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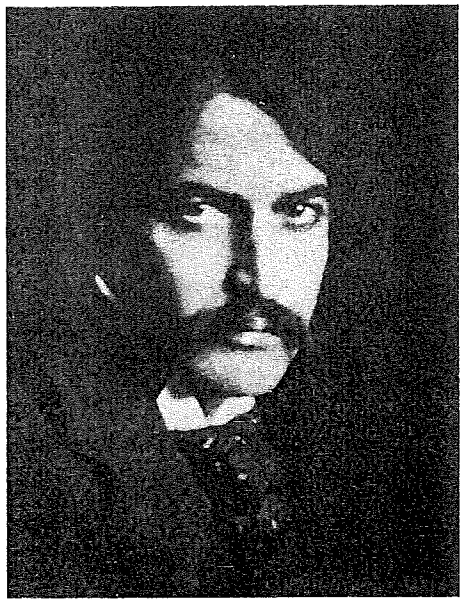

Stephen Crane Society

Stephen Crane Studies

Department of English
Virginia Tech

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The Accounting Blues[1]

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"We are all in it! This poor gambler isn't even a noun. He is kind of an adverb. Every sin is the result of a collaboration. We, five of us, have collaborated in the murder of this Swede...you, I, Johnnie, old Scully, and that fool of an unfortunate gambler came merely as a culmination, the apex of a human movement, and gets all the punishment." The cowboy, injured and rebellious, cried out blindly into this fog of mysterious theory. "Well, I didn't do anything, did I?" (Crane)

Throughout his work, Stephen Crane has probed the moral battle of life in which the individual is "born into the world with his own pair of eyes" (Backman 85), and yet is molded by his environment. It is a battle for identity. According to Backman "the problem is the discrepancy between different views of the self: what we are told we are, what we believe we are, what we hear we are, what we really are, and so on. The quest for Crane's hero is to find out which of these views and concomitant worlds is true." (91).

The purpose of this paper is to use Crane's work to probe what it means to be a "professional" in contemporary society. More specifically, we will attempt to understand the constitution, transformation and resistance of the "identity" of the professional in contemporary, Big 6 public accounting firms (the nature of these firms is described in the next section). Within our underlying field work that serves as the foundation for this paper, we have employed French social theorist Michel Foucault's concept of the "objectification of the subject" to examine how adults, in Crane's terms "having their own set of eyes," are molded by their firms into partners. According to Foucault, this molding proceeds by means of organizational administrators applying an array of disciplinary practices to firm members to render them "calculable," and by the members themselves adopting these practices to define their own identities in their work environment and indeed in their private lives.

Part of this struggle for identity revolves around two conflicting themes embedded in Crane's work. In the first theme, Crane exhorts the individual to recognize his delusions and to take charge of

Contributors' Notes

Bill Brennessel followed his work on an M.A. in English at SUNY Oswego by enrolling in a Chemistry Ph.D. program at the University of Minnesota. Patricia Plumley is completing her M.A. requirements at SUNY Oswego and teaching high school English in Camden, New York. This compilation was begun during a course, "Stephen Crane: Modernist," taught by Donald Vanouse in 1996.

Mark A. Covaleski is interested in how professional organizations are managed and controlled.

Mark Dirsmith's research interests include examining what it means to be a professional in such organizations as hospitals, universities and public accounting firms.

James Heian studies the use of technology in accounting courses and behavioral and social issues pertaining to certified public accountants.

George Monteiro has published widely on American literature. His most recent book is *The Presence of Pessoa* (University Press of Kentucky, 1998). Forthcoming from Louisiana State University Press is *The Blue Badge of Stephen Crane.*

Sajay Samuel studies how accounting and related techniques make up people as calculable entities.

Stephen Crane Society Business Meeting
ALA, San Diego, 1998

George Monteiro
Brown University

Ten Crane Society members—Jesse Crisler, Don Vanouse, Donna Campbell, Kathryn Hilt, Jim Nagel, Joe McElrath, Stan Wertheim, John Clendenning, Ben Fisher, and George Monteiro—attended the Society's busines meeting in San Diego. Don Vanouse was elected as vice-president and will schedule the Crane panels at ALA for the next two years. The two new members of the program committee are Kathryn Hilt and Donna Campbell. Donna will also help Stan with the Society's homepage. At the suggestion of Paul Sorrentino, who could not attend ALA, the members decided not to raise dues. There was considerable discussion about the possibility of holding a Crane conference at some suitable place in the year 2000—Brede Place, for one, where the Society might join up with the British American Studies Association. Cuba is also a possibility. In any instance, Jim Nagel would be a resource.

his life. In the second, the individual is seen as subject to the control of external forces. Concerning the latter, Backman observed that "the power of environment and the influences of language control man" (120). Backman went on to assert that "When language is used it is to yield a desired result to influence or dominate other people or to defer violence. But not only does language make people unequal, it also determines the way in which people perceive their environment" (143). And so it was for the Swede in "The Blue Hotel." On the one hand, he took charge, albeit fearfully, of his own life and sought to fit in with what he thought was the reality of the Old West. On the other hand, the Swede's view of reality, and consequently his own redefined values and identity, proved illusions; he failed while trying to develop comradery and died while staring at the legend on the saloon's cash machine: "This registers the amount of your purchase." The Swede's fate was to die the violent death about which he was obsessed, isolated from those from whom he sought acceptance.

One "vortex of warring criticism" (Cady 100) that has arisen focuses on the placement of the ending of "The Blue Hotel." According to one position, the ending should have occurred with the Swede facing the cash register, with Greenfield arguing that "the Easterner's speech is swelling with self-importance and half-truth" (64), and Stallman concluding that "Crane spoiled the whole thing by tacking on a moralizing appendix" (37). In contrast, the opposing position holds that the last scene is, indeed, integral (Gibson 111), with Satterwhite stating that it is "the logical conclusion for the thematic development" (46). Similarly, Solomon asserts that "perhaps the Easterner's bitter paragraph of social philosophy is unnecessary, but while "The Blue Hotel"'s eight sections would be a complete story, it would not be a complete story by Stephen Crane" (133). The purpose of this article is to enter this "vortex" by interpreting Crane's work as an analytical representation of human existence, and by applying it to a different time and a different place to describe how this representation of humans as a "kind of adverb" informed our own research into contemporary professional service organizations in an unanticipated manner (Covaleski et al., Dirsmith et al.).

We did not begin our program of research with Stephen Crane in mind. Rather, the revelation that Crane would aid us in better understanding the Big 6 firms came in interpreting our field observations. At this phase of our study, one of the researchers was reading James Lee Burke's detective story *Dixie City Jam* for occupational therapy. At the conclusion of the story, the fictional detective was seeking to make

sense of his own life and those of the criminals he had investigated, observing that "Stephen Crane once suggested that few people are nouns, most of us are adverbs, modifying a long and weary sequence of events" (409). It was here, in interpreting our results, that we realized that "My God, these Big 6 partners are adverbs!" With this revelation, we performed a detailed reading of "The Blue Hotel" and its critique (two of us had previously read the story or seen a 1970s film adaptation, though it took Burke to bring its application to the 1990s). We found that while we began our study using Foucault to understand the firms studied, Crane's insights offered new vistas of contemporary life not suggested by the widely acclaimed social theorist.

This paper will briefly describe Foucault's basic line of reasoning, our field research, and how Crane's analysis rings true in understanding professional endeavor. So as not to be overly mysterious about the product of our analysis, we conclude that for purposes of understanding the lived experiences of Big 6 public accounting firm partners, Crane's "The Blue Hotel" did properly end with the final scene. As such, following Cady, our intent is to explore "the full complexity of "The Blue Hotel"'s perspectives" (102).

STRUGGLES OVER IDENTITY IN BIG 6 PUBLIC ACCOUNTING FIRMS

The purpose of our research has been to use Michel Foucault's analyses to probe the exercise of control within professional organizations, specifically Big 6 public accounting firms, along three main, interdependent axes: (1) the application of bureaucratic or disciplinary techniques to render partners calculable; (2) the adoption of techniques of the self (in particular the process of avowal) which involves a discourse between a "novice" and a "guide"; and (3) the emergence of conflicting and complementary interrelations between these techniques that involve the exercise of power and its resistance in which disciplinary techniques and avowal become intertwined, and the identities of partners are forged. Generally, we theorized that it is at the intersection of these techniques of discipline *and* the self that the individual is objectified and transformed into a manageable and self-managing subject.

More specifically, concerning bureaucratic or disciplinary practices, Foucault proposed that it is the "examination," broadly interpreted to include most forms of documenting human activity, which in contemporary life lies at the heart of the procedures of discipline.

"Pre-enactments—Novel Approaches: Stephen Crane's Spanish-American War Dispatches"

Cheli Reutter
University of California, Riverside

Contrary to what critics have assumed, "there is both an ideological continuity and an aesthetic equality in Crane's use of the two forms of war narrative"—fiction and war dispatch. The key point is that Crane "wrote novelistic war journalism after writing a 'newspaperish' war novel." *The Red Badge of Courage* includes "timely" (that is to say, reportorial) elements , just as the later war dispatches—a "timely" medium—include elements of the "timeless."

Embarrassed by Crane's war journalism, especially by its racism and imperialism, readers have not always recognized that "objective writing, writing which creates the appearance of having no political bias, was not a consistently given standard for journalism then as it is now." One might almost "claim that it is not *Red Badge* but the Spanish-American War dispatches which constitute the 'timeless' 'novel' of Stephen Crane." His *Red Badge* "turns out to be not about war in general but rather, pointedly and specifically about the Yankee soldier of the Civil War who fails precisely when he cannot understand his identity within the context of a larger 'historical' and nationalist narrative. The Spanish-American War dispatches, on the other hand, turn out not to be about the Spanish-American War specifically but the heroic and unfailing nature of the 'American' soldier who understands his significance in history." Ironically, Crane writes "a novel about a war worthy of association with nothing more than provincial newspapers" and extends the joke, "when he writes journalism about a war worthy of historical and literary narrative."

The fact is that his "Spanish-American War dispatches were, collectively, a well-structured and well-developed—albeit imperialist—narrative, not politically incongruous with his earlier work." Given the evidence of those war dispatches, it can be concluded that "Crane may not have been, politically, the man that we at the end of the twentieth century want or look for him to be."

ever, further investigation reveals that a few days later Leslie publicly denied filing the suit (although she perhaps did so merely to keep her Chicago reputation intact).

Perhaps, to uncover the truth of the Crane-Leslie liaison and of the bizarre merging of the Leslie-Traphagen identities, one should examine the life of Amy Traphagen.

"'The Final Wall of the Wise Man's Thought': 'The Open Boat' and the Limits of Stephen Crane's Vision"

Michael Schaefer
University of Central Arkansas

Crane is widely credited with (1) having lived up to his dictum that "a man is born into the world with his own pair of eyes and he is not at all responsible for his quality of personal honesty" and (2) having fulfilled his wish to "strive to be as kind and as just as may be to those around me." There is ample evidence in the facts of his life to support his fidelity to both principles, just as there is much in his fiction to illustrate their practice. His survival of the shipwreck of the *Commodore*, however, along with his news account of the event and "The Open Boat," shows him to have failed for once in the practice of those ideals, as is shown in the critiques of Cyrus Day and Christopher Benfey. The sticking point, of course, is Crane's treatment of the seven men (barely mentioned in the story) who were not saved when the *Commodore* went down. But Crane's failure was not one of moral character, as others might have it, but of "artistic nerve." His lapse in "The Open Boat" was that he obeyed, for once, the "impulse to make art more agreeable than life." He simply could not face the most distressing facts about the shipwreck of the *Commodore*. "What he could not dramatize was a situation in which, in order to survive, some deserving men had to withhold charity from other deserving men—a situation in which not only the universe but human kindness itself had no meaning, a situation in which not kindness but lifeboat ethics, in the most literal sense, constituted 'the final wall of the wise man's thought.'"

Here, the exercise of power lies in making a multitude of subjects visible to an unseen source through documentation. More generally, writing, documentation, marking and notation are the media by which subjects are objectified, individualized, rendered visible and subjected to norms, as for example, students through examination grades or academics through publication lists in which journals are ranked by quality. Whether in the hospital, the school, the army, the factory, the university, or the office, for different reasons, the general apparatus of writing, such as in the form of constructing promotion dossiers, individuates people as "describable and analyzable" subjects within a comparable population. The result is that the individual is rendered calculable, knowable, and manageable. The perfection of documentary surveillance occurs when the individual, so described, comes to recognize himself/herself within the dossier. The individual's very identity, for example, lies in such professional accomplishments as selling specified dollar amounts of services to clients or publishing a specified number of articles in "A" journal outlets.

Related to the constitution of individuals through disciplinary technologies are, according to Foucault, "technologies of the self" by which people, either by themselves or with help of others, act upon their bodies, thoughts and conduct so as to attain happiness, fulfillment, success, health or wisdom. Technologies of the self require that the inner truths of one's self be both discovered through self-examination and discussed with a guide through a process of avowal in order to identify flaws in the individual, correct them, and develop a new identity. The guide, in turn, interprets this speech and offers suggestions, thereby establishing a power relation over the speaker. In this way the speaker becomes known and tied to the intentions, thoughts and deeds avowed in the bi-directional discourse, thus constituting the subject's identity.

According to Foucault, the two forces at play in shaping the identity of the subject become interdependent when the speaking subject uses the calculations generated by disciplinary practices to reveal aspects of the innermost self; for example, the subject might express how he or she might deviate from what is seen and measured as normal. The listening guide, in turn, might also use such calculations to offer suggestions as to how the speaker might modify his or her identity to better fit in with appropriate norms.

Both forces at play in the development of identity—disciplinary practice and avowal—are remarkably consistent with Crane's representations within his fictional accounts. First, disciplinary practices

are found within the individual's environment which act to shape the character's identity. Second, the speaking subject is seeking to understand and resolve different views of the self, what the individual believes, what the guide believes, what norms suggest, and so on. And third, language controls and shapes the individual, as well as renders the speaking subject unequal to the guide in determining how the subject sees his or her own identity and the environment (Backman 91, 120).

The purpose of our field study of the Big 6 public accounting firms,using Foucault's theorizing, has been to examine how people are constituted as professionals and managed within a system which has been described as "professional bureaucracy" (or bureaucratic organizations whose work is performed by professionals). The C.P.A. firms studied, known as the Big 6, include Arthur Andersen, Ernst and Young, Coopers & Lybrand, Deloitte and Touche, KPMG Peat Marwick and Price Waterhouse. They are among the largest professional organizations in the world in terms of revenue, number of employees and client base which comprises 98 percent of the companies traded on the New York Stock Exchange. Public accounting is one of very few professions one can enter after only receiving a four-year college education, soon to entail a fifth year. It presents college graduates an excellent initial career with a starting salary of approximately $33,000, with partner salaries of those participating in our study averaging over $250,000 per year. Most partners retire by age sixty as multi-millionaires. Thus, public accounting offers the promise of financial rewards and professional freedom, perhaps imagined. The basic purposes of these firms are to provide three forms of service to their corporate clients: (1) auditing, which entails expressing an opinion as to the fairness of the client's financial statements which are released to investors and creditors; (2) tax services to assist clients in complying with international, federal, state and local tax regulations; and (3) consulting services which include such areas as computer system design and litigation support.

Our research may be described as an ethnographic field study which began in the early 1980s. Participants in our study included 180 individuals, ranging in rank from staff to international firm senior managing partner. We found that a prominent disciplinary practice by which firm line partners were rendered calculable and manageable was management by objectives (MBO), one of the most widely applied formal management practices across a variety of U.S. organizations that include universities. In contrast, we found mentoring, one of the most

in "War Memories" Crane sometimes relinquishes the objectivity and unconcern of his dispatches, notably when among the scores of wounded at a dressing station on a ford of the Aguadores River known as the Bloody Bend, he finds a schoolmate from Claverack College, Reuben McNab, shot through the lung. This experience, Crane confesses, "awed me into stutterings, set me trembling with a sense of terrible intimacy with this war which theretofore I could have believed was a dream—almost."

"The Question of Amy Leslie"

Kathryn Hilt
New Jersey Institute of Technology

Amy Leslie, with whom Crane was involved in the summer of 1896 and who later sued him for $550, seems to have led a double life. As drama critic for the *Chicago Daily News*, she was the grande dame of the Chicago theater world, whose prudishness amused her colleagues. As a temporary resident of the New York Tenderloin, she consorted, perhaps professionally, with prostitutes.

Her Tenderloin connection came to light in 1993, when Stanley Wertheim revealed that Leslie was the Amy Huntington ("sister" of Sadie Traphagen) whose name was brought into the Clark-Becker hearing to discredit Crane's testimony. Wertheim also found that Amy Traphagen was a real person and that her niece had inherited Crane's love letters to Leslie. This niece, strangely, held that Amy Traphagen and Amy Leslie were the same person. This was not possible; the backgrounds of the two were vastly different. Even if we assume that Leslie took an alias to conceal her Tenderloin activities, it is unclear as to why she should have chosen the name of a real woman, one who was twenty years younger than she.

There may be an argument that Amy Traphagen was somehow entangled in the Crane affair. Traphagen's niece was apparently ignorant of most of the details of Leslie's life, and except for the Crane letters, she owned memorabilia pertaining only to Traphagen. Also, two handwriting specialists have concluded that these letters were not by the same person as the author of a letter known to have been by Amy Leslie. Further, of the many Chicago writers recollecting Amy's life and work, only Vincent Starrett connects her to Crane.

The case remains confusing. Linda Davis's *Badge of Courage* (1998) shows that Chicago papers reported Leslie's suit against Crane. How-

commentary of civilian journalists. Unlike the journalists who were sent to the war scenes to employ their vivid and graphic styles, Bierce concentrated on substance: strategy, tactics, execution. His was the only professional commentary on the conduct of the military campaigns. 5. Bierce—again unlike most of the journalists—was not an "instant expert": he already knew a good deal about the historical, political, and economic background of the war. 6. He foresaw—correctly—trouble with the Cuban population and guerillas, and predicted—correctly again—that the U.S. would not relinquish control of the Philippines. 7. Bierce's war columns were the last major efflorescence of his writing talent, and are strongly connected to the philosophy behind the superb war stories that he wrote in the late '80s and early '90s.

"Literature and the Spanish-American War"
Stanley Wertheim
William Paterson University

Stephen Crane was perhaps the only correspondent to witness every land battle of the Cuban War, although he missed the destruction of the Spanish fleet in Santiago harbor on 3 July and, unlike Frank Norris, was not present at the surrender of Santiago on the 17th. Norris' Cuban War experiences were more restricted than Crane's; he witnessed and reported only the battle for El Caney, but more stylistic attributes usually associated with Crane's impressionistic prose are discernible in Norris' "With Lawton at El Caney" than in Crane's pedestrian Cuban War correspondence.

In contrast to Crane's perfunctory report, "Spanish Deserters among the Refugees at El Caney," Norris' March 1899 *Atlantic Monthly* article, "Comida: An Experience in Famine," centers empathetically on the mass of starving people gathered in the town plaza of El Caney. Crane, in his barely fictionalized "War Memories," refers only in passing to the crowd in the plaza, his attention fixated on the doorway of the church where a patient in a breech clout is undergoing surgery on an altar serving as an operating table. For Crane the scene suggests a metaphor: "[t]his thin pale figure had just been torn from a cross." It is "an effect of mental light and shade" that "illumined all the dark recesses of one's remotest idea of sacrilege, ghastly and wanton." In an ironic counterpoint of which for once Crane may not have been conscious, his companion, the British correspondent Sir Bryan Leighton, exclaims '"Poor devil; I wonder if he'll pull through?'" Nevertheless,

widely used informal social processes in contemporary organizations (originally exercised by Mentor, the teacher of Ulysses' son) to be a prominent form of bi-directional discourse by which organizational identities were affirmed and transformed for both the protégé and mentor.

Very briefly, in our fieldwork, administrative partners described MBO's general role as promoting long-term, business-oriented goal commitment, for example, a commitment to selling auditing, tax and consulting services. Here, line partners' goals, expressed primarily in terms of financial targets, were calculated, then were compared to those of other line partners, and finally were nested within the office, region, and national firm objectives to result in a set of norms of what constituted a worthy line partner's performance metrics. According to an administrative partner, the development and application of norms are quite conscious in his firm:

> When we have monthly sales meetings with all the partners [in the region] every month, each partner has sales goals and targets. And every month we have a report that comes out, it's very fancy, and it's got a bar chart, it's got it by partner's name, and it shows what he did last year in terms of total revenues, what he's doing year to date this year, what he did year to date last year, and what his plan is for this year. Every month he sees the peer pressure because he's got to get up, and there's a flip chart up there and an overhead, and he's got to explain [to fellow partners] why he's behind plan or ahead of plan . . . I've even sent these reports home to the partner's wives to put on a little more pressure.

However, the line partners readily perceived that administrative partners were trying to transform their identities from client-oriented professionals to corporate clones. As one line partner observed:

> Every year when they called you in on your review, it's always, "Well, you did great this year. You did wonderful. Now what are you going to do to do twenty percent more next year?" Felt great the first couple of times they said it, but by your sixth or seventh year in [partnership], and you're doing twenty percent more every year, there has got to be a point when you say, "Gee, how much more can I do?"

As a result, line-partner mentors began to counsel protégés to game the MBO system in order to give the appearance of undertaking

goal-directed behavior to gain promotion to partner, and yet retain their client-oriented professional identities. Hardly cultural dopes themselves, administrative partners saw the charade for what it was. As one administrative partner observed:

> One of the major issues that is beyond my control and I have not anticipated is the unwillingness on the part of the partners and staff to pay the price for changing strategic direction, mainly by giving up personal freedom and influence over one's activities and the activities of those around them.

While the line partners had resented the application of disciplinary practices by administrative partners, they nevertheless had to talk about MBO during avowal sessions with protégés, thus lending some semblance of legitimacy to this practice. Through this private discourse, the language of MBO began subtly to influence the relationship between the mentor and protégé, what had to be thought about, what had to be documented, what had to be acted upon. In this way the language of disciplinary practice shaped the identity of the line partners. As one recently resigned forty-year-old line partner, who was a vice president of finance for a major company at the time of his interview, observed fully one year after his resignation:

> I personally had a tremendous amount of grief and sadness at losing, what was at the time, my whole life. I mean my whole professional existence, in a sense, went down the tubes. I didn't realize that there was a tremendous amount of grief that I was going through of sadness. It took me a while to figure out what it was, and it was no different than losing a child or losing a marriage.

Thus we found that in gaming the disciplinary practice of MBO, the language of MBO had infused the words, minds and actions of partners as they became encoded with their firms' value systems and thereby actually became the organization—a virtual organization—in their very beings. The game had become reality; the game had become the partners' identities. Metaphorically, the firm partners, line and administrative alike, had "died" while facing the cash machine of MBO, which read "this registers the amount of your purchase," or more nearly for the partners who must sell service to clients to reach their goals: "This registers the amount of your sales, your identity." For Foucault, our field study and its interpretation could have ended with this "scene" in which the identities of line partners had become subtly transformed. However, we found that Stephen Crane's last scene in "The Blue Ho-

Crane Studies in San Diego

George Monteiro
Brown University

The Stephen Crane Society sponsored two sessions at the ninth annual meeting of the ALA in San Diego, May 28-31, 1998. Summarized below are five presentations: remarks by the two principals in a round-table discussion on "Literature and the Spanish-American War" and three papers delivered in the session entitled "Stephen Crane: Facts and Fictions." Professors Berkove, Wertheim, and Hilt kindly complied with a request that they provide the summaries of their presentations that are given below.

"Literature and the Spanish-American War"

Lawrence I. Berkove
University of Michigan, Dearborn

First, I reviewed the history of the Spanish-American War and the role of the press in generating public enthusiasm for the war. I then listed and briefly commented on some of the authors and journalists who were connected with it: Bierce, Richard Harding Davis, William Vaughn Moody, William Randolph Hearst, Frederic Remington, Elbert Hubbard, William Dean Howells, Mark Twain, Carl Sandburg, Sherwood Anderson, Henry James, Edwin A. Robinson, Finley Peter Dunne, and Henry James.

Next, using *Skepticism and Dissent*, my edition of Bierce's journalism from 1898-1901, I focused on Bierce and noted some outstanding features of his war columns: 1. He was the boldest and most outspoken of a very, very few public figures who dared come out against the war before it occurred, and he remained a critic of American operations afterward. 2. Bierce did not regard war as justifiable on the grounds of patriotism or idealism, which he considered delusive emotional considerations, which obscured the horror of warfare. For him there had to be a pressing national necessity involved. The sinking of the *Maine* was for him that necessity, not the altruism of "freeing" Cubans or Filipinos. 3. Although he wrote from San Francisco, he understood the war better than did, probably, any of the reporters who were on the scene because he alone had substantial first-hand military experience, and his knowledge of warfare was practical and not theoretical. 4. He was skeptical—rightly, it turned out—of official claims as well as of

Orr, Lisa Marie. "Re-working Class: the Body and 'Difference' in Working-Class Women's Writings." **DAI** 57.11A (1996): 4741. University of California, Los Angeles. Orr argues that working-class women portrayed by Crane, Wharton, Dreiser, and Faulkner are "already, perversely, both masculinized and sexualized." By comparing such writings to certain counter-writings by women, she posits that "class is mapped on the body" and that "the most radical refusal to reduce working-class women to mere bodies involves a challenge to realism itself."

Pitcher, Geoffrey R. "The Ideology of 'The Real': William Dean Howells and Unsmiling America." **DAI** 54.02A (1993): 0523. Temple University. Pitcher focuses his dissertation on William Dean Howells, but mentions that Crane (and Paul Laurence Dunbar) "transcended the limitations imposed upon individual agency by dominant notions of 'reality,' and created a space for more subversive aesthetic strategies and socio-cultural assumptions to emerge."

Rehberger, Dean. "The Mystic Chords of Memory: Nationalism, Historical Novels and the American Civil War." **DAI** 53.08A (1992): 2863. The University of Utah. Rehberger argues that "historical novels are social practices fully enmeshed in the construction and perpetuation of the national 'American' identity and, consequently, the individual 'American' during periods of perceived social crisis." Analyzing Civil War records and basing his study on theories drawn from cultural studies, Rehberger claims that "historical novels, as symbolic acts, work to contain. . . social antagonisms in a 'desire' to construct a stable national identity for the dominant cultural group."

tel" contributed insights into understanding the lived experiences of contemporary professionals not offered by Michel Foucault.

ADVERBS AND COLLABORATION IN PROFESSIONAL ORGANIZATIONS

Stephen Crane suggests in "The Blue Hotel" that all sins are the result of collective action, which implies that individuals within a collective or fellowship, or in our case a firm partnership, are not unique and original sources of action (Solomon, Backman). To hold a single individual, upon whom all of the punishment is heaped, responsible and accountable for events is to treat him as a "noun"— as a source of action, as a doer—when he is only an adverb—a modifier of action. Even the claim of inaction, the cowboy's cry of "Well, I didn't do anythin', did I?" does not remove the individual from the collaboration. Indeed, by not taking action, the cowboy did everything. Blinded by a mysterious fog, each one in a fellowship or partnership is implicated with all, and "like all Crane's protagonists . . . trapped in a hostile environment, as he fights . . . he is crushed . . . by the one more wave, the one more fight that remains always on the horizon" (Solomon 137).

It is not the case that humans choose to be adverbs, rather than nouns; rather, they are molded to be adverbs by their environment. The characters in our study acted on their own, and yet the control over their actions came from their environment and from language. We found administrative and line partner mentors to be modifiers. Administrative partners sought to modify the actions of line partners who sought to do likewise to their protégés, while themselves simultaneously modifying and being modified through MBO. More specifically, our fieldwork suggested that MBO did *not* allow administrative partners to act directly upon the actions of line partners, as Foucault theorized, and thus be nouns. Rather, power relations proceeded more indirectly and covertly, with MBO influencing the language used between mentors and protégés, as mentors taught protégés what within the firm had to be attended to in order to survive. In turn, this language came to define important features of the mentor relationship, which then infused the minds of protégés and mentors alike. These discursive, social and cognitive functions made it possible for administrative partners to modify the activities of line partners, but in a bi-directional, provisional manner in which line partners were themselves collaborators. Further, if these line partners had not been objectified

by MBO, they would eventually have become objectified by "the one more wave," the one more disciplinary practice (be it Total Quality Management, quality circles, or expert-systems, all of which were applied within the firms) that "remains always on the horizon" (Solomon 137).

Concerning line partners serving as adverbs in modifying MBO, unanticipated by us, and not articulated by Foucault, was the *subjectification of the object*. Here, in recognizing the disciplinary aims of MBO, line partners as mentors taught the political skills necessary to game the formal system and survive, thereby modifying MBO from disciplinary technique to political advocacy device. This action was much like that of Johnnie, whose gaming the game of cards led to the Swede's death. In other words, they sought to subjectify that which objectified them and their protégés. In so doing, they would ultimately modify their firms. However, theirs was a reaction by which they were rendered subjects in the very act of this resistance. In other words, the line partners acted to modify themselves.

In a broader sense, the Big 6 line partners are also modifiers in performing even their professional responsibilities in that they influence client relations with their stockholders by attesting to the fairness of client financial statements, which are but adjectives describing the client. Thus conceived, administrative partners, line partners, protégés, and even ourselves as guides involved in a discursive relationship with our study participants and as accounting faculty teaching future Big 6 firm members . . . "are all in it."

Stephen Crane's insight into the changing nature of subject from a source of action to modifier of action, in the concluding and contested scene from his own story, accords with Foucault's methodological hostility to the notion of a sovereign subject. However, what was for Foucault a "methodological experiment" has, with Crane, become an analytical representation of the human condition which may even be applied to Big 6 partners one hundred years after "The Blue Hotel" was penned. To the extent that we have all become partners on a team, nodes in networked organizations, or e-mail addresses and sites on the Web, and thereby collaborators but not originators of outcomes, perhaps *the* postmodern condition is that we have all become adverbs. Crane's last scene offers unique insights into contemporary professional life, extending the analysis suggested by postmodern thought.

Moreland, David Allison. "Jack London's South Sea Narratives." **DAI** 41.04A (1980): 1598. The Louisiana State University and Agricultural and Mechanical College. Moreland discusses Jack London's successes and shortcomings in his sea narratives. He mentions that Frank Norris, Stephen Crane, and Theodore Dreiser tend to outrank London with respect to literary naturalism because of these shortcomings.

Morris, James Kelly. "Stephen Crane and Gothic Tradition." **DAI** 44.06A (1983): 1802. The University of Mississippi. Morris links Crane to the Gothic Tradition through his assessment of Crane's "quest for an artistic honesty encompassing the whole of life as he saw and felt it, [in which he] delineates horrific fantasies reflecting psychological and spiritual complexities of human existence." Morris argues that Crane is more concerned with "how man perceives his surroundings," rather than how those surroundings affect man. This emphasis, Morris argues, links Crane to the Gothic Tradition, and the "disparity between appearance and reality is a dominant theme in his works."

Mulcaire, Terence Michael. "Democratic Aesthetics in Nineteenth-Century American Culture." **DAI** 53.05A (1991):1519. University of California, Berkeley. Mulcaire argues "that Nathaniel Hawthorne, Walt Whitman, and Stephen Crane drew their aesthetic standards from a 19th-century American society that already conceived of itself in aesthetic terms." He looks back to Andrew Jackson's democratic appeal and Emerson's "notion of culture as private labor" in order to refute many of the 19th-century critics. Mulcaire claims that Crane's social criticism was based on literary realism; Crane "shared the techniques and cultural values of this criticism with the social engineers of progressive industrialism."

Nelson, Michael Curtis. "The Word Made Flesh: Violence, Disfigurement, and Writing in 19th-Century American Literature." **DAI** 55.10A (1994): 3192. Indiana University. Nelson charts the "relationship between bodies and texts, writing and violence, over the course of the 19th century by looking at four American writers. . .: Washington Irving, Frederick Douglass, Louisa May Alcott, and Stephen Crane." Further, Nelson argues that "bodily violence is rendered as a kind of writing, writing is rendered as bodily violence, and bodies are equated with texts."

Mary Wilkins Freeman, Sarah Orne Jewett, and Charlotte Perkins Gilman, describe the passionless "New Woman" who finds female friendship best because "her career plans and the traditional roles of wife and mother" conflict. By 1900 the sexually awakened woman appears, looking for the "New Man" who will "accept her as an equal partner," in the works of Gertrude Atherton, Kate Chopin, and Edith Wharton.

Maitino, John Rocco. "Literary Impressionism in Stephen Crane, Joseph Conrad, and Henry James." **DAI** 47.09A (1986): 3418. University of California, Riverside. Maitino analyzes Crane, Conrad, and James as impressionist writers, and addresses the processes readers engage in while reading their works. Emphasis is on the strategies of the impressionist writer as well as "his relation to French Impressionist painting, his own conception of literary art, the various literary models which may have influenced his work, and finally the process by which readers make meaning in particular works."

Mariani, Giorgio. "Spectacular Narratives: Stephen Crane, Ideology, Popular Culture." **DAI** 51.07A (1990):2380. Rutgers, The State University of New Jersey - New Brunswick. Mariani examines Crane works to discover the political and social influences that contributed to the stylistic qualities of his texts. Mariani asserts that "Crane's texts embody and yet contain and manipulate social anxieties to the extent that what appears initially to be a critique of certain social realities falls prey to ideologies that are neither politically subversive nor always more enlightening than the ones he castigates in popular culture."

McGregor, Elisabeth Johnson. "The Poet's Bible: Biblical Elements in the Poetry of Emily Dickinson, Stephen Crane, Edwin Arlington Robinson, and Robert Frost." **DAI** 39.10A (1978): 6133. Brown University. McGregor treats the poetry of Dickinson, Crane, Robinson, and Frost as the poets' means of expressing their relationship to the Bible. He claims that through their poetry they handled "a religion at once scorned and longed for." Noting that Crane (like Dickinson) grew up with narrowly defined religious guidelines which he attempted to sort out through his poetry, McGregor states that "Crane's poetry is known for its bitter denunciations of the Old Testament God, but it also shows a dark biblical sense of sin, blindness, and apocalyptic doom, a nostalgic attachment to the figure of Christ, and a yearning for the preservation of Christian values in the cold, amoral world of naturalism."

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Stallman, R. W. "Stephen Crane." In Katz, pp. 37-38.

Kim, Martha Virginia Yaeger. "The Style of Stephen Crane's *The Red Badge Of Courage* and Other Works: A Linguistic Analysis." **DAI** 43.11A (1983): 3596. Kent State University. Kim performs a linguistic analysis of Crane's work, placing emphasis on his "use of figurative language in *The Red Badge of Courage*, which has often been labeled 'impressionistic.'" Through her analysis, Kim determines that "figurative language generates a unified structure throughout the work and contributes to the impressionistic nature of Crane's fiction."

Kimmel, David P. "Crane, Sinclair, and Dreiser in the Temperance Tradition." **DAI** 52.05A (1991): 1747. The Ohio State University. Kimmel investigates the influence of the temperance movement upon the literary works of Crane, Sinclair, and Dreiser. Kimmel argues that it is nearly impossible for post-temperance authors to address issues associated with alcohol without "resorting to the use of temperance characters, themes, and plots."

Kramer, Kathleen McKay. "Questionable Characters: Turn-of-the-Twentieth-Century American Fictions, Feminism, and the Fallen Woman." **DAI** 57.02A (1995): 0681. The University Of Wisconsin - Milwaukee. Kramer examines the fallen woman, "the fictional representation of prostitutes," in popular fiction from 1890 to 1929. She asserts that the prostitute is interesting for feminist inquiry because "she inhabits masculine spaces: she is a cultural agent, a commercial entity in her own right, and a sexual laborer." Kramer uses Crane's *Maggie* in her examination of the prostitute's cultural work.

Lenarcic, Faye Mertine. "The Emergence of the Passionate Woman in American Fiction, 1850-1920." **DAI** 46.09A (1985): 2693. Syracuse University. Lenarcic traces the passionate woman's emergence in American fiction. She designates Melville and Hawthorne as ambivalent, "sexually confused Victorian male[s]," whose fictional women are "contrasted with ethereal heroines." Alcott, according to Lenarcic, also "depicts women of passion and power," but with one difference: "the heroines of Melville's nightmares become the women of Alcott's fantasies." Stephen Crane, Theodore Dreiser, Harold Frederic, Harriet Beecher Stowe, Catherine Maria Sedgwick, and Elizabeth Stuart Phelps, on the other hand, describe basically passionless women who "succumb to their seducers because of impoverished environments and romantic illusions." Other authors, like Elizabeth Stuart Phelps (again),

Johanningsmeier, Charles Alan. "Buying and Selling Words by the Thousand: Newspaper Syndicates and the American Literary Marketplace, 1860-1900." **DAI** 54.09A (1993): 3436. Indiana University. Johanningsmeier challenges the commonly held assumption that "the syndicates employed the same autocratic methods of fiction procurement and publishing as those that many book and magazine editors and publishers began to use in the 1890s." Johanningsmeier analyzes works by several authors, including Crane, to determine the extent of influence of syndicates upon authors.

Johnson, Clarence Oliver. "'A Methodist Clergyman—Of the Old Ambling-Nag, Saddle-Bag, Exhorting Kind': Stephen Crane and his Methodist Heritage." **DAI** 43.10A (1982): 3318. Oklahoma State University. Johnson affirms the influence of Crane's forbears upon his work. He argues that "Crane not only knew the works of his family and used them for reference, but that this is a body of secondary source material which has been sadly neglected in the study and understanding of Stephen Crane." The works of George Peck, Jesse Truesdell Peck, and Jonathan Townley Crane are examined to determine their influence.

Jones, Gavin Roger. "Strange Talk: The Dialects of American Literature in the Age of Realism." **DAI** 57.01A (1996): 0216. Princeton University. Jones begins with the popular belief that postbellum dialects were "reassuring forms of regional nostalgia." He then argues that "this claim ignores a crucial point: these dialects were also at the heart of debates over national identity in an age of social change and cultural fragmentation." While some writers of the late nineteenth century used dialects as a form of humor, they also tended to subordinate the dialects, and, in turn, subordinated various minorities. Crane "saw the inarticulate nature of the nation's new urban dialects as part of the collapse of conventional values."

Keating, Cletus. "The Rhetoric of Extreme Experience: Michael Herr's Nonfiction Vietnam Novel, *Dispatches*." **DAI** 48.10A (1987): 2628. University of Denver. Keating analyzes Michael Herr's *Dispatches* in relation to other Vietnam literature, and earlier American war narratives. Among those war narratives are Crane's *The Red Badge of Courage* and Heller's *Catch-22*. Keating finds that "Herr's treatment of combat's effect on consciousness is consistent with, and contributes to, the development of modern American war literature since Crane."

An Annotated Bibliography of Ph.D. Dissertations
on
Stephen Crane: 1976-1996

Part 2 (of 3 Parts) Compiled by
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Gandal, Keith Leland. "The Spectacle of the Poor: Jacob Riis, Stephen Crane and the Representation of Slum Life." **DAI** 52.04A (1990): 1329. University of California, Berkeley. Gandal scrutinizes the development of concepts regarding the representation of the urban poor, especially through Crane's *Maggie: A Girl of the Streets*. Gandal sees these characters as evolving away from mid-century characterizations to become "subject[s] for aesthetic, ethnographic, and psychological description." He asserts that in previous works poverty was defined as a product of sinful life; the turn-of-the-century authors began to investigate the psychological consequences of slum life, particularly the loss of "individuality."

Giamo, Benedict F. "On the Bowery: Symbolic Action in American Culture and Subculture." **DAI** 48.12A (1987): 3141. Emory University. Giamo explores "the historical and contemporary relationship between American culture and subculture," in which the New York Bowery typifies the American subculture. He detects a dynamic tension from the symbolic systems of mystification and critical realism. Giamo uses Crane's Bowery sketches and Dreiser's *Sister Carrie* to examine this tension, and he also uses Crane's *Maggie* and *George's Mother* to study "perspectives on American urban life in the 1890s."

Goodman, Nan. "'A Nation at Risk': Personal Injury and Liability in American Fiction." **DAI** 53.11A (1992): 3907. Harvard University. Goodman argues "that the thematic and formal properties of many American novels are embedded in the conceptual universe at the center of tort law," and these properties are directly related to the emergence of tort litigation at the beginning of the nineteenth century. She claims that this pre-occupation produced a sub-genre of accident narratives.

Gross, Laurence Frederic. "Stephen Crane: Social Critic." **DAI** 38.01A (1976): 0262. Brown University. Gross praises Crane for his revolu-

tionary writings during such a conservative age. He observes that Crane shows the importance of the oppressed lower class. Gross claims that Crane pictures a "society ruled by and serving a self-interested elite group, governed by standards which served only this tiny minority." Crane traces these oppressed classes in his works on Mexico, Greece, New York City, and the Spanish-American War.

Guinn, Dorothy Margaret. "A Computer-Assisted Analysis of Stephen Crane's Grammatical Style." **DAI** 39.01A (1978): 0285. University of Southern California. Guinn traces Crane's stylistic artistry as it develops through his works using a computer analysis of Crane's syntax and grammar. She finds that Crane's syntactic versatility can be divided into three stages: Stage One ("Sullivan County Sketches," *Maggie, The Red Badge*) shows Crane's more juvenile syntax, Stage Two ("The Wise Men," "The Five White Mice," "A Man and Some Others," "The Open Boat," "The Monster," "The Blue Hotel," "The Price of the Harness," "The Clan of No-Name") shows Crane's maturation in that his "syntax becomes less abrupt, elliptical and deviant, and more expansive, inclusive, and coherent," and Stage Three (*The O'Ruddy*) shows Crane's highest stylistic achievement as he uses syntactical methods in new ways to establish Irish idiom and O'Ruddy's character. Guinn concludes that "Crane's energy and innovative power were not exhausted; they were rather entering a new phase."

Harris, Mark Radford. "Dreams that Shoot the Dreamer: Romantic Illusions that Backfire on Various Characters in Nineteenth-Century American Literature." **DAI** 52.09A (1991): 3282. Lehigh University. Harris investigates the treatment of what he labels the "dreamers" in works of Hawthorne, Twain, James, and Crane. Harris argues that the characters have only two viable avenues open to them: acceptance of the dreams or insanity. In particular, Harris examines the relationship between the Swede and the men in the saloon ("The Blue Hotel"): "the Swede's illusion is that the men in the hotel are against him but pretending not to be and the men in the saloon are interested in him but pretending not to be. Many factors contribute to the illusions that cause the Swede's death."

Haven, Stephen Harcourt. "Post-Christian Poetics: Five American Poets." **DAI** 56.10A (1995): 3958. New York University. Haven traces the Christian God through the writings of five poets who form a link "between the spiritually oriented poetry of nineteenth-century America

and the spiritually skeptical verse of modern America." He observes how these poets wrestle with the religious questions in "skeptical, sometimes openly hostile" ways. Haven posits that, of the five, Robert Frost and Stephen Crane tend toward the Judeo-Christian view. The other three poets he discusses are Wallace Stevens, Ezra Pound, and William Carlos Williams.

Heilman, Patricia Kluss. "The Journalism-Fiction Connection in American Literature as Seen in Selected Works of Stephen Crane, Ernest Hemingway, and Tom Wolfe." **DAI** 48.12A (1987): 3110. Indiana University of Pennsylvania. Heilman discusses the relationship between the journalistic writings and the later fictional products of Crane, Hemingway, and Wolfe. Opposing the contemporary beliefs that the forays into journalism were merely the "training ground" for the later fictional works, Heilman proposes that the two genres explored by the three authors enjoyed a relationship that was a "vibrant, continuous one, a symbiotic relationship," and "that journalism's influence on their fiction was an ongoing and reciprocal one."

Hillsman, David Frank. "Crane's *Maggie* And Huysmans' *Marthe*: Two Naturalist Prostitute Novels." **DAI** 48.03A (1987): 0644. The Florida State University. Hillsman examines Crane's *Maggie: A Girl of the Streets* and Huysman's *Marthe, Une Fille* as examples of the "popular genre of the naturalist prostitute novel." Hillsman studies the influences of realism and naturalism on the two authors, and examines formative influences based on their own biographies. Further, Hillsman looks at the settings of each novel to "demonstrate the extent to which each author has been faithful to reality in his portrayal of the evils of city life."

Irving, Katrina Mary. "The Discursive Construction of the Immigrant Woman in America, 1890-1925." **DAI** 53.01A (1992): 0150. State University of New York at Binghamton. Irving, through an analysis of texts from across several disciplines (anthropology, philosophy, and sociology; photographic texts; and literature), argues that "the European immigrant was produced across a series of diverse texts as a racialized other." Irving claims that these characterizations were "articulated through the concepts and terms ordinarily pertaining to the female gender. Thus, the 'immigrant woman' emerged as a crucial site over which competing definitions of the immigrant problem were produced and defended."