

The Study of “The Bastard” by Erskine Caldwell

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Part One

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§ I. Introduction

My studying carrier on Erskine Caldwell (1903-) is neary twenty years, as it was in the year of 1967, when I translated *Miss Mamma Aimee* (1967), the then latest piece of works of his, which gave me a striking impression as an American Literature, whose reasons may be classified as follows:

- (1) The author's excellent ability of constructing the plot of the novel in the sense of what is called the novels in the modern American Literature.
- (2) The author's vast knowledge on what is called the American Culture.
- (3) The author's intellectual understanding of the transition of the sense of values in what is called the Core Belief of the American People.

The above mentioned reasons stimulated my investigative activities on Erskine Caldwell; *The Man and His Works*, including all his novellets, short stories, long novels, non-fictions and criticisms.

Since then I have been studying zealously this field under the theme of *The Man and*

His Works of Erskine Caldwell, and have written and published a good many books in the form of translations, text books for college students with notes and criticisms, and pretty lots of theses related the above mentioned theme, which may be enumerated as follows:

(1) Separate Volumes (Translations):

1. Short Stories by Erskine Caldwell (1965, Kobunsha, p.p. 254)
2. Girl on the Road by Erskine Caldwell (1966, Kobunsha, p.p. 124)
3. Miss Mamma Aimee by Erskine Caldwell (1970, Kobunsha, p.p. 337)
4. Call It Experience by Erskine Caldwell (1972, Seiwado, p.p. 181)
5. Summertime Island by Erskine Caldwell (1973, Kobunsha, p.p. 282)
6. Call It Experience (New Edition) by Erskine Caldwell (1978, Aikusha, p.p. 280)
7. Earnshaw Neighborhood by Erskine Caldwell (1979, Sanko Shobo p.p. 275)

(2) Books with notes and criticism:

1. E. Caldwell; Short Stories (1964, Kobunsha)
2. *ibid.*; Girl on the Road (1967, Kobunsha)
3. *ibid.*; Miss Mamma Aimee (1970, Kobunsha)
4. *ibid.*; Summertime Island (1972, Kobunsha)
5. *ibid.*; Call It Experience (1972, Kobunsha)
6. *ibid.*; A Gift for Sue (1976, Aikusha)
7. *ibid.*; Call It Experience (1976, Aikusha)
8. *ibid.*; Georgia Boy (1981, Oshisha)

(3) Theses:

1. E. Caldwell; Summertime Island (1970, Heron No. 3, Saitama Univ.)
2. *ibid.*; The Man and His Works (I) (1970, Bunkyo Women's Jr. Col. Bulletin)
3. *ibid.*; Jenny By Nature (1971, Heron No. 6, Saitama Univ.)
4. *ibid.*; The Man and His Works (II) (1971, Bunkyo Women's Jr. Col. Bulletin No. 6)
5. *ibid.*; The Last Night of Summer (1971, Saitama Univ. Bulletin No. 5)
6. Negro-Characters in E. Caldwell's Novels (1972, Heron No. 7, Saitama Univ.)
7. E. Caldwell; The Bastard (1971, Bunkyo Women's Jr. Col. Bulletin No. 5)
8. *ibid.*; The Weather Shelter (1973, Heron No. 8 Saitama Univ.)
9. *ibid.*; Poor Fool (1973, Bunkyo Women's Jr. Col. Bulletin No. 6)
10. *ibid.*; The Sacrilege of Allan Kent (1974, *ibid.*, No. 7)
11. *ibid.*; The Earnshaw Neighborhood (1975, Heron No. 9 Saitama Univ.)
12. *ibid.*; Tobacco Road (1975, Bunkyo Women's Jr. Col. Bulletin No. 8)

13. *ibid.*; The Man and His Works (1975, Saitama Univ. Bulletin No. 10)
14. *ibid.*; Annette (1976, Heron No. 10)
15. *ibid.*; The Man and His Works (2) (1976, Saitama Univ. Bulletin No. 11)
16. *ibid.*; God's Little Acre (1976, Bunkyo Women's Jr. Col. Bulletin No. 9)
17. *ibid.*; The Man and His Works (3) (1977, Saitama Univ. Bulletin No. 12)
18. *ibid.*; Kneel to the Rising Sun (1977, Heron No. 11)
19. *ibid.*; Journeyman (1978, Bunkyo Women's Jr. Col. Bulletin No. 10)
20. *ibid.*; The Man and His Works (4) (1978, Saitama Univ. Bulletin No. 13)
21. *ibid.*; American Earth (1978, Heron No. 12)
22. *ibid.*; Trouble in July (1979, Bunkyo Women's Jr. Col. Bulletin No. 11)
23. The Man and His Works (5) (1979, Saitama Univ. Bulletin No. 14)
24. *ibid.*; We Are the Living (1979, Heron No. 13)
25. *ibid.*; Georgia Boy (1980, Bunkyo Women's Jr. Col. No. 12)
26. *ibid.*; The Man and His Works (6) (1980, Saitama Univ. Bulletin No. 15)
27. *ibid.*; Southways (1980, Heron No. 14)

(4) Newspapers, Magazines, and Lectures *etc.*

1. On the solid and firm belief on the life of E. Caldwell's (1970, The Yomiuri)
1. Is E. Caldwell a writer of long novels? (1970, The Tokyo)
3. On E. Caldwell as a novel writer. (1975, Nihon Univ.)
4. On the maiden novel and the second one of E. Caldwell's. (1978, Nihon Univ.)
5. On E. Caldwell's Literature (1978, Rissho Univ.)
6. On The World View of E. Caldwell's (1979, Nihon Univ.)

Besides, I have read all his works and have translated almost all the important pieces of works, including his short stories which amounts to nearly two hundred and fifty pieces.

Considering his massive achievement in the literary field, I was deeply impressed with the following three points:

1. His natural endowments as a story-teller.
2. His tenacity and effort as a professional writer.
3. His popularity as a novelist.

As to the first two points there will be no special mention, because there is a detailed explanations in *Call It Experience* by Erskine Caldwell himself (1951).

As to the third point, the most important thing is the secret of his popularity of long standing.

§ 2. A Popular Writer

Once I had written a thesis on this point under the title of *Erskine Caldwell; The Man and His Works* in the Bulletin of Saitama University, (1974, No. 10, p. 51-p. 61), and my assertion is still remains unchanged. Here I will make some extracts from the thesis:

“An advertisement column of a book jacket of *Call It Experience by Erskine Caldwell* (1951) in 1966 edition of Macfadden-Bartell Book attracts my attention,—“Erskine Caldwell...is American’s best-selling novelist. An internationally popular author, his books have been translated into 27 languages, with over 61,000,000 copies of all editions in print.”

Admitting that it is an advertisement, I am taken aback at the big figures of “27 languages with over 61,000,000 copies.” I don’t answer for the big figures, but a little more investigation on the statistical figures as seen in the introduction of *The Humorous Side of Erskine Caldwell by Robert Cantwell* (1951) and in the book jacket of *Short Stories by Erskine Caldwell* (1955) reveals that the above-mentioned big figures are not only reliable but also they may amount to much more when we take account of the fact that all the translation copies in the Soviet Union in 1930’s are excluded. We can not but admit how popular Erskine Caldwell is when we consider the fact that the figure of 61,000,000 is just one-fiftieth of the sum total of the world population.

Needless to say, popularity does not always parallel the value of literary works, but considering the fact that all the novels and stories that he wrote during the six years since 1922, when he wrote some sketches and brief stories in *The Virginia Reel*, the University humor magazine, were turned down by every editor whom he sent them, and *Midsummer Passion*, his first printed short story, was accepted for publication in October, 1929, by *The New American Caravan*, an annual anthology, and *The Bastard*, a novelette of a costly limited edition of eleven hundred copies with full-page illustrations by Ty Mahon was published by The Heron Press in the same year, though the sale of the copies was prohibited soon after the publication, the marvellous volume of sales and his popularity must have some secrets.

§ 3. Various Evaluations

The evaluations on his literary works are different from one another and diverse and change from time to time. Well they may be, for Erskine Caldwell is still so lively writing novels and stories that various new types of them are being published year after year, though he is 78 years old, born in 1903, and he is regarded as one of the elder living

writers in contemporary American literature.

It will be worth studying some of the different evaluations by scholars and critics, home and foreign. Dr. Takeshi Saito, one of my teachers in Tokyo University, classifies him with Pearl Buck (1892-1947), John Steinbeck (1902-1969), and George Santayana (1865-1952) as promising writers in 1930's and takes up *Tobacco Road* (1932) and *God's Little Acre* (1933) as his typical works, showing "The real state of affairs of starveling Georgian farmers' moral degradation through disregarding scientific progress."

Yukio Sase, a friend of mine since the student days of Tokyo University, takes the same view on the above-mentioned two pieces of works as Dr. T. Saito, saying that it is the author's anger at the social injustice to poor whites.

Jiro Takenaka, Professor of Meiji Gakuin University, is also almost same as regard to the above-stated point, saying that Erskine Caldwell writes about Southern poor whites, tenant farmers, albinos and negroes who are uneducated, ignorant and degraded. At first sight, it seems that their words and deeds are obscene, indecent, wicked, and abnormal in their starveling lives, but we must not pass over the fact that there lies latent the author's strong protest against the irrational social system from which the misery and unhappiness of the general public arise, and the author's strong protest is done skilfully by the clever use of wit and humour.

The opinion of Yoshitaka Yoshitake is more logical and interesting: he says that Erskine Caldwell is one of the greatest writers in the line of realism with the favor of satire. He has no equal in his literature and satire on the farmers and negroes in Georgia, his native land, and it may be the natural result of his strong protest against the inconsistencies and evils in the Southern agricultural society under the U. S. A. capitalism. So the sarcasm, irony and caricature that he writes are all based on the poor lives of the masses, but they are all spontaneous and unartificial, and though there are various miseries and instinctive desires for life, there can also be seen humane laughs, natural, wild and healthy, which are vividly shown themselves in his typical masterpieces such as *Tobacco Road* (1932), *God's Little Acre* (1933), *Tragic Ground* (1944), etc.

Totaro Hosoiri, an eminent scholar on American Literature and professor of Rikkyo University, is more strict by saying that *Tobacco Road* and *God's Little Acre* are excellent masterpieces with splendid characterizations but other pieces of works he wrote after them are not only the books of worthless successions, but also mere rehashes of nonsense.

There are not a few scholars and critics who consent to these kind of opinions:

A Handbook of Modern British and American Literature:—Like other contemporary

writers, Erskine Caldwell as well as William Saroyan and John Steinbeck has some interest in social problems, and he endeavours to pursue the ultimate cause of illogical social system from his humanistic standpoint with the intention of creating new regionalism. In short, all these contemporary writers have somewhat bearings on a new leftist movement.

The Reader's Encyclopedia of American Literature edited by Max J. Herzberg:—

“The South attacked Cable [=George W. Cable (1844–1925)] for what today would seem more peccadilloes; Caldwell really spoke out. In addition to the heated quarrels aroused by his vivid pictures of the “po’ whites” and Negroes in the South, he was also accused of indecency; but he emerged triumphant from the legal encounters that resulted. Caldwell has shown a keen sense of social justice in his writings, and there can be no question but that his appallingly vivid depiction of degeneration and cruelty helped to awaken the conscience of the South...Caldwell is best remembered for *Tobacco Road* (1932), the story of the repellent and unforgettable Jeeter Lester family on a back road of Georgia. The Lesters and their neighbors could have provided a corps of psychiatrists with enough material for a lifetime of study...”

These above-mentioned criticisms propose the following questions:

- (1) Why Erskine Caldwell could assert what George W. Cable could not have done without blame, apart from the fact Erskine Caldwell was accused of indecency?
- (2) How much vivid depiction of degeneration and cruelty do the typical pieces of works of Erskine Caldwell have?
- (3) What does it mean concretely that his appallingly vivid depiction of degeneration of cruelty helped to awaken the conscience of the South?
- (4) What is the logical foundation of his literary theme?
- (5) Is *Tobacco Road* his best masterpiece?

These questions are the second important points in the study of the literature of Erskine Caldwell.

§ 4. The Chronological Table of Erskine Caldwell's Works

◦ Novels

The Bastard. New York: Heron Press, 1929.

Poor Fool. New York: Rariora Press, 1930.

Tobacco Road. New York: Scribner, 1932.

God's Little Acre. New York: Viking, 1933.

Journeyman. New York: Viking, 1935.

- The Sacrilege of Alan Kent.* Portland, Me.: Falmouth Book House, 1936.
- Trouble in July.* New York: Duell, Sloan and Pearce, 1940.
- All Night Long.* New York: Duell, Sloan and Pearce, 1942.
- Georgia Boy.* New York: Duell, Sloan and Pearce, 1943.
- Tragic Ground.* New York: Duell, Sloan and Pearce, 1944.
- A House in the Uplands.* New York: Duell, Sloan and Pearce, 1946.
- The Sure Hand of God.* New York: Duell, Sloan and Pearce, 1947.
- This Very Earth.* New York: Duell, Sloan and Pearce, 1948.
- Place Called Estherville.* New York: Duell, Sloan and Pearce, 1949.
- Episode in Palmetto.* New York: Duell, Sloan and Pearce, 1950.
- A Lamp for Nightfall.* New York: Duell, Sloan and Pearce, 1952.
- Love and Money.* New York: Duell, Sloan and Pearce, 1954.
- Gretta.* Boston: Little, Brown, 1955.
- Claudelle English.* Boston: Little, Brown, 1958.
- Jenny by Nature.* New York: Farrar, Straus and Cudahy, 1961.
- Close to Home.* New York: Farrar, Straus and Cudahy, 1962.
- The Last Night of Summer.* New York: Farrar, Straus and Cudahy, 1963.
- Miss Mamma Aimee.* New York: New American Library, 1967.
- Summertime Island.* The World Publishing Company, New York and Cleveland, 1968.
- The Weather Shelter.* An Nal Book, New York and Cleveland, 1969.
- The Earnshow Neighborhood.* An Nal Book, New York and Cleveland, 1971.
- Annette.* The New American Library, Inc. 1973.

◦ **Collections of Stories**

- American Earth.* New York: Scribner, 1930.
- We Are the Living.* New York: Viking, 1933.
- Kneel to the Rising Sun.* New York: Viking, 1935.
- Southways.* New York: Viking, 1938.
- Jakpot.* New York: Duell, Sloan and Pearce 1940.
- The Courting of Susie Brown.* New York: Duell, Sloan and Pearce, 1952.
- Complete Stories.* Boston: Little, Brown, 1953.
- Gulf Coast Stories.* Boston: Little, Brown, 1956.
- Certain Women.* Boston: Little, Brown, 1957.
- When You Think of Me.* Boston: Little, Brown, 1959.

◦ **Nonfictions**

- Tenant Farmers.* New York: Phalanx Press, 1935.

- Some American People.* New York: McBride, 1935.
- Moscow under Fire.* London: Hutchinson, 1942.
- All-Out on the Road to Smolensk.* New York: Duell, Sloan and Pearce, 1942.
- Call It Experience.* New York: Duell, Sloan and Pearce, 1951.
- Around about America.* New York: Farrar, Straus, 1964.
- In Search of Bisco.* New York: Farrar, Straus and Giroux, 1965.
- In the Shadow of the Steeple.* London: Heinemann, 1967.
- Writing in America.* New York: Phaedra, 1967.
- Deep South.* New York: Weykright and Talley, 1968.

◦ **Picture-Texts With Margaret Bourke-White**

- You Have Seen Their Faces!* New York: Modern Age Books and Viking, 1937.
- North of the Danube.* New York: Viking, 1939.
- Say! Is This the U. S. A.?* New York: Duell, Sloan and Pearce, 1941.
- Russia at War.* London and New York: Hutchinson, 1942.

§ 5. The academic achievements in Japan (1950's)

It is an interesting phenomenon that the studies on Erskine Caldwell's literature were mainly done in 1950's, almost all of which are translations. Some may say that the phenomenon is rather too late, because twenty years has passed since *Tobacco Road* was published, but I believe that it was not unreasonable, because there had been many troublesome difficulties such as the Second World War and the copyright law, *etc.* However I will omit all the unrelating trifles, I will draw up the list of translations on Caldwell's works.

- (1) 1950 *Tragic Ground* (1944), translated by Shunji Shimizu (Rokko Shuppan-sha)
- (2) 1953 *God's Little Acre* (1933), translated by Naotaro Tatsunokuchi (Mikasa Shobo)
- (3) 1953 *The Sure Hand of God* (1947), translated by Naotaro Tatsunokuchi (Mikasa Shobo)
- (4) 1953 *Some American People* (1935), translated by Komatsu Kitamura (Hakuto-Sha)
- (5) 1953 *An Autumn Courtship and others*, (From *American Earth* (1930)) translated by Takashi Sugiki (Shincho-Sha)
- (6) 1954 *Georgia Boy* (1943), translated by Taishiro Shirai (David-Sha)
- (7) 1955 *Love and Money* (1955), translated by Naotaro Tatsunokuchi (Shincho-Sha)
- (8) 1955 *Journeyman* (1934), translated by Naotaro Tatsunokuchi (Shincho-Sha)

- (9) 1955 *Tobacco Road* (1931), translated by Komatsu Kitamura (Kadokawa Shoten)
- (10) 1955 *Trouble in July* (1940), translated by Naotaro Tatsunokuchi, (Shincho-Sha)
- (11) 1956 *Kneel to the Rising Sun, including other short stories* (1935), translated by Osamu Yamashita (Kawade Shobō)
- (12) 1956 *The Strawberry Season* (Including other 22 Short Stories from *American Earth* (1930) translated by Tatsunokuchi and Kobayashi (Kawade Shobō)
- (13) 1957 *Gretta* (1955), translated by Nozomi Konno (Kawade Shobō)
- (14) 1957 *Short Stories by Erskine Caldwell* (14 Short-Stories from *The Complete Stories of Erskine Caldwell*, 1955—signet Book), translated by Naotaro Tatsunokuchi (Shincho-Sha)
- (15) 1958 *Gulf Coast Stories* (1957), translated by Naotaro Tatsunokuchi (Arechi Suppan-Sha)
- (16) 1959 *Claudelle English* (1958), translated by Shinichi Miura (Kawade Shobō)
- (17) 1959 *Short Stories by E. Caldwell II* (19 Short Stories from *The Complete Stories of Erskine Caldwell*, 1955—Signet Book), translated by Teiri Yokoo (Shincho-Sha)

§ 6. A Supplement in 1960's

a) Theses

- (1) Yukio Yamamoto; Southways (Hōsei University, Bunka-Hōkoku—1960)
 Mr. Y. Yamamoto asserts that *Tobacco Road* and *God's Little Acre* are masterpieces but all the other successives are more repetitions of the former works but they have a narrow escape of being dull by his splended humors and wits.
 I appreciate his assertion but have some objections.
- (2) Haruo Shimizu; "God" in the works of Erskine Caldwell (Otaru Shōdai, Bulletin No. 19—1960)
 Mr. H. Shimizu's assertion of two sorts of God in *Tabacco Road* and *God's Little Acre* is the one worth listening to but I hope this assertion develop to a wider view.
- (3) Tōgo Kitajima, *On Erskine Caldwell* (Niigata High School, Bulletin No. 12—1967)
 Mr. T. Kitajima writes like this: Introduction. §1 Violence and Poor Whites. §2 Deep South and Negroes. §3 Young happy days and Humour. §4 Conclusion. Generally speaking all these themes had been investigated by Robert Cantwell,

Henry Seidel Canby, Robert E. Spiller and other scholars and researchers, but his metaphor of "Omnibus" of Erskine Caldwell's literature in the Introduction is unique and excellent.

- (4) Hajime Imai; *Caldwell—Especially on the American Earth* (Tōhoku Kōgyō University,—Bulletin Vol. 3 pp. 51-61, 1967)

Mr. H. Imai regards Erskine Caldwell as a Short-story Writer, like H. S. Canby (*Stories by Erskine Caldwell* 1944) and he takes up *American Earth* (1933) as a new type of Short-stories with a free and new style. Moreover Mr. H. Imai asserts that "somewhat melancholy mood is peculiar to Erskine Caldwell's literature," referring to *Dorothy* and *The Lonely Day*. As the conclusion he is endeavoring to make clear that the so-called Violence, Humour and Eroticism are anything but the essence of Caldwell's literature. I can admit his intention but I should like to ask one question—"Has Mr. Imai any notion of connecting the assertion with the Cycloramic depiction of the South which, I think, must be the essence of Erskine Caldwell's literature.

- (5) Masahiko Haruhara; *On Tobacco Road* (Akita University, Bulletin of Educational Department, pp. 25-36, 1968)

Mr. M. Haruhara admires Erskine Caldwell's literary ability of making use of humour, but he is essentially opposite to Joseph Warren Beach who had asserted the importance of humour in Caldwell's literature, saying that what *Tobacco Road* means cannot be explained by humour only. Furthermore he says that the essence of *Tobacco Road* is a comedy, and the great merit of Erskine Caldwell in this work is the ability to work comic elements in relief from tragic events, which means *Ambivalent* defined in C. O. D. and it is by no means *Ambiguous* as blamed by W. M. Frohock.

This is a very interesting viewpoint but I fear it should somewhat get away out of the way.

- (6) Hideyo Ōkawa; *On Erskine Caldwell* (Tsuru University. English Studies No. 3—1968)

Mr. H. Ōkawa treats *Humour* and *Eroticism* as a two elements of Erskine Caldwell's Literature, but I think this thesis is crude.

- (7) Seiya Nishi; *The Fall of Plantation in the South seen in "A House in the Uplands"* (Fukuoka University; Bulletin pp. 321-334)

Mr. S. Nishi once wrote on "The dismemberment of Southern Plantation in W. Faulkner's literature," which was based on the idea of social and economic

deadlock in the South proved in *Pre-Capitalism in the U. S. A.* by Kenichi Kikuchi (Mirai-Sha), *Economic Structure in the Slavery System in U. S. A.* by Sozo Honda (Iwanami Shoten), *Forced Labor in U. S. A.* by Wilson Water and *Mississippi Farmers, 1850-1860* by Herbert Weaver. Mr. Nishi applied the theory in the above-mentioned book on *A House in the Uplands* (1946) of Erskine Caldwell and asserted that the way of thinking by Ben Baxter was what the author wanted in the trend of life.

This is a pretty good thesis, I think, but more up-to-date statistical figures and more recent surveys on the social changes are needed.

- (8) Nobunary Tashiro; "A Very Late Spring" by E. Caldwell (Fukuoka University, Bulletin No. 3 Vol. 1 pp. 263-280, 1970)

This thesis is not purely literary but linguistic, but what is interesting in it is Mr. N. Tadokoro's allusion to Maxwell Perkins' opinion: "Both of these are good northern New England stories. There's something about them that appeals strongly to me. There's a good feeling about them (= *The Mating of Majorie* and *A Very Late Spring*) and his conclusion of eternal triangle in connection with Mary's illusion on time, Dave's loneliness in winter and the solitude of a young school mistress."

I want him to do more researches of this sort on other works.

- (9) Tōgo Kitajima; *Erskine Caldwell (I)* (Niigata High School, Bulletin—1971)

This is a kind of translation of James Korges' *Erskine Caldwell* with detailed notes of more than fifty, but it is regretted that this is the translation of the first half of the original. I hope sincerely the second half will be done as fast as possible.

- (10) Hisashi Kanekatsu; *E. Caldwell; Summertime Island* (Saitama University, Heron Vol. 5, pp. 1-25, 1970)
- (11) Hisashi Kanekatsu; *E. Caldwell; The Last Night of Summer* (Saitama University, Bulletin Vol. 6 pp. 1-14, 1970)

b) Translations

- (1) Shumon Miura; *Close to Home* (1962)—Kōdansha (1963)
- (2) Hisashi Kanekatsu; *Miss Mamma Aimee* (1967)—Kōbunsha (1970)
- (3) Y. Inoue and H. Aoki; *Tragic Ground* (1944)—Nanundo (1970)
- (4) Hisashi Kanekatsu; *Summertime Island* (1968)—Kobun-Sha (1971)
- (5) Hisashi Kanekatsu; *The Earnshaw Neighborhood* (1971)—Kobun-Sha (1973)

§ 7. Reference Materials

Apart from the above mentioned translations and minor theses, there is no literature to refer to about his literary works except the following several old-fashioned ones:

1. The Humorous Side of Erskine Caldwell. Edited by Robert Cantwell (New American Library. New York. 1951)
2. The Pocket Book of Erskine Caldwell Stories. Edited by Henry Seidel Canby (Pocket Books, Inc. New York)
3. James Korges; Erskine Caldwell (University of Minnesota, 1969)
4. Erskine Caldwell; Call It Experiences (Hutchinson, London. 1952)
5. Erskine Caldwell; Jackpot. Preface (The Falcon Press. London. 1950)
6. Erskine Caldwell; Deep South (Weybright and Talley. 1968)

The reason why the scantiness of the reference data of his works may be construed by the following facts:

- (1) The vastness of his works as seen in § 4.
- (2) The great variety of his theme: He is said to be
 - a. A realist
 - b. A humanist
 - c. A poet
 - d. A man who has a tendency to be something of a dramatist, a symbolist, and a socialist.
 - e. A humorist
 - f. A man who shows a marked trend in sensual delineation and geographic depiction.
- (3) His innate contemptuous view toward literary critics.

This fact may be said the greatest element to account for the reason, which may be proved by his own sayings:

My own experience as a reviewer had kept me from anticipation nothing but praise, but it was a revelation to find that the majority of reviewers, when not unconsciously demonstrating an ignorance of their calling, were often contemptuous or sadistic in their appraisal of a book of fiction. The notices of my book were not unique in this respect. I found by reading reviews of other authors' books that supercilious treatment was a common pattern. There seemed to be reasonable evidence, after all, that there might be some truth in the belief that a good many reviewers and critics were impotent lovers or unsuccessful authors. Perhaps a would-be-reviewer or critic should be required to demonstrate his ability either to make love or else to write a publishable book of fiction. (Erskine Caldwell; Call It Experience p. 84-85 A Macfadden Book. 1966)

My regard for the qualifications and intellectual honesty of the average reviewer undergoing no change, I did not allow myself to become overly elated by the favorable reviews, nor unduly depressed by the unfavorable ones. My mental attitude, following the publication of *Tobacco Road*, remained the same as it had been when I finished writing the book. It would have been next to impossible for anyone to convince me that novel had not told a worthwhile story and that its conception of the life it depicted was not authentic. (*ibid.* p. 94)

§ 8. My new plan to study E. Caldwell over again

Under the above mentioned circumstances, I have come to suspect whether the said view-point on the author is really reliable or not in the following points:

1. What is the real intention of his creating pieces of novels?
2. Is *Tobacco Road* his typical literary work?
3. Is his literary style the so-called flat style?

The first point will have a great connection with what is called "The Cycloramic Depiction of the South."

While the second one must be reexamined by comparing with the successive novels of more than twenty pieces of works.

And the third one may be said that it is the successful result of his long painstaking efforts.

Anyway this kind of study must stand on the method of chronological investigation of all his pieces of works from the maiden work. Fortunately I happened to obtain the first edition of *The Bastard*, his maiden novellet.

Availing myself of the Horii Promotional Subsidy, I made the following plan of investigation:

1. The confirmation of the authentic textbook.
2. The translation of *The Bastard*.
3. The making of Glossary of slangs, idioms, and colloquial usages in *The Bastard*.

My intention in this series of theses is to investigate an academic atmosphere on his literary works in Part One, to make an explanation of "The Bastard"—inclusive of (1) the circumstances of the publication of "The Bastard," (2) the outline of the contents of each chapter, (3) and the literary meaning in Part Two;—to build up A Glossary of "The Bastard" in Part Three, and then lastly to translate the whole novel in Part Four.