The Representation of Minorities in Norris's Fiction
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Frank Norris (1870-1902) is regarded as one of the pioneers of naturalism in American literature. His most well-known novels are *McTeague* (1899) and *The Octopus* (1901), which treat of the sordid and ugly aspects of an individual and the American society respectively.

On the other hand, he is notorious for his Anglo-Saxonism. His fiction is said to reveal his profound contempt for non-Anglo-Saxons, in other words, the minorities in the United States (henceforth referred to as America).

Is this a valid argument? In this paper, we attempt to examine how he describes the minorities in his fiction so that we may form an adequate judgement on his Anglo-Saxonism.

In Chapter 1, we look at the economic and social situation of America, especially the West, in Norris’s days, when many minorities were tormented under a variety of problems caused by America’s rapid industrialization in the latter half of the nineteenth century.

In Chapter 2, we define Anglo-Saxonism, and introduce Norris’s view of history shown in one of his essays, which has been said to be a notable example of Norris’s Anglo-Saxonism.
In Chapter 3, we inquire into the preceding views of his Anglo-Saxonism, in which the critics seem to be united in their affirmative evaluation of it.

In Chapter 4, we examine how Norris represents the minorities in contrast with the Anglo-Saxon in his fiction, which is our main subject.

And in the last chapter, we demonstrate how and to what extent Norris could overcome Anglo-Saxonism.
Chapter 1  America in the Late 19th Century

1.1. Industrial Expansion

The industrial revolution after the Civil War transformed America from a predominantly agricultural nation to the world's leading industrial power. In fact, by 1890 industry had replaced farming as the most important sector of the economy, and America had surpassed Great Britain in steel production. The rapid industrialization led to an increase in wealth and created a truly modern America, but it also caused a variety of economic and social problems.

To begin with, the gap between the rich and poor widened. Frequent depressions distressed many people, especially the economically weak such as farmers and lower-class laborers. Rapid urbanization was another problem. While cities attracted ever-increasing unskilled wage earners, they did not have adequate housing for them. They also lacked such public services as running water, sewage, garbage disposal, and general sanitation. The so-called "slum areas," where plagues and crimes were of frequent occurrence, spread.

The American West suffered from these problems at about the same time as the East, although the former was far behind the latter in industrialization. This was because,
from early on, a large amount of Eastern capital had been invested in the West, mainly in major cities, to develop mining and agriculture and to construct railways. For example, San Francisco, which is one of the two main scenes of Norris's fiction, was a typical city worrying about the problems caused by its recent urbanization. Mines in the West, another main scene of Norris's fiction, had many impoverished workers who were forced to work for a long time under severe working conditions.

Many of the unskilled workers in cities and mines were immigrants, whom America at that time needed badly as a cheap working force. They were a good source of labor, but also a source of tension in the rapidly extending American cities.

1.2. New Immigrants

Historically, the main body of immigrants to America had been from northern and western Europe. By 1890, however, these "old immigrants" had been replaced by the "new immigrants" from southern and eastern Europe. A great number of people from other areas were also arriving, and among them were thousands of Mexicans, including those having some Spanish blood.

Most of these newcomers tended to become unskilled lower-level wage earners due to the new shape of the
American economy. At that time America no longer possessed "Frontier" to develop, and the use of machines in factories had replaced many skilled craftsmen. Moreover, the majority of newcomers had been among the unskilled poor of their home countries.

It was difficult for them to assimilate in America, whose culture had been predominantly Anglo-Saxon. Their cultures, including their religions, were far more different from that of Anglo-Saxons, compared with those of northern and western Europeans. This is true of some of the early settlers; racial prejudice was also strong against the Irish and Chinese people for their religions, languages, manners, customs, and so on.

For these economic and social reasons, most of the immigrants were forced to live in clannish ethnic communities built in the slum areas of American cities. They were scapegoats for the problems caused by the industrialization; they were denounced as the people who would depress wages, who had dangerous thoughts concerning labor movements, and who would destroy the homogeneity of America. In fact, this country moved to restrict immigration, and Anglo-Saxonism was used to justify this movement.
1.3. America's External Expansion

America began to enter the race of imperialism at the end of the nineteenth century. In 1898 it won the Spanish-American War. After this came the annexation of Puerto Rico, Guam, Hawaii, and the Philippines. Now America was ready to extend its political and commercial interests to China. In 1899 John Hay issued the famous Open Door Notes, and the next year America dispatched its troops to Beijing when the Boxer Rebellion took place in China. This external movement, which fed the national and racial pride of many Americans, was again justified by Anglo-Saxonism.
Chapter 2 Anglo-Saxonism and Norris's View of History

Before turning to a close examination of the preceding views of Norris's Anglo-Saxonism, here we shall clarify the term "Anglo-Saxonism" and summarize Norris's view of history shown in The Frontier Gone at Last (1902).

2.1. Anglo-Saxonism

Webster's Third New International Dictionary (1976) defines "Anglo-Saxonism" as follows:

1: the quality, qualities, traits or outlook regarded as distinctive of the English or of the people of English descendant

2: the belief in the superiority of Anglo-Saxon characteristics or of the Anglo-Saxon people

For the moment, let us look more closely at Anglo-Saxon superiority. Generally speaking, believers in Anglo-Saxonism insist on the following myths:

First and foremost, the Anglo-Saxon is the strongest or the fittest race who has won what Darwin calls "the struggle for existence," which is proved by their victories in colonial struggles in the age of imperialism. The rule of "the survival of the fittest" can be applied to nations as well as to the animal kingdom.
Then, the strongest or the fittest race ought to be superior to other inferior races by nature in all aspects of human beings; in intelect, in humane virtues, in political capacity, for example. Thus, the world domination by the Anglo-Saxon is one of the inevitabilities of history; their domination shall spread civilization all over the world, and bring happiness and prosperity to everyone on this globe.

2.2. Norris's View of History

In The Frontier Gone at Last, an article published in Norris's later years, he develops what may be called his theory of history. Here let us summarize this theory.

First of all, he explains "the Great March" toward west achieved by the Anglo-Saxon through conquest. This march began in the midst of the Friesland swamps, and got to Britain in the fourth century. After being checked by the Atlantic for centuries, it finally reached the east coast of America. Americans continued to push the frontier line westward on the continent, until they arrived at the Pacific coast. Then, as we have seen in Chapter I, America sent its troops to Manila in 1898 and Peking in 1900, which meant that "the Anglo-Saxon in his course of Empire had circled the globe" and that the frontier had gone at last.

But Anglo-Saxon predatory instinct never subsided; they began another march, which can be called "the Great March" toward east through industry. Norris explains this as follows: "...though we are the same race, with same impulses, the same blood-instincts as the old Frisian marsh people, we are now come into a changed time and the great word of our century is no longer War, but Trade."¹

He goes on to say that America's conquest through trade or industry has already begun and will soon cross Europe and press deep into Asia.

After the description of the second march, however, he envisions a lofty goal for mankind all of a sudden by asking the following question.

Races must follow their destiny blindly, but is it not possible that we can find in this great destiny of ours something a little better than mere battle and conquest, something a little more generous than mere trading and underbidding?²

Then, he traces the historical enlargement of man's patriotism, in other words, of man's group loyalties—first loyalty to the family, then to the clan, the city, the province, and at last the nation. Then, he asks again as

¹ Inoue, ed., Vol. 9, p. 74.
² Inoue, ed., Vol. 9, p. 78.
follows:

Just now we cannot get beyond the self-laudatory mood, but is it not possible to hope that, as the progress develops, a new patriotism, one that shall include all peoples, may prevail?¹

To his fellow citizens who are arrogantly boasting of themselves "as Americans, supreme in conquest, whether of battleship or of bridge-building,"² Norris preaches that they should "realize that the true patriotism is the brotherhood of man and know that the whole world is our nation and simple humanity our countrymen?"³

¹ Inoue, ed., Vol. 9, p. 78.
² Inoue, ed., Vol. 9, p. 81.
³ Inoue, ed., Vol. 9, p. 81.
Chapter 3 The Preceding Views of Norris's Anglo-Saxonism

In *Introduction to Critical Essays on Frank Norris* (1980), Don Graham, the editor of this book, introduces the critical essays published up to then on Norris and his writings. As far as we can ascertain, three of them examine Norris's Anglo-Saxonism to some extent. The other essays ignore it or just touch on it briefly only in relation to other subjects. In this chapter we shall concentrate on these three essays and examine how they see Norris's Anglo-Saxonism.

3.1 Ernest Marchand's View of Anglo-Saxonism

According to Ernest Marchand, early Norris was an innocent believer in Darwinian glorification of force and in Anglo-Saxonism. He insists that Kipling was responsible for this, as can be seen in the following quotation:

> It was during his first year at the University of California that the work of Kipling burst on him with the brilliance of revelation. It became clear to him that civilization was the peculiar property of that branch of the Teutonic race known as the Anglo-Saxon. History is only the story how the Anglo-Saxon carried civilization—on the sword's
point—westward around the world against opposition of "lesser breeds without the law."¹

Marchand gives a few examples of Norris's Anglo-Saxonism seen in his writings. First two examples are "the rush" and "football."

The rush is the traditional fighting between freshmen and sophomores in the University of California, Norris's alma mater. Marchand quotes the following passage from a magazine article titled Ethics of the Freshman Rush (1897).

One good fight will do more for a boy than a year of schooling.... It wakes up in him that fine, reckless arrogance, that splendid brutal, bullying spirit that is the Anglo-Saxon's birthright; that got for us this whole mid-ocean country from under the guns of England; that got Texas and New Mexico and the whole Southwest for us, and California and the northern boundary.²

Football is also "the type of the Anglo-Saxon virtues in action"³ to Norris, who wrote several short stories with a nice football guy as their main characters as well as many witness's accounts of university football games.

³ Marchand, p. 132.
The last example is the scene of the rabbit drive in The Octopus (1901). Marchand says that the following part of the novel clearly reveals Norris's racism:

Blindly, furiously, they struck and struck. The Anglo-Saxon spectators round about drew back in disgust, but the hot, degenerate blood of Portuguese, Mexican, and mixed Spaniard boiled up in excitement at this wholesale slaughter.¹

There is a fairly general agreement that Norris underwent some change when he was writing The Octopus. It is said that, before this change, he had looked upon America's industrial society with sheer satisfaction as a believer in Darwin's "glorification of force." After the change, however, he began to describe America's problems: its industrial exploitation and the miserable conditions of those who had been defeated in the economic struggle, for example. To borrow Marchand's phrase, "for the arrogant egoism and worship of force in his earlier work he substituted a humanitarianism...."²

Marchand says that this humanitarianism is presented as the ideal goal of humanity in The Frontier Gone at Last, which we have seen in Chapter 2. According to him, Norris

² Marchand, pp. 170-1.
has overgrown Anglo-Saxonism at this point. At the same time, however, Marchand seems to have difficulty in dealing with Norris's praise of those two marches through conquest and industry which are described in the early part of the very same essay. His praise is apparently inconsistent with his ideal goal.

3.2 Donald Pizer's View of Anglo-Saxonism

Donald Pizer also agrees that Norris accepted Anglo-Saxonism early in his career, but he gives us two different sources of his Anglo-Saxonism from what Marchand does. One is professor Bernard Moses, whose history courses Norris took in the University of California. Moses, then chairman of the department, supported American expansionism and later served on the Philippine Commission. The other is The Argonaut and The Overland Monthly, two San Francisco magazines which were notorious for their racism and to which Norris contributed in his school days.

Pizer says that Norris's Anglo-Saxonism appears in the form of both the racism against the minorities and the praise of pugnacious Anglo-Saxon strength. As the example of the former, he gives the racism against the Jews and Spaniards in McTeague (1899) and The Octopus with that rabbit drive scene. The example of the latter is again the rush at the University of California. He goes on to say that
even Anglo-Saxon chauvinism is revealed in some of the early
works. He writes as follows:

(These works) present a young San Francisco Anglo-
Saxon "thoroughbred" who successfully demonstrates
the racial virtues of strength and courage against
drunken Irish hooligans ... and Chinese thugs.¹

It is clear that this quotation refers to Thoroughbred
(1895) and A Defence of the Flag (1895), both of which are
to be taken up in the next chapter.

Then, how does Pizer see Norris's historical view
shown in The Frontier Gone at Last? He criticizes Norris's
concept of "the Great March" toward east through industry,
regarding it as "the American middle-class version of Anglo-
Saxonism."² He also criticizes even Norris's ideal goal.

Norris combined with the "long march" theme the
idea that increased social complexity produces a
widening social allegiance, from the family, to
clan, to city, to nation, and—in the future—to humanity at large. Since the "long march" and
this growth in social interdependence occurred
simultaneously, Norris implies that the first has
caused the second. He thus finds a moral

¹ Donald Pizer, ed., The Literary Criticism of Frank

² Pizer, ed., p. 102.
justification for Anglo-Saxonism because its goal is human brotherhood. So the annexation of the Philippines or the sending of troops to Peking is but steps toward that goal.¹

According to Pizer, Norris was inseparable from Anglo-Saxonism. He only tried to reconcile Darwinism or imperialism with the values of traditional humanism by "relying upon the white man's burden of increased world prosperity,"² or by "stressing that the brotherhood of man was the ultimate product of conquest."³

3.3. William B. Dillingham's View of Anglo-Saxonism

According to Dillingham, "by temperament Norris was attracted to any kind of great force,"⁴ and was captured by the mystery of instincts—irresistible forces behind every man—under the influence of Taine when he was in France to study paintings before entering university. Therefore, Dillingham thinks it natural that Norris accepted then prevailing Anglo-Saxonism and "fully appreciated the

¹ Pizer, ed., p. 102.
² Pizer, ed., p. 102.
³ Pizer, ed., p. 102.
Dillingham, who tries to examine Norris's writings in terms of instincts, insists that Norris had two kinds of instincts in mind: creative and corrupting. The former can also be called "the instinct of the conqueror," which is naturally possessed by Anglo-Saxons. This instinct is shown by the Anglo-Saxon conquerors in *A South Sea Expedition* (1897), an article contributed to *The Wave*, and by the Anglo-Saxon soldiers in *The Surrender of Santiago* (1913), another article for the same magazine.

The latter instinct is closely related to the subject of "degeneration." Let us explain this obsolete medical term briefly. The theory of "degeneration" was first proposed by B. A. Morel and V. Magnan, and popularized by the famous criminologist Cesare Lombroso in Norris's days. *Nanzando's Medical Dictionary* (1978) defines "degeneration" as "any deviation gradually deteriorating not only an individual but also the race which he or she belongs to." What matters is that this theory stressed the role of heredity and the race.

The stigmata of degeneration varied as the theory developed. Judging from his writings, Norris seems to have had the following stigmata in mind: impulsiveness, sex perversion, lack of will power or moral sense, any kind of criminal

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1 Dillingham, p. 56.
dispositions, and so on.

Although Dillingham praises Norris's description of the degenerate, he does not forget to point out the following fact:

Norris is quick to apply the term degenerate to what he considered inferior races, such as the Mongolian and Mediterranean. When, however, degeneration occurs in his Anglo-Saxons ..., he did not make the racial identification.¹

Indeed, every Anglo-Saxon degenerate in Norris's fiction has his or her own particular reason to deteriorate, such as his or her heredity, surroundings, and way of life. But this is not the case with the minorities. Dillingham says, "Almost all Spaniards in Norris's work are treated to a greater or lesser degree as racial degenerates. Orientals and Jews receive the same treatment."² Dillingham cites ample examples to support his opinion. Among them are the ones given by Marchand and Pizer, and two female main characters of A Case for Lombroso (1897) and The Wife of Chino (1903), both of which we shall examine in the next chapter. After giving these examples, Dillingham concludes as follows:

¹ Dillingham, p. 166.
² Dillingham, p. 77.
The man who could portray the process of human deterioration within an individual with such awesome vividness was little less than ridiculous when he tried to make a case for racial degeneracy. The drama is lost in his treatment of Jews, Spaniards and Orientals as types.¹

3.4. Conclusion

As we have mentioned in the opening paragraph of this chapter, only a few of critics grappled with Norris's Anglo-Saxonism, probably because many critics think it self-evident. This is also true of the writers of these three essays which we have dealt with in this chapter. They have concluded that Norris, at least early Norris, is a true believer in Anglo-Saxonism.

¹ Dillingham, p. 79.
Chapter 4 Norris's Representation of the Minorities in His Fiction

Now we look into Norris's fiction and see how he represents the minorities in contrast with the Anglo-Saxon, which shall help us to bring some judgement or other to Norris's Anglo-Saxonism. In this thesis we shall concentrate on his short stories, because none of the minorities in his seven novels are main characters and they appear there as mere supporting players who are only given simple and stereotypical treatments. Of course, it is also significant to examine their stereotypical descriptions themselves in his novels, which must be a future subject of our study.

In this chapter we select five short stories for our analysis out of a total of seventy five of them because these five stories, written in his rather early days, seem to be revealing remarkably strong Anglo-Saxonism.

4.1. A Case for Lombroso

4.1.1. A Story of Degeneration

This story describes a terrifying process of degeneration triggered by a mere chance—an unfortunate encounter of a man and woman. They had been a wonderful couple before they degenerated, which made this story more
dramatic. Norris introduced them as follows:

Young Stayne, when I knew him, before the time of this tale, was as fine a young fellow as you could find between the two oceans. He was just out of Harvard ...was liked because of his genuineness and his fine male strength and honesty and courage.¹

Cresencia Hromada was Spanish, and belonged to that branch of the Hromadas ...the oldest and purest Spanish blood known to the college of Heralds. It dates back to the time of the Ostrogoth.... She was proud of her name, proud of her family....²

First of all, in this section, we would like to give an outline of this story before turning to a close examination of their degeneration.

They got acquainted with each other through their mutual friend. But Stayne, who had been flirting with not a few girls, was not really serious about Cresencia, who, however, was blind to this love. She had never had such an experience. She was "a girl who would catch her breath at the touch of his hand upon her bare wrist, or go suddenly

¹ Inoue, ed., Vol. 10, p. 77.
² Inoue, ed., Vol. 10, p. 78.
pale at his unexpected entrance."¹

Stayne began to find her wholeheartedness rather a nuisance, while Cresencia was beginning to notice his real intention. One day Stayne "blundered it out like a school boy."² After a short time of patience, she burst into screaming something unreasonable with her arms thrown tightly around his neck. Exposed to such hysteria, Stayne also lost himself so much that he was forced to say that he did love her after all. After this began a terrible scene; in a dark room, both of them were screaming wildly into each one's faces, neither of them listening to what the other was saying, and all the while they were embracing each other tightly, which was the beginning of their degeneration.

About a month later Stayne, who was sick of her, tried to leave her by writing a farewell letter. This time Cresencia's madness became really uncontrollable. She began to "take a strange, perverted pleasure in forcing herself upon his company and in submitting to his brutalities,"³ while Stayne was also beginning to take more and more delight in hurting and humiliating her. In the end, they fell into a real state of degeneration—sexual perversion.

¹ Inoue, ed., Vol. 10, p. 80.
² Inoue, ed., Vol. 10, p. 81.
³ Inoue, ed., Vol. 9, p. 82.
4.1.2. Cresencia’s Degeneration

The term “degenerate” is often used in this story, to characterize the whole race to which Cresencia belongs. “The red-hot degenerate Spanish blood”¹ is a typical example. Dillingham is right in saying that Norris readily applied the word to what he considered inferior races, as we have seen in Section 3.3. Thus, at first sight this story seems to tell us that Cresencia, an inborn degenerate, deteriorated on her own by a mere chance and that she dragged down Stayne, who had not been a degenerate by nature, to the state of degeneration.

Then, could this story be interpreted to be a story about a tragedy caused by Cresencia’s inferior Spanish blood? We cannot agree to this kind of interpretation for the following two reasons.

The first is the fact that, in spite of that stereotypical term given to her race, Cresencia has her own good reasons for her degeneration as Stayne or other Anglo-Saxons do in Norris’s fiction. As we have seen in Section 4.1., Stayne was never serious about Cresencia and betrayed her mercilessly “when she was less sure of him and her uncertainty only made her cling to him more desperately.”²

¹ Inoue, ed., Vol. 10, p. 80.
² Inoue, ed., Vol. 10, p. 81.
We think it natural for a girl, especially such an innocent girl as Cresencia, to get hysterical and resort to abnormal actions under these circumstances, whether she may be Spanish or not. Moreover, it was Stayne that played the more active role in the process of their degeneration.

The second is Norris's view of "blood-mixture" shown in this story. Norris, the narrator of the story, uses an Aesop's Fable in two different places. It first appears at the beginning of the story. The story begins as follows:

(This story) harks back to that fable of Aesop's about two jars. They were superlatively beautiful jars, and they were floating in a cistern. They made the discovery that so long as they kept apart they were safe—the moment they should come together they would break and fall and sink.¹

Then, this fable is used again to explain that scene where Stayne and Cresencia wrestle madly with each other in a dark room. It reads as follows:

There in the darkness of that drawing room ... the two jars, floating helplessly in ungovernable currents, crashed together. That of the finest clay shivered and sank at once—the other, of

¹ Inoue, ed., Vol. 10, p. 77.
coarser fiber, settled slower to its ruin.¹

Here Cresencia, who began to deteriorate first, is compared to the jar of "the finest clay," while Stayne is to that of "coarser fiber." We can safely say that this metaphor deals with the problem of blood-mixture because the narrator explains Cresencia's family as follows:

She had come of a family of unmixed blood, whose stock had never been replenished or strengthened by an alien cross. Her race was almost exhausted, its vitality low, and its temperament refined to the evaporation point. Today Cresencia might have been called a degenerate.²

What must be noticed is that Norris attributes Cresencia's degeneration not to her "degenerate" Spanish blood but to her "oldest and purest" family blood. Due to this noble blood, her temperament was "as delicately poised and as sensitive as goldsmith's scale,"³ and her nerves were "as tightly stretched and as responsible as the strings of a Stradivarius."⁴ We are now able completely to deny that interpretation mentioned above, even though we may admit that

¹ Inoue, ed., Vol. 10, p. 82.
² Inoue, ed., Vol. 10, p. 78.
³ Inoue, ed., Vol. 10, p. 78.
⁴ Inoue, ed., Vol. 10, p. 78.
Cresencia is also responsible for their deterioration.

4.2. The Wife of Chino

4.2.1. Stereotypical Descriptions of Felice

In this story Norris shows us the importance of man's primitive instinct by depicting a young college-bred WASP who almost ruined himself due to his blunted instinct. This man, Lockwood by name, was superintendent of a remote, isolated mine in California. He was seduced by an evil woman, while the other men, including a hundred miners working under him, did not take her seriously. Here Norris explains that it is because "in these man-and-woman affairs instinct is a sure guide than education and intelligence,"¹ and "Lockwood's student life had benumbed the elemental instinct."²

What must be noticed here is that Norris gives this role of an evil woman to a Mexican-Spanish named Felice Zavalla, the wife of Chino. He seems to make use of the stereotypical image of the race to which she belongs. Thus, in this section, we shall observe some stereotypical, and often discriminatory descriptions of this woman.

¹ Inoue, ed., Vol. 8, p. 37.
² Inoue, ed., Vol. 8, p. 37.
To begin with, she is described as a typical Mexican-Spanish, who was "the beauty of the camp ... tall and very slender, black-haired, as lithe as a cat, with a cat's green eyes and with all of a cat's purring, ingratiating insinuation."¹ This is her appearance seen from the viewpoint of Lockwood.

Norris uses delicate and cautious expressions when he describes how Lockwood fell in love with her, as can be seen in the following quotations:

It was quite possible that though Lockwood could not have told when and how the acquaintance between him and Felice began and progressed, the young woman herself could. But this is guesswork.²

But, after all, he seems to admit that she made him love her with her "weird," which is explained as follows:

...over each and all who come within range of her influence, Felice with her black hair and green eyes, her slim figure and certain indefinite "cheek"...cast the weird of her kind.³

Fortunately, in the end, Lockwood could escape from her weird when he accidentally saw her real evil nature. Let

¹ Inoue, ed., Vol. 8, p. 32.

² Inoue, ed., Vol. 8, p. 35.

³ Inoue, ed., Vol. 8, p. 36.
us hear his triumphant explanation at that time:

The woman stood revealed. All the baseness of her tribe, all the degenerate savagery of a degenerate race, all the capabilities for wrong, for sordid treachery, that lay dormant in her, leaped to life at this unguarded moment, and in that new light, pitilessly revealed, a loathsome thing, hateful as malevolence itself.

When we read this quotation, we are nearly led into believing that Dillingham is right in saying: “Felice Zavalla has physical and mental traits which Norris connected with her Mexican-Spanish origin. Unquestionably beautiful, she is also treacherous and unfaithful.” But does this stereotypical view of her convey the image of Felice as a whole correctly? In the next section we shall look more carefully into how Norris describes Felice and Lockwood in the story.

4.2.2. Norris's Description of Felice

The first chapter of this story tells of Lockwood's growing passion for Felice. What must be noticed is that, at this point, she has not done anything to him except

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1 Inoue, ed., Vol. 8, p. 57.

2 Dillingham, p. 79.
casting her alleged "weird," and that Lockwood has already become what Dillingham called a "degenerate."

First of all, we notice that her "weird" itself is doubtful because Norris, immediately after the above-quoted explanation of it, say, "If one understood her kind, knew how to make allowances, knew just how seriously to take her eyes and her 'cheek,' no great harm was done."\(^1\) All the other men in the mine could ignore her weird because their instincts were still "vigorous and unblunted, by means of which they assessed Felice and her harmless blandishments at their true worth."\(^2\) Now we see that her blandishments were harmful only to Lockwood, which means that only he saw sexual seduction in them. It is probable that what the other men saw in her, in other words, what her "weird" really means is, after all, her bright and attractive appearance or her sociable and cheerful character, although we must admit that her appearance, including her voice and demeanor, may have been coquettish to some extent.

Moreover, we have to say that Lockwood has already become so passionate as to lose his moral sense, as can be seen in the following quotations:

It was all one that Felice was Chino's wife.

\(^1\) Inoue, ed., Vol. 8, p. 36.

Lockwood swore between his teeth that she should be his wife.... "It's madness," he muttered; "yet I know it—sheer madness; but, by the Lord! I am mad—I don't care.'

Deep-seated convictions, old-established beliefs and ideals, even two landmarks right and wrong, were hustled and shouldered.2

In Chapter 3, Felice also seems to have begun to feel affection for Lockwood, because they began to meet almost every time he passed her cabin on his way back from the post office in the nearest town. Norris only says that this meeting began when one day she asked him if there was any mail for her. He does not give us any further information. She may have written the scene with some intention, but we cannot exclude the possibility either that she really asked about her mail or that she had something to consult about with this caretaker, who was in charge of almost everything concerning the miners' private lives.

In Chapter 4, we hear Lockwood insist that Felice has revealed her feelings as follows:

...now he knew that Felice wanted him to know that she regretted the circumstances of her

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1 Inoue, ed., Vol. 8, p. 39.

2 Inoue, ed., Vol. 8, p. 33.
marriage to Chino Zavalla; he knew that she wanted him to know that the situation was as intolerable for her as him.¹

In the passage immediately before the above-quoted one, Norris is careful enough to give us the provisory remark that Lockwood was so upset that no part of the conversation at that time was clear to his memory. However, Felice's attitude mentioned in the above-quoted passage does not necessarily mean that Felice was a wanton and treacherous woman. She may really have felt it a heart-ache to be Chino's wife. Norris's depiction of Chino is suggestive. Indeed, he was such a good-natured and trustworthy minor that he was given the secret role of taking the gold bricks made in the mine to the nearest town. But he was also "stolid, easygoing"² and "seeing nothing but his work."³ If Chino were a wife-neglecting husband, we could not blame her for relying on and feeling affection for Lockwood, who had been reliable and kind to her.

In the last chapter, we finally see her "evil nature" exposed. First of all, we would like to draw attention to the situation which led up to this exposure.

¹ Inoue, ed., Vol. 8, pp. 47-8.
² Inoue, ed., Vol. 8, p. 41.
³ Inoue, ed., Vol. 8, p. 41.
Lockwood, who made Chino take the gold bricks to town alone, received a telegram saying that a desperado was scheming a holdup of the bricks. Overcoming an evil idea that Chino's death could mean getting Felice, Lockwood ran after Chino to help him. But in the darkness Lockwood shot Chino by mistake and gave him a serious wound. Lockwood managed to carry him to his cabin and shouted to Felice, "I've shot him! I've shot him! Shot him, do you understand? Killed him, may be. Get the doctor quick!" At first she was dismayed at Chino's wound, but while the doctor was seeing her husband, she remembered Lockwood's above-quoted shout and began to suspect that Lockwood had tried to kill Chino to get her. Here we hear Felice declaring her love for the first time:

"You ask me-a eef I do understand, eh? Yeis, I understand .... you shoot Chino, eh? I know. You do those thing for me-a. I am note angri, no-a. You ver' sharp man, eh? All love oaf Felice, eh? Now we be happy, maybe; now we git married soam day byne-by, eh? Ah, you one brave man.... "

It was when he heard this that Lockwood insisted that he saw her evil nature, as we have seen in the preceding

1 Inoue, ed., Vol. 8, p. 56.
2 Inoue, ed., Vol. 8, pp. 56-7.
section. If we consider the situation, however, none of us shall agree with Lockwood, who stupidly connected her confession to her degenerate blood.

This story ends with Lockwood's innocent remark: "I've had a lucky escape. You don't know just how lucky it was."¹ This is his reply to the doctor, who, after informing him of Chino's recovery, said to him, "You had a lucky escape, my boy."² Apparently, the doctor was referring to Chino, while Lockwood to himself.

4.2.3. Lockwood's Image of Felice

Now, after going through the story in the preceding section, what can we conclude about Norris's description of Felice? At first sight, he seems to describe her merely as a stereotyped Mexican-Spanish, who appears in this story in order to help Norris to show us that benumbed instinct is dangerous because it deprives us of the ability to penetrate the weird cast by an evil woman like her. Indeed, Norris really uses stereotyped and discriminatory descriptions. But we now see that he uses them very carefully so as not to commit himself to any of them. On the contrary, he treats Felice as an individual who has her own feelings, her own

¹ Inoue, ed., Vol. 8, p. 58.
² Inoue, ed., Vol. 8, p. 58.
troubles, and the like, although he does not describe them
directly.

Then, How did Lockwood see her? Before going into this
problem, we would like to examine Norris's remark made in
the outset of the story when he depicts Lockwood, who was
watching the sunset, thinking about the two subjects: the
beautiful evening and Felice. Here Norris comments, "As for
the evening, there could be no two opinions about that. It
was charming."¹ This comment about the evening suggests that
there are more than one opinions about Felice.

To our regret, Lockwood's opinion was stereotypical. He
plainly revealed his stereotypical and racialistic point of
view when he "revealed" Felice's evil nature. Judging from
Lockwood's remark at the very end of the story, Norris seems
to regret and criticize his superficial way of looking at
Fellice. She appears in this story to help Norris to show
us that benumbed instincts are dangerous not only because it
made us too passionate but also because it deprives us the
ability to see a person as he or she really is.

4.3. A Defence of the Flag

4.3.1. The Irish People in an American City

¹ Inoue, ed., Vol. 8, p. 30.
This story describes a young Anglo-Saxon, Shotover by name, who dared to bring down the Irish flag which had been hoisted above the cupola of San Francisco City Hall on St. Patrick's Day. Norris begins the story with the description of the business quarter of the city, where the procession of the Irish people celebrating this feast has just been disbanded.

Here in this description, which occupies the first two paragraphs of the story, we find a few conspicuous words and phrases. The first is "the American city" appearing abruptly at the beginning of the story. Norris does not use "San Francisco" deliberately. The second is six pieces of "there were" construction in the second paragraph, where Norris depicts minutely the Irish people on the streets. The repetition of this same sentence pattern impresses us with the fact that there were a great many and a variety of Irish people gathering there; boys and girls, the members of the various political clubs and secret societies, and so on. The last is the word "green," which is the national color of Ireland. Norris uses this word as many as six times here to depict their sashes, tassels, and the like.

These words and phrases seem to be intended to suggest that Shotover, an Anglo-Saxon protagonist, feels unpleasant with these numerous Irish people in "the American city." In the next section we shall look more carefully at his
attitude toward the Irish people.

4.3.2. Shotover as an Anglo-Saxon

To begin with, Shotover is introduced as follows:

Shotover was American-bred and American-born, and his father and mother before him and their father and mother before them, and so on and back till one brought up in the hold of a ship called the Mayflower, further back than which it is not necessary to go.¹

Shotover, who himself was low in his social position, felt displeased with newcomers to America. His displeasure about them is made explicit in the following quotation:

When he was told that the Russian moujik or the Bulgarian serf, who had lived for six months in America, was as much of an American citizen as himself, he thought of the Shotovers who had framed the constitution in '75, had fought for it in '13 and '64, and wondered if this were so.²

Here Shotover regards these immigrants as those who infringe upon Anglo-Saxon's original rights or snatch what Anglo-Saxons have obtained so far with great efforts. To

¹ Inoue, ed., Vol. 8, p. 453.
² Inoue, ed., Vol. 8, p. 453.
him, the word "American" was equivalent to "Anglo-Saxon." He, immediately after the quotation above, expresses his chauvinistic conviction that "whatever was American was right and whatever was right was American."¹

As for Norris as an Anglo-Saxon author of this story, he seems to feel more or less the same way as Shotover, as we have mentioned in the preceding section. But, at the same time, we can also say that he is trying to keep away from Shotover's narrow viewpoint. His endeavor can be seen in the following facts.

First, he criticized Shotover's above-quoted conviction by calling it "a strange and stubborn conviction."² Secondly, he created an Irish character who was free from any racialistic prejudice. When this Irish gentleman, who tried to stop the fighting between Shotover and some angry Irish men, told afterward about this incident, he praised Shotover's fine way of fighting, saying, "It was a birdie.... y' ought to of seen um. He let go with his left, like de piston-rod of de engine...."³ Thirdly, he gave to this fighting a commical and suggestive ending as follows: "When the officers finally arrived, they made no distinction

¹ Inoue, ed., Vol. 8, p. 453.
² Inoue, ed., Vol. 8, p. 453.
³ Inoue, ed., Vol. 8, pp. 460-1.
between the combatants, but locked them all up under the charge of 'Drunk and Disorderly.'"¹ This ending proves that Norris has such a broad way of looking at things that he can laugh away such racial problems.

To Norris, trying to keep away from Shotover's point of view means his attempt to deny a "Shotover" existing within himself. And we can say that his reason bids him do so. His reason knows that Shotover's opinion is wrong because it is contradictory to America's national conviction: "Everyone is created equal."

4.3.3. Shotover as an American

Norris gives a different aspect to Shotover than Shotover as an Anglo-Saxon. Before lowering the Irish flag, he was looking down on the men in the streets from the cupola of the City Hall. At that time, "Shotover could see only their feet moving back and forth underneath their hat-brims as they walked. The noises of the city reached him in a subdued and steady murmur...."² The people whom Shotover saw were neither Irish nor Anglo-Saxon, but just American. Their hats in various colors were hiding their ethnic characteristics. The noises which Shotover heard did not

¹ Inoue, ed., Vol. 8, p. 464.
² Inoue, ed., Vol. 8, p. 458.
show any particular accents peculiar to different ethnic groups. They were mixed up into a murmur. Here Shotover has become an American in its true sense. He has changed from an Anglo-Saxon into one of the constituents of this promised land available to all kinds of immigrants.

Soon some Irish men who had noticed their flag out of sight began to gather at the street below. Things Irish were becoming outstanding, and a murmur was beginning to change into "a sound that was out of chord with the minor drone, the worst sound in the human gamut, the sound of an angry mob."¹ To Shotover as an American in its true sense, this Irish mob means Irish Americans at large who are destroying America’s homogeneity as a nation by sticking together by themselves without discarding their own culture. In this point Norris totally agrees with Shotover.

This aspect of Shotover, however, could not last long. He pretty soon changed back to a stubborn Anglo-Saxon when he began to raise the Star-Spangled Banner saying to himself, "...the Alamo, 1812. Gettysberg, Shiloh, the Wildness."² Shotover as a true American was only transient, and this is why Shotover was at a loss when he was told by the Irish that it was against the law to lower the flag

¹ Inoue, ed., Vol. 8, p. 460.
² Inoue, ed., Vol. 8, p. 460.
which had been raised by permission of the city authorities. According to Norris, he was then "wondering at the state of things that made it an offense against the American law to protect the American flag."¹ Through this bewilderment of Shotover, Norris, as a sincere writer, is suggesting honestly that he is in the dilemma of Anglo-Saxon's America and America in its true sense, in other words, in the dilemma of his reason and his feelings deep in his Anglo-Saxon heart.

4.4. Thoroughbred

4.4.1. The Importance of Blood

This is a story of two young men, an Anglo-Saxon and an Irish, who fell in love with the same girl. The theme of the story seems to be the importance of "blood," though the following notice is given to us in the early part of the story:

Perhaps it made no differences between the two men that Wesley Shotover's ancestors were framing laws... when Brunt's were being leased out to labour contractors to grub and grapples under the whip. ... they were both Americans and American born.

¹ Inoue, ed., Vol. 8, p. 462.
and a certain document that a Shotover had helped to draw up told that all men were created free and equal.¹

Indeed, Norris introduces Brunt favorably as an honest self-made man, whereas he introduces Shotover as a libertine. Even old Vance, the girl's father, at first, preferred the former as a possible son-in-law and was distrustful of the latter. But when a great number of Chinese hooligans were about to sash the Vance's house one day, it was the latter who stopped them by standing upon its topmost step "with a cigarette in his mouth and a heavy dog whip in his hand."² Recognizing in him "a born leader and master of men,"³ the mob got seized with awe. All that while poor Brunt had been hiding himself somewhere. As a result, old Vance chose Shotover as his daughter's husband, saying, "I don't know ... but if good blood is what makes all the difference between a five and a five-hundred-dollar dog, I suppose it would make a difference between men as well."⁴

4.4.2. The Influence of Ancestors

¹ Inoue, ed., Vol. 10, p. 250.
⁴ Inoue, ed., Vol. 10, p. 258.
But this story is not so simple as to enable us to conclude that blood will tell in an emergency. In this section we shall look more closely into Norris's descriptions of both men.

A good place to start is the word "perhaps" which is used at the very beginning of the passage quoted in the preceding section. This word implies that Norris does not always accept the theory that their ancestors had no effect on these two men. Let us consider this matter from the two points of view.

First, Norris realizes that America is not necessarily the promised land where "all men are created free and equal." As we have mentioned in Chapter 1, non-Anglo-Saxons suffered from various forms of inequality and racial prejudice. Norris recognized this fact quite well, which is expressed clearly in the following Brunt's remark:

"Which ...is manifestly wrong. Why should Bevis bring more than a very good horse that can be put to some use? A dog is a dog, after all."¹ This remark was made when he got angry to hear that Bevis, Vance's thoroughbred dog, was valued at as many as five hundred dollars. He could not put up with the fact that being a thoroughbred was what makes all the difference.

¹ Inoue, ed., Vol. 10, p. 252.
Secondly, Norris realizes that we are affected more or less by our ancestors even if we leave racial problems out of consideration. Norris, telling us that Shotover's ancestral blood is probably one of the reasons why he could dare to face the hooligans, explains:

Ancestors are sometimes an inconvenience in this way. A man has to live up to them, as it were, for if he can afford to have them at all he must look to have the world expect more from him than from the rank and file.¹

This explanation has nothing to do with Anglo-Saxonism; on the contrary, it suggests the limitation of a simplistic racialism like Anglo-Saxonism, by showing that there are more complicated factors which form our characters and decide our behaviors. Here Norris seems to answer, to certain extent, the question raised by old Vance at the end of the preceding section.

4.4.3. The pride of the Chinese

In this section we shall see Norris's noteworthy views of the Chinese and man's history expressed in his description of the Chinese hooligans. According to Norris, when the mob is about to invade the Vance's house, each one

¹ Inoue, ed., Vol. 10, p. 256.
of them has a high morale and has forgotten that he is a "low-caste Mongol who smokes opium and takes in washing," or a "meek and cringing menial of the laundry or the kitchen." He has become so fearless and vigorous, and so proud of himself that he remembers "that he comes of a nation who were (sic) making conquests and system of astronomy while his white brothers ate raw fish and damaged each other with sharp stones."

As for the Chinese, the word "brothers" is outstanding in the quotation just mentioned. By using this word amid a lot of discriminatory words for the Chinese people, Norris reveals unconsciously his recognition that the Chinese and white Americans are brothers to each other, and that ultimately all human beings are brothers, which is presented as his ideal in his essay, The Frontier Gone at Last, as we have seen in Chapter 2.

As for his view of man's history, the same quotation shows us that Norris can view it in a long range perspective. He agrees with the Chinese mob who proudly insists that Chinese civilization dates back to as many as several thousand years ago and that for a long time it had

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been far ahead of that of Anglo-Saxons. As a matter of fact, compared to the Chinese, both the Anglo-Saxons and the Irish are "mushroom interlopers of yesterday."\textsuperscript{1} and the difference between Shotover's ancestors and Brunt's ones is nothing. From these two discussions related to the quotation above, we can say that Norris has tried to overcome Anglo-Saxonism in his own way.

4.5. The Third Circle

4.5.1. Horrible Chinatown

The Third Circle tells of an Anglo-Saxon lady, Ten Eyck, who was abducted and sold into slavery when she was exploring Chinatown with her fiancé, Tom Hillegus. Apparently it seems that Norris wanted to show us in this story how horrible Chinatown was. Therefore, we shall first examine its first paragraph, which is totally spent on the description of Chinatown.

The story, whose title itself is associated with the "Inferno Circles" in Dante's Divina Commedia, begins with the sentence: "There are many things in San Francisco's Chinatown than are dreamed of in Heaven and earth."\textsuperscript{2} This

\begin{flushright}
\begin{enumerate}
\item\textsuperscript{1} Inoue, ed., Vol. 10, p. 78.
\item\textsuperscript{2} Inoue, ed., Vol. 8, p. 317.
\end{enumerate}
\end{flushright}
sentence also gives us an uncanny feeling since it reminds us of the ghost of Hamlet's father; in Shakespeare's Hamlet, we hear Hamlet who saw the ghost say, "There are more things in heaven and earth, Horatio, /Than are dreamt of in our philosophy."¹

Then, Norris compares Chinatown to "a noisome swamp"² and describes the life in it with such gruesome words as "dreadful," "wallow," "ooze," "mud," and so on.

And, in the last part of the paragraph, he mentions seven likely criminal cases and tells his readers to ask Chinese detectives for more information about them; the Lee On Ting affair and the murder of Little Pete, for example.

Thus we see that Norris intentionally avoids concrete descriptions of Chinatown. By doing so, he succeeds in giving it a horrible image in above-mentioned sense. Thus, he can make use of and exaggerate its stereotypical image which people have already had about it.

4.5.2. Degeneration of Ten Eyck

Originally Ten Eyck had been an extremely beautiful and refined lady, in other words, a good specimen of "unmixed


² Inoue, ed., Vol. 8, p. 317.
American stock."¹ But when Norris, the narrator of this story, found her twenty years later, she had ruined herself in an opium den in Chinatown. Norris describes her changed appearances as follows, "She was a dreadful-looking beast of a woman, wrinkled like a shriveled apple, her teeth quite black from nicotine, her hands bony and prehensible, like a hawk's claws...."²

Her physical appearances were not all that had changed. She became unable to speak English unless she got drunk. When she was asked why she had not escaped into the Mission House, she managed to reply with the help of the gin given to her. Her answer was as follows: "I've about got out of white people's way by now. They wouldn't let me have my yen shee and my cigar, and that's about all I want nowadays."³ This remark shows that her way of life also had changed into that of a "beast," in other words, that of the Chinese, which is far from spiritual, and beyond "our philosophy," that is, beyond Anglo-Saxons' reasonable way of thinking.

Norris was well aware that this degeneration of Ten would give his fellow Anglo-Saxon readers a great deal of horror and anger at Chinatown and the people living there.

¹ Inoue, ed., Vol. 8, p. 320.
Then, what is his object in writing this story? We would like to examine this problem in the next section.

4.5.3. China in America

To begin with, we must notice that Norris regards Chinatown as China itself, not a part of America. This is shown in the following Ten's remark which was made when she visited Chinatown for the first time: "we're in China, Tom — a little bit of China dug out and transplanted here."¹ As we have mentioned in Section 4.3., Norris thinks that such an exclusive ethnic community, where people are still sticking to their own native culture, is a hindrance to American's homogeneity. But, in the case of the Chinese, this is not the whole story.

Ten's abduction made a sensation because "that sort of thing was new twenty years ago."² But, according to Manning, Norris's friend, "there are plenty of women living with Chinese now, and nobody thinks anything about it,"³ which suggests how much Chinatown has been spreading and encroaching on America, in this case, Anglo-Saxons' America.

In the early part of the story, just before the

¹ Inoue, ed., Vol. 8, p. 319.
² Inoue, ed., Vol. 8, p. 326.
³ Inoue, ed., Vol. 8, p. 326.
abduction, Ten had a small butterfly tattooed on her finger by a Chinese for fun. Here, Norris seems to be comparing Chinatown of twenty years ago to this small tattoo on Ten's beautiful "unmixed" Anglo-Saxon skin; it was nothing but a small extraneous part of "unmixed" Anglo-Saxon America. But now, as we have mentioned above, America is in danger of being totally encroached on and destroyed by its alien element just as Ten was amalgamated with the Chinese and debased to a beast-like creature at a den in Chinatown.

By writing this horrible story, Norris wants to show that he is really lamenting for the present situation of Anglo-Saxon America. He also wants to warn his fellow Anglo-Saxons against this ever-growing Chinese influence. Norris is to America what Tom is to Ten Eyck.
Chapter 5  Overcoming Anglo-Saxonism

5.1. Norris as a Writer

In the preceding chapter, we have gone through five Norris's short stories and examined how he represents Anglo-Saxons and the minorities there. This examination leads us to the conclusion that he has tried to overcome Anglo-Saxonism, as his following tendencies suggest:

1) his vivid description of an individual
2) his long-range perspective in history
3) his recognition of the need of blood-mixture
4) his inclination toward anti-civilization

In this section we look at these tendencies one by one, referring, if necessary, to his essays and magazine articles.

5.1.1. A Vivid Description of an Individual

Take The Wife of Chino for example. As we have seen in Section 4.2., Norris describes Felice as an individual who has her own characteristics despite the fact that there have been used many stereotypical words and phrases concerned with her race. He shows or implies some aspects of her feelings in such a way that we can feel empathy with her. According to D. N. Lammers, a fiction writer should portray
"complex individual natures"\textsuperscript{1} in order to overcome stereotypes and "achieve seriousness in the realm of imaginative writing."\textsuperscript{2} Norris meets this requirement when he depicts a minority as a main character of his fiction. Norris himself suggests in his essay, \textit{The True Reward of the Novelist} (1901), that a writer should describe "the man beneath the clothes, and the heart beneath both."\textsuperscript{3} Needless to say, "the man" or "the heart" corresponds not to Felice's degenerate blood revealed toward the end of the story, but to the true Felice as an individual behind her stereotypical image.

5.1.2. A Long-Range Perspective in History

A long-range view of history can be an effective means to overcome Anglo-Saxonism. Norris demonstrates this in \textit{Thoroughbred}, in which he has dissolved the racial difference between an Anglo-Saxon and an Irish to some extent by referring to the ancient Chinese civilization.

His proper perspective in history does not allow him to think that civilization is "the peculiar property" of the Anglo-Saxon as Marchand has pointed out in Chapter 3. On

\begin{itemize}
  \item \footnote{Robin W. Winks and James Rush, ed., \textit{Asia in Western Fiction}, (Manchester: Manchester Univ. Press, 1990), p. 195.}
  \item Winks and Rush, ed., p. 195.
  \item Inoue, ed., Vol. 11, pp. 335-6.
\end{itemize}
the contrary, he recognizes that there are civilizations which have much longer history than the Anglo-Saxon's, such as the ancient Chinese civilization above mentioned and the long, glorious history of Cresencia's family in *A Case for Lombroso*. The Anglo-Saxon civilization is only a "mushroom interloper of yesterday" although it has now been prevalent due to its useful and advanced technology brought about by the Industrial Revolution.

5.1.3. The Mixture of Blood

As we have seen in *A Case for Lombroso*, Norris acknowledges the necessity of blood-mixture as a means to make the race stronger. He recommends intermarriages also in his magazine article, *Sea Expedition* (1897). Here he argues that the intermarriages of the Anglo-Saxon with the native women living in an island in the South Pacific would produce a strong race—"a race having in its veins the strain of Anglo-Saxon combined with that of the rich strong blood of a south sea savage."¹

His positive attitude to blood-mixture deserves special mention if we take account of his days, when "from Teddy Roosevelt to the common laborers, countless Americans were convinced that pure Aryan blood was nobler than that of

¹ Inoue, ed., Vol. 11, p. 241.
other races"¹ and the dangers of adulteration were warned against.

5.1.4. Anti-Civilization

"When men fought the brutes with their hands—these were the days that captured Norris's imagination."² He was so fascinated with the heroes of Icelandic sagas that he wrote two retold stories based on them: Grettir at Drangey, (1902), and Grettir at Thorhall-stein, (1903). According to Norris, their primitive instincts enabled the heroes to fight their enemies fairly and squarely "with their hands," not knowing such mean measures as treachery or deceiving. This seems to have satisfied Norris's traditional Christian moral order which he learned from his parents, both of whom were pious Protestants.

On the other hand, the contemporary Americans or Anglo-Saxons often irritated his strong moral sense. It is shown in the description of Stayne in A Case for Lombroso and Lockwood in The Wife of Chino; the former was far from sincere and the latter became so passionate as to lose his moral sense. What is important here is that Norris attributes their moral corruption to their lack of primitive

¹ Dillingham, p. 56.

² Dillingham, p. 55.
instincts caused by their over-civilization as we have seen in the preceding chapter.

Indeed, almost all Anglo-Saxons in his short stories are treated unfavorably in this sense, with a few exceptions of two football players, some adventurers, and so on. By contrast, Norris represents favorably the minorities who still have vigorous instincts, for example, the simple-minded Mexican wild heroes in A Bargain with Peg-leg (1902) and The Passing of Cock-Eye Blacklock (1902). Another interesting illustration can be seen in a series of five short stories titled Man Proposed, in which Norris teaches us the importance of sincerity by describing five persons in the same act of proposing marriage. Here, the three successful wooers include a Mexican and a Chinese, while the other two who were unsuccessful due to the lack of sincerity are both Anglo-Saxons.

Thus, Norris's inclination toward anti-civilization, in other words, his romantic tendency, leads him away from Anglo-Saxonism.

Before finishing this section, we would like to touch upon the problem of that lofty goal which, as we have seen in Chapter 2, Norris envisions abruptly after the description of the Great Marches in The Frontier Gone at Last. Of course, this problem cannot be discussed fully enough here because in this paper we do not deal with any
fiction of Norris’s later days. We merely conjecture that his disappointment toward America made him seek all of a sudden after “something a little better than mere battle and conquest” and “something a little more generous than mere trading and underbidding.”

Norris was fascinated by the strength of Anglo-Saxons as the winners in “the struggle for existence.” This sheer delight in strength was naturally associated with his strong moral sense through the concept of instincts. But, as we mentioned above, the contemporary Anglo-Saxons often fell short of his expectations. Moreover, he found, in his later years, that neither Spanish-American War nor American industry was not like sagas’ fighting at all. There were treachery, deceiving, exploitation, and corruption. To his regret, the strongest race was not always superior in all aspects of human beings.

5.2. Norris as a Patriot

5.2.1. The Homogeneity of America

In the preceding section, we have examined how Norris as a sincere writer has tried to overcome Anglo-Saxonism. But, when we think of Norris as a patriotic American, we can see his different aspects. Let us discuss them here a little.
Norris was so attached to his young country that he proudly proclaimed the American conquest of England through industry in The Frontier Gone at Last. At the same time, however, he lamented over its backwardness in cultural aspects, especially in the field of literature, compared with European countries. He attributes this to the lack of the unity or homogeneity of America, and explains the reason as follows in his essay, _An American School of Fiction_ (1902):

...the United States are not yet, in European sense, united. We have existed as a nation hardly more than a generation and during that time our peoples have increased largely by emigration. From all over the globe different races have been pouring in upon us.¹

5.2.2. Minorities in Ethnic Communities

To Norris, who was anxious for the unity of America, ethnic communities in a large city was nothing but an obstacle to its homogeneity. That is why the Irish and the Chinese received bad treatment in the stories which we have examined in Chapter 4. They are criticized also in his essay, _Cosmopolitan San Francisco_ (1897), in which Norris

¹ Inoue, ed., Vol. 9, p. 199.
says that they were "holding tightly to themselves, unwilling to mix and forever harking back to their native land."\(^1\) They do not belong to America, but only to their own ethnic communities or to their native land. As Ten Eyck mentioned, in *The Third Circle*, Chinatown was China itself, not America.

Indeed, Norris's argument is right to a certain degree because America should be a country in which ethnicity and race are not important factors. But we must admit that he has his limitations here.

First, he seems to think that attaining the homogeneity means that every minority must assimilate into Anglo-Saxon culture as America's mainstream. This is shown in the following examples; he portrays favorably some Chinese who has acquired Anglo-Saxon culture and call them "friends" in some of his short stories, while, in an article titled *Among Cliff Dwellers* (1897), he describes contemptuously the racial mixture exclusively among the minorities, although he approves of the mixture involving Anglo-Saxons as we have pointed out earlier.

Secondly, he pays no regard to the question why these minorities were forced to congregate in their communities. They had their own reasons for it as we have seen in

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\(^1\) Inoue, ed., Vol. 11, p. 360.
Chapter 1. In the same article that we have taken up in the preceding paragraph, he asks innocently why certain minority groups are in great evidence in San Francisco in spite of a great many of Anglo-Saxons also living there.

Finally, there is a difference in his attitude toward an Irish community and a Chinese one; the former is merely a hindrance to America's homogeneity, while the latter is a horrible and hideous existence, as we have seen in Chapter 4. Of course, we have to make allowances for the fact that Norris describes the former as the participants in a parade and the latter as a mob. Moreover, the ways of life of these two groups actually differed a great deal. But, it is also true that Norris never calls the Irish a "degenerate race" in his fiction, and that black people and Indians are almost ignored. Therefore, we must say that there are a difference in his treatment of the minorities themselves.

Thus, Norris has a few limitations when he, as a patriotic Anglo-Saxon American, describes ethnic groups. But, as we have seen, his days were the times when "Anglo-Saxonism was an article of faith." Taking into account such a trend of his days, we can safely conclude that Norris has at least tried to overcome Anglo-Saxonism with a remarkable degree of success.

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1 Dillingham, p. 56.
Bibliography

Primary Source


Secondary Source


Abstract

Frank Norris (1870-1902) has been regarded as one of the pioneers of naturalism in American literature. On the other hand, the majority of Norris's critics have viewed him as an inveterate believer in Anglo-Saxonism. The purpose of this paper is to reexamine the validity of this view by examining how Norris represents Anglo-Saxons and the minorities in his fiction.

In Chapter 1, we have surveyed America's economic and social situation in Norris's days with special emphasis on its "new immigrants." We have found that many of them were tormented as scapegoats for the problems caused by America's rapid industrialization, and that Anglo-Saxonism, which was prevalent in those days, was used to justify anti-immigration movements in America as well as its external expansion.

In Chapter 2, we have clarified the meaning of Anglo-Saxonism and introduced Norris's view of history, which is said to be revealing his Anglo-Saxonism. According to the believers of this myth, the Anglo-Saxons are, before everything, the strongest race that has won "the struggle for existence." They go on to say that the strongest race ought to be superior to other inferior races in all aspects of human beings, and that the world domination of the Anglo-Saxons shall bring happiness and prosperity all over the
world. Here we cannot say for certain that Norris believed all of this myth, but at least he proudly describes the Anglo-Saxon's two marches—toward west through conquest and toward east through industrialization.

In Chapter 3, we have inquired into the preceding views of Norris's Anglo-Saxonism by taking up three critics. First of all, Marchand has regarded Norris as an innocent believer in Darwinian glorification of force and in Anglo-Saxonism. Next, Pizer has chiefly criticized Norris's historical view which we have seen in the preceding chapter. Finally, Dillingham has examined Norris's fiction in terms of "degeneracy," concluding that his description of the degenerate was deteriorated by his Anglo-Saxonism. In conclusion, no one, including these three critics, seems to have doubted Norris's Anglo-Saxonism so far.

Chapter 4 is the most important chapter, in which we have examined how Norris represented the Anglo-Saxons and the minorities in his fiction. Here we have selected five short stories, which, written in his early days, seem to be revealing remarkably strong Anglo-Saxonism.

In A Case for Lombroso, Norris describes a terrifying process of the degeneration which occurred in a young couple. At first sight, this story seems to be about a woman, who, belonging to the degenerate Spanish race, dragged down an excellent Anglo-Saxon man to the state of
degeneration. But, actually it is not, because we find the following two facts; one is that the man, who was far from sincere, had more responsibility for their degeneration, and the other is that Norris attributed the woman's degeneration not to her degenerate race but to her pure and old family blood.

The Wife of Chino deals with the importance of man's primitive instinct. Apparently, in this story, a young Anglo-Saxon seems to have been seduced by a wicked and treacherous Spanish wife due to his benumbed instinct. But we have found that this apparently stereotypical image of hers is not her true self and that he could not see her true one because of his benumbed instinct. Norris himself has really tried to present her true one by describing her carefully as an individual.

A Defence of the Flag is a story of an Anglo-Saxon who, through his indefinable anger against the Irish people, have tried to pull down the Irish flag hoisted above the City Hall on St. Patrick's Day. We have found in this youth Norris's complex feelings toward the Irish, who are clinging to their own native culture as an ethnic group and hampering America's homogeneity, and, at the same time, who are newcomers to America and infringing upon Anglo-Saxons' original right.

In Thoroughbred, Norris shows the influence of their
ancestors exerted, in an emergency, on an Anglo-Saxon and an Irish; the former quelled a riot of the Chinese hooligans, while the latter was hiding himself all during the trouble. But, this story does not reveal Anglo-Saxonism. On the contrary, Norris has dissolved the racial difference between the two men by referring to much older Chinese civilization in this story.

The last story is The Third Circle, in which Norris tells us how horrible Chinatown is by depicting the degeneration of a beautiful Anglo-Saxon lady who was abducted and sold into slavery when she was exploring Chinatown as a tourist. By writing this story, Norris wanted to warn his fellow Americans, especially Anglo-Saxons, against Chinatown, which would destroy not only America's homogeneity but also America itself.

After going through these five stories, we conclude, in the last chapter, that Norris has tried to overcome Anglo-Saxonism, as his following tendencies suggest:

1) his vivid description of an individual
2) his long-range perspective in history
3) his recognition of the need of blood-mixture
4) his inclination toward anti-civilization

But, at the same time, we have to point out that Norris's ideal America is Anglo-Saxon-centered America, which is revealed when he criticizes ethnic communities.