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An Analysis of John Dos Passos' Streets of Night and Its Seminal Effect On Manhattan Transfer and U.S.A.

by

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ABSTRACT

Common to all of John Dos Passos' early novels is a pessimistic view of man's ability to fulfill himself and to make a worthy contribution to society at the same time. The author's philosophy has been examined with respect to almost all of his early novels culminating in U.S.A. except for Streets of Night. Although Streets of Night is an immature work, in an overall analysis of Dos Passos' work the novel merits study.

The characters in Streets of Night may be no more than stereotypes, but they represent types that Dos Passos repeatedly uses. Chapter One of the thesis is an analysis of the three main characters--Fanshaw Macdougan, David Wendell, and Nancibel Taylor--to establish what the types are from whom Dos Passos draws his characters in Manhattan Transfer and U.S.A.. Simultaneously the study shows that lifeless as the characters are, they are drawn with a precision that marks Dos Passos' maturing craftsmanship.

The author's use of imagery and his careful meshing of imagery with structure is examined in Chapter Two. In his awareness that imagery must be functional rather than decorative for it to have meaning and that structure is one of the major concerns of the novelist, Dos Passos demonstrates a sophistication that is absent in his earlier works.

In Chapter Three the characters, imagery, and structure of Streets of Night are studied in relationship to those of Manhattan Transfer and of U.S.A.. One ultimately observes that although Streets of Night seems to have little relation to U.S.A., the novelist's character types and his low estimation of man's ability and willingness to make his life personally and socially rewarding remain essentially the same from the somewhat unsuccessful efforts of the apprentice to the masterpiece of the accomplished writer.
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INTRODUCTION

*Streets of Night* is a novel that has often been overlooked or ignored because most scholars have preferred to treat the better novels *Manhattan Transfer* and *U.S.A.* The intention of this paper is to rectify the oversight and to examine *Streets of Night* closely as a novel in its own right and as an early work the influence of which is to be seen in both of the above mentioned works. Chapter One deals exclusively with the analysis of the characters. Not all of them are discussed, but the ones who come to be termed Dos Passos' types are studied carefully with respect to their individual outlooks on life and their separate and integrated functions. Finally, Chapter Three shows the similarities in character, symbol, and theme and the distinguishing structural differences among *Streets of Night*, *Manhattan Transfer* and *U.S.A.* Of necessity the discussions of *Manhattan Transfer* and *U.S.A.* are suggestive rather than exhaustive.

Discussion of *One Man's Initiation* and *Three Soldiers* is only peripheral. The novels dealt with at length have the United States as their locale and civilians, with their domestic and social problems, as the characters. One cannot deny that some traits of Wenny, Fanshaw, the Reverend Wendell, and Whitey appear in the first two novels; however, the scope of the thesis treats these men not to consider how they appear under military dominance, but how they react to domestic and social issues wherein women and sex exert forces not reckoned with in the earlier war novels.

Although *Streets of Night* is called a dull book at the beginning of the analysis, it merits its lengthy discussion because it clearly manifests Dos Passos' craftsmanship. The author lacks the ability to make his characters convincing literary creations of human personalities, but his meticulous attention to the development of such character as they have is
worth noting. The characters he creates in *Streets of Night*, especially the women who are essentially absent from the military world of Martin Howe and John Andrews, appear in the two other novels under consideration. Dos Passos' dialogue and interior monologues are stilted and unimpressive, but his careful manipulation of symbol, motif, theme, and structure is particularly sophisticated. Since Dos Passos is a major American writer, his minor works deserve some attention as they indicate the maturing of his talents and the directions of his developing concepts.

Because scholars and critics have tended to neglect *Streets of Night*, reference in this thesis to secondary material is slight. In Jack Potter's bibliography of John Dos Passos, there is not one reference to *Streets of Night* in his selected list of newspaper and periodical articles. Of the articles and books cited in the bibliography of this thesis, only Blanche Gelfant gives more than a cursory word of disparagement or nod of recognition to the novel. Consequently she is most frequently referred to. Although articles about *U.S.A.* are in abundance and although *Manhattan Transfer* has evoked some critical attention, material from these sources is only peripherally related to the subject at hand, and they are referred to infrequently.

To think that *Streets of Night* will ever meet with critical acclaim or even critical interest is to delude oneself. Nevertheless, the serious student of John Dos Passos should not overlook the novel in the general tendency to feel that outside of *U.S.A.*, whatever else Dos Passos wrote is not worth mentioning. The effort spent in the analysis of *Streets of Night* is justified if it provides the reader with a greater awareness of the importance of his early works in the creation of *U.S.A.*
CHAPTER ONE

By most standards Streets of Night is a dull book. Nothing much happens, for John Dos Passos creates what little plot and characterization there is not through action, but through interior monologue and dialogue. The characters thus created are pitiful creatures because despite all the verbalization of their hopes and desires, their frustrations and despair, they reach no meaningful communication. In his efforts to cope with his own despair and to realize his own dreams each character is oblivious to the needs of his companions. Ultimately Dos Passos creates a climate of social disunity and disorganization.

Dos Passos' chronological and geographical settings further contribute to the atmosphere of despair and frustration that the omniscient reader, if not the character within the novel, can sense. Streets of Night covers a time span of approximately fifteen years when Fanshaw was a freshman in college until his return from World War I. In retrospect the reader looks upon these years as a period when the last manifestations of Edwardianism were succumbing to a less rigid morality and when women were beginning to exhibit their emancipated ideas about sex and careers. In selecting Boston as the locale of the greater part of the novel, the author not only chose a city which his college years led him to know, but he also chose a city which stood as one of the last bastions of an outmoded propriety in the United States. Nevertheless, the Boston of Streets of Night was feeling the encroachments of a more secular and emancipated way of life that intensified the problems of young people the age of Wenny, Fanshaw, and Nan. Caught between the struggles of a dying Edwardian morality and the labors of the 1920's to be born, the main characters exemplify the frustration and despair of their age.
The main characters—Fanshaw, Wenny, and Nan—are basically stereotypes of the aesthete, the frustrated preacher's son, and the chaste New England career girl. Despite the fact that they are types rather than human personalities, Dos Passos makes their desperate condition more real by use of images and recurrent motifs. These devices bear more of the message than they have heretofore in One Man's Initiation and in Three Soldiers, and they provide as much analytic interest as the characters themselves do. However, the imagistic devices would be less effective if it were not for the structure which Dos Passos imposes on the novel. Such rigid and clear-cut structure differentiates Streets of Night from all of his other novels: the earlier ones show no particular structural organization, and the later novels have an organic structure which is less easily described. The smooth meshing of image and structure shows Dos Passos' increasing sophistication as a novelist. Compared to Manhattan Transfer and U.S.A., the scope of Streets of Night is limited. Nevertheless, in Streets of Night the author uncovers the seed of desparation that is going to later grow into his "best and truest world."

Dos Passos obviously makes Fanshaw Macdougan his main character simply by devoting more chapters to his delineation than to that of either Wenny or Nan. In many respects Fanshaw is Dos Passos' representation of T. S. Eliot's J. Alfred Prufrock. In our preliminary discussion of Fanshaw it may be helpful to point out the similarities between the two characters. Nevertheless, because the length of the novel affords more opportunity for fuller character development, Fanshaw becomes a more pitiable character than Prufrock.

Adjusting the comparison to the structure of the poem rather than the novel, since the poem is more concise, we observe the first similarity in
Prufrock's and Fanshaw's habit of walking through foggy streets at night. In both works the streets are "half-deserted", creating a desolate atmosphere wherein both characters live out their drab existences. If in Prufrock's life "the women come and go/Talking of Michelangelo,"(ll. 13-14), in Fanshaw's life he dooms himself to walking "to and fro to lectures with a notebook under my arm,"2(p. 311) talking of Canaletto. Although Fanshaw undoubtedly knows more about Canaletto than Prufrock's women know about Michelangelo, the final impact of what Fanshaw has to say is probably not much more significant than the women's chatter.

As in Fanshaw's carefully planned existence,

There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And for a hundred visions and revisions,
Before the taking of toast and tea. (ll. 26-34)

One of Fanshaw's major characteristics is his listlessness and indecisiveness. He declares that Wenny can convince him of anything; Nan finds him terribly lackadaisical. Having always been under the control of his mother, Fanshaw, like Prufrock, is plagued by the question, "Do I dare?" He wonders if he dares to defy his mother and if he dares to declare his love to Nan.

Whereas Prufrock measures out his meaningless life in coffee spoons, Fanshaw measures the passage of time by the taking of tea. Just as Prufrock declares he has no strength "to force the moment to crisis," that he is no prophet, so Fanshaw leads his life in timidity, for he avoids quarrels with Wenny and does not force his attentions on Nan. Moreover, Fanshaw certainly is no prophet, for he lives in the past, and can hardly
see beyond the end of his nose in the present. Both Prufrock and Fanshaw find life most bearable when they do not have to confront the reality of society about them, when they can scuttle like a pair of claws across the bottom of their own silent sea of dreams.

As Prufrock symbolizes a large portion of society to Eliot, so Fanshaw represents a sizable segment of the middle and upper middle class society that Dos Passos parodied and satirized for years. As the homosexual prototype of John (Jojo) Oglethorpe and Tony Hunter in *Manhattan Transfer* and of Dick Savage in *U.S.A.*, he is a symbol of physical, intellectual, and spiritual sterility. His general lack of vitality, his inability to create, and his tendency to intrude upon and destroy moments when real communication among others may be taking place alienate him from Wenny and Nan. However, Dos Passos' genius for letting the reader see the world through the eyes of the principal character permits the reader to feel pity as well as scorn for Fanshaw.

The reader's introduction to Fanshaw is an introduction to a naive college freshman who is rather terrified of girls. In spite of his efforts to avoid going on a double date with his roommate and two disreputable chorus girls, he allows himself to be talked into acquiescing. The experience, however, is far from a happy one for him or for his date. She expects him to pet her and "love her up," whereas the possibility of any physical contact between them is unthinkable to Fanshaw, who has been reared on the pious sermonizing of old Crownsterne, his former headmaster. Before he meets his date, Fanshaw recollects his words:

> purity and continence ... but remember to beware ...
> of those unfortunate women who have rendered themselves unworthy of the society of our mothers and sisters ...
> of those miserable disinherited creatures who, although they do not rebuff and disgust us immediately with their
loathsomeness as would common prostitutes, yet ... (p. 15)

Cham Mason's free love play and the expectations of Fanshaw's date indicate to Fanshaw that he lives in a different moral world than they. His later daydream about the girl,

But he had kissed her; he had come back and lain on the grass beside her and kissed her til she wriggled in his arms ... (p. 28)

shows that he does have normal desires to hold a girl in his arms.

Finally he concludes his fantasy with the realization, "That her perfume was common like her saying ain't" (p. 30). Fanshaw thus has accepted Crownsterne's platitudes and the prudish view of life that they signify. Because of his Puritanical education, Fanshaw has early in his life accepted a set of principles that effectively prevent a sexual maturity equal to that of other boys of his age.

In addition to his early educational background, a major cause of Fanshaw's inability to deal realistically and positively with the opposite sex is his mother who has always feared that a female would take him away from her. Even in his youth she discouraged his interest in girls:

Wobbling from side to side ... Sukie Smith and I walking round the block that one Fourth, smell of lindens, and people laughing at us asking if we meant it, until Mother stopped us. (p. 229)

Such oppressive actions on his mother's part could not help but make him feel guilty about his interest in girls. Although Fanshaw has not dared to mention his interest in Nan, his mother suspects it and eventually villifies her unnamed rival declaring,

Some girl has got a hold on you. Don't trust her, dear, don't trust her. Women are so wicked. She's after your social position or thinks you make a good salary ... O, I'd die, I'd die if someone got you away from me. (p. 96)
The announcement that Fanshaw's interest in any woman other than his mother will undoubtedly result in his mother's death rather effectively thwarts any active interest Fanshaw might have in Nan. Fanshaw cannot resist his mother's hold, and as long as she remains an active force in the novel, Fanshaw is restrained from expression of deep affection for a woman. Thus Crownsterne and his mother have blocked the natural outlet for Fanshaw's sexual drive.

In being deprived of a natural outlet for his affections through development of a normal relationship with a girl, Fanshaw becomes overly fond of Wenny. The first indication of Fanshaw's attachment to Wenny is the "gesture of proprietorship" (p. 40) with which he pushes Wenny out the door of Nan's apartment coercing Wenny to leave Nan and come to dinner with him. Later on Fanshaw reminisces about the first time that he had seen Wenny:

... and besides [sic] him a thin brownfaced boy with moist brown eyes intent on everything ... And now they walked back side by side towards Cambridge as they had walked hundreds of other nights at about this hour, and his arm touched Wenny's arm occasionally as it swung. ... Wenny's stride was even with his stride now, occasionally the backs of their hands touched as they swung. (p. 78)

Although there is nothing yet definitely implied about a homosexual relationship, Dos Passos continues to provide suggestions of Fanshaw's unusual fondness for Wenny. Several pages later Fanshaw pictures Wenny as a child:

With unexpected tenderness he pictured himself putting him to bed drunk, unlacing his shoes, pulling off his trousers. A sudden desire to draw a hand over Wenny's crisp short hair. (p. 87)

Until this point Fanshaw's affectionate feelings toward Wenny cannot be interpreted as any more than particularly friendly sentiments. However, Fanshaw does express feelings that, even though they are not
enlarged upon in Streets of Night, are amplified in the copies of Fanshaw that appear in later novels:

Much too fond of Wenny, his dark skin, his extraordinary bright eyes. One ought to have more control over one's emotions, senses. At grade school in Omaha, there had been that curly haired boy, Bunny Jones. Walking home from school one day ... Bunny had suddenly put an arm round his neck and kissed him and run off crying in a funny little voice, 'Gee, I'm skeered.' Curious the way streaks like that turn up in one. Pico della Mirandola wouldn't have been afraid of such an impulse if it had come to him. There were so many scandalmongers about this place. How fearful anything like that would be. He wasn't free like Wenny. (pp. 109-110)

After Wenny has committed suicide, Fanshaw remarks, "And Wenny had loved her. That's how I felt towards him, I suppose. No harm, now that he's dead" (p. 235).

Although Fanshaw never has to cope with the problem of overt homosexuality, the signs he shows of effeminacy are irritating to both Wenny and Nan. Wenny decries Fanshaw's rather effeminate lassitude.

'Why be too eager about anything?' put in Fanshaw in his most languid voice.
'O you make me tired, Fanshaw.' [replied Wenny.] (p. 88)

Nan, too, is piqued by his "long limp hands" (p. 65) and his lack of virility in general. She never dreams of him as she dreams of her mythological Italian laborer.

Not only is his behavior irritating to Nan and Wenny, but it also prevents Fanshaw from communicating his true feelings. "The thought that he might love her, that he might be losing himself to her disturbed him so that he tried to brush it aside" (p. 78). Nevertheless he does care for Nan as well as caring for Wenny, thus putting himself in the awkward position of being a rival for both Wenny's and Nan's attentions. The hostile feelings that develop because of his being pulled in two directions alienate him more than ever from both of his friends.
Although Fanshaw professes to be best of friends with them, and although he can talk eruditely about most subjects, Fanshaw feels cut off from truly expressing his personal feelings so that all Wenny and Nan are acquainted with is the cultural facade that he presents to the world. Thus inhibited by the prudish and stultifying morality that he has acquired from his mother and from his early educational background, frustrated in his pitiful attempts to communicate on a fundamental basis with his friends, Fanshaw leads a sterile existence. Even if Fanshaw were permitted to express his fondness for Wenny, such a relationship would not be a creatively meaningful one. His relationship with Nan does not come to natural fruition in marriage. His final alienation from Wenny and Nan represents his alienation from all of society, and his existence becomes not only sterile, but meaningless as well.

In his career as well as in his social life Fanshaw manifests his inability to create and his tendency to stifle creative inquiry. Like his later incarnations, John Oglethorpe and Dick Savage, he parasitically lives off of art, but he never creates a work of art. Even though he often expresses a vague desire to paint, to act in order to realize this ambition is foreign to his character.

'Nan, I wish I could paint.'
'Who's stopping you?'
'I suppose that sort of thing is pretty futile nowadays ...
(p. 224)

Unable or unwilling to paint, Fanshaw can only criticize others:

'No, I don't see why we should waste time on Rubens, Mr. Jones, more acreage than intensity in Rubens, and all of it smeared with raspberry jam!' (p. 205)

Unlike Nan's career in music, his career in teaching is not a means for self-expression but simply an occupation that supplies him with his
Neither a vital physical nor intellectual force, Fanshaw is also spiritually empty. Despite all of his talk about his concern for Wenny, his first concern after Wenny's death is scarcely altruistic. Even though shocked and grieved by the sad news, Fanshaw is composed enough to realize that a scandal might cost him his university position. Therefore, his first step is to assure the school authorities of his lack of complicity in the whole affair. Only when he is confident that he will not be ruined by a possible scandal does he attend to the rituals of bereavement.

In a way, Fanshaw is not wholly uninvolved in Wenny's death, for Fanshaw accepts and lives by the principles of prudish purity which Wenny abhors and which are a major cause of his suicide. The principles implied in the following speech by Wenny's father, the Reverend Wendell, are quite similar to the ones that Crownsterne, Fanshaw's headmaster, spoke of early in the novel.

I was one of those filthy dreamers mentioned in the Gospels who defile the flesh, despise dominion and speak evil of dignities. And I fell so low that inexpressibly painful to recall I took up in a low dive with a scarlet woman ... I stood before her trembling with lust, and all at once a sword cleaving me, a light searing me, I felt my flesh corrupt before God. (p. 198)

Similar pious sentiments expressed in Reverend Wendell's letter to his son infuriate Wenny:

'I myself went through moments in my youth inexpressibly painful for me to recall, bitter moments of profligacy and despair, and that I came through them with my soul alive was only by the merciful Help of the Allknowing and Allforgiving Creator in whom I have never lost faith, nay not for one instant.' (p. 170)
Bitter thoughts of profligacy and despair. That's me all right, except he got the profligacy and I get the despair. Go whoring and repent and yours is the kingdom of God. A fine system all right but he repented so damn hard he spoiled my chances. (p. 171)

In the end Wenny's resolve, "God damn my father; I will live him down if it kills me" (p. 172) does kill him. His decision to kill his father and the debilitating principles that he stands for is likewise a decision, though an unwitting one, figuratively to murder Fanshaw who upholds the same sanctimonious principles. Although Fanshaw denies complicity in Wenny's suicide, symbolically he is as responsible as Wenny's father. Thus Fanshaw comes to represent the ultimate despair that causes his friend's death.

After Wenny's death Fanshaw and Nan decide to "'play with love to keep it from playing with us'" (p. 229). The possibility that he may finally achieve a natural relationship with a woman, that he may yet fulfill one of his dreams gives him the strength to oppose his domineering mother, however tentatively. Earlier in the book he had promised his mother that together they would go abroad in the summer and had assured her that there was no other woman in his life. Now things have changed:

'Mother,' he said without looking her in the face, 'what would you say if I were to marry some day?'

'But then we couldn't go abroad this summer, could we, dear?'

'I'm afraid we aren't going to be able to do that anyway.' (pp. 232-233)

Although this confrontation is not decisive, in it Fanshaw shows that, given encouragement by Nan, he might yet become a man. It is just such encouragement that Nan fails to give. Since Fanshaw does not fit into
any of her dreams of the ardent lover, she rather ruthlessly turns him away.

With Wenny's suicide and Nan's rejection of his proposal of marriage, Fanshaw's life in Boston is over. It is fitting that when we last see him, he is about to leave Italy, the land where he thought he could make his dreams reality. Fanshaw had a futile hope that he would realize his dream of a languid life spent floating on a barge as in a scene from the painter Canaletto. Of course, Italy does not fulfill his dreams. He has no more strength of will to change his life there than he did in Boston. Unable to renounce his Puritanical upbringing, he initially rejects Major Baldwin's scheme of remaining abroad and enjoying the pleasures of a Bohemian life. Fanshaw cannot escape himself; in this he is much like Jimmy Herf in Manhattan Transfer whose escape from the city is a futile act because his ills lie not within geographical boundaries, but within the boundaries of his mind. If Fanshaw found Major Baldwin's plan unacceptable at first, he is totally revolted by Capitaine Eustache de la Potinière's frank pursuit of sensual pleasure. "Too repulsive, the mentality of a man like that. It's not the immorality, it's the ugliness of that sort of thing that disgusts" (p. 302). Nevertheless, with no will of his own, Fanshaw is overwhelmed by the Capitaine's vitality, and he tags along after him. All through dinner and the opera Fanshaw resolves to leave the Capitaine, but unable to resist the Capitaine's engaging personality, he follows him to a bordello. "Of course, just a glimpse, to see what a place like that was like. Nobody could know, he'd never see this Frenchman again" (p. 304). What the Frenchman takes for calm in Fanshaw is mostly a clinical detachment about the adventure. After experiencing some of the pleasures of
Palermo, Fanshaw weakens his resolve to return to Boston. For a moment after he has boarded the ship for home he entertains the idea of not returning,

'Gosh, I don't see it ... going home after this,' Baldwin had said, and they had leaned out together over the gold and rust roofs and the domes and obelisks swaying in the great waves of honeycolored sunlight, and smelt gardens and scorched olive oil, and seen a girl with a brown throat come out of an arbor beneath them.

Suppose he didn't go ... There was time to get off the boat. One crazy thing in a lifetime. (p. 310)

However, the vague decision is no more substantial than his other dreams, and telling himself not to be a fool, Fanshaw returns to his cabin to drift into his final death-like dream:

And I'll go back and go to and fro to lectures with a notebook under my arm, and now and then in the evening, when I haven't any engagement, walk into Boston through terrible throbbing streets and think for a moment I have Nan and Wenny with me, and that we are young lean-souled people out of the Renaissance, ready to divide life like a cake with our strong hands. (p. 311)

Although Dos Passos does not make Fanshaw a hero nor even an admirable character, he does make him pitiful despite his caricature as an uncreative, sterile individual. The reader somehow pities this man who is so frustrated by his mother, by his educational background, and by the woman he loves that he totally retreats from reality to spend the rest of his life in a dream world. The effect of the dream world on Fanshaw's life will be examined in Chapter II.

Although Fanshaw is the main character, Wenny is the person who makes things happen. Nan states this characteristic dramatically late in the novel, "'Poor little Wenny, even dead he gets us into scrapes" (p. 217). It is Wenny's frustrated vitality and his relationship with his father that interested the critics Martin Kallich and Blanche Gelfant.
Otherwise, critical interest in *Streets of Night* is nonexistent. Gelfant particularly is interested in Wenny as the generic type of Dos Passos hero who is so overwhelmed by the father image that he must annihilate himself to be free of the dread influence. However, we shall not pursue at length Gelfant's and Kallich's psychologically based theses, for they have stated them most adequately. We shall direct the discussion to the varying perceptions of Wenny that occur in the novel. Wenny presents four different faces: his own self-perception as a "damn bundle of frustrations" (p. 76), Fanshaw's view of him as a Renaissance man, Nan's dream of him as a lusty Italian laborer, and the reader's omniscient view of him as Dos Passos' immature attempt to create a dynamic character. To the reader, Wenny is a person who, while exerting a centripetal force within the novel, fails to become as real to the reader as he is to the other characters.

As opposed to Fanshaw's and Nan's desires to lead lives within the existing patterns laid out by their parents and the Boston society, Wenny continually challenges the conventions and the way of life that the other two so meekly accept. Because he unsuccessfully challenges a well entrenched tradition of behavior, he feels that his life is one frustration after another. His early frustrations are centered about his relations with his parents, his father in particular. Wenny has rejected outright their offers of support saying, "'I'm never going to take anything more from him, either his money or his insolence!'" (p. 101). In spite of his decision, Wenny's father frustrates Wenny's attempted rejection because the son's conscience "now represents unmistakably the internalization of his father's commands." Thus, the vision of his father frustrates his attempt to make love to Ellen, a prostitute whom
he has picked up in order to forget Nan. Wenny's background in the middle class and his education prevent him from emulating the bum, Whitey, for Wenny cannot easily do without three meals a day, nor is he fitted to work with his hands; he cannot even find a position as a bus boy.

Frustrated by his father and by his attempts to renounce his cultural and educational background, Wenny is also frustrated in love, for when he comes to declare his love to her, Nan throws him out of her apartment thereby crushing his dreams of finding a new life in love. From Wenny's point of view he has been denied life by his father, by the restrictive social order in which he lives, and by the woman he loves. All there is left for him to do is to make his psychic death physical as well; therefore, he shoots himself.

To Fanshaw, Wenny represented youth. After Wenny's death Fanshaw thinks, "Youth had been killed" (p. 213). Fanshaw's thoughts regarding the suicide are just as unreal and as absurd as are the newspaper accounts of the death. Unable to conceive of any reason for the suicide, Fanshaw muses, "something had to happen to Wenny; he was too reckless, too beautifully alive" (p. 210). Later he reconciles himself to the death by telling himself that it was for the best; a "Wenny grown old, sodden, drunken, losing his fire and his good looks," (p. 228) would have been the real tragedy to Fanshaw. Grief stricken as he is by Wenny's death, Fanshaw can finally lock his conception of Wenny in his mind where it will never more be challenged by the living Wenny whom Fanshaw never understood.

Like Fanshaw, Nan, a stereotype of an old maid, entertains her own idea of who Wenny is. After Miss Fitzhugh breathlessly has told her of Mabel Worthington's affair with an Italian laborer, Nan nourishes a
concept of Wenny as a foreign, hot-blooded lover who will bring romance into her life. However, as much as she feels sexually attracted to him, she does not care for the real Wenny and his frustrations so much as she cherishes the thrill of being near her idol. When Wenny first goes to her, elated by the hope that Nan's love will save him, she coldly rejects him, for when faced with the possibility that her dreams may become fleshed out in reality, she is repelled by the chaos that Wenny's impetuosity threatens to bring into her life. Like Fanshaw, she is much happier when Wenny does not threaten to break down the walls of her chaste but tidy alienation.

The omniscient reader has, of course observed that Wenny represents the frustrated son and lover, a figure of youth, and a virile lover. Because of the reader's privileged position, he also perceives that Dos Passos meant him to fulfill another role. Wenny is the irritating force that conflicts with the mores and the code of conduct that govern his social and intellectual class. Since Fanshaw leads the life expected of the highly educated citizen of Boston, Wenny's opposition to Fanshaw's way of life demonstrates Dos Passos' own parody of the rarefied intellectual, social, and aesthetic life.

Wenny's first words indicate his discomfort in the world of Nan and Fanshaw:

'I'm about dead,' said Wendell. 'Nan, you ought to warn people when you have tea fights and celebrities. I tried to escape once I'd got in, but Fanshaw held on to my coat.' (p. 33)

One notices from this speech a basic pattern in Wenny's life: unwittingly he finds himself in a distasteful social situation; he tries to escape, but he is always prevented.
Although we have previously pointed out that Fanshaw is figuratively implicated in Wenny's death, Wenny thinks of Fanshaw as not much more than an irritating, rather obtuse figure who provides Wenny with money and companionship, inadequate as the latter is. In appearance, attitudes, and taste Wenny is Fanshaw's opposite. Whereas Fanshaw always appears fastidiously dressed, Wenny never fails to have a bit of grime about him.

'... and I'm going to drag you along even if your shirt is dirty.'
'It looked clean this morning,' said Wenny flushing.
'Well, it's filthy now.'
'That seems to me a darn good reason for not going.' (p. 39)

In most of their conversations Wenny tries to destroy Fanshaw's dream world, not because of any malicious joy he derives from it, but because he refuses to be drawn into Fanshaw's unrealistic, intellectualized view of life. When Fanshaw expresses the feeling that everything is futile, Wenny retorts, "'Fanshaw, that's all utter rot'" (p. 77). This basic antagonism of philosophies persists throughout; when Fanshaw insists that the Renaissance was a time when men could truly fulfill themselves and lead beautiful, perceptive lives, Wenny declares,

'We'd probably have gone grumbling and growling into town for dinner if we'd lived in Florence then, just like we do here, and complained what a dull town it was.' (p. 184)

Likewise to Fanshaw's opinion that study of past culture is beneficial to modern society:

'Taught by our ideal of the past ... we are learning to surround ourselves with beautiful things, to live less ugly, money-grabbing lives.' (p. 185)

Wenny bursts out,

'Culture, you mean. God, I'd rather rot in Child's dairy lunches. Culture's mummifying the corpse with scented preservatives. Better let it honestly putrefy, I say.' (p. 185)
Differing from Fanshaw in appearance and opinion, Wenny also differs from him in his choice of food and entertainment, and he dares to participate in ventures that Fanshaw regards as perilous. Wenny's taste in food leans to the richly flavored Italian dishes that have the effect of nauseating Fanshaw who would rather have a bland lamb chop than veal scallopine. Although Wenny is intrigued by the life of the ordinary people in the Italian section of Boston, all Fanshaw can think of while they walk through the streets is "Typhoid, consumption, typhus, diptheria" (p. 82). One hardly needs to point out that Wenny's suggestion that they look into a burlesque show meets with Fanshaw's highest indignation. Finally, Wenny's fascination with what Fanshaw would term "low life" leads him to giggle good naturedly at a couple embracing on a bridge, thus bringing down Fanshaw's criticism:

'Those people on the bridge and you giggling at them. I can't understand it, it's so low.'

'Then, by God, you can't understand anything.' (p. 70)

Although Fanshaw suggests that Wenny be sensible about his abrupt decision to give up his university career, Wenny declares that the decision is the first sensible one he has ever made. In his renunciation of the accepted way to a successful life, Wenny's efforts to lead the life of a "mucker" or common laborer "represent psychologically his effort to escape from, to compensate for, the genteel paralysis of bourgeois culture." 7

Ultimately Wenny's violent death represents a complete renunciation of the way of life that Fanshaw stands for in all his propriety and meekness. Wenny's death is at one and the same time the murder of his father, ("I will live him down if it kills me" (p. 172)), and the consummation of his love for Nan and his desire to realize his sexuality
with Ellen, ("Spread out your bed for me, Nan Ellen death" (p. 201)). As we have observed previously, Fanshaw would not accept the guilt for the figurative death of his mother in showing overt affection for another woman. Neither could he consummate his affection for Nan in marriage. Thus, showing the great difference between the way Wenny and Fanshaw attempt to structure their lives, Dos Passos demonstrates the effeteness of Fanshaw's society which effectively strangles the individual who attempts to break his ties with the dying social order.

Of the three major characters, Nan is the least vital. She is little more than a stereotyped figure of the old maid. Nevertheless, Dos Passos' method of character development makes her interesting by permitting the reader to look at the world through her eyes; the world Nan sees is quite different from Wenny's and Fanshaw's.

Nan's view of life is ordered by the little rituals of teas and recitals. Even if the reader is inclined to think that her way of life is trivial and that her devotion to a career for which she lacks real talent is pitiful and ludicrous, Nan takes herself quite seriously and methodically plans her life, even to the cultivation of facial expressions. After one attempt at a witty remark,

She tossed her head up suddenly, lips pressed together.
Fine gesture that, whispered some mocking demon in her. (p. 36)

Frequently throughout the two chapters which Dos Passos writes from her point of view, she reveals such intense preoccupation with herself. So involved is she in her narrowly circumscribed existence and in her ceaseless efforts to keep everything tidy--her apartment seemed like "the decoration of a room in the window of a department store" (pp. 40-41)--that she has no time to become deeply involved in the lives of other people.
Even though she and Wenny seem quite compatible and seem to understand each other without speaking of their feelings, the relationship is basically insubstantial, for Wenny is little more to her than a representation of a virile ideal who standing next to her makes "writhing hump-backed flares dance an insane ballet through her body" (p. 37). When he finally comes to declare his love, she turns him out of her apartment and simultaneously out of her life without a single thought about his needs or feelings.

Her voice was full of shrill hatred
'Be quiet, I tell you. You shall be quiet.'
'You mean you don't love me.'
'Of course not, you little fool ... Please go away, it's my time to practice. I don't love anyone that way.' (p. 125)

There is simply no place in her carefully arranged life of teas and practicing on the violin for the spontaneity of love. Although she does not consciously mean to be cruel, her almost virulent rebuff of Wenny is a defense of her way of life.

Like Wenny she, too, manifests three different personalities: the one she consciously projects, the one Fanshaw perceives, and the one Wenny perceives. Fanshaw entertains a conception of her as a beautiful but passionless painting.

That night at the fancy dress dance at the Logans she had looked her best, her oval face, Sienese, and the hair tight back from her forehead under a jewelled net like a girl by a Lombard painter. (p. 68)

Throughout the novel he thinks of her as his possible wife in only the vaguest terms. He never thinks of her as a person who will share any passion with him. She is but an art object in Fanshaw's mind. Like a painting she will serve to adorn his imaginary Italian villa. Fanshaw finds only one fault in her which does not turn out to be a flaw in her
personality (Fanshaw is not really interested in personalities); he dislikes her uncultured frumpiness.

Strange that Nan should have worn a hat like that this evening. Unbecoming, made her look like a schoolteacher. The New England in her coming out. Such a wonderful person had no right to look that way. (p. 68)

Fanshaw's limited conception of Nan is not a complete evaluation of her personality, but because he does not think of Nan in physically passionate terms, his concept of her is truer to what Nan is in reality than is Wenny's concept of her.

Far from dreaming about Nan as an art object, Wenny thinks of her as a passionate creature:

The thought of her body in his arms, of her slender body in the bed beside him, made his head swim in a haze of throbbing lights sharp like chirruping crickets, sleepy like dryflies. (p. 118)

She will afford, he thinks, the opportunity to really live.

That will be the first act, he was thinking, I shall tell Nan. ... And all at once a great wave of jollity bubbled through him. Of course I'll go and tell Nan. To love Nan, to walk arm in arm with her, the ache of desiring all eased, to talk endlessly to her, touching her. ... Tomorrow Nan and real living. (pp. 116-117)

Because Nan rejects him, Wenny seeks to kill Nan in consummating his affair with Ellen and thinks "Nan, I'll kill you out of my mind" (p. 139). Still, just before he commits suicide, he thinks of her as the one he loves. Finally he figuratively takes her as his lover into death.

Perhaps one reason why plans for marriage go farther between Fanshaw and Nan than with Wenny is that neither expects much passion from the other. At their first tentative consideration of marriage Nan makes plain the status of her career, "'Fanshaw, whatever happens, remember that my music is terribly important to me'" (p. 230). Fanshaw replies, "'But life is more important to us than anything'" (p. 230). But later he comes to
to realize the appeal of a quiet life:

Of course a quiet retreat with books one would always have to have. And with Nan's passionate interest in her music there would never be any difficulty in that. (p. 240)

Never expecting much in the way of passion from each other, Nan and Fanshaw are actually more suited to each other than Nan and Wenny. The characters' inability to arrive at a realistic evaluation of their compatibility is another indication of their profound lack of understanding.

Because of Nan's essential coldness, one does not have quite the pity for her that one has for Fanshaw. Her efforts to contact Wenny in the world of the dead through Gertrude Fagan and the ouija board are pathetic, but her attempts are also ironic commentary on her inability to communicate meaningfully with Wenny in life. Her visit to Mabel Worthington, the girl who ran off with the Italian laborer, shows Nan up as the bitter old maid we have suspected her of being all along. Secretly she desires Mabel's romantic adventure, her daring, her financial success, and her security, but her remarks about Mabel are unkind in their envy: "'I suppose her vulgarity was to be expected'" (p. 284). Thus she has come to represent the typical frustrated spinster so engrossed in her own misery that she has no room for compassion.

Another trait of Nan's is lack of imagination. Nan, one is sure, would not have been as fascinated with Wenny if it had not been for Fitzie's whispering in her ear, "'I think you've made a conquest, Nancibel. O, you are a lucky girl! And that Wendell boy's dreadfully good looking'" (p. 31). Later on it is also Fitzie who tells her of the exciting affair Mabel had with the married laborer, a Greek god, as they refer to him. Although Nan passes off Fitzie's gossip with nonchalance, she remains intrigued with Mabel Worthington's character until in the end she decides to
investigate for herself. As noted above, after the encounter, Nan's true envy appears.

Just as Fitzie encouraged her interest in Wenny so Aunt M.'s tale of how she came to be a spinster extinguishes her hopes of becoming anything but an old maid. After her sad tale about how she rejected her own true love, Aunt M. remarks,

'Forgive my boring you with these old woman's stories. We were very silly when I was a girl. How out of date I must seem to a generation brought up on Ibsen's plays.'

'Yes, our ideas are a little different nowadays,' said Nan. (pp. 258-259)

However, Nan's ideas are very much like her aunt's. She withdrew from her tentative engagement to Fanshaw because, like Wenny and Aunt M.'s ardent beau, he jeopardized her way of life.

One observes that at important moments of making a decision or taking the initiative Nan is unable to act by herself: her interest in Wenny and her decision to remain single have been influenced, if not initiated, by other people. Despite the protestations that she will not become like Aunt M., Nan finally does. She remarks,

And I will be like that, spending my life explaining why I didn't dare to live. No! No! Poor Aunt M. had nothing to fall back on. I have my music, my career, my sense of humor; it's not as if I were helpless before things like Fitzie. (p. 259)

Even though she does have her music to fall back on, from what we have seen of her career she has not advanced beyond playing for teas, recitals, and after-dinner gatherings of old people. What sense of humor she has hardly made the book glitter with wit. In her last scene Nan presents a pathetic figure as she begs Gertrude Fagan to intercede for her with the ouija board in an attempt to contact Wenny. Such is the final picture of desperate alienation that Nan presents. There is no hope for her ever
really being able to communicate even with the living.

Although Dos Passos concentrates almost exclusively on Fanshaw, Wenny, and Nan, he does create other characters to help populate his narrow world. Those whom we will consider in some depth as typical Dos Passos types are Fitzie, Fanshaw's mother, Wenny's father, and Whitey. Not only do they function as important secondary characters in Streets of Night, but they also appear as similar types in Manhattan Transfer and U.S.A. As mentioned above, Fitzie encourages Nan in her attempts at romance and bewails Nan's misfortunes as she would her own. Having little substance of her own, Fitzie serves to show Nan's indifference to women as well as to men by eliciting such comments from Nan as, "O, how poor Fitzie gets on my nerves" (p. 51) and "Shouldn't have left Fitzie so abruptly, but couldn't stand her chatter a moment longer" (p. 284). Fitzie's function is to modify the reader's concept of Nan in showing her in situations with her female peers as well as with males. Fitzie represents the well-meaning gossip who, in her simplicity and meekness, shows the emptiness and lack of compassion in the major female characters.

In Manhattan Transfer Fitzie becomes the ever-present Cassie who with her affected lisp and her fascination with "dweedfully" scandalous news frequently annoys Ellen Thatcher. Although the Fitzie type becomes scarcely recognizable in U.S.A., aspects of this gossipy person manifest themselves from time to time in Dos Passos' more fully developed female characters.

Whereas Fitzie is an up-to-date emancipated woman who plays in an all-female orchestra and who encourages her friends affairs, Fanshaw's mother, on the other hand, is a carryover of Puritanical Victorianism who exerts influence not through strength but through weakness. Kingsley
Widmer points out that the majority of Dos Passos' women have Victorian characteristics, and she criticizes his persistence in using stock characters and devices:

Dos Passos ... handles women with a gentility closely akin to Edwardianism and defeats them by stock situations, lugubrious determinism, and his particular brand of social consciousness cum caricature.8

Nevertheless, though one may find fault with Dos Passos' seemingly unimaginative method of delineating women, one cannot deny the appropriateness of the Edwardian traits given to Mrs. Macdougan. She is the last of a dying order of the weak woman who clings to her man, a figure who in struggling not to drown pulls down those nearest to her. By preventing her son from realizing his full potentials as a man in her efforts to thwart her son's desire to marry, she is figuratively a symbol of death, for without his marriage and its consummation Fanshaw cannot participate fully in life.

What one chiefly regrets about Dos Passos' treatment of her is his neglect in resolving her influence on Fanshaw. We never see nor hear of her again in the novel after Fanshaw has cautiously announced his thoughts of marriage. Having made her a force to be reckoned with, Dos Passos should have rounded out her life. Although Mrs. Macdougan abruptly disappears in Streets of Night, she does show up later in Manhattan Transfer resembling such characters as Ellen Thatcher's mother and George Baldwin's first wife. In U.S.A., her characteristic of ruling through weakness appears in the delicate wives of Charley Anderson and J. Ward Moorehouse.

Of all the females in the novel, least inhibited is Mabel Worthington. Given Dos Passos' rather desparate cast of characters, one wonders how a person with so much vitality can continue to breathe in the wasteland.
The description of the entrance to her apartment, a "dark red-carpeted hall", conveys a warmth that we are unaccustomed to in Streets of Night. Mabel's voice exudes a pleasant "throaty under velvet" (p. 279) quality that betokens more sincere graciousness than we perceive in Nan when she throws her "tea fights" (p. 33). Although she, like Fanshaw, once had a mother to support, she has managed to make of her life what she wants. Nan may think that she has a sense of humor, but Mabel's is of a warmer nature, and in her happiness and security she is able to poke fun at the Fadettes, the absurd collection of lady fiddlers, and to break away from one career to satisfy a life-long desire to sing. She represents the truly emancipated woman tied down neither by a conventional sniggering morality nor by the sacred cow, career. She is, however, an anomaly among Dos Passos' characters. Although some semblance of her traits appears from time to time in the women of Manhattan Transfer and U.S.A., Dos Passos never recreates Mabel Worthington, for the presence of one character who is not undone by despair would dispel the gloom that he is trying to create. Thus would he deprive his novels of their overwhelming sense of defeat. Gelfant suggests that the Mabel-Italian laborer combination is an early, but typical way Dos Passos has of suggesting that hope for society lies in the vitality of the lower classes. Although Mabel does run off impulsively with the Italian, the reader is led to believe that it is not necessarily the Italian who has saved her, but her own self-reliance and spontaneity, for she does not find permanent happiness with him. She returns to find security and the means to pursue her desires and pleasures by a conventional alliance with Van Troppfer.

The secondary male figures in Streets of Night who appear most frequently in Dos Passos' later novels are Wenny's father and Whitey. Although Wenny's
father never appears in person in the novel, his presence is pervasive from the first of Crownsterne's platitudes (Crownsterne is to Fanshaw as Reverend Wendell is to Wenny) through Wenny's death. Gelfant has exhaustively studied the effect of the father on the son's search for identity; Kallich and John Wrenn have discussed the psychological and autobiographical significance of the father in the novels, and it would be reworking previously turned ground to reiterate their arguments. However, it may be worthwhile to examine two aspects of the father that have not been so fully treated: the father as authority and the father as a representation of Christianity.

As long as Wenny was at home, he was reared with the idea that the father was the ultimate authority. In church, too, the congregation reacted to the impressive personality of the Reverend Wendell "better than trained seals" (p. 172). Moreover, at home Wenny was expected to learn Genesis, not for its inherent value, but "for Dad" (p. 196). Wenny represented this Old Testament world that his father had created for him where "The earth was corrupt before God, the earth was filled with violence ..." (p. 196). Wenny's rebellion against his father is not fully explained as a projection of John Dos Passos' possible rejection of his father's own will, nor as an example of an Oedipal complex, nor simply as a rejection of the father as a symbol of success. What Wenny at twenty-six goes through is a typical adolescent phase of rebellion against the father's authority which has been delayed until this time because of the fact that Wenny has lived away from his father for years sheltered by academe and not required to confront his father. Since Wenny has not been given the opportunity to grow up, having been under the oppressive domination of a father who seeks to mold his soul with the concepts of
universal corruption or under the tutelage of various institutions that have not dispelled the concept that life has always been rather ugly ("'Can't things always have been muddled and sordid? I think they were.'" (p. 70)), he has never seen that life can have its positive, healthful, and pleasant aspects. What he seeks with Nan, Ellen, and Whitey is not simply a rejection of the father image, but an affirmation of life. Wenny's father represents those subtle environmental and social forces that stifle the maturing of the individual; he is a possessive man whose last letter to his son shows his reluctance to let his son go and his lack of understanding of the young man's needs. When Wenny thinks,

To be free of this sickness of desire. I must break down my fear. Of what, of what? The social evil, prostitutions of the Caananites, venereal disease, what every young man should know, convention, duty, God. What rot. (p. 140)

he is trying to reject the social and moral inhibitions which society at large and his religious father in particular have instilled in him.

Though he escaped from the immediate environment, he cannot escape from the arid spiritual heritage his father has passed on to him; his failure results from the fact that not only is he his father's son, but he is also still a child. It is because so many of Dos Passos' characters still are children that the influence of the parent looms especially large in their lives, and it is because they rarely, if ever, grow up that their innocence or their attempts to maintain it result in disaster.

Before going on to consider the significance of Whitey, let us briefly consider Dos Passos' aversion to religion as an aversion to parental authority. The reader can equate the protagonist's rejection of the father-minister as a rejection of religion. The equation is valid, for the father-minister's whole method of communication is couched in biblical and religious phrases so that if the father is an unacceptable sanctimonious
model, the religious rituals that are formulated in similar phraseology seem hypocritical and meaningless. The sense of guilt that reduces Wenny to impotence before Ellen is doubly paralyzing because he feels guilty not only before his Puritanical father, but also before God as his father has portrayed Him. In Wenny's search for happiness he is compelled to cut off relations with an unloving father and his unmerciful God whose salvation seems obtainable only through ascetism, abnegation, and unswerving obedience to authority. Thus Dos Passos creates his wasteland from the failure of the father to provide an acceptable model for the son.

According to the Protestant ethic, adherence to the rigid code of obedience results in success. Gelfant points out that success is what typifies the father and that the son rejects the image.

His rejection of conventional success is also the hero's assertion of independence and freedom, and ironically, this freedom becomes the burden he tries to escape by losing his personal identity in a public role. By trying to emulate Whitey, the hobo he meets in the park, Wenny rejects success as a meaningful way of life. To Wenny the bum represents the ideal of individualism and self-reliance. Wenny attempts, however unsuccess-fully, to become such an Emersonian figure which Alfred Kazin thinks Dos Passos himself represents:

He is a man believing and trusting in the Emersonian 'self-trust' when all else fails, man taking his stand on individual integrity against the pressures of society. To him Whitey is "free of the sickness of desire." In one respect the hero is not the mythological Italian laborer as Gelfant proposes, nor Wenny, but Whitey who is a blend of the Emersonian and Whitmanesque traditions which have always been particularly American. Although he appears only
briefly, Whitey is the figure from whom is taken the characteristics of no one particular character in *Manhattan Transfer* but of many of the destitute who appear in *U.S.A.*: Mac, Joe Williams, and Vag. He is the inspiration to Wenny that Mabel Worthington was to Nan. Unlike Mabel, he is no symbol of success, but Whitey represents positive attributes in being content, and in that respect he is a figure who for a moment illuminates Dos Passos' black landscape of death. Although Mabel disappears from later casts of characters because the hope she holds out for middle class society seems too real and too readily attainable to fit into Dos Passos' general criticism of society, Whitey and his later incarnations more successfully fulfill Dos Passos' intention of providing an alternative to the dead men who populate *U.S.A.*. These men are alternatives who in their poverty and cultural deprivation are not tempting patterns for self-realication by society at large.
CHAPTER TWO

In *Streets of Night* John Dos Passos demonstrates a growing maturity in the meaningful development and use of recurring images and motifs. The imagery in *One Man's Initiation* shows simply a young writer's fascination with color and object rather than a conscious use of an image so that the significance of the imagery increases as the novel progresses. Likewise in *Three Soldiers*, what might have become overall structural motifs,—the chapter headings such as "Making the Mould," "Machines," "Rust," denoting the creation and destruction of a machine-like soldier—remain unincorporated in the novel itself.\(^1\) Dos Passos became aware of his difficulty in handling imagery and structural devices as his masterful manipulation of them in *Streets of Night* readily shows. Blanche Gelfant briefly points out Dos Passos' improvement with respect to developing his imagery:

> The long narrow streets of Boston where the characters walk and deplore the sterility of their lives become the ominous representation of that sterility. In these streets, Fanshaw's dreams of the rich full life of the Renaissance or Wenny's dreams of love and fulfillment are revealed in ironic contrast with the narrow, conventional background of Boston. Before Wenny kills himself, he has realized that there is 'no place for love in the city of Boston.' Only death—or the counterpart of death in life, sterility—fills the 'empty darkness' of the 'long streets of night,' 'the terrible, throbbing streets.'\(^2\)

Not only has Dos Passos learned the value of making imagery have more than a decorative use as Gelfant says, but more importantly, he has made imagery and structure function together to create a cohesive work in which all parts are related to the structural climax at the center of the novel. After discussing Dos Passos' use of imagery and recurring motifs, we shall examine the effect that his rigid structuring has on the novel as a whole as it gives unity to character and image development alike.

The use of the streets is not the only image that shows Dos Passos'
growing craftsmanship. He uses several other motifs or images in his depiction of the spiritual desolation that has overcome the characters in the novel and the small segment of society that they represent in their limited capacity. Among the motifs and images are the following: the ritual of tea, the characters' fantasies and daydreams about escape from reality, the symbolic star, and finally sex. Naturally Dos Passos uses more than four such devices, but the above sufficiently exhibit his artistry.

As a traditional custom among the cultured of Boston, tea can be said to stand for a way of life. With the absence of ritualized religion within the pages of *Streets of Night*, the afternoon tea becomes the substitute representative social function. Religion, as discussed before (Chapter I, p. 28), has no meaning to Wenny. Similarly Nan and Fanshaw have no use for religion. Fanshaw shows little veneration for Christian tradition in his remarks about Fitzie: "She has the holy stupidity of an early Christian saint" (p. 216). When Fanshaw and Nan catch themselves using Biblical imagery, Fanshaw again remarks, "'Don't you think it's a little vulgar to know the Bible so well?'" (p. 224). In their secular, yet Puritanical society, the tea becomes a logical substitute for religion. It affords the intellectuals and the aesthetes the opportunity to congregate regularly not to present sacrificial offerings to or to worship a divine being, but to demonstrate their own mental acuity and artistic achievement in order to obtain the adoration of their peers.

The first scene in chapter two of the novel presents a typical afternoon tea at Nan's. Fitzie reveals to Nan what Nan's violin instructor had to say of her afternoon's musical performance. "'He said your technique was rotten, but that you had a soul!'" (p. 31). She also congratulates Nan
on Wenny and leaves. With that Nan returns to her "teathings" (p. 32) and officiates until all the chattering gossipy guests have left. Her duties consist of keeping the tea cups full, of amusing and being amused by her guests, and of delivering the ritual of the parting remarks:

'Susan, we must go,' said the fuzzy-haired girl.

'Must you, dear?' said Nancibel automatically. (p. 33)

After the lady guests have departed, Fanshaw and Wenny remain behind and show their roles in the ritual. In her happiness that her tea has been satisfactory Nan forgets herself,

Her foot knocked against the leg of the teatable and all the cups rattled.

'Look out, Nan, you'll have it over,' said Fanshaw.

'Wouldn't care if I did. I'd like to smash something.'

'You wouldn't smash Confucius there, young lady. I'll not let you.' Fanshaw put the big blue Chinese teapot in a place of safety on the mantlepiece. (pp. 34-35)

To Fanshaw the teapot is almost as sacred as a chalice; furthermore, he has named the pot and has proprietary feelings about it. In a way Fanshaw and Nan are the high priest and priestess of the ritual. His actions in the passage quoted above are almost a parody of the elevation of the Host. Although the interpretation of the tea as a mock mass must not be more than suggested, a later reference to Fanshaw, Nan, and the teapot, seems to indicate that Dos Passos may have intended the subtle parody of another religious ritual as well. After Fanshaw has returned from Europe, he visits Nan at teatime to pay a polite visit. He first observes,

'Why, Confucius looks sleeker than ever, Nan,' ... and he ran the tips of his fingers round the big blue teapot. They sat ... with the teatable between them.

'He never goes hungry, or rather thirsty.' [replied Nan] (p. 260)

Nan's statement that the pot never runs dry seems a subtle allusion to the pitcher of Baucis and Philemon. Ironically Nan and Fanshaw are hardly the
loving couple that the mythological pair are. Nevertheless, they are almost as devoted to their rituals as Baucis and Philemon are to theirs.

Although it has been established that tea is a ritual with Nan and Fanshaw and their society, the ramifications of its meaning to other characters such as Wenny and Mabel have not been examined. Wenny has no use for teas as rituals. As noted in the previous chapter, Wenny tried to escape from Nan's tea, and far from regarding them with the proper veneration, he refers to them as "tea fights" (p. 33). They have approximately the same stultifying effect on him as his father's church services had. Just as Reverend Wendell uses Biblical phraseology with great facility, so the high priest of the tea ritual, Fanshaw, can almost quote chapter and verse from The Book of Tea:

Fanshaw thought of a phrase out of The Book of Tea; a man without tea was a man without poise, refinement. Wenny had no tea. (p. 70)

Perhaps that summation of Wenny's character is the most accurate one that Fanshaw makes, for Wenny is opposed to all the amenities and refinements of society that Fanshaw and Nan uphold.

The tea over which Mabel Worthington presides, though it appears to have the same characteristics as Nan's teas, is different in several respects. The beverage served at Nan's is always tea; however, Mabel dares to differ from routine,

'Would either of you prefer a cocktail or a glass of port or something?'
'Nothing could be better than tea, Mrs. Van Troppfer,' said Nan quietly. (pp. 280-281)

Even though the parting ritual initially seems to follow the rubrics:

Even though the parting ritual initially seems to follow the rubrics:

Nan began to put on her gloves.
'Must you go?' [asked Mabel] (p. 283)

Mabel does not dismiss them abruptly, but seems to be genuinely disappointed
that they are leaving.

'I was hoping Van Troppfer would get in before you left ... He'll be disappointed not seeing you.'

The Worthington girl went with them to the door.

As they turned the corner of the red-carpeted hall Nan had a glimpse of her smiling at them from the half open door, tall and dark against a streak of light. (p. 283)

Mabel's graciousness offers quite a contrast to Nan's almost rude dismissal of her guests: when Fitzie leaves, she mutters "'Poor fool!''' (p. 32), and after all of the women have gone, she cries, "'O, what a relief! ... I was afraid there would be somebody left I'd overlooked'" (p. 34). Thus, we see that in their opposition to or alteration of the tea ritual as Nan and Fanshaw have drawn it up, Wenny and Mabel show themselves to be beyond the pale of conventional society; moreover, Mabel and Wenny demonstrate a sincerity in asserting their individuality that is more genuine than the ritualistic, shallow behavior of proper society. Ironically the people who, in Fanshaw's terms, 'have tea' have very little else to recommend them as human beings.

In their acceptance or rejection of the ritual of tea we observe how the characters react in social situations; being privy to their daydreams or fantasies, we see why they often cannot function positively in the real world. When the character lapses into his dream world, he entertains hopes and desires that never can be realized because the character is too remote from reality, or because the character lacks the initiative to carry his hopes through. Although the character may try to make the dream become a reality, such efforts result only in frustration and have the effect of driving Fanshaw farther into fantasy, of causing Wenny to commit suicide, and of leaving Nan a bitter old maid. Ultimately the condition of all of these characters is essentially one of death, for they have passed the point of active despair that manifests itself in frantic
activity to an acquiescent acceptance of a meaningless life. Wenny is literally dead. To make the case for the lifelessness of Fanshaw and Nan is more involved. Fanshaw's dreams prevent his becoming an effective and creative member of society. In his lack of interest in the modern world about him, in his inability to communicate meaningfully even with his best friends, and in his absorption with his dreams, Fanshaw is indeed more dead than alive. Similarly Nan's existence becomes one of living death. Although she persistently declares that music is dreadfully important to her, in the novel it is not music that occupies her thoughts so much as the dream of being carried off by a virile Italian laborer. Just as Fanshaw rejected the opportunity to fulfill a dream by remaining in Italy, so Nan turned down her one opportunity to make her fantasy become reality when she sent Wenny away. Once she did that, she denied life to Wenny and condemned herself to a career of playing for audiences of old people, caring for a dying aunt, and trying to communicate with the dead. Thus we observe that the dream and its development in the novel is an important key to understanding the book as a whole.

Fanshaw is debilitated not only by the sexual restraints placed on him; he fails to act because he lives in the past, in a dream of the beauty of the Italian Renaissance. Like Nan's dream of a musical career and Wenny's dream of fulfillment in escape and in love, Fanshaw's dream of becoming a Renaissance man is not only futile, but also ludicrous because he lacks the initiative and the will to create. Although Fanshaw loves and admires Wenny, his real hero is Pico della Mirandola who is alluded to at least six times and always in terms of an almost religious reverence. When visiting Wenny's grave, Fanshaw meditates:
It was in the time of lilies Pico della Mirandola had come to Florence and in the time of lilies he died, having failed in his great work of reconciling Christ and Apollo. Wenny would have been like that. O, if more people had only known him, if he had lived where there was an atmosphere of accomplishment instead of futility, his name might have rung like Pico's to the last syllable of recorded time. (p. 237)

One has reason to believe that Fanshaw never really wanted to become the Renaissance man, for it would have required too much effort. What his desire was, was to make Wenny a modern-day Pico, the talented, eclectic sage through whom Fanshaw could have vicariously realized his dream of living in the Renaissance by participating in Wenny's life. Fanshaw's endless regrets and excuses for his failures to become his own ideal:

- If I could be like that [Albrecht Dürer], he was thinking, and not like these. (p. 94)
- If I were only made like Wenny, I'd enjoy life. (p. 160)
- Poor Nan, if I'd had the nerve ... (p. 308)

show his basic listlessness and are actually renunciations of Pico's proclamation of the dignity of man:

- O supreme generosity of God the Father. O highest and most marvelous felicity of man! To him it is granted to have whatever he chooses, to be whatever he wills.3

Whereas Pico assures man that everything he desires he can have and that he can attain whatever goal he sets for himself, Fanshaw lamely avoids Pico's bold challenge to man to assert himself by whimpering "If only ... " In his half-hearted desire to create,

- 'Nan I wish I could paint.'
- 'Who's stopping you?'
- 'I suppose that sort of thing is pretty futile nowadays ... It would have been fine, though, to have been born in a time ... ' (p. 224)

Fanshaw's adoration of Pico and the Renaissance becomes ridiculous, for Fanshaw does not really wish to have lived in the Renaissance. Such times would have been too alive for him just as Wenny was too vital a personality
in Fanshaw's drab world. Instead, Fanshaw uses his condemnation of the present and glorification of the past as a means of escaping the commitment to life which Wenny deems so necessary.

'But, by God!' cried Wenny, 'You have to put yourself out to live at all; every damn moment of your life you have to put yourself out not to fossilize. Most people are mere wax figures in a show window.' (p. 88)

Ultimately Fanshaw's dreams of a life in the Renaissance are expressions of his desire to escape what he regards as the sordid life of Boston.

Similarly Fanshaw's ideas about the idyllic life one might lead in Italy are shown to be as insubstantial as his daydreams about life in the Renaissance. His thoughts of Italy and love have all of the reality of an old bouquet of flowers found in a corner of an attic.

All the while he was thinking of love, his boyish idea of love elegant over teacups, supper tables on terraces at Capri, a handing of old fashioned bouquets with a rose in the center, red rose of passion, romaut of the rose. (pp. 78-79)

Fanshaw never seems able to accept the idea that marriage might not be a fairy tale. Marriage does not mean a step into reality for him but a life in "a villa in Italy somewhere, perhaps on the shore near Sorrento" (p. 203). Just before Nan turns him away he dreams:

We can do better than that, Nan and I, escape all this grinding ugliness, make ourselves a garden walled against it all, shutting out all this garish lockstep travesty of civilization. Land where it is always afternoon. Afternoon reading on the balcony of a palace in Venice, vague splendors, relics from the Doges, Aretino, Titian, and Nan with her hair brushed back from her forehead in a brocaded dress like a Florentine princess on a casone. (p. 241)

Fanshaw's dream of the creativity and vitality of the Renaissance man dies with Wenny and his dream of romance dies when Nan rejects him. As for his dream of Italy, he has not the energy necessary to change the drifting course of his life. His final inability to disembark from the
ship that will take him home from Italy is proof of his languor and an expression of the condition of death in which he dwells.

As we noted before (Chapter I, p. 18), Wenny cannot accept life in a dream world as an adequate substitute for reality. Although Fanshaw and Nan survive the realization that their dreams can never come into actuality, Wenny does not. Just as he tries to apprehend reality sensuously by eating highly flavored food, by drinking liquor, by trying to work with his hands rather than with his mind, his means of escape from a world that seems bent on frustrating all his hopes and dreams is not further retreat into a life where the mind creates its own reality and the senses are denied, but a thorough destruction of both the mind and the body in death. Nevertheless, examination of Wenny's dreams affords an insight into his character just as such a study of Fanshaw's and Nan's is rewarded.

The one symbol that recurs in most of Wenny's dreams of escape from the rigid, cold, Puritanical society which has encased him is a vision of the sea. While out on one of their constitutionals, the threesome walks up T Wharf. Nan remarks that if she had been a man she would have gone to sea. Fanshaw rejects the idea as preposterous, for the ideas about sea life that he has gotten from Jack London have no appeal to him at all. Wenny simply remarks, "I may go yet someday" (p. 99). To Fanshaw's surprise Wenny explains that since he has broken off relations with his parents, he may be independent, go to sea to earn his living, and become something other than a young man "twenty-three, penniless, ignorant, and full of the genteel paralysis of culture" (p. 102). Having expressed his interest in becoming a seaman, Wenny lets the subject drop for a while.

The sea next signifies to him a means of escape from the constricting world of Boston. Resolved to announce his love to Nan he tells a friend
on a bus that he is going abroad in search of something more satisfactory. Shortly thereafter the vague idea of going abroad becomes a full-blown sensuous dream:

And think that we're going abroad. Out among the islands in a pearly blue sea dolphins danced, from the islands great gusts of fragrance came like music on the wind, the plunk of an anchor in blue baywater, pink and yellow houses jostling each other on the sandy shore ... (p. 118)

Even though the following morning's encounter with Nan is not going as he had hoped, the image recurs while he still entertains the idea that his hopes may not be unfounded and that she will escape with him.

Her eyes were in his. He couldn't see her, only her eyes, gray like the sea. (p. 123)

As he leaves after Nan has thrown him out, he notices the ironic reversal of the name of her apartment house from Swansea to B 99 S W 9 2 . What was once a kenning for ocean, swansea, has become a meaningless jumble of letters. From his vision of an idyllic life with Nan somewhere over the ocean, Wenny has been abruptly brought back to Boston:

The sky had become overcast with dovecolored mackerel clouds that cast a violet gloom over the apartment houses and the etched trees and the rutted slush of the street. (p. 127)

After Nan has turned him down, the sea still offers him a way of escape if he can ship out as a sailor, but as he tells Fanshaw,

'I tried to ship as a seaman. ... The finest names of ships: there's been the Arethusa and the Adolphus Q. Bangs and the Muskokacola or something like that ... But, I always seemed to get down to the office too late of I didn't have five dollars to give the mate or something. (p. 164)

Thus he comes to feel that all routes of escape are cut off. Shortly afterwards at Nan's apartment he poignantly merges the symbol of the star that signifies love with that of the sea that has come to symbolize escape:

Wenny stood for a moment in the window beside Nan. His blood throbbed with other remembered stars, blooming
green in the amethyst sky above the Fenway, gulped suddenly by the stupid cubes of the further apartment houses. The green of them somehow shone in the lamps down brick streets where he and Nan had gone arm in arm in a forgotten dream of walking with her through a port town and seeing at the end of the street masts and tackle and bellying sails and white steam puffs from the sirens of steamers, and going off together alone some sunset. She's in love with me. If I had the courage. ... (p. 169)

in his musings. In his last drunken preparation for death the symbol recurs twice. Leaning against the bar he muses:

This cocktail, smooth, smooth, hot tropical beaches, and the leanfaced men in their great barge deepchanting sliding through lagoons of islands of the South Seas (first love, first South Sea island, the great things of life); brown girls girded with red hybiscus pulling nets full of writhing silver through parrotgreen water. (p. 196)

Finally on the bridge he thinks, "I have nerve for this, why not for the rest; for shipping on a windjammer, for walking with Nan ..." (pp. 200-201). His ultimate escape is symbolically appropriate and most ironic. Despite all of his attempts to get to the sea, the closest he can come is to fall into the Charles River with a bullet through his brain. Dos Passos' use of the sea as a symbol is most effective and stands as one of his accomplishments in Streets of Night.

The fantasy that Nan lingers over in the two chapters of the novel where her point of view is developed is of an Italian laborer, with strong hands and dark features who will someday take her away from her very ordinary life. The image of the "mucker" as he is referred to in later novels recurs throughout Streets of Night. Chiefly he is represented by Wenny who is somewhat untidy in dress and who has "ditch digger's hands" (p. 40), and it is on Wenny that Nan fastens her romantic desires to escape from the apartment where she has been living for two years and eight months and where nothing ever happens. However, it is not only Wenny as an individual who fascinates her, for she is equally
excited by the mere glimpse of one of the laborers who is repairing a
water main that has burst in front of her apartment.

For a moment his eyes were black, shining into hers. ... The face was lean brown between curly black hair and an
unshaven chin. With an eager child's smile he raised a
hand. As the hand fell she had a glimpse of a dark chest
scooped in taut muscles towards the belly under his open
blue shirt. ... Crazy fires danced through her. (p. 261)

Unlike Fanshaw and Wenny, Nan never tries to realize her fantasy, for,
plain as her life is, more than anything else she desires the security
which her career represents. What Wenny interprets as love on Nan's
part is merely infatuation with his virility, but his clumsy virility
threatens the tidiness of her apartment:

As he jumped to his feet his knee hit the table,
bowing over the cream pitcher.
'0, the carpet, Wenny' said Nan in a whining little
voice. 'Have you no respect for my carpet?'

... Nan ran out into the kitchenette and was back
with a cloth sopping up the white puddle of milk. She
rubbed the carpet tensely as if everything depended on
its being unspotted. (pp. 124-125)

Actually to Nan everything does depend on the carpet being unspotted and
her life being uncluttered by rude persons barging in on her and destroy¬
ing her routine. What seems like cruel rejection to Wenny, seems like
self-preservation to Nan. Only after Nan has visited Mabel Worthington,
now the successful and secure Mrs. Van Troppfer, and has observed that
running off with an Italian laborer type may not necessarily ruin one's
security and opportunity to pursue a musical career does she have the
nightmare about Wenny's running off with Mabel. In a sense Mabel Worth¬
ington has had her cake and eaten it as well, and Nan is most envious of
her. Although Nan chose not to make her fantasy real by running off with
Wenny, now for the first time, she really regrets her decision.

She insulates herself against the hurt by declaring that Mabel is
vulgar, thus implying that Nan herself is ultimately superior to Mabel in her chaste, but tidy world where she can safely and discretely dream of being

Carried in a litter through howling streets, swinging above the torches and the black dripping backs of slaves with an arm about the neck of a curlyhaired lover, long ringed fingers clasped about the hard muscle of his shoulder, into the walled gardens winy with the smell of overripe fruits sweet as honey. (p. 278)

In the end Nan has been courted by Fanshaw as well as Wenny. Though she has rejected the suits of both because marriage poses a danger to her idea of security, she still continues to dream.

In the analysis of the daydreams of Fanshaw, Wenny, and Nan we have observed that each character's desires or hopes, though relatively harmless in themselves, when extended to include other people become real or potential threats to the well-being of the other characters. In his desire to make Wenny fill his conception of the Renaissance man, Fanshaw alienates Wenny. Similarly when Fanshaw proposes to Nan, she feels her security is threatened. Wenny's desire to run off with Nan repulses her. Although Nan never ardently encourages Wenny, her infatuation leads him to think she cares more for him than she really does. Her spurning of him is one reason for his suicide. Likewise she almost playfully leads Fanshaw on, only to crush him with her inevitable renunciation of his affections. Once again Dos Passos underlines the basic inability of his characters to understand one another in their absorption with providing security for themselves and fulfilling their own needs and desires without consideration of the needs of others.

Of all the symbols, the star that appears outside of Nan's apartment window in Chapter II which "looks as big as a chrysanthemem" (p. 38) seems to bode the most good fortune for Nan and Wenny and to suggest that a love
relationship may develop. In addition, the admiration of the three companions for the star sets up a sociometric pattern for the rest of the novel. As Nan and Wenny gaze at the star we first observe Nan's attraction to Wenny: "Her arm hanging limply at her side touched his arm; writhing hump-backed flares danced an insane ballet through her body" (p. 37).

Moreover, we notice that Fanshaw's presence, when Nan and Wenny are feeling especially close, can be irritating.

Her lips almost brushed Wenny's cheek.
'L'etoile du berger,' said Fanshaw. His voice rasped through Nan's head. (p. 38)

When the three are together, Nan and Wenny have greater compatibility than Fanshaw who alienates himself by his stuffiness and obtuseness.

Setting up her emotional pattern of reaction to passion, Nan pulls the shade down in Wenny's face for fear of becoming emotionally involved. Her action here prepares the reader for similar actions in the future, particularly for the moment when she repulses Wenny's advances. Nan's reactions when Fanshaw and Wenny have left her apartment are typical. After she is safely alone, secure from the threat of emotional involvement,

She raised the shade part way and let it fall behind her. The green star trembled in the west just above the mass of a building on the other side of the Fenway. She watched it breathless while it sank out of sight. (p. 41)

The pattern is repeated twice more with variations. Ironically the star to which Fanshaw later leads her on one of the trio's walks indicates the passionlessness of Nan's and Fanshaw's relationship, for it is not a real star like the one that first emotionally excited Nan that they move toward; it is an artificial one:

Fanshaw took Nan's arm and made her walk fast, up towards the electric star that revolved slowly in front of a movie on Scollay Square, leaving Wenny to saunter behind them. (p. 91)
What the electric star leads them toward is a brief look into a burlesque house where Fanshaw and Nan are horrified by the sweating row of girls who "twitched their legs in time to the accentless jangle of a piano" (p. 92). Both Fanshaw and Nan are outraged by such a garish display of sex, and they immediately leave. Again the star, though it is electric, carries sexual connotations that repulse Fanshaw and Nan while they rather fascinate Wenny.

Dos Passos uses the star again to illustrate the relationship between the trio. In the last chapter in which Wenny is alive Nan notices that the evening star is red and wonders whether it is due to the mist or to the fact that the evening star may be Mars. Unaware of the emotional significance that stars have for Nan and Wenny, Fanshaw helpfully, but unimaginatively suggests that they look in the almanac. Wenny, nevertheless, seems to understand that Nan is looking for an emotional and not a factual explanation, and

Wenny stood for a moment in the window beside Nan. His blood throbbed with other remembered stars, blooming green in the amethyst sky above the Fenway, gulped suddenly by the stupid cubes of the further apartment houses. ... She's in love with me. If I had the courage. ... (p. 169)

As usual Fanshaw destroys the reverie by making an inane remark, and Wenny "without looking at her again" (p. 170) goes home. For all intents and purposes the hope associated with the green star is dead. When Fanshaw, Nan and Wenny last appear together, the symbol shows up again, though somewhat altered. Whereas it is a green trembling star that first betokened some possible development of a fruitful relationship between Nan and Wenny, the symbol manifests itself metaphorically as Wenny's impulse to make one last attempt to establish a relationship with Nan and is diminished to a "spoiled skyrocket falling" (p. 193) which signals the end.
of any hope for the two of them. Just as Wenny is falling into deeper and deeper despair, so what had been the symbol of his passion, the star, now appears as a faltering, sputtering toy.

When Nan and Fanshaw are playing at love, the star appears again as an ironic comment on the futility of their attempts to find a meaningful relationship within the wasteland of their lives. Nan and Fanshaw have come to a modus vivendi, an understanding that they may marry. While together in Nan's apartment, they notice the star, l'étoile du berger, the same star that first excited Nan and Wenny. Although Fanshaw and Nan pretend that it signifies passion and love to them, it represents the force that makes their marriage impossible. "Nan turned her face up quickly towards Fanshaw in sudden passionate hunger" (p. 243). However, it is not a passionate hunger for Fanshaw that she feels, but a desire for Wenny that will never accept Fanshaw as a substitute. Ironically, the passionate hunger will always be frustrated because she failed to respond when her desires might have been satisfied. Although Fanshaw could have been satisfied with her, she can never accept in her life the disruptive force that she feels marriage would be. In a way, it was written in the stars what the relationship of the three would ultimately be.

Whereas in his first two novels Dos Passos avoided making sex carry much, if any, significance, in Streets of Night sex becomes a major thematic device. Except in the case of Mabel Worthington, who is somewhat of an anomalous character, sex is a negative force. Fanshaw, Wenny, and Nan long for sexual fulfillment, but they are frustrated by their parents, the social mores of Boston, and by each other. In effect their sexually uncreative lives stand for the waste that is modern society.
They are consumers, but in their pitifully uncreative careers and in their sexually unproductive lives they do little or nothing to further society. Frustrated sex comes to powerfully represent figurative sterility, ultimately implying death. Dos Passos makes the motif of frustrated sex more pervasive in *Manhattan Transfer* and in *U.S.A.*

Sex is regarded in three ways by the characters in the book. In the way each feels about sex the character reveals something of his attitude toward life. Predominantly any manifestation of sexual interest or need is looked upon negatively: Crownsterne and the Reverend Wendell think it is sinful; Fanshaw thinks it is smutty and low as well as sinful; Mrs. Macdougan feels that it jeopardizes her hold on her son; Nan fears it will make her life untidy; Fitzie regards it as scandalous. To Whitey, who gets sex "now and then" (p. 132), but does not miss it, and to the Capitaine sex is a biological need that must be fulfilled from time to time. The sensual Capitaine, however, pursues his biological urge with more abandon than does Whitey. Even though the latter two characters accept sex as a natural part of their lives, they make no equation between sex and love. In that respect sex is not a positive creative expression. On the other hand, Wenny longs to achieve what Mabel Worthington has achieved in her romantic adventure of running off with the laborer, thus defying the stuffy morality of Boston. In spite of this abandon Mabel also found a happy and secure life in what, for all we know, is a loving marital relationship. In marriage sex can have a free and meaningful expression. The tragedy is that although Wenny has a wholesome desire for a permanent loving alliance with Nan, his hopes are frustrated by the pressures of parents, social mores, and Nan herself. Figuratively the frustrated desire for sexual fulfillment may be equated with ultimate
defeat and death. The thematic use of sex as a symbol of defeat is one of the chief characteristics of Dos Passos' novels after *Three Soldiers* and will be examined in an ensuing discussion of *Manhattan Transfer* and *U.S.A.*

In *Streets of Night* Dos Passos shows a concern for imagery that he had not so fully shown in *One Man's Initiation* or even in *Three Soldiers*. Through his effective use of imagery, recurring motifs, and symbol Dos Passos has intensified his characters' traits so that they become convincing types even if he has not made them the people who speak on the many levels of perception and awareness and imagination as Delmore Schwartz would have Dos Passos' characters speak. Although imagery in *Streets of Night* carries much of the burden of meaning, the characters, nevertheless, do their part, too. It is in *Manhattan Transfer* more than in *Streets of Night* that Dos Passos overworks symbolism to the detriment of character development. Finally in *U.S.A.*, characters predominate, and symbol takes a secondary position as an amplifying and explicatory device.

We have noticed how Dos Passos' use of imagery has enhanced the novel. However, without the careful structuring of the novel, the imagery would not be as effective as it is. A brief discussion of the structure of the author's previous novels affords an idea of how Dos Passos' art has matured in *Streets of Night*. *One Man's Initiation* and *Three Soldiers* exhibit little overt structuring. *One Man's Initiation* is much like Dos Passos' travel books in its loose construction. Martin Howe is shunted from place to place by the war, and his account, while showing a growing awareness of life around him and dissatisfaction with Army life, seems to have the structure of a diary more than of a novel. By use of the symbolic chapter headings in *Three Soldiers*: "Making the Mould," "The Metal Cools,"
Machinestrust... Dos Passos attempts to impose a symbolic structure on the novel alluding to the Army's system of making men into machines. However, as Gelfant points out, Dos Passos' effort is not successful because he fails to incorporate the external device within the novel itself. However, in constructing Streets of Night, the author exhibits more finesse and achieves far greater success.

The structure of Streets of Night is simple; it consists of nine untitled chapters which permit the reader to see the world as Fanshaw, Nan, and Wenny see it. Fanshaw's chapters occur at the beginning and end of the novel and between Nan's and Wenny's chapters, so that structurally Fanshaw asserts the moral norm.

Although undiscussed before, chapter five is structurally the keystone chapter of the novel. Centrally located in the book and the only representation of a wedding in it, it acts as a commentary on the rest of the chapters wherein the major characters long for sexual fulfillment. Fanshaw's and particularly Wenny's hopes are directed towards marriage. The structural climax, the wedding, ironically occurs after Nan has defeated Wenny's hopes, and before she finally rejects Fanshaw. If a character's structural proximity to the wedding scene may be judged as any indication of interest in marriage, Nan's position far at the bottom shows that she has little inclination towards it. A simple diagram of the chapter structure of the book will illustrate the point more clearly.

Cham Mason's Wedding (V)

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<th>Fanshaw V</th>
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<td>Fanshaw III</td>
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<td>Nan II</td>
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Although a wedding, traditionally a good omen, is the structural climax
of the book, it is not a symbol of hope for the main characters, but a symbol of despair.

Although the wedding itself should conventionally show the happy fruition of love into marriage and be a symbol of hope in the desperate landscape of Fanshaw's, Wenny's, and Nan's lives, it is essentially a sham. The wedding is conducted in an atmosphere of drunken hilarity and irreverence for the ultimate social and religious implications of the ceremony. Henley, one of the groom's college friends reveals the true meaning of the wedding:

'I find weddings of great anthropological interest. ... Savage survivals.'

'... There's something so prurient about women at an affair like this.
   'After all a wedding. ...'

'... Is the only piece of straight sex-ceremonial left to us.' (p. 144)

Later on he remarks:

'Extraordinary study a wedding is from the point of view of psychoanalysis.'

'... Everybody gets a certain vicarious satisfaction out of it, don't you think so?'

'... Underneath our conscious thoughts and taboos we are over-sexed and anthropophagous savages.' (p. 149)

What the reader observes of the festivities verifies many of his remarks. Because the wedding takes place in the home and not in a church, any serious religious significance is removed from the affair. Thus secular in nature the wedding is no more significant than any other social function in the novel. In their drunken stupor the groom and most of his companions are totally unaware of what is going on; we first see Cham on his hands and knees looking for several pearls that have been lost. Reeling about
the house, he hopes that he can keep from bursting into laughter during the ceremony itself. Finally when the ceremony takes place, it is but anti-climax; in all of the eighteen pages devoted to the wedding festivities, the ceremony occupies only one paragraph. Just as religious significance is absent, so is any demonstration of affection between Cham and Alice Harrenden, the Snowflake Meal heiress. The only time Alice appears is as she is about to leave.

Fanshaw caught a glimpse of Alice Harrenden's pale face under a little brown hat and veil as she climbed into the car. Her eyes were swollen and her lips tight as if she were going to cry. ... People looked at each other constrainedly and began going back into the house. (pp. 156-157)

Despite Mrs. Harrenden's remarks about the wedding,

'You will help me to make an old-fashioned jolly wedding of it, won't you? It's not a social affair at all. No one is invited but a few indispensable, intimate friends. So vulgar these great society weddings ...' (p. 150)

the wedding turns out to be everything that she says it is not. It is neither old-fashioned in the absence of any religious significance, nor really jolly; however, it is a grand social affair with guests brought from Boston to Philadelphia by chartered train. Above all the wedding is vulgar, but Fanshaw in his thoughtless support of conventional social behavior fails to perceive the meaninglessness of the wedding.

Whereas the major characters' hopes for successful self realization in marriage ascend to a climax just before the keystone chapter, so they fall off in the concluding chapters. As stated before, the suggestion that Nan and Fanshaw may marry has no substance, for her rejection of Wenny and her low place within a book structured about marriage belie any true interest in the prospect. Finally Fanshaw, who opened the book by going on a double date with his lusty friend Cham and two girls of questionable repute, similarly closes the book by going on a sexual, but
emotionally unfulfilling, escapade with the lascivious Capitaine Eustache de la Potinière.

Although Dos Passos' characterizations in *Streets of Night* may be criticized as immature, his use of imagery and, moreover, the welding of imagery and motif into the structure of the novel, creates a sophisticated, convincing denunciation of the emptiness within society. Having thus achieved some success in a work of limited scope, Dos Passos proceeds to show how society in New York and, finally, in the entire U.S.A. suffer from the same physical, intellectual, and spiritual sterility and despair.
CHAPTER THREE

In many respects *Manhattan Transfer* is similar to *Streets of Night*. Characters in the later novel closely resemble those in *Streets of Night*; the meaningless of sex as an expression of love is further developed; several symbols from *Streets of Night* operate in *Manhattan Transfer*; the milieu of the novel remains the city. As in *Streets of Night* the psychic landscape is despair. Perhaps the despair is even more pervasive, for there is no character such as Mabel Worthington to suggest that it is possible to escape spiritual death. All in all, one can say that *Streets of Night* is an early version of *Manhattan Transfer*.

Types of characters who appear in *Streets of Night* likewise appear in *Manhattan Transfer*. Fanshaw, Nan, Fizzie, and Wenny are artistic intellectuals; Ellen Thatcher, Stan Emery, Jimmy Herf, Cassie, and John Oglethorpe are of the same mold. The Reverend Wendell is not much of a personality in *Streets of Night*, but he supports the same social structures and attitudes as do Jimmy Herf's Uncle Jeff, and he represents the same hypocrisy as George Baldwin. Jimmy's mother, though in a situation similar to Fanshaw's mother, is not as repulsive a character, for Dos Passos shows real evidence of her illness, and rather than continuing to exert a suppressive force on her son as Mrs. Macdougan does, she dies early in the novel. Whitey, who had a minor role in *Streets of Night*, takes on more importance as Bud Kopenning's model in *Manhattan Transfer*, and ultimately he is developed into several major characters in *U.S.A.*.

Nan represented the career girl in *Streets of Night*. Ellen Thatcher is merely a more fully developed version of her. Dos Passos does not provide particular information about Nan's early desire to take up music as a career, but in his extended treatment of Ellen, he provides reasons for
her bent. As a child, Ellen was encouraged to dance by her father, and she early developed a fondness for the theatre. After Ellen's first trip to a play her father announces,

We've just been to the most wonderful play ... And Maude Adams was fine. Ellie loved every minute of it.\(^1\)

The two women share a common inability to find happiness in love. Even though Ellen is in love with Stan, she feels, "God it's terrible to be in love."\(^2\) Actually it is not love that she really wants, but she wants to be the "greatest hit on Broadway,"\(^3\) loved not by one person, but adored by all. The fact that Nan never married and Ellen did so several times does not destroy the similarity, for Ellen married John Oglethorpe and George Baldwin to further her career or to assure her security, the two most important concerns in Nan's life. Oglethorpe was the one who discovered her talents. As Ruth Prynne says, "'Ogle's done everything in the world for her. If it hadn't been for him she'd still be in the chorus."\(^4\)

Even in her emotional alienation from him, she still depends on him to assist her in her career:

'I was just dying to see you really Jojo. ... By the way if you haven't anything else to do this evening you might slip down for a few minutes. I want to know what you think about my reading of the part. ... \(^5\)

After her abortive love affair with Stan Emery she attempts to continue the romance with his friend Jimmy Herf. She later divorces Jimmy because she does not love him and because he is no longer "the only person left she can really talk to."\(^6\) Although several people declare that they love her and want to marry her, she no longer believes in love. Finally, however, in search of some stability and security in her life, she decides to marry the old, though financially and socially prominent, district attorney George Baldwin.
Through dinner she felt a gradual icy coldness stealing through her like novocaine. She had made up her mind. It seemed as if she had set the photograph of herself in her own place, forever frozen into a single gesture. An invisible silk band of bitterness was tightened round her throat, strangling....

'The guess I can stand it if you can George,' she said quietly.7

This quotation dramatically illustrates a point that Malcolm Cowley makes about U.S.A.:

Sometimes in reading Dos Passos it seems that not the nature of the decision but the mere fact of having made it is the unforgivable offence.8

Thus, Ellen resigns herself to Baldwin and to an emotional death like Nan's when she rejected Wenny and Fanshaw. Ellen aborts the child fathered by Stan and fails to give her child by Jimmy the affection that she received as a child. The condition of his life is aptly described in the small vignette of his awakening fearfully in the dark to find his mother gone on one of her engagements. Her decision to marry George Baldwin establishes not hope but further despair. The reader knows that George's belief "'life's going to mean something'"9 will be destroyed, for Ellen, like Nan, neither intends to, nor is able to bring anything meaningful to anyone.

Ellen is similar to Nan in characteristics other than in their mutual pursuit of security and career. They both dislike women.

Nan winced. She felt a sudden rage against all this womanish chatter and chirping talk. The smell of women, perfume, furs, dry goods was choking her. I must get out of here.10

As a little child Ellen wanted to be a boy, perhaps because of the weakness of or the lack of sympathy she received from her mother. In any case she carried a distaste for women into her adult life; "Ellen walked
up and down the room with clenched teeth. I hate women. I hate women." Although both the leading women tend to deny their feminity (Nan never encourages physical love, and Ellen uses her feminity to obtain what she wants from life), in the privacy of their apartments each manifests an awareness of her inescapable womanhood in the following similar passages:

[Nan] pulled the nightgown off impatiently and stood with her hands on her scarcely formed breasts looking down into the pale green of the bathtub.

Then [Ellen] hung her yellow nightgown on a chair and undressed, caught a glimpse of herself in the mirror, stood naked looking at herself with her hands on her tiny firm appleshaped breasts.

In their lack of real compassion for others and in their emotional aridity, both are unable to cry.

She pressed her dry face against the white cool linen of the pillow and lay on her face rocking to and fro. ... Shivering with cold and disgust, Nan sat a long time in the chair by the window, her palms pressed against her hot tearless eyes.

After Stan's death Ellen thinks to herself, "'If I could only cry; there are people who can cry their eyes out, really cry themselves blind ... Anyway the divorce'll go through. ...'"

It becomes apparent that even though Ellen is a much more thoroughly developed character than Nan, she is cut from the same pattern. Despite Ellen's several marriages and her sexual escapade with Stan, she is no more emotionally and spiritually fulfilled by them than Nan is in her tidy spinsterhood.

While Fitzie and Cassie are secondary characters, they merit some attention because as much as, or more than, Nan and Ellen they illustrate Dos Passos' adaptation of a character with a minimal change from one novel to another. Their basic traits are three: they think sex is scandalous; they both are unhappy in their own love lives; in keeping
the major female characters informed of the latest gossip or in trying
to commiserate with them in their misfortunes, they succeed only in ex-
asperating Nan and Ellen. Fitzie is the character who always brings the
scandalous news of Mabel Worthington's adventures to Nan:

'And yesterday morning she didn't turn up at rehearsal. And now it appears that she has gone off with him. Isn't it frightful. Because she was a lovely girl ... She reminded me of you.'

To Cassie the thought of sex is abhorrent:

'I could love him for a lifetime without even kissing him. Don't you think love should be pure?'

Both Fitzie and Cassie are unsuccessful in their own love lives. All we know of Fitzie's problem is that she gave back her ring to Billy. That sorrowful event stands as her measure for all the other misfortunes in the book. Cassie's problems are not quite like Fitzie's, for in being unwilling to lose her boyfriend Morris, with whom she has a beautiful "spiritual" relationship, she allows him to make her pregnant. Although Ellen's remark that an abortion is the only remedy strikes Cassie as "dreadful," Cassie goes through with it. Strangely enough, the grim experience seems to have brought Cassie down to earth, for the next time she speaks with Ellen she has lost her affected lisp. Nevertheless, she, like Fitzie, has not lost the aggravating habit of offering false condolences to Ellen: "'And my dear I felt so terribly when I heard about Mr. Emery. I cried and I cried, didn't I Ruth?" With that remark Ellen rushes into the bathroom, slams the door and declares, "'Those women'll drive me mad.'" Nan is similarly irked by Fitzie whose tendering of sympathy after Wenny's death evokes the remark, "'0, Fitzie, will you please shut up.'" Neither Fitzie nor Cassie brings out the most lady-like sentiments from her friend.
To be sure, Cassie is a more interesting character than Fitzie because as small as her role is, she exists in her own right as an individual and has one section devoted entirely to her confrontation with Morris. Furthermore, she is to be seen in more various situations than Fitzie. She appears in the scandal scene at the Sunderland apartment house and in other scenes where she and Jojo talk of their plans to present a choreographic interpretation of the Song of Songs. If Fitzie is faintly laughable in *Streets of Night*, Cassie is absurd. Together their function is to give the female leads the opportunity to break down and reveal human sorrows, but in their rejections of the opportunity Nan and Ellen show their inability to have meaningful friendships and their incapacity for deep human feeling.

One character briefly mentioned in *Streets of Night* is Mrs. Spence, Nan's dressmaker. She is characterized as a self-effacing middle-aged woman who is willing to work hard to finish a dress for Nan a day ahead of her schedule in order to please her client. As unimportant a character as Mrs. Spence is, her counterpart in *Manhattan Transfer*, the garment worker Anna Cohen, becomes an important secondary character in the later book. Anna bears practically all the burden of representing the working class in *Manhattan Transfer*. Despite the few fragmentary pictures of her that Dos Passos presents, she becomes an unforgettable symbol of the oppressive conditions under which laborers work. His characterization of her becomes a classic representation of those who suffer her lot: while taking her money, her mother berates her for the little bit of enjoyment she can derive from a late date; her union goes on strike leaving her without a nickel for a Coke. Finally she breaks the strike by going to work for Madame Soubrine.
'I never did nothin to hurt anybody in my life. All I want is for em to leave me alone an let me get my pay an have a good time now an then.'

However, she is doomed to suffer from a conspiracy of fate. While working at Madame's swathed in a length of tulle, she becomes engulfed by flames and is reduced to "an arm in shreds, a seared black red face, a horrible naked head." Cooly Ellen explains to the customers, "'It was nothing, absolutely nothing. Just a little blaze in a pile of rubbish.'" The irony Dos Passos exhibits in depicting her life and death he will develop to a much greater extent in *U.S.A.* As a member of the striking union, she is an early representation of the many workers who will appear in *U.S.A.* From the meek Mrs. Spence, as well as from Whitey, Dos Passos creates a vast group of suppressed and underprivileged people, the people who make up the second nation in the United States. Mrs. Spence is truly a seminal character who grows to represent the condition of the poor in later novels.

Many of the women we meet in *Manhattan Transfer* appeared in *Streets of Night*. Their faces, their mannerisms, and their effects on one another are similar, but Dos Passos has given them more complex characters. Ellen is not quite so predictable in all her feelings as is Nan, for she really experiences a love which, however, dies with Stan and is cut from her body with her aborted child. Ellen also is more aware of others and of herself than is Nan. She can feel horror and sympathy for Anna, and she can feel the deadening effect of her having decided to marry George Baldwin. Cassie, too, is a much more realistic character than Fitzie. Although the immediately recognizable Fitzie-Cassie character seems to disappear hereafter, Mrs. Spence-Anna reappear as various characters contrasted with well-heeled women like Aunt M. and Aunt Emily showing
the great disparity between the wealthy and the poor. Just as Anna is a more convincing character than the severely drawn Aunt Emily, so her later representations become more fully developed while Dos Passos makes his privileged women have as much reality as cardboard cutouts of witches. Widmer criticizes Dos Passos for having apparently been unable to create other than a Victorian type of woman, but the author may have had a purpose in employing this characterization to accentuate the essential emptiness and irrelevance of the leisure class woman compared with the people longing for self-realization.

As with his women, Dos Passos enlarges and embellishes his portraits of the men in *Manhattan Transfer*. Similarly we can immediately equate characters from the two novels. Fanshaw is split into the unctuous Jojo Oglethorpe and into the unfortunate Tony Hunter. Although Fanshaw is not the outright homosexual that Tony Hunter admits himself to be, ("'I can't like women'"24), there are similarities that will merit investigation after Fanshaw's likeness to Oglethorpe has been studied. Like Fanshaw, who cannot paint, Oglethorpe cannot act; his activity in the theatre is coaching Ellen or reading for Cassie's interpretative dances. Both theatrical endeavors are artistically uncreative. If Fanshaw's "drawling Harvardese"25 is annoying, Oglethorpe's melodramatic speeches at moments of crisis, his citing of poetry because his mind is vacant of anything else, his affected accent, "'Heow deo you deo, my deah, this is indeed a surprise and a pleajah'"26 is a gross parody of the affectation of culture. Compared to Oglethorpe's ludicrous behavior, Fanshaw's seems quite normal. In making Oglethorpe such a fool and by not obviously associating him with any school, Dos Passos makes him represent a larger segment of the cultural dilletantism than Fanshaw does.
There is some lack of clarity in Dos Passos' drawing of Oglethorpe, for although Ellen declares to Baldwin, "'No I won't have you laugh. You're too crude and simple to understand him anyway. Jojo's a very complicated rather tragic person,'" the reader is never made to sympathize with him as he is with Fanshaw. Oglethorpe is forever making a fool of himself, and Dos Passos does not give the reader any indication of the extenuating circumstances that led him to be the pompous, perverted individual that he is. Because the author endeavors to make Ellen a credible character, he weakens his characterization of her by having her espouse Jojo's cause without showing justification.

Whereas Oglethorpe is a parody of Fanshaw's culture and his lack of artistic ability, Tony Hunter assumes Fanshaw's more pitiable characteristics. Dos Passos informs the reader how Tony came to be afflicted with his homosexuality and shows him trying to cure himself in his clinical sexual sessions with the woman, Nevada. In the scene where Tony and Jimmy are walking home and Tony is telling Jimmy of his problems, the two characters resemble Fanshaw and Wenny. Just as Tony is looking for sympathy and affection from Jimmy, so Fanshaw seeks Wenny's compassion.

Here we observe Dos Passos creating two characters from the one. While Oglethorpe is not as true to life as Fanshaw, through him Dos Passos bitterly satirizes uncreative cultural aestheticism, depriving Oglethorpe of the warmth of humanity. Tony Hunter does not appear as frequently as Jojo, but in his brief appearances he shows a more sympathetic character, for unlike Oglethorpe, who is content with his backstage role in the theatre, Tony cries out to Herf, "'I want to act.'" Just as Fanshaw represents sterility in Streets of Night, so Oglethorpe and Hunter represent the same in Manhattan Transfer. What
makes Fanshaw more like Tony is the serious effort they make to struggle against their plight. (Jojo's marriage to Ellen does not mean much, if anything.) Fanshaw tries to exert some will in attempting to leave the ship to remain in Palermo, thus exhibiting some spirit in defying his customary way of life. Likewise, Tony would like to act. One pities them because, despite their hopes and struggles, they fail. They may not be heroes, but they are not absurd.

In *Manhattan Transfer* Wenny is seen in Jimmy Herf, Stan Emery, and Bud Korpenning. Their essential resemblance is in their rejection of the roles that society, represented by their fathers or uncles, has prescribed for them. Gelfant astutely points out that the heroes in Dos Passos must conceal from themselves the inclination to be the successes that their fathers and uncles want them to be because of the overpowering need to rebel. The young man rejects success because success typifies the father whose image is odious to the son. Moreover, "His rejection of conventional success is also the hero's assertion of independence and freedom."29 By killing himself Wenny effectively avoided becoming the image of his loathed father. Figuratively and literally Jimmy, Stan, and Bud destroy themselves, and their destruction can be related to the oppression of the father image in their lives.

Since Blanche Gelfant discusses at length the effect of the father image on the son's search for identity, to repeat her arguments in detail is unnecessary. We shall be concerned here with the ways in which Jimmy, Stan, and Bud resemble Wenny. To discuss Jimmy and Stan as separate characters is almost impossible, for they are alter egos rather than individuals. Whereas Jimmy and Stan are developed from the one character, Wenny, Bud, on the other hand, appears to be an amalgamation
of characteristics from Whitey as well as Wenny.

Stan represents Wenny's more impulsive and violent nature. Wenny decided not to finish his M.A.; likewise Stan forces Harvard authorities to dismiss him so he can pursue "other fields of activity where [his] activities could be more actively active."\(^{30}\) They both are the heavy drinkers of their respective novels, and finally in drunken despair each takes his own life. As opposed to Stan's general despair, Wenny's is more highly objectified. To Wenny death signifies the destruction of his father, the manifestation of his sexuality, and the consummation of his love for Nan. On the other hand, Stan's death seems as totally irrational as his life. Only in his vindictive remark about Pearline, his accidental wife, "'To hell with her. '"\(^{31}\) and his jumbled recitation of the jingle that first amused Ellen, "With bells on her fingers and rings on her toes ..."\(^{32}\) does he suggest a reason for his suicide. Stan must realize that his new marriage is a catastrophic mistake and that the woman he really loved and never permanently made his own was Ellen. In setting fire to their new furniture, the apartment, and himself, he feels his mistakes are obliterated. Showing that he is only one half the character that Wenny is, his self destruction, though more bizarre, is less effective than Wenny's, for Stan's revolt is not as clearly directed against specific people and situations as is Wenny's.

Jimmy represents Wenny's more intellectual qualities. Better than Stan, who has little patience for developed thought in his impetuous life, he can articulate the reasons for his despair. Stan Emery rejects a career in his father's law office, but it is Jimmy who most dramatically denounces the successful life that his Babbittish uncle holds out to him.
For a moment not knowing which way to go, he stands back against the wall with his hands in his pockets, watching people elbow their way through the perpetually revolving doors; softcheeked girls chewing gum, hatchetfaced girls with bangs, creamfaced boys his own age, young toughs with their hats on one side, sweatyfaced messengers, crisscross glances, sauntering hips, red jowls masticating cigars, sallow concave faces, flat bodies of young men and women, paunched bodies of elderly men, all elbowing, shoving, shuffling through the revolving doors out into Broadway, in off Broadway. Jimmy fed in a tape in and out the revolving doors, noon and night and morning, the revolving doors grinding out his years like sausage meat. All of a sudden his muscles stiffen. Uncle Jeff and his office can go plumb to hell. The words are so loud inside him he glances to one side and the other to see if anyone heard him say them.33

Jimmy shows further resemblance to Wenny by being an inept individual who cannot hold a job. If it were not for his Uncle Jeff using his influence to procure employment for him, Jimmy would be as helpless as Wenny in managing his own affairs in the real world. As he says while sitting on the park bench with Joe Harland, whom he barely recognizes as his cousin, "I'm very poor at wrangling things."34 At this point in his life he, like Wenny, would like to escape by going over the sea; specifically he wants to go to war, but he finds himself unable to procure a way over. His desire is not to get anywhere, but to escape. Although he specifically knows what his dilemmas are, like Stan, Jimmy has no positive alternative to the life of success that he derides. As Gelfant summarizes:

Success channelizes activities, concentrating them towards a goal, but failure merely negates and leads to aimless wandering down a road that goes 'nowhere.'35

Thus Jimmy's final gesture is most appropriate.

Sunrise finds him walking along a cement road between dumping grounds full of smoking rubbish piles. ... a huge furniture truck, shiny and yellow, has drawn up outside. 'Say will you give me a lift?' he asks the redhaired man at the wheel.
How far ye goin?'
'I dunno. ... Pretty far.'36

Although Walter Rideout claims that Jimmy's walking out on New York has a positive as well as negative connotation, ("He has made a conscious rejection of an antiindividualist society, and he is willing to go 'pretty far' in search of something better"37) one must finally agree with Malcolm Cowley that Jimmy "commits an act of symbolic suicide by walking out alone, bareheaded, into the dawn."38 Dos Passos fails to make Jimmy's rejection of the city have real positive value, for the "alienation and loneliness"39 he suffers in the city will not disappear with escape. Like Wenny's, the boundaries of his despair are not the limits of Manhattan, but the psychic boundaries of his mind.

Both Stan and Jimmy get the girl they love, but neither gets her as he wants her. Stan and Ellen sleep together, but their relationship never becomes permanent because Stan runs off and foolishly marries before Ellen obtains her divorce. Their affair is as abortive as Ellen's intention to give birth to Stan's child. Like Wenny, Stan finds his escape through death. Jimmy, on the other hand, does marry Ellen, but his marriage to her, even though it produces a child, is no more fulfilling than Ellen's marriage to George Baldwin promises to be. The taximan who drives Ellen away from the apartment and the life that she and Oglethorpe share puts the matter quite succinctly, "'What leads up to it's all right, but gettin married is loike de mornin after.'"40 Essentially Ellen has the same effect on Stan and Jimmy as Nan had on Wenny; she is partially responsible for driving them to their literal and figurative deaths.

Bud Korpenning's unfortunate history is further evidence that a successful escape from a former life is impossible for Jimmy Herf. Like
Wenny, Bud is haunted to death by the memory of his oppressive father, and like Stan and Jimmy, he seeks to escape the oppressive father image victimizing him and making him fear that every person in a derby is a detective out to nab him. Ironically, the fact that Bud suffered from the oppression of the father image outside the bounds of New York and fled to the city for refuge indicates that mere escape across the river does not hold out hope for Jimmy. If Bud did not escape by entering the city, Jimmy cannot escape by leaving. If Dos Passos meant Jimmy's departure to indicate hope, his attempt failed.

Bud Korpenning's superficial resemblance to Jimmy in this respect is not nearly so obvious as his resemblance to Whitey in Streets of Night, of whom he is almost a twin. Like Ellen and Cassie, he is much more fully developed than the hobo we briefly see in the earlier work. Whitey exists more as Wenny's idol than as a character in his own right. The more fully developed Bud has a life history that closely parallels Whitey's in that both characters lived in the country with relatively poor parents. Whitey had left home after his father had attacked his mother and had thrown two hot irons at him; Bud, who had been beaten by a similarly malicious father, killed the "old man" and escaped to New York. However, there the resemblance ceases, and Bud comes to represent facets of Wenny's character rather than Whitey's. Whereas Whitey is self-reliant and able to get along in the life he has chosen for himself, Bud is paralyzed by guilt:

"... now I'm here I cant git work an I cant git over bein sceered. There's detectives follow me all round, men in derbys hats with badges under their coats. Last night I wanted to go with a hooker an she saw it in my eyes ... She could see it in my eyes." 41

Thus Bud, while being of the same social and historical background as
as Whitey, does not become a fuller extension of the tramp Wenny envied; rather, he is but another example of the frustration and despair that Stan and Jimmy represent. The author welds into Bud's character aspects of both Wenny and his idol thereby showing a deprived background is not a guarantee for contentment.

In *Streets of Night* Crownsterne and the Reverend Wendell are the masculine bastions of the moral philosophy that Wenny tries so hard to reject. However, they existed as mere voices, not as living characters. In *Manhattan Transfer* the figure who represents success and whom Jimmy finds odious is his Uncle Jeff. After Uncle Jeff has tried to overwhelm Jimmy with the importance of going to the right school and following in his son James' footsteps up the ladder of success, Jimmy expresses the same revulsion for his uncle when he thinks, "Uncle Jeff and his office can plumb go to hell" as Wenny does when he says that he will live his father down if it kills him. Even if Jimmy achieves no positive alternative to a successful business career, he can be admired for his persistent struggle not to be lured into the revolving doors of unfulfilling success.

The comparison of characters in *Streets of Night* to those in *Manhattan Transfer* demonstrates that Dos Passos' interest is not in creating totally different characters. Indeed the character development in *Manhattan Transfer* is not as meticulous as in *Streets of Night*. The main female characters in the later novel are but larger portraits of Nan and Fitzie. Rather than making Fanshaw and Wenny become more life-like, Dos Passos split them in two. As Gelfant points out so thoroughly in *The American City Novel*, in *Manhattan Transfer* Dos Passos' message is carried not by character so much as by symbol. The protagonist of the novel, she says,
is not any particular character, but the city itself as it shows the trend to mechanized life and the loss of the human capacity for love and self realization. It is reasonable then that there should not be a great difference between the basic characters of Streets of Night and those in Manhattan Transfer.

Since Gelfant extensively treats the significance of the multifarious symbols in Manhattan Transfer, a simple survey of the larger imagery and themes will show its essential similarity with the seminal work. Common to the two books are the following themes: sex, marriage, religion. However, Dos Passos use of the city in Manhattan Transfer differs from his use of it in the earlier novel. One of the basic differences between the two novels is a matter of technical emphasis. In Streets of Night the characters were designed to illustrate the despair inherent in their society; in Manhattan Transfer the pervasive imagery of fires, skyscrapers, garbage, dirty children, trains, and cars convey the emptiness, filth, and destruction of city life. Despite the technical differences and an improved style, Dos Passos portrays the same sterility and meaninglessness of life.

Although there are many more sexual encounters in Manhattan Transfer than in Streets of Night, the greater number does not imply that they have greater emotional significance. What the difference in frequency really implies is that even in a society that is emancipated compared to Boston, the free expression of sex can still mean nothing. Stan and Ellen seem to hold out hope that an emotionally and spiritually satisfying relationship can occur within the wasteland of New York, but the sordid conditions under which the lovers meet seem to make the relationship take on tones of lust rather than of love. One particularly remembers
their night in the borrowed back room of an apartment that Jimmy himself is in a sense borrowing. Making their tryst even more common is the ridiculous fire escape appearance of Oglethorpe who harangues Jimmy as well as Stan and Ellen. The defeat of Stan's and Ellen's love stands beside the failure of a relationship to develop between Nan and Wenny. In their frustrated hopes of marrying the girls they love, both men commit suicide, dooming their would-be mates to an existence of death in life.

The failures of the two promising love relationships in the two books accentuate the overall pessimism of the novels. Indeed the greater frequency of the sexual escapades and affairs, the more pervasive the meaninglessness of sex as an expression of love is made to appear.

If Fanshaw's latent homosexuality symbolized the pervasiveness of sterility on several levels in *Streets of Night*, Oglethorpe's and Hunter's overt homosexuality makes the theme of sterility within the society of New York more obvious. Through Ruth Prynne, Dos Passos tells of Oglethorpe's going into Tony's room; moreover, the author lets Tony speak openly of his problem. One does not have to search for signs of homosexuality in the later novel. In their odd ways of dealing with their perverted behavior (through marriage, psychoanalysis, and sleeping with Nevada) these two men demonstrate just how confused they are. Like Stan, they are sketchily portrayed so that the reader is not as aware of the reasons for their deviant behavior as he is of those for Fanshaw's sexual ambivalence. However, they do demonstrate society's inability and unwillingness to help them.

Because sex is not seen through Fanshaw's Victorian morality in *Manhattan Transfer* as it is in *Streets of Night*, it becomes an even more powerful symbol of despair and frustration. Sexual frustration is one
of the reasons Wenny takes his life; the emptiness of characters in *Manhattan Transfer* who can satisfy their sexual desires (George Baldwin cannot even remember the name of the woman who had been his first lover) decisively illustrates the fact that in Boston it is not free indulgence in sex that is wanting so much as expressions of love and understanding.

In *Streets of Night* the structural climax, Cham Mason's wedding, proves to be a sham. Although we do not see Cham and his wife again, one can presume from the travesty of the ceremony and from Alice's tearful departure that their marriage will be far from happy. That marriage has no meaning in *Manhattan Transfer* is to be expected. As Ruth Prynne relates, Ellen would "marry a trolley if she thought she could get anything by it." Although Ellen's marriage to Jimmy is inexplicable by Ruth's remark, one presumes that she marries him out of nostalgia for Stan. There is, of course, little love in this union; what there is Jimmy provides in his adoration of Ellen. After divorcing her first two husbands, Ellen decides to marry George because he can offer her security. To Stan Emery, marriage, like every other institution he has come in contact with, is not a serious undertaking involving responsibility. Gus McNiel's marriage does not mean much, for his wife carries on an affair with Baldwin while Gus recuperates in the hospital. Likewise, Baldwin's marriage to Cecily is fraught with tension as she accuses him of marrying her for her social position while he berates her for being frigid. Compared to all the marital failures in *Manhattan Transfer*, Gelfant's observation, "Against a setting of social disorganization, marriage lacks meaning or enduring qualities," is understatement. As with the multiplicity of sexual escapades, the proliferation of marital failures makes the psychic condition of the characters in
Manhattan Transfer more grim than it is in Streets of Night, where marriage remains idealistic and untainted in the minds of the major characters. In retrospect one can recognize Wenny, Fanshaw, Nan and the Reverend Wendell as representatives of society at large. However, the limited scope of Streets of Night also limits Dos Passos' criticism of society. More characters, more meaningless sex, more marital failures in the later novel extend Dos Passos' condemnation to a larger portion of society.

Although in her chapter on Manhattan Transfer Gelfant closely examines many examples of "social disorganization," she rather briefly passes over the failure of religion to be the organizing principle that it once was. She does point out in her introduction that,

Material success and spiritual salvation seem to require irreconcilable modes of behavior. ... The immediate intuition of God as a creative and fertile Principle or as a benevolent Being—often called forth by a direct perception of the abundance, variety, and beauty of nature—is hardly provoked by a mechanized urban setting.

Since the significance of religion has been discussed in relation to Streets of Night, it may be worthwhile to examine how Dos Passos treats it in Manhattan Transfer. Although religion is admittedly a minor theme in the later novel, the brief references to it reveal a more intolerant view of institutional religion than in Streets of Night. One of the outstanding examples of modern society's influence on religious traditions occurs early in Manhattan Transfer when a Jew symbolically trades in his religious heritage for an image which typifies success.

A small bearded bandylegged man in a derby walked up Allen Street, ...

At a yellowpainted drugstore at the corner of Canal, he stopped and stared abstractly at a face on a green advertising card. It was a highbrowed cleanshaven distinguished face with arched eyebrows and a bushy neatly trimmed mustache, the face of a man who had money in the bank, poised prosperously above a crisp wing collar and an ample dark cravat.

...
He was trimming his mustache when he heard a noise behind him. He turned towards them a face smooth as the face of King C. Gillette, a face with a dollarbland smile. The two little girls' eyes were popping out of their heads. 'Mommer ... it's popper,' the biggest one yelled. His wife dropped like a laundrybag into the rocker and threw the apron over her head.  

In that small vignette Dos Passos has illustrated the fate of religion; the man who once believed in God, has come to worship success in the cleanshaven image of King C. Gillette.

There are other examples both of Dos Passos' denial of the effectiveness of religion and his mockery of society's slavish support of empty ritual. Bud Korpenning presents a pitiful figure as he prays on his flophouse cot,

0 God I want to go to sleep. Sweet Jesus I want to go to sleep. He pressed his knees together against his clasped hands to keep them from trembling. Our father which art in Heaven I want to go to sleep.  

The only sleep he gets, though, is death, after he has plunged from the Brooklyn Bridge. The words spoken over his dead body are hardly customary: "'God damn it to hell,' [the Captain] groaned." Religion has not saved Bud, it has damned him. His father "'was a hard godfearin man an he wanted you to be sceered of him."" Such an attitude toward religion, the fear of God as understood by a narrow-minded, cruel man, made Bud's father feel justified in whipping him with a chain. Bud's experience with a religious man succeeded only in driving him to murder, suicide, and damnation. If in the vignette about the Jew, Dos Passos was mildly satirizing the rejection of traditional religion for a false god, in the Korpenning episode which closes the first section of the book, the author makes a bitter denunciation of the "godfearin" man. To Jimmy Herf ritualized religion has little significance, and he pokes fun at
'the people ... coming out of church and going home to overeat and read at their Sunday papers among the rubber plants ... '"51 Although in both books Dos Passos has no use for ritualized religion, his denunciation of the "hard godfearin" type of man is a much stronger rebuke of religion than that in the earlier novel. In Streets of Night ritualized religion is vulgar and ineffective; in Manhattan Transfer it meets not only with the same scorn, but also with the criticism that it offers condemnation rather than salvation.

Gelfant refers to Manhattan Transfer as the paragon of the American city novel, further commending it:

Yet the achievement of Manhattan Transfer is not only its brilliant and imaginative creation of modern New York as an immediate place: its achievement is also its serious social and moral interpretation of a twentieth-century way of life.52

Although many critics, John Aldridge, W.M. Frohock, and Kazin, among others, do not share all of Gelfant's views, one is hard put to upset her thesis that Manhattan Transfer is a city novel in which the city itself is the protagonist. It is in being a city novel that Manhattan Transfer basically differs from Streets of Night. Despite the fact that Boston is the setting for most of the dialogue in the earlier novel, one is afforded only a minimal view of the dark streets, the shipyards, and the Fenway. In Streets of Night we are more interested in what the characters do to each other; the city provides the backdrop. However, in Manhattan Transfer the reader is interested in what the city does to the person.

Another way to look at the difference in the novels is to observe their different structures. Character is a constant in Streets of Night. Chapters are written to reveal one of the three main character's points of view. On the other hand, in Manhattan Transfer, the constant is the
city. Each chapter is prefaced by italicized sketches pertaining to the life of the city; the appearance or disappearance of characters within the chapters themselves seems wholly arbitrary. Following the pyramidal structure of *Streets of Night* is the ascent and the descent of the characters' hopes to realize their dreams of fulfillment in marriage. Although such a dream operates in the later novel, it has no effect on the novel's structure. A more complex novel than *Streets of Night*, *Manhattan Transfer* has an organic design difficult if not impossible to describe accurately. The success that Dos Passos achieved with a rigid structure he does not try to repeat in the later work; rather, he attempts a new form that evolves into the sprawling, multi-dimensional form of *U.S.A.*.

More concerned with revealing a deteriorating state of society than with a Balzacian desire to depict every type of human personality, Dos Passos uses similar characters in *Streets of Night* and *Manhattan Transfer* to symbolize the spreading decay. The state of the character's sexual frustration in both novels points to the frustration of their dreams of worthwhile achievement at every level. Their figurative or literal destruction completes Dos Passos' landscape of despair and death.

Between the time Dos Passos wrote *Streets of Night* and *U.S.A.*, his diagnosis of the cause of society's ills changed radically. What he saw as a sickness in a few in *Streets of Night* he came to observe as a raging epidemic. Although Dos Passos' wrath was directed against power-superpower as opposed to the father image which demanded success from an unwilling son, the author's characters and themes illustrating the corruption of society show remarkable resemblance to the characters and themes in *Streets of Night*. In the discussion of the relationship of *Streets of Night* to *U.S.A.*, reference to *Manhattan Transfer* will be minimal to avoid
unwieldy and repetitious statements.

Of the twelve major fictional characters who appear in *U.S.A.*, all but Daughter, who is the least significant of the major characters, and Mary French, who bears only a slight resemblance to Mrs. Spence, are recognizable as developments of Nan, Fanshaw, Wenny, Whitey, Fitzie, and Mabel Worthington. Of course, within the fourteen hundred pages of *U.S.A.*, the characters are given much fuller development than they were in *Streets of Night*. Nevertheless, many of the characteristics with which Dos Passos endowed his early, somewhat blandly-drawn people continue to illustrate the weaknesses inherent in the more full-blown people in *U.S.A.* Similarly the characters' inability to find love through sex and the meaninglessness of traditional institutions continue to stand for the despair of all of society.

Widmer objects that even though Dos Passos' women appear to be emancipated and pursue their identities in cities far from home, they are not modern. Widmer's observation is astute, for in being drawn from the chaste career girl Nan, who exhibits a somewhat Victorian prudishness and a New England fetish for tidiness, Janey Williams and Eleanor Stoddard cannot help but exhibit some of Nan's rather old fashioned traits. In her objection to these traits, Widmer may be overlooking a pattern that the women who are developed from Nan inevitably exhibit. In spite of her elegant clothing and apartment, Eleanor longs for a social security she never knew as a child. Her father worked in the stock yards and always came home smelling of blood. In her childhood dreams Eleanor escapes into a world of white samite and white flowers. Finally as an adult she marries the Russian prince for his social and cultural position that will guarantee her security from the world she knew as a girl. Likewise Janey
Williams, an unhappy girl, is enraged by her father's brutal attacks on her brother and is emotionally crushed when her girlhood beau is killed in a motorcycle accident. As Nan subconsciously decides to leave men out of her life after Wenny's death, so Janey remains single after her beau dies. Because of her desire to make something of her secretarial career she becomes a woman indispensable to Moorehouse because of her thoroughness. Like Nan, she is also a tidy woman who discourages her brother from visiting her when she is entertaining because he is rough and unkempt and socially below her. Thus, Nan, Dos Passos' first female character, continues to appear in later characters.

Eveline Hutchins reminds one of Fitzie in her dependence upon Eleanor. Although they share an apartment from time to time, like Fitzie, Eveline gets on Eleanor's nerves, and the relationship breaks up. Finally unable to cope with life, despite the fact that her carefully arranged social affairs seem successful, she takes an overdose of sleeping pills. Fitzie does not appear in Streets of Night as a well-drawn character, but her essential helplessness is recognizable as one of Eveline's basic traits.

Although Margo Dowling may appear to be a representation of Nan in her ceaseless pursuit of an acting career, she is a more fully developed Mabel Worthington. They are similar in their running off with handsome foreigners, their "whore with a heart of gold" personalities, and their ultimate attainment of their desires. Because Dos Passos spares no one in U.S.A., Margo's downfall is predicted in the remark that her acting days may soon be over with the introduction of "talkies."

The women who have developed from Nan become more unpleasant characters; the men suffer similar fates. Fanshaw is recognizable in the
villians of the trilogy, Dick Savage and J. Ward Moorehouse. As characters who are unable to express themselves artistically, Savage and Moorehouse are like Fanshaw. Savage's resemblance is greater than Moorehouse's, for like Macdougan he is dominated by his mother, shows signs of sexual ambivalence, though on a more reprehensible level than Fanshaw, and never marries. From Fanshaw, a character one could pity as well as dislike, Dos Passos has drawn two major male characters in *U.S.A.* who bear a good deal of the onus of the author's condemnation of the deceit of businessmen and governmental officials.

One can find traces of Wenny's personality in Charley Anderson and in Ben Compton. Although Charley becomes a business success, he always shows the same aversions to his family's standard of success, and the picture of his greedy brother hovering vulture-like over him while he dies is as grim as the face of Wenny's father that haunts him before his suicide. Just as Jimmy Herf represented Wenny's more intellectual qualities and his coolness, so Ben Compton, the Jewish labor leader, who defies his parents' hopes for him, directs marches and strikes against the unseen forces that represent oppressive authority. Their love lives also present some similarities. Although Ben lives with Mary French for some time, he leaves her. In his inability to regain her affection and in his rejection by the Communist Party he becomes the symbol of failure that Wenny is. Expelled from the Party, deprived of Mary's love, he becomes ineffective, and might as well be as dead as Wenny.

Illustrative of Dos Passos' concern for the working classes and the destitutes, Whitey grows from a shadowy figure into the major character in *42nd Parallel*, Mac, and also into Joe Williams. However, he reappears most noticeably as the minor but interesting character Vag, who wanders
through the U.S.A., whose eyes look for recognition from the drivers of cars, who thinks of the business executives flying overhead and vomiting their steak lunches into cardboard containers, and who grimly waits beside the road for whatever may happen to him.

The comparisons of the characters in Streets of Night with those in U.S.A. have been brief, but they suggest to what extent Dos Passos later used the characters that he created in the early novel. As well as carrying over similar characters from one novel to another, Dos Passos continues to reveal the ills of society. In Streets of Night Dos Passos criticizes the sterile wasteland that he found beneath the cultural and aesthetic facade of Boston. Although Manhattan Transfer is a city novel and differs somewhat in scope and effect from Streets of Night, Dos Passos essentially uncovered the same emptiness within the men in New York that he did in the people of Boston. U.S.A. is much larger and more broadly cynical about the innocence of the American way of life, but his point of view is not largely different from the first two novels. In trying to demonstrate to his readers the evils in what appear to be normal people and the dangerous situation that America is permitting to develop in the separation of one nation from another, Dos Passos uses themes and imagery similar to the previous works: sexual sterility or frigidity, the meaninglessness of marriage as a manifestation of a loving and fulfilling relationship, and the irrelevance of religion in a society that really worships "The Big Money." The major shift in emphasis from Streets of Night to U.S.A. is the development of the lower class point of view. In Streets of Night the bourgeoisie is chiefly delineated; Whitey is not much more than a peripheral character. While Dos Passos continues to emphasize the hopelessness of the middle classes, he also shows that, though Whitey and
the Italian laborer may have been figures of hope in *Streets of Night*, the lower class is also beset by hypocrisy, self division, and despair. The supposedly virile men whom Dos Passos felt would save the effete upper classes, show themselves to be sometimes men of dedication, but, more often than not, they represent half-hearted interest in the cause. They, too, suffer from the same sexual, intellectual, and spiritual despair that the upper class suffers from, as shown by the characters in *Streets of Night*.

A cursory glance at the emotional structure of *Streets of Night* and *U.S.A.* will show as it did in the case of *Manhattan Transfer* the difference in the thrust of the two works. Whereas *Streets of Night* works up to the central climax in Cham Mason's wedding, *U.S.A.* builds more slowly to a concluding climax, the execution of Sacco and Vanzetti. One observes that *Streets of Night*, which criticizes the spiritual emptiness of a relatively small social group, is developed around a society function; *U.S.A.*, which reveals political and historical as well social pettiness and deceit, is structured about a political incident of major human concern. The seriousness of *U.S.A.* as opposed to the relatively mild critical attitude of *Streets of Night* is similarly indicated by the fact that its climatic symbol deals not with the perpetuation of life, as does a wedding, but with death.

In all of his novels Dos Passos deals with death. Although death operates literally in *Streets of Night*, Dos Passos, for the most part treats it symbolically and figuratively in this early novel. In *Manhattan Transfer* Dos Passos again incorporates death as a commentary on the state of society, but as in the earlier work the death that Dos Passos sees looming is more figurative than literal. By making the extinction of
hope in the execution of Sacco and Vansetti the structural and emotional climax of *U.S.A.*, Dos Passos finally gives to his work a sharp focus that is charged with great emotional feeling and political significance. The message of despair in *Streets of Night* is similar to that in *U.S.A.*; the characters and symbols in *U.S.A.* have appeared before in the earlier work. However, *U.S.A.* is superior to *Streets of Night* as a vehicle for the indictment not only of the characters in the novel, but also of the public at large because Dos Passos has made literal death the symbol and the climax of a work about the figurative death of American society. In the welding of historical fact with fiction, the author has made his baleful judgment of the United States extend from the pages of the trilogy to involve the reader. As Jean-Paul Sartre says of *1919*, "We recognize immediately the sad abundance of these untragic lives. They are our own lives, ..."54 Not until *U.S.A.* has Dos Passos been able to make the lives of character and reader one life.

Although *Streets of Night* has been ignored in the past as an uninteresting apprenticeship novel or a typical example of aestheticism, one cannot deny that it does have a seminal effect on *Manhattan Transfer* and *U.S.A.*, which has been unrecognized heretofore. As the detailed analysis suggested, *Streets of Night* is not the slapdash novel that *One Man's Initiation* is, nor the somewhat cumbersome and relatively unstructured work that *Three Soldiers* is, but it is the highly polished effort of a young writer to weld style, character, and meaning into a valid commentary of the state of the limited, though undeniably American, society he then knew best.
FOOTNOTES

Chapter One


Chapter Two


Chapter Three


3. *Ibid*.


5. Manhattan, p. 141.

6. Manhattan, p. 265

7. Manhattan, p. 375.


11. Manhattan, p. 188.

12. Streets, p. 44.


15. Manhattan, p. 259.


17. Manhattan, p. 166.


23. *Ibid*. 
25. Streets, p. 263.
27. Manhattan, p. 139.
31. Manhattan, p. 251.
32. Manhattan, p. 252.
33. Manhattan, p. 120.
34. Manhattan, p. 248.
40. Manhattan, p. 168.
41. Manhattan, p. 123.
42. Manhattan, p. 120.
44. Manhattan, p. 156.
46. Ibid., p. 34.
47. Manhattan, pp. 10-11.
48. Manhattan, p. 121.
49. Manhattan, p. 156.
50. Manhattan, p. 123.

51. Manhattan, p. 132.

52. Gelfant, The American City Novel, p. 133.


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