

**American Literature & Culture**  
**Prof. Aysha Iqbal Vishwamohan**  
**Department of Humanities and Social Science**  
**Indian Institute of Technology, Madras**  
**Mod 02 Lecture Number 14**  
**Theodore Dreiser An American Tragedy (Lecture 10c)**

(Refer Slide Time 00:18)



(Professor – student conversation starts)

Professor: He has portrayed Roberta as a sympathetic figure, Ok, that in the film, that sympathy doesn't come across that assertively. Ok, so the film maker is not that assertive or that strong about sympathizing with Roberta's character, Ok. So as we have been talking about, the nature of the film is slightly different. Alright, however yes, Dreiser did try to portray the Roberta's character in sympathetic tones but at the same time he is also cautioning many young women like her that this is the fate you meet, but at the same time, it's also pointing a finger towards a society which leads people into, I mean, why force young people, again I am coming back to the same question that I had earlier started with, why force people who are no longer in love with each other.

This is the social setup that he is revolting against, that he is protesting against. Ok. So it is not just, Roberta is not the only one. You see, you have seen several such females through the course of the novel, Ok. Many women are discussed in the same light and we are told that society has no sympathy for women like this, Ok, and he actually interrogates the kind of social system that exists, that puts young people in such kind of a predicament. Why can't

they give in to their basic instincts, Ok, without getting so severely punished for it? That is the moral question here. Moral question is not whether Clyde Griffiths was right or wrong about turning down Roberta. Are you clear here now, about these things? Ok

At one point if you have read the novel so far, I don't know exactly which chapter it is, but we are told that Clyde and Sondra and bunch of their friends, they are taking a ride, a journey through the countryside, and at some point they, they are confused about which way, route to take. And there is a place called Blithe, yeah, and this young man is urged by all his friends that, go down, step out of the car and ask for directions from this particular farm, Ok from whoever owns this farmhouse and yes, what's her complete name?

Student: Alden

Professor: Yes, the Alden, yeah so Titus Alden, that is Roberta's father, and there is a placard, or a name card written somewhere placed outside the farmhouse and it's in a dilapidated condition. It's in a state; it's like dirt poor people. He is not too sure whether this farm actually yields anything even for their sustenance. And then have you come across the passage? Not yet?

Student: It is in chapter 40

Professor: It is in chapter 40, four zero. Ok, can you give the exact page please?

Student: 443

Professor: Four hundred and forty three.

(Refer Slide Time 03:56)



Professor: Ok, the name of the place is Biltz, not Blyth. He looks at the farm, Ok, and the unpainted dilapidated out-buildings, all the more dreary because of these others. To think that this was Roberta's home and to think, in the face of all that he now aspired to in connection with Sondra and this social group at Lycurgus; are you there?

(Refer Slide Time 04:40)



(Refer Slide Time 04:44)



Professor: Are you there? Have you found that particular point?

(Refer Slide Time 04:53)



Professor: This was Roberta's home. And to think, in the face of all that he now aspired to in connection with Sondra and this social group at Lycurgus; she should be demanding that he marry her!

How horrifying!

(Refer Slide Time 05:08)



Professor: how outrageous, how inconsiderate of Roberta to even dare and dream to marry, even demand marry to demand to marry someone like me, because where is the comparison, and I who is absolutely on his way up the ladder, Ok, he is an out and out social climber. Ok and while he is on his way to this, see these are the things Dreiser keeps on giving you all these clues and most importantly, when he talks about, what is the final idea, what is the final incident that plants, that root, the idea of murdering Roberta?

The newspaper item, so this is a society where these things happen on a regular basis. What is the newspaper item? A man and a young girl, they took a boat ride and the woman's body is found. The man's hasn't been yet found. Ok so people get away with it. That's what he comes under the, you see. We see so many crimes all around our society. And the newspapers highlight and present all the gory details. What would; now put all these items from your modern mind's perspective, what would a criminal think about, what is the, what are these news items and what are the reports that criminal minded person would read, come across, what is the impression that he going to get?

(Refer Slide Time 06:58)



Professor: Well, we come across all these

(Refer Slide Time 07:04)



Professor: Well, we come across all these

Student: It is easy to get away

Professor: It is very easy to get away provided that you don't lead or don't leave any clues behind, Ok, morally upright person wouldn't anyway even think of doing any such, committing such crime. That goes. But the person, we are talking about criminal minded, and we are not, see in Dreiser, things are very clear, If you are educated, education is important in Dreiser, have you come across that, not money, Ok, for Dreiser is very clear that, repeatedly he talks about Clyde Griffith and his semi- informed or semi formed mind, that means education for Dreiser is the only way up.

You educate young people and perhaps you can address several ills of the society. That is his; that is his standing. Now you know that also is not all that much true because educated people find more devious ways of getting out of finding their way around the law. That is also a fact. Ok, so as long as there is society, there are crimes. This is something that we have to accept. In Dreiser, it could be some solution. He raises lots of questions. And it is a deeply, deeply psychological study. Ok, because so many things and at point, did you see how he anticipates stream of consciousness? Yeah, there are several instances in the novel, particularly book 2, towards the end of book 2 and beginning of book 3, so many things happened just in his mind. What if, how will and you know, fragmented questions, and look at the way all these things must have anticipated the so called stream of conscious novel. I don't know if you have paid attention to that,

(Refer Slide Time 09:10)



Professor: alright. , again in the same line

And Sondra in the car with him here to see--if not know, the poverty! The reduced, and all these exclamation marks, now the other day, we were talking about the poverty, the reduced grimness of it all. How far he had traveled away from just such a beginning as this!

(Refer Slide Time 09:34)



Professor: The exclamation marks in the letter part of book 2, the two women are constantly, did they ever come across face to face? No, they never a moment, these women ever come across, and I know, Roberta is aware of Sondra like everyone else. She is today what we call, a Page 3 person, yeah? Society girl,

Student: Roberta right from the beginning

Professor: Have some suspicions, yeah.

Student: No she zeroes in on Sondra

Professor: And Bertin

Student: Bertin also

Student: No, it is always Sondra, not even Bertin that much. She, even when he lied to her the first time, she noted that Sondra's name wasn't mentioned. It is always Sondra

Professor: So it's woman's intuition perhaps, Ok so it's always there but coming back to the question that Sondra in the novel is presented as a typical social butterfly, Ok with all her grand proclamations of grand love for Clyde, she is after all, what we, I had just spoken, talked about, Page 3 person, Ok. She likes to be seen around. The way she arranges the picnic, the way she arranges her, outings and all, and Clyde is exactly the kind of man who would fall for such kind of lifestyle. So therefore exclamation is like emphasis. When we use exclamation marks we are actually; what are exclamation marks used for in grammar?

Student: Surprise

Professor: Not just surprise, emotion yeah. Emotions, deep kinds of emotion and Roberta's beauty and wealth as contrasted to the dreariness, grimness of Roberta's, I am sorry, Sondra's beauty and wealth as contrasted with Roberta's pathetic life and the grimness of her parents' lives, Ok. They are contrasting and therefore the use of exclamation, so exclamation marks just don't occur because he has nothing else to use, Ok. It is like, he is horrified, Ok. In perhaps, in many minds, many of us wouldn't get so horrified and repulsed by poverty. Now this is also a question, what kind of a man would be so horrified and repulsed by revolted by mere sight of poverty?

Student: Clyde also had the same kind of feeling in the beginning.

Professor: Yes

Student: Like he was

Professor: He is trying to get away from all this, all his life, Ok so

(Refer Slide Time 12:29)





Professor: he didn't try; he didn't come from wherever he had come

(Refer Slide Time 12:34)



Professor: to go back to these kind of, yeah

Student: It wasn't as bad as this.

Professor: It wasn't as bad. Yes, you have to understand again. This wasn't, it wasn't as bad but through his distorted perception, it appears absolutely ugly, revolting.

Student: ((( ))) more shocking

Professor: Contrasting with

(Refer Slide Time 13:01)



Student: No, because may be, he didn't realize that people could be poorer than what he had been

Professor: Yes

Student: And this is, I think, it's what making it even more uglier.

(Refer Slide Time 13:09)



Professor: Yes, so the very fact that, and also the fact of Sondra being at his side all the time, he doesn't want her to, see, at a later stage, I don't know if you have even touched book 3, book 3 part of the novel but when we reach the third part of the book, there is one aspect of his life which he doesn't want Sondra to know at all. What is that aspect?

Student: His childhood

Professor: Childhood but what? That he was sent out on the streets singing for missionary. That's the fact that shames him. He is ashamed of his upbringing. Ok, again it is not all that. It

cannot be all that bad. Ok, after all it is just the missionary work that his parents did. They were not like robbers or liquor barons and all, but he is ashamed of not just that, but also the deeply spiritual, religious upbringing that he had been, so again that's Dreiser's own revolt against his own upbringing. He himself was put through, he came from a deeply moral, religious kind of a background and he hated, he grew up hating all kinds of religious people. Ok, so much of what you see in Clyde Griffiths, of course it is based on a true life story, you know that.

Student: Chester Gillette

Professor: Chester Gillette case, so that is a true case but at the same time, much of what you find in Clyde Griffiths' character is something that Dreiser himself had been through. Ok, I am on chapter 43 now.

(Refer Slide Time 15:08)



Professor: Chapter 43, those who have my version of the book, it is page 464, page 464. Now look at this one.

at the Brookshaws', again that evening, a smart company of friends of Sondra's, Bertine's and others, on the dance floor a reencounter with Sondra, all smiles, for she was pretending for the benefit of others here--her mother and father in particular--that she had not seen Clyde before--did not even know that he was here. Ok

(Refer Slide Time 15:58)



Professor: like a typical young girl who is trying to hide her little flirtations and dalliance with a young man who she knows her family doesn't and wouldn't accept, approve of, yeah. So she is, she is the one who enticed him to come to this countryside, to this particular place but in front of her, and she also plotted, she is smart enough to plot that no one should know from her immediate family that she is the one who invited Clyde to this place while they are all having this family and social picnic of sorts. Now, and then she encourages Clyde to stay with her friends, not with her family. And when she comes across this, there is a social gathering in the evening party, she dances with him and acts as if this is the first time she has been meeting and she is so surprised to see him here. Now you should consider her, and if you put her against or place her alongside Roberta, Ok what sort of differences would you find?

Student: Roberta was very hesitant at Clyde's advances

Professor: She does not make any moves on him. He does all the work. On the other hand, in this particular case, Sondra makes all the moves, yeah. Perhaps that also presents her as a very glamorous and adventurous kind of spirit but that, then again Dreiser tells us that's the social situation, that's the social circumstance. Girl like Sondra can pick and drop any guy she wants, and get away with it, where as girl like Roberta, she will be very careful and very cautious to, with men especially. So if a girl like this who has been so careful about her chastity, her morality, the kind of upbringing she had, Ok, and if she is wooed the way she was being wooed by someone like Clyde, for whom he is like what Sondra is to Clyde, yeah, way up there.

She was bound to give in. Ok, so it is nothing so, again all these questions, yeah. She also at one point pretends, because she moves out from one family to another, she is, yeah, she is placed with a very nice family, a family friend kind of people, yes, yeah, but because on the urgings of Clyde she shifts and starts living on her own, so that he can go, come in, go out as and when he pleased. Ok, this is also a part but then girls of this class cannot get away with these things. Girls like Sondra can.

(Refer Slide Time 19:01)



Professor: Ok

At , in book 3, so many of, so there are several instances where Dreiser keeps on harping on this, a girl like Roberta couldn't get away with it. A girl like Sondra, she will always be protected and he, so the sermonizing, the preachy tone of Dreiser at work there.

Same page, page 464

(Refer Slide Time 19:31)



Professor: "Sondra so glad Clyde here. Misses him so much" She smoothed his hair as he kissed her, and Clyde, bethinking him of the shadow which lay so darkly between them, crushed her feverishly, desperately. "Oh, my darling baby girl," this is how he addresses her several times, na, baby girl, he exclaimed. "My beautiful, beautiful Sondra! If you only knew how much I love you! If you only knew! I wish I could tell you ALL. I wish I could." But he could not now--or ever. He would never dare to speak to her of even so much as a phase of the black barrier that now lay between them. For, with her training, the standards of love and marriage that had been set for her, she would never understand, never be willing to make so great a sacrifice for love, as much as she loved him.

(Refer Slide Time 20:28)



Professor: And he would be left, abandoned on the instant, and with what horror in her eyes!

Ok, now he talks, he is absolutely looking at Sondra, her beauty, her wealth, and her training, the standards of love and marriage that had been set for her.

(Refer Slide Time 20:48)



Professor: she would never understand, never be willing to make so great a sacrifice for love, as much as she loved him. And he would be left, abandoned on the instant, and with what horror in her eyes!

Ok, now he talks, he is absolutely looking at Sondra, her beauty, her wealth, and her training, the standards of love and marriage that had been set for her. What about standards of love and marriage that were set for Roberta? Does he ever stop to think of that? Ok, so again

Student: He is worried about Sondra abandoning him; he is never worried about...

Professor: Yes, worried about how he abandoned Roberta. Ok, this is again a very class, kind of a thing; it has got nothing to do with anything else. It is just about one class of girl and another class of girl, how she should be treated, how she, with other I can do whatever I want.

Ok, now I am looking at the end of chapter 43

(Refer Slide Time 21:29)



Professor: the so-called stream of consciousness technique, at least what the way Dreiser anticipates.

End of Chapter 43 and yet Sondra flattered as she was by this hunger, reciprocating it in part at, which hunger is it, what kind of hunger, what has just gone on between them? Sondra is suggesting all this while, that once she comes of age, they will elope, right? Now at this point, because Roberta is still alive, yeah, Roberta, he has hasn't, they haven't met with that fatal accident. , now what is Clyde's only way out amidst this circumstance, amidst the situation? That if, if Sondra decides to elope with, or agrees to elope with him now, even then his future will be safe.

Yeah. Why does Sondra refuse? One, for one, she is still not an adult, or she is still not a major, Ok, one of her fears is that, her mother is, her parents are strong enough to dissolve the marriage, Ok. So the practical side of Sondra comes out. And she refuses. She says, what's the hurry? 3 or 4 months, that is all it takes and that's the end. Clyde knows deep down that this is the end of his dream because sooner or later, if Roberta is not killed, she will come out and expose her, yeah. He will be compelled to marry Roberta.

And then look at this



(Refer Slide Time 23:21)



Professor: Clyde, quite numb because of his defeat, yet unable to forego or deny the delight of being with her now, did his best to recover his mood--and think, think, think that in some way--somehow--maybe via that plan of that boat. Now which is that plan? Drowning her or in some other way! But what other way? Now this is the turmoil that he is going through.

But no, no, no--not that. He was not a murderer and never could be. He was not a murderer--never--never—never.

Don't you think it sort of echoes?

(Refer Slide Time 24:00)



Professor: James Joyce, Virginia Woolf, these ellipses, yeah these dashes, all these incomplete, the fragmented thoughts, all these are like, so when we credit so much, so these are also modernists in their own right. They may be social realists, I mean we all know, modernism I keep on repeating in every class, what was modernism as a movement, as a reaction against?

Student: Realism

Professor: Good, yeah but we call strictly speaking he is a social realist, right? But then also see the winds of changes are already visible in him also, in these novels also

(Refer Slide Time 24:50)



Professor: and yet this loss, this impending disaster. This impending disaster, how to avoid that and win to Sondra after all, how, how, how?

Yes, Ok so much

(Refer Slide Time 25:05)

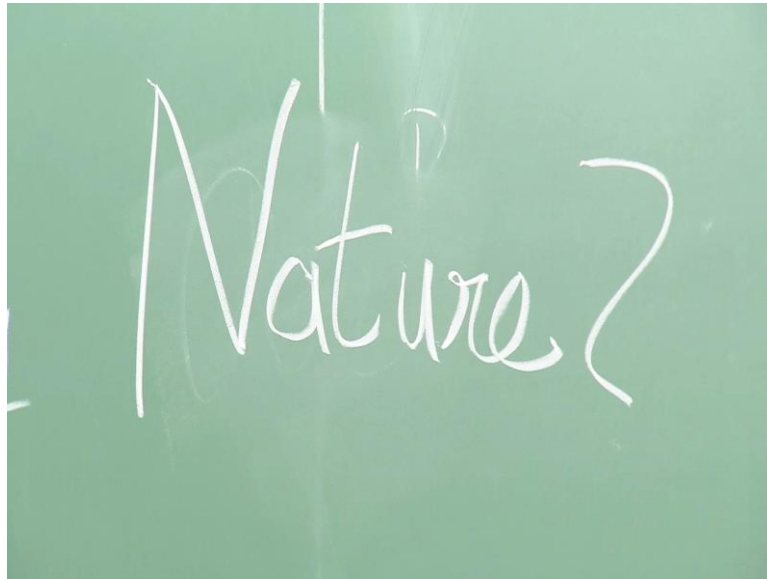


Professor: and through these fragmented sentences, through these variety of punctuation marks, exclamation, question mark, dashes, ellipses, these are all like, we are shown, given a window to, what is happening, the turmoil, the dilemma that Clyde Griffiths is facing, Ok. Now coming back to all this.

Now I would like to wind up the novel fast because today I wanted to finish it. Let's start talking about book 3 against the backdrop of, I just want to wrap it up and let's look at all these points. If you would like to comment on anything here

Go to chapter 46. I will talk about; I put that question mark there, nature and a question mark. Do you see over there?

(Refer Slide Time 26:04)



Professor: An American Tragedy and nature

(Refer Slide Time 26:08)



Professor: Chapter 46, now look at all these brackets and italics, do you come across these, Page 494, brackets and italics.

(Refer Slide Time 26:20)



Professor: (Why was that old man in that old brown winter suit and hat and carrying that bird cage in a brown paper looking at him so? Could he sense anything? Did he know him? Had he ever worked in Lyncurg or seen him before?)

Do you see that?

(Refer Slide Time 26:38)



Professor: Ok, now this old man is not going to play any part in the story. It is not even like those 3 men he runs into once Roberta dies, once Roberta is drowned and she is dead and Clyde is certain that Roberta is dead and he is running away, you know, frantically and then he bumps into these 3 people, 2 old men and a youngish man and they raise the lantern and look at his face, very extremely melodramatic situation, Ok and those 3 men play a key role

in his trial. Are you aware, do you remember that? Three men, but this man who he bumps into at the station, he has nothing, but why? Why brackets, why italics?

Student: Stream of consciousness

Professor: Stream of consciousness, again yes, Now this, you know, the feeling of paranoia

Student: (())

Professor: Yes, although Roberta's death or Roberta's accident is still to take place, yeah but because he is in a mental anguish, all these things. So everyone is a suspect, everyone is an enemy, so we have been talking about naturalism, one of the features paranoia, yeah, Anxiety, distrust of human beings, then again

(Refer Slide Time 27:59)



Professor: (That whistles of a train afar off. It must be coming now. His watch said 12:27.)

(Would that train never get here?)

(If only his knees and hands wouldn't tremble so at times.)

Page 496,

(Those five birds winging toward that patch of trees over there-below that hill.)

What has that got to do?

(Refer Slide Time 28:27)



Student: He is becoming alert and observing

Professor: Alert and observing but those five birds winging toward that patch of trees over there-below that hill, now again I come to the role of nature. This is not the forgiving and all-embracing nature of William Wordsworth. This is nature that is read in tooth and claw; you must have also, so for naturalists, nature is always unforgiving, always dark and therefore winged birds

(Refer Slide Time 29:01)



Professor: clawing birds, screeching and then

(Refer Slide Time 29:05)



Professor: then at one point when Roberta is drowned, you feel, you hear all those kinds of birds screeching and screaming? Exactly, so you remember which page that's on?

Student: 511

Professor: Ok, page 511, also on page 515. Roberta

(Refer Slide Time 29:48)



Professor: when she is drowned

"Help! Help! Oh, my God, I'm drowning, I'm drowning. Help! Oh, my God!"

Her last few words

"Clyde, Clyde!"

And then the voice at his ear!



"But this--this--is not this that which you have been thinking and wishing for this while--you in your great need? And behold! For despite your fear, your cowardice, this--this--has been done for you. An accident--an accident--an unintentional blow on your part is now saving you the labor of what you sought, and yet did not have the courage to do!

He is having a monologue

(Refer Slide Time 30:26)



Professor: with himself, a conversation with himself while she is shrieking for help, while, as Roberta drowns, what is Clyde saying to himself, isn't this what you wanted? Ok and you didn't even push her. It was an accident, the boat just capsized, both of us sank, she couldn't swim, I can. I don't have to save her, but I didn't kill her, right? In his mind, he is giving, justifying his action. And that's what you wanted.

That's the reason I came here for. Also remember the way he got their names falsely registered at the lodge, Ok. All these things later on go against him. So technically he is not a murder, murderer, at least in his mind but the fact, that how...do you remember how he gets, finally the law gets him, because there is a fight to save him. He has his own supporters. There is a lawyer and his assistant who is very shrewd. So they try to do whatever they can to do. But how, how does he get trapped? Yes?

Student: Confesses

Professor: He confesses to a priest that the idea of killing Roberta was always there and the priest goes out and says. Yes, actually he didn't want to. The sin is not, yeah, whether he actually pushed her or not.

Student: (())

Professor: Yeah?

Student: His intentions got him convicted.

Professor: Yes, you see even to plot or think about somebody's or wish for someone's death is a moral sin. Ok and the fact that morally he has committed and that's, what he gets punished for? Not the actual act of murder but it's all, if the thought strikes you, that's a bigger sin than, that's as grave a sin as killing a person. That's the point. Please read the novel. You will get the entire idea.

(Refer Slide Time 32:35)



Professor: You might save her. But again you might not! I mean who is there to tell you? For see how she strikes about. She is stunned. She herself is unable to save herself and by her own erratic terror, if you draw near her now, may bring about your own death also. But you desire to live! And her living will make your life not worthwhile from now on. Rest but a moment--a fraction of a minute! Wait--wait--ignore the pity of that appeal. And then-- and then-- But there! Behold. It is over.

She is sinking now. You will never, never see her alive any more--ever. And there is your own hat upon the water--as you wished. And upon the boat, clinging to that rowlock a veil belonging to her. Leave it. Will it not show that this was an accident?" And apart from that, nothing--a few ripples--the peace and solemnity of this wondrous scene; and then once more the voice of that weird, contemptuous, mocking, lonely bird

(Refer Slide Time 33:42)



Professor: so nature cannot be a partner in crime. Nature has its own way of resolving these things. So

(Refer Slide Time 33:54)



Professor: Kit, kit, kit, Ca-a-a-ah!

Kit, kit, kit

(Refer Slide Time 33:56)



Professor: And that's the, so this is not your bird from a Wordsworth poem. Ok, its, it's almost like a, you know, a very judgmental kind, nature judging him. Ok and nature is never beautiful in Dreiser, if you read that. If you read the novel, it is always dark, slimy waters, deep shallow dirt, pond Ok all those things, that's part of the, yes Gayatri, yes tell me, comments?

(Refer Slide Time 34:30)



(Refer Slide Time 34:33)



Professor: Alright and then we come to the end of book 2. Book 3 is more about how the plot but, but again it is only a writer like Dreiser who could have devoted at least, you know, 25 percent of, you know, of the book, of the novel entirely to the trial because it is not a murder mystery after all. We know who did it, and how he did it, Ok but now the entire thing is about what society does to such kind of people and the social order, how it is and again look at the way we have been talking about, constructing the social hierarchies, Ok.

The social, all the topmost social, the institutes that come into play now; families, church, parents, Ok, Roberta's parents, they also become extremely, suddenly they acquire lot of importance. Why? This family that has been living in absolute oblivion, dirt poor family, they are given lot of; they are suddenly into limelight, given lot of attention. And why, why are we told that this kind of an incident acquires so much of media and public attention

Student: Because of Griffiths' position

Professor: Griffith's position but also the prosecution lawyer Mason, yeah we are later told he is going to fight for some kind of

(Refer Slide Time 36:10)



Professor: the district attorney

(Refer Slide Time 36:12)



Professor: he is going to soon, run for some kind of a public election, public office, Ok and he needs votes from these semi literate and again that idea is brought about, that a semi literate public and he says, who are these, who are the jury members here; the shopkeepers, poor farmers, middle class housewives who read all these dime newspapers and dime novels, Ok, these are the people who are part of the jury. You know the jury system? So 12 people, 12 members of the jury but who are these people, are they highly literate, educated? No, very common people and then he names them, he gives you their professions; housewives who read dime novels. You know, you know what are dime novels? Yes, Ashmita, what is a dime novel?

(Refer Slide Time 37:09)



Student: Those cheaply available

Professor: Cheaply available, adventurous romantic dramas

(Refer Slide Time 37:13)



Student: Yeah

Professor: Ok, they don't have that intellectual grasp to look at both sides of the (()). These are the kind of people who will be automatic towards Roberta and if you place Titus Alden and his miserable looking family there, naturally the attention will go and Mason will come up as a, as a hero of this kind of community and that's the community that's going to vote for him, Ok. So no one is good and that's what we have been talking about, the naturalistic characters. The naturalistic characters are never sympathetic.

Yeah they have, mankind is beyond redemption. Everyone works with an ulterior motive; the judge who defends, the defense lawyer, sorry not the judge, the lawyer who tries to defend Clyde Griffiths. We are told that he is highly educated; he comes from a very wealthy family. Once upon a time, he had been in a similar situation. He got the girl in trouble. The family had money and the resources and therefore they could, yeah, yeah, they could get away with it? She was, the fetus was aborted, and therefore he sympathizes with Clyde so even Clyde has some redeeming features. He has a supporter, Ok. The fact that Clyde is now repenting, he feels bad, sorry for himself. Again another naturalistic theory which is always about struggle between human and the beast within, the animal within and the human within; in naturalistic works; it is always the beast that takes over.

Nature, role of nature, we have already discussed. Setting generally, all the naturalistic novels are city-based, urban in nature. Dreiser is a city's writer. If you want to read somebody, if anyone who is interest in cityscapes, urbanscapes Ok, Dreiser is one of those the foremost novelist of the city, the way he paints the city life, city culture, morally ambiguous mindscapes and landscapes

And now coming back to the title, why is it not an individual tragedy and why is it an American tragedy, a national tragedy?

Student: (())

Professor: It is an inditement of entire American society and the American Dream that everyone has every right and opportunity to come up in life. And this is something that somehow messes with most people. Ok, any comments, or any because we, I would urge you finish book 3 on your own.



(Refer Slide Time 40:29)



Professor: It is very richly detailed, the court room, trial and drama is really very well-detailed, Ok and the way the investigation, the prosecution, the defense, the dialog, the you know, the turmoil that Clyde Griffiths goes through and all these things and at the end what emerges is, I mean, again the same basic idea is repeated, that human beings are beyond redemption. Ok, this is the fate.

(Professor – student conversation ends)