appraisal for

---


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*. 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 inciters of one as distinct from the communicators, expressors, and inciters 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

---

will simply have to be revealed by the linguistic weight and quality of the inciters. 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 inciters 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 Literature 12 has printed Philip Williams' article concerning Dreiser's style, 13 while Publications of the Modern Language Association of...


America lists articles found in other sources. Dreiser has received some critical appraisal in essays collected by John Lydenberg and in studies by Richard Lehan. Donald Pizer has edited other criticism which includes investigation of Dreiser's style by William J. Handy and by Julian Markels.

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 \textit{Upton Sinclair: A Study in Social Protest} in which

\begin{itemize}
\end{itemize}
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 Gottesman\(^{21}\) 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 inciters. None of the works investigate the ratio of communicators and expressors to inciters 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.


in tone when regarded from an affective point of view.

Within the context of this monograph, an expresser 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 inciter 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 inciter 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. 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

---

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.
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 inciters 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 inciters, 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 inciters 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 inciters, and, finally, the proportion of communicators in the writing.

Estimating the proportion of expressors, inciters, 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,

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." 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 inciters.

---

Tbid.
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."

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 inciters 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 inciters 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 inciters 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*.

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

meat-butcheri ng 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 is 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 music

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 people
the merciless tune
without one single change
an American tune
something hypnotic
with its endlessly-recurring dominant
little Ona
his own accommodations
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 time

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 unheeded\textsuperscript{6}

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 luck\textsuperscript{7}

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

\textsuperscript{6}Ibid., p. 35.
\textsuperscript{7}Ibid., p. 43.
cursed like a madman
looked like a crazy person, with flying hair and
bloodshot eyes
with knotted hands

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 job

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 uncertain

many such dangers
the pale blue mulk
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 earth

benefits of a more substantial nature
he made bold
to his great delight
a huge pocketful
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 happy

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 boldly

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 day 14

one of the big houses
congratulated herself, somewhat naively
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 away 15

It was a very obstinate sprain
he turned white with agony
while the doctor wrenched away at his swollen ankle 16

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

14 Ibid., p. 99.  
15 Ibid., p. 107.  
16 Ibid., 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 evidence

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 breakfast

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 terror

she lay still as death
crouching terrified in the corner

17 Ibid., p. 123. 18 Ibid., p. 131.
19 Ibid., 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 liquor

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 beast

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 knees

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
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 bad

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 anxiety

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 creatures

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

Antanas was a perfect talking-machine
The little fellow was now really the one delight--
his one hope, his one victory
he was a 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

23 Ibid., p. 171. 24 Ibid., p. 179.
stupified 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 things

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 nature

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 stop

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 ones

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 snow

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 reporter

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' man

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

---
32 Ibid., p. 243. 33 Ibid., 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 bottomless

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 Man

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 hue

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 unfailing 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 farmer

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 titles

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 persons

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

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 way\textsuperscript{44}

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 hands\textsuperscript{45}

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
One has asked for a holiday and been refused
so many who are anxious to work as you wish\textsuperscript{46}

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

\textsuperscript{44}Ibid., p. 3.
\textsuperscript{45}Ibid., p. 11-12.
\textsuperscript{46}Ibid., 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 road

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 hogs

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
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 learn 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 night.

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 boots
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 do
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 misery
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 kitchen

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 success^59

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 pound^60

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 door^61

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 face^62

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

^59 Ibid., p. 123.  
^60 Ibid., p. 131.  
^61 Ibid., p. 139.  
^62 Ibid., 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 worth 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 nature.

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 job. 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 satisfaction he would need to fight before he got through. Antanas would have it repeated to him and then he would remember it.

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

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 doors

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.'

'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 attent 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!" 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

81 Ibid., p. 299. 82 Ibid., p. 309.
83 Ibid., 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 of the processes of production, exchange, and consumption. It 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 competition. 84

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

---

84 Ibid., p. 325. 85 Ibid., p. 333.
the ways of the jungle, and salvation from the ways of the jungle. Consider, then, the range of the proportion of expressors, inciters, 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 inciters 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%) were 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 fourteen 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 inciters increases in Chapter 16, where expressors are about nineteen per cent (19%) and inciters 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 inciters 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 inciters, 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 inciters 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 inciters 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 inciters. 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 inciters 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 inciters 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 inciters 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 inciters is about twenty-five per cent (25%), while the number of expressors is eighteen per cent (18%). In the following chapter, inciters 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 inciters being about eighteen per cent (18%). In the final chapter, the proportion of inciters 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 inciters 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, inciters, 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, inciters, 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

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Total Words</th>
<th>Number of Expressors</th>
<th>Proportion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>5,760</td>
<td>784</td>
<td>13%</td>
</tr>
<tr>
<td>10-21</td>
<td>6,240</td>
<td>1,108</td>
<td>16%</td>
</tr>
<tr>
<td>22-27</td>
<td>4,800</td>
<td>760</td>
<td>12%</td>
</tr>
<tr>
<td>28-31</td>
<td>2,880</td>
<td>347</td>
<td>12%</td>
</tr>
<tr>
<td></td>
<td>19,680</td>
<td>2,999</td>
<td>13%</td>
</tr>
</tbody>
</table>
Table 2 shows the relationship of the number and proportion of inciters 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 inciters 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 inciters.

Table 2

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Total Words</th>
<th>Number of Inciters</th>
<th>Proportion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>5,760</td>
<td>1,401</td>
<td>23%</td>
</tr>
<tr>
<td>10-21</td>
<td>6,240</td>
<td>1,244</td>
<td>18%</td>
</tr>
<tr>
<td>22-27</td>
<td>4,800</td>
<td>866</td>
<td>18%</td>
</tr>
<tr>
<td>28-31</td>
<td>2,880</td>
<td>691</td>
<td>24%</td>
</tr>
<tr>
<td></td>
<td>19,680</td>
<td>4,202</td>
<td>20%</td>
</tr>
</tbody>
</table>

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

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

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, inciters, 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

of this novel, the words of every fifth page are studied for the number of communicators, expressors, and inciters. 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 impression 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 ear

2 Ibid., p. 1.

2 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
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 shops

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 commercial 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-lamps
eventually ending on the open prairie

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 errand

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-
liier, sprightlier
in the best of spirits, feeling her blood still
flowing pleasantly 6

'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 frightened

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 revolted
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 eating

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.

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 noiseless
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 near
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.

---

Ibid., p. 46.  
Ibid., 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  
indifference
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 actions

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 compliment

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

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 crystalized lamps
with stained and designed panes of glass
neither care nor unsatisfied desire
oh! how quickly would sadness flee
wondering, delighting, longing
how delightful.

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 spring.

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.'

Hurstwood appeared strong and sincere
she said remorsefully

---

\(^{19}Ibid., p. 86.\)

\(^{20}Ibid., p. 91.\)

\(^{21}Ibid., p. 96.\)
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 curiosity

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 cozy 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 position

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 look

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

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 bescrappaunned 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

---

22 Ibid., p. 101. 23 Ibid., p. 106.
amid the noisy, shifting company of notables
The dressy manager

Carrie only smiled consciously
feebley 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
care, brimming with affection and enthusiasm
shaking an affectionate finger at her

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 spoken

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

---

26 Ibid., p. 121.  
27 Ibid., p. 126.  
28 Ibid., 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 newsmonger, 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 presence
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 glance
 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 arguments
He was, above all, sympathetic said Drouet, gently with mingled feelings Her mind was shaken loose their respective qualities of kindness and favour

---

32 Ibid., p. 151. 33 Ibid., p. 151.
34 Ibid., p. 160.
a mass of jangling fibres
an anchor-less, storm-beaten little craft which could
do absolutely nothing but drift 35

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 impressed 38

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 open 39

35 Ibid., p. 166.  
36 Ibid., p. 171.  
37 Ibid., p. 176.  
38 Ibid., p. 181.  
39 Ibid., 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 peculiar

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 weighed

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 position

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 hotel

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

---

40 Ibid., p. 191.  
41 Ibid., p. 196.
42 Ibid., p. 201.  
43 Ibid., 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 temporar­
ily 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
good 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 parade\textsuperscript{47}

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 Carrie\textsuperscript{48}

with the faintest touch of surprise
she answered, interestingly
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 look\textsuperscript{49}

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

\textsuperscript{47}Ibid., p. 226. \textsuperscript{48}Ibid., p. 231. \textsuperscript{49}Ibid., 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 painfully
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 significance
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 surprised
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

---
52 Ibid., p. 251.  53 Ibid., p. 256.
54 Ibid., p. 261.
he said, in a snarling tone
her eyes distending
it was all legal and binding enough\textsuperscript{55}

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
remember\textsuperscript{56}

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 labourers\textsuperscript{57}

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 mind\textsuperscript{58}

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.\textsuperscript{59}

her feminine love of finery prevailed

\textsuperscript{55}Ibid., p. 266. \hspace{1cm} 56Ibid., p. 271.
\textsuperscript{57}Ibid., p. 276. \hspace{1cm} 58Ibid., p. 286.
\textsuperscript{59}Ibid., 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 returned
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 reward
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 again
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 brogue 63

The man seemed most peaceably inclined
out of pity, leaned 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 trembling 64

', . . . 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 greatly 65

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 her 66

63 Ibid., p. 306.  64 Ibid., p. 311.
65 Ibid., p. 316.  66 Ibid., 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 dressed

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 arriving

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.

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

69 Ibid., p. 336. 70 Ibid., p. 341.
71 Ibid., 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

wrist, 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 incitors 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 happy

'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.

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 served

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 interested

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 back home, 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 passion.  

'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.'  

'. . . 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.'  

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.'  

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 do  

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.'

'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.'

'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.'

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 him

'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?'

'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.'

'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 have.\footnote{Ibid., p. 160.}

'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.'\footnote{Ibid., p. 166.}

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.\footnote{Ibid., p. 171.}

'They must have forgotten it.'
'Count them'
only to think strange thoughts\footnote{Ibid., p. 191.}

'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.'\footnote{Ibid., p. 196.}

'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!'
She wavered, totally unable to make a move. 'Of course, . . . you know I will.' 'Let me fix my coat for you, anyway.'

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

'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.'

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.'

'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.

'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.

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

'I will' 'Oh, let up' 'You can get that out of your head.'

---

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.' 122
'I oughtn't to be made to pay for it.' 123

'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.'

118 Ibid., p. 271. 119 Ibid., p. 276.
120 Ibid., p. 281. 121 Ibid., p. 291.
122 Ibid., p. 295. 123 Ibid., p. 311.
124 Ibid., 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.'

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

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

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

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

'Look at the copper watchin!'
'Look at the bloke ridin!' After considering these expressors and inciters in Dreiser's novel, one, then, studies these expressors and inciters 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 inciters, one notes that Dreiser uses few inciters. 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, inciters 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 inciters. 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 inciters, 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 inciters 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 inciters. 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

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

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Total Words</th>
<th>Number of Expressors</th>
<th>Proportion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-11</td>
<td>2,640</td>
<td>1,512</td>
<td>37%</td>
</tr>
<tr>
<td>12-25</td>
<td>2,950</td>
<td>765</td>
<td>22%</td>
</tr>
<tr>
<td>26-30</td>
<td>1,087</td>
<td>257</td>
<td>25%</td>
</tr>
<tr>
<td>31-42</td>
<td>3,202</td>
<td>845</td>
<td>25%</td>
</tr>
<tr>
<td>43-47</td>
<td>1,397</td>
<td>469</td>
<td>31%</td>
</tr>
<tr>
<td></td>
<td>11,276</td>
<td>3,848</td>
<td>28%</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Chapters</th>
<th>Total Words</th>
<th>Number of Inciters</th>
<th>Proportion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-11</td>
<td>2,640</td>
<td>588</td>
<td>17%</td>
</tr>
<tr>
<td>12-25</td>
<td>2,950</td>
<td>351</td>
<td>11%</td>
</tr>
<tr>
<td>26-30</td>
<td>1,087</td>
<td>127</td>
<td>11%</td>
</tr>
<tr>
<td>31-42</td>
<td>3,202</td>
<td>219</td>
<td>6%</td>
</tr>
<tr>
<td>43-47</td>
<td>1,397</td>
<td>94</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>11,276</td>
<td>1,379</td>
<td>10%</td>
</tr>
</tbody>
</table>

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 similarity 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 inciters, 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 inciters 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.
BIBLIOGRAPHY

1. Bibliographies


2. Abstracts and Indexes


3. Books


4. Periodicals


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.\(^1\)

---

\(^1\)Editorial, loc. cit.