

Fragmented Associations and Alienated Characters in Theodore Dreiser's Trilogy of Desire

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Abstract

This research paper is an attempt to highlight the American society by treating fragmented associations and alienated characters as a social process in Theodore Dreiser's Trilogy of Desire (1972). Fragmentation and alienation refer to the process of separation of self from others in various categories such as emotional detachment, social impartiality and mental objectivity. The result is isolation from the rest of group through set of behaviours. After the study it appears that heredity, desire, environment, and emotional attachment played a significant role in formation of crime and shaping the psychological scars of the main characters. Associations, Fragmentation and alienation are applied correctly for describing social problems in American Literature. All these clarify the notion of disjointed families as well as fragmented associations along with social surroundings. Much has been written about Theodore Dreiser and his works but it seems that less attention is paid to fragmentation and alienation. The Characters of Theodore Dreiser shape their objectives by violating social, religious and legal ethics for economic stability which is beyond their control. Various relations are destroyed for emotional satisfaction and search for personal benefits. The family of Theodore Dreiser is also fragmented and represent the same broken families in his novels. Frank Cowperwood's first association with Lilian Semple is destroyed as she remains alienated due to his unstable nature. Aileen Butler fragmented her family through the emotional attachment with Frank Cowperwood through which she remains alienated at the end. Berenice Fleming also shows her loyalty as mistress of aged man, Frank Cowperwood, which is a source of alienation for her. Marx's theory of alienation as my framework is applied to describe the historical transformation of society and the ensuing structural conditions, namely capitalism, which bring fragmentation and alienation in Trilogy of Desire (1972) (Fictional world) generally and specially in the entire world (real). The present research is conducted in line with the qualitative research method. It is hoped that this study would help to motivate the future researchers to delve into the motivational and consequential effects of the same.

Keywords: Association, Fragmentation, Alienation, Capitalism.

Introduction

This research paper intends to provide an intimate account of fragmentation and alienation in the worldwide acknowledged trilogy, *Trilogy of Desire* (1972) by an American novelist, Theodore Dreiser. Fragmentation covers the basic three issues: "former entity, current perception and emerging pattern". Former entity means associations. The term suffers from multiple usage but to concentrate on its etymology to pick the real and actual meaning so that one can avoid the metaphorical meanings and connotations. Fragment is a word from Latin language "fragmentum" means broken piece or pieces. "Fragmentation, therefore, refers to

both, the fragment as a result of the cleavage and the process of breaking into pieces. The fragment appears as part of an original entity which may no longer appear as such. There is, we might conclude, a dialectic relation between deconstruction and reconstruction” (Brunner 1997, 13), which leads to alienation.

Theodore Dreiser, notable American novelist, produced literary items through which he represents American society and culture. *Trilogy of Desire* (1972) consists of three novels: *The Financier* (1912), *The Titan* (1914) and *The Stoic* 1947 that deal with money, desire, emotional satisfaction and violation of social, religious and legal ethics for self-satisfaction only. The phrase “Trilogy of Desire” is fitting, not solely as the production of three novels, but symbolically represents the everlasting three desire which covers the whole trilogy: Frank Cowperwood, Protagonist of the novels, desires to create an excellent deal of money, own and appreciate nice works of art, and enjoy in the company of lovely girls. The aims aren't distinct in his mind, and he employs similar ways in achieving all the three desires, with varied degrees of success. Cowperwood views life solely in terms of force and conquest, secondary level an outlook that serves him moderately well in business, but, though, it doesn't hinder him in attracting girls, poses issues once it involves making an attempt to sustain a relationship.

Dreiser draws attention to his hero's singlemindedness and slender motivation by running the two major threads of Cowperwood's story; his money, career and his making love, in exact parallel, and at a similar time shows his style in art evolving together with his taste in girls. Therefore, crises in his calling occur at a similar moment as crises in his personal affairs, time and again events in one sphere can have a profound impact on events in the other. The trend is consistent throughout the novels. Cowperwood reaches pubescence begins to take an intense interest in women at the time he completes his initial thriving business venture, business of seven cases of soap at a handsome profit. Frank Cowperwood has simply affected to a grand new house (now four stories rather than three) and additionally involved the exchange, once he meets Lillian Semple. forthwith when he sets himself up in his initial brokerage business, he marries her.

Frank Cowperwood meets Aileen Butler at the time of his initial nice money coup. His affair along with her is disclosed right within the interior of his money difficulties ensuing from the aftermath of the Chicago hearth. The ladies who matter most in his life are each closely associated to a specific phase in his commercial affairs, and in no case is that a lot of apparent than together with his first partner, Lillian. However, at the time of his wedding to Lillian Semple, Frank Cowperwood is viewed as very little over a young man, talented, and with a supreme sense of his own superiority, already hampered by a singularly restricted outlook on life weakened by his inability to accommodate an already somewhat abnormal sex urge.

The pattern for his later years is set; his attitudes for the most part fashioned. Lillian is the initial victim of his monumental sexual appetite, an appetite which may ne'er be gorged as a result of the sole food that is tempting to it which is unattainable. Once Cowperwood initial becomes drawn to Lillian, she is inaccessible, she is married. Suddenly she is available to him, and he wins her over, solely to seek out she isn't what he needed in the end. The method is recurrent with Aileen, with Berenice, and with all the others in between. The danger, the near-impossibility, of every scenario structure make up a large part of fascination he feels for these girls, logical but self-destructive.

Fragmented Associations and Alienation in Dreiser's Family

Ours has been referred to as the age of fragmented association and alienation. In America, Eric Fromm (1972) has popularized the term "alienation." in keeping with Fromm, man is claimed to be alienated from others, from nature, from society and culture, and perhaps most significantly, from himself which may be best applied on Theodore Dreiser's *Trilogy of Desire*.

John Paul Dreiser, the father of Theodore Dreiser, was born in Mayen, Germany, in 1821. At the age of twenty-three John author left Deutschland and came to the United States. A weaver by trade, he worked in

woollen mills in New York. Dreiser met Sarah Maria Schanab, uneducated Mennonite female child from close to urban centre. On January one, 1851, Sarah and John eloped. The family structure of each family shattered because of their emotional attachment and desire for self-satisfaction. At the time of running away, she was seventeen, and he was twelve years senior to her.

In 1867, John left his family, a life partner and six kids, to Sullivan, Indiana, wherever he became freelance wool manufacturer. Five other kids were born to Sarah and John whereas they lived in Sullivan, creating a family of eleven kids. Additionally, to the economic ruin, there was also family tragedy. The three oldest kids, all boys, died at intervals three years. when these misfortunes, John author was ne'er quite a similar once more. He was a person broken spirit.

He was idle and hopeless. Sarah hid the daughters' affairs from the father because he was so harsh about what he considered to be immoral conduct. All these are the process of fragmented association which leads to alienation. Mame is going with capital of Texas Brennan, who was fourteen years her senior; Emma was dating with a senior architect; and Mother Theresa was being courted by a loaded adult male. Emma had left her creator lover and Sylvia had lost her Chicago job. Bother was at hand as a result of John Dreiser refused to allow his girls to date when and as they pleased. Owing to this conflict within the family, people are considering themselves as sufficiently old to make a decision, the matters while not consultation with old members of the family through which the fragmentation of association happens. Emma came to Chicago, wherever she met and eloped with L. A. Hoskins, a person needed by the law. As if that weren't enough for Sarah and her younger kids, Sylvia, who had remained in Warsaw, became pregnant by the son of a loaded family. Sarah tried to induce action at law taken against the person, however while not success. Sylvia visited New York to look at the birth of her kid.

In Warsaw, the people were always talk ill about the family of Theodore Dreiser: the intoxicated brothers, immoral sisters and a boorish father. The novelist mentioned the same time of the family as, "We were a scandal" (23). The Dreiser's family was rejected once again by the society which leads to alienation. The author's family wasn't ready to maintain the joint family system after the death of Sarah. They quarreled and debated among themselves totally on matters deal with money. The relations violate the social, legal and non-secular values only for emotional satisfaction and private edges that are the causes of fragmented association that ends up in alienation of relations.

Karl Marx's definition of alienation interpreted as "the separation of whole man from his species characteristic of free conscious activity through forced labor in which man treats himself as mere specific function" (78). Marx's theory of alienation is found in a short chapter entitled "Estranged Labor" within *The Financial and Philosophic Manuscripts in 1844* (1988). He clarified four perspectives of estranged work; alienation from the products of work, in the process of work, from species life and from others.

Alienation is a mental process, purely, for Hegel and Feuerbach. As a result, the world is looked in an incorrect way. Marx neither overlooked history as did Feuerbach nor did he endeavor to clarify and display relations only in terms of historical development as did Hegel. For Karl Marx, it is a social process for which he used the term "Entfremdung" (irritation). This shows separation and detachment of the united things which ultimately leads to the theory of alienation.

Etymologically, "Entfremdung (German) delineates the circumstance of alienation in social affairs e.g. peoples' offense from prospects of human nature (Gattungswesen, "species-essence") as a result of living in a class-based, class-conscious ranking or stratified society" (45). All these are the circumstances through which they are estranged not only from the objects but also form the own self.

Fragmented Association and Alienation of Lillian Semple

The first Mrs. Cowperwood, the previous Lillian Semple, may be a shadowy figure to the reader of *The Financier* (1912), the first volume of *Trilogy of Desire* and, one may additionally be tempted to assume, a

somewhat shadowy figure to Frank Cowperwood himself. She is, in keeping with Dreiser's description, "thoroughly conventional" (p. 44), and contains a "none too sensible mind" (p. 216); still, Cowperwood is unable or unwilling to grasp properly even what shallow little bit of character she has. Along with her, he begins the trend that carries on a lot of or less throughout the Trilogy: he feels a powerful attraction to a girl, attraction that fades as his sense of values, and of his own desires, changes, however ne'er will he have any conception of what's happening within the mind of that lady. He's just fulfilling his own motto, "I satisfy myself" (268), however his relations with girls, that appear inevitably to finish unsatisfactorily, go way to prove the inadequacy of that philosophy.

Initially, Lillian Semple suits him well in different ways. She may be a well-regarded member of respectable, conservative, if not high, society; her appearance matches his current notion of female beauty. She is reliable but a typical partner, conventional wife needed to aid the aspiring young businessman on his climb toward financial and social success. His family disapprove her relation, slightly, however solely as a result of they feel that, with Cowperwood's talent and assets, he might have done even higher. However, even perhaps at this stage Cowperwood is thinking of her solely as a brief partner, for as shortly as she shows the slightest sign of losing her appearance he wonders, "And anyhow was a person entitled solely to one wife?" (p.73). In any case, author makes it plain that she appeals to Cowperwood's sensibilities at that point, recognizing that though the man's basic outlook doesn't vary, his interpretation of his own desires and wishes, and of his goals in life, does. If his thriving brokerage business may be a tread on the ray to his dreamed-of street-railway monopolies, if his "I know what I like" selections of American original paintings represent his initial sign of interest in art, interest in culminating his acquisition of a world notable aggregation, then his attraction to Lillian Semple is the first stage on the way to Berenice.

The first partner of Frank Cowperwood is older than he by many years, and one among the items which magnetize him to her is her sense of security, her assurance that she and therefore the world round her are safe and unchanging. However, by the tip of the novel, positions have unusually reversed. She contains a "mothering affection" (p. 425) for him, and he feels in her "a giant, kindly, mothering intelligence which could see, feel and understand" (p. 422) just like the mothers who seem in Dreiser's different novels.

Frank Cowperwood reaches pubescence and begins to require an intense interest in women at the same time he completes his initial thriving business venture, mercantilism seven cases of soap at a handsome profit. The entire family of Frank Cowperwood has simply affected to a grand new house (now four stories rather than three) and Frank has just get involved with the exchange, once he meets Lillian Semple. Furthermore, when he sets himself up in his initial brokerage business, he marries her. He meets Aileen Butter at the time of his initial nice money coup. His affair along with her is revealed right in the midst of his financial difficulties resulting from the aftermath of the Chicago fire. The women who matter most in his life are each closely associated with a particular phase of his commercial affairs, especially in the case of his first wife, Lillian. The attraction is a peculiar one, difficult to explain. "Just what it was about her that attracted him at this age it would be hard to say as for she was really not suited to him emotionally, intellectually or otherwise." (p. 36) She isn't bright or spirited, however she is fine-looking, "shapely, artistic in form and feature" (p. 37) ("artistic" in look solely, for her mind doesn't tend that approach in any sense), and equally she has "a certain unconscious placidity of soul, which came more from lack of understanding than from force of character." (p. 37)

Lillian Semple may be a style of nineteenth century Barbie Doll, grown up. She is one-dimensional, resembling the consumptive heroine of a nasty Victorian novel, and maybe this is often the clue required. Cowperwood ne'er bothers with books, thinking them useless in his world of sensible, fully material self-interest, nonetheless he has his unconsciously romantic aspect too. His success with girls (and in business) may be a chimaera. His girls ne'er live up to the image he at first has of them; he sees one thing in them that he cannot justly perceive and is attracted by it, however once they come back to take a look at that quality seems to be one thing completely different from what he had anticipated.

Lillian Semple attracts him along with her “lymphatic body” (p. 50), and her somehow detached peace of mind; Cowperwood sees her as a form of grey immortal. Then he marries her and finds that her inner peace is because of stupidity which she is on the verge of losing her attractiveness, defects (from his point of view) that he ought to have noticed within the initial place if his abundant vaunted keen judgement had been in working order. However, to him she is “the shadow of an ideal” (p. 38), one thing “more worthwhile” (p. 36) than different girls he has known--mostly prostitutes. “There's one thing of the perspective of a school-boy's crush on his teacher in Cowperwood's attraction to Mrs. Semple. Her beauty measured up to his gift sense of the artistic” (p. 37), a way that author indicates elsewhere is basically undeveloped at this stage. The scene within which he proposes to her is sort of comic, “how attractive he could make her look in other surroundings. Neither she nor her family knew how to live.” (p. 52) Earlier he has carelessly fired the discrepancy in their ages as unimportant. She has discerned that she is five years older than he: “In years,” he aforementioned, “certainly. That's nothing. I'm fifteen years older than you in other ways. I know more about life in some ways than you can ever hope to learn--don't you think so?” (p. 50)

“Years later he has no trouble reversing his field when he wants a divorce: I married you when I was twenty-one ... and I was really too young to know what I was doing. I was a mere boy.” (p. 420). Once he meets Lillian Semple, he's a brush youth, pleased with his stitching maturity and knowledge. He has no conception of the issues sweet-faced by Lillian, still solely twenty-six, who has lived through many years of wedding, followed by the explosive, surprising death of her husband, issues of a sort he has ne'er had to upset. She is also typical and slender, however Frank--unconventional as he definitely is simply as slender in his own interests, that don't have anything to try together with his wife.

Lillian and Frank exist in their own reciprocally exclusive boxes. For Frank, Lillian Semple may be an image of honorableness. Frank, who forever insists he has no use for society's artificial restrictions, becomes progressively obsessed, throughout the course of the novels, with winning the respect of that society. Somehow he expects to be ready to break all the rules, with everybody followed, and still win the game. However, in Lillian he has found somebody who may be a legitimate member of respectable society; his wedding to her is that the first--and last--liaison he can undertake that may maintain, if not enhance, his name, though, he doesn't seem to own thought--about consciously this facet of the affair. The attraction he feels toward her is, however, even as without emotion impersonal. She, just like the girls who follow her, is basically an object before his eyes, a valuable possession, like his art treasures and paintings. He cannot facilitate, however, read her in material terms, and he sees her, not as an individual, however as a figure on antique jar, or out of a chorus. (p. 44) He finds her “really pleasing to look upon, making a picture wherever she stood or sat.” (p. 43) “Making a picture” may be a notably apt description of her. In this way, she is the excellent partner for Cowperwood, whose appreciation of ladies is to a high degree aesthetic.

Fragmented Associations and Alienation of Aileen Butler

Theodore Dreiser introduced Butler family with high sounding words because the family contains a social and financial position. Aileen Butler is the female offspring of a robust man of affairs and political organizer, Edward Malia Butler. He a person with extended clout. He becomes the key figure in Frank Cowperwood's initial major downfall socially and financially owing to his emotional involvement with Aileen Butler.

The two threads of Cowperwood's story: his business and private life, run in parallel however separate tracks till Edward Malia Butler brings them dramatically. Cowperwood's fate activates Butler's involvement, since it's Butler's shift from the role of sympathetic business associate to that of outraged parent which marks the difference between Cowperwood's suffering a minor money reversal by losing everything and at the end of *The Financier* (1912), he stays within jail because of his extrajudicial dealings. That Butler may be a compelling addition to the story on his own account is an additional bonus.

Aileen Butler cares nothing (at first) regarding society's opinion of her strange behavior. Aileen sets “his feelings and ideas leaping and plunging like spirited horses.” (p. 113) Aileen Butler symbolizes feeling. She doesn't have an excellent mind, simply a precise raw intelligence, however she contains a tremendous depth of feeling, the best capability for passion of any character the author ever created. Aileen attracts him in an exceedingly abundant completely different approach, and yet, within the jail scene within which she meets him for the first time when his conviction, it's he who breaks down and cries sort of a kid, whereas she comforts him, bearing on him as “My baby” and “My darling boy” (p. 413).

Aileen Butler is narcissistic, and nonetheless she involves herself completely with somebody she does not care about social, spiritual and legal values. She connected herself completely with Frank Cowperwood and even left her circle of relatives. Aileen compels attention; she is the emotional core of the trilogy.

Aileen's story can be traced through a series of bravura scenes starting within *The Financier* (1912), once she and Cowperwood reciprocally seduce each other at a celebration. Her aroused confrontations along with her father and therefore the key scene with Frank Cowperwood in jail, to the wild assault on Rita Sohlberg and an attempted suicide, within *The Titan* (1914), ending along with her last flare of rebellion within *The Stoic* (1947), once she refuses to permit Cowperwood's body to come back into her house. the luxurious, vital, aroused young lady of *The Financier* (1912) is unrelentingly, cruelly worn down through the pages of the three novels, ever-changing from spirited adolescent to devoted mistress to triumphant young partner to unsure old matron to haggard recent woman, deadened by the overwhelming influence of Cowperwood himself. It's to the current personal, not metaphysical, world of one to one relationships that Aileen Butler wholeheartedly belongs.

Aileen Butler is a flamboyant character, her earthy exuberance giving a pointy and effective distinction to Cowperwood is more abstractly expressed flamboyance. Her life looks to manoeuvre from crisis to crisis, consisting of high points and low points with only a few periods of average existence in between. The simplest thanks to manage her character is to look at its development through analysis of those for roughly dramatic, keystone scenes of her career. Through them, a particular pattern is copied, a pattern that explains abundant regarding Aileen and Cowperwood, and Dreiser's perspective toward them. Dreiser tells a lot of Aileen than about the other character outside of Cowperwood himself, and since her involvement with Cowperwood just about spans their lifetimes, it follows that a close look at that involvement might prove revealing.

Aileen becomes a martyr for Cowperwood, a martyr whose sacrifice is simply superficially appreciated and is completely surplus besides. Before she meets Frank Cowperwood, Aileen is spirited, freelance file with thoughts and opinions of her own, opinions that dovetail nicely together with his in some respects. One should admit, however when she becomes involved the financier, she identifies her views together with his fully. initially they merely share an analogous outlook on life; bit by bit Aileen involves echo Cowperwood's thought in nearly each respect, though her actions generally believe her words. Even within *The Titan* (1914) once she has become nearly completely unloved from Frank, she ushers guests to her home through the already notable aggregation with comments and descriptions. She has detected Cowperwood use, ne'er her own, albeit on one such occasion. Her guest, ironically, is James Knox Polk Lynde, a man about to become her lover. The gradual erosion of her independence and individuality is copied through *The Financier* (1912), the key scene occurring once she goes to satisfy Frank in jail, demonstrating, paradoxically, not solely the extent to that she has fallen beneath Frank's spell. However, her nice strength within the face of his weakness, and her capability for love and compassion, once she is sufficiently actuated.

Aileen become dispiritedly alienated, and her estrangement helps hasten her death. Aileen and her father are temperamentally considerably alike, that intensifies the drama of their conflict. Each react showing emotion, and neither has the smallest amount understanding of the other's purpose of read. Aileen swears she is going to move to hell if Cowperwood leaves her; her father is simply as sure she will go to hell if he doesn't. They are doing and say things that deeply hurt each other, realizing solely later the mistakes they

created. Butler doesn't perceive that to send detectives to lure Frank and Aileen along, and to confront Aileen at the scene publically, may be a "brutalizing things to do" (p. 257), nor will Aileen notice what proportion she is wounding her father once she headlong blurts out that she has lost her religion within the Church. Butler believes Cowperwood has corrupted her, however he's solely part right. "Cowperwood's laissez-faire attitude had permeated and coloured her mind completely. She saw things through his cold, direct 'I satisfy myself' attitude" (p. 268). However, her open, impetuous temperament has created her willing prey not solely to his influence, additionally to it of the fast-moving, vibrant world round her.

Butler emerges from the encounters together with his female offspring a broken-hearted, desperate man. Later, once Aileen discovers the role her father has contend in Frank's prosecution, she turns against him "in an almost brutal way" (p. 423), aggravating his misery. Her bravery and determination are admirable, however the streak of inflexible, unforgiving source that runs through her and which has been dropped at the surface a minimum of part through Cowperwood's pervasive influence.

Aileen has lost an excellent deal through the affair, though, she doesn't aware of it. She has cut herself aloof from her family, from the people that mean most to her, in favor of a person who, even at this stage, admits solely that he's "fond" of her, and "would not hurt her feelings for the world" (p. 281). Aileen, in her state, ne'er considers the decisiveness of her call, nor its implications. Dreiser realizes his characters not solely as people, however additionally as crucial parts in social and material structures that go way on the far side the people themselves. Disruption of even tiny and small part of this organization can therefore have far-reaching effects. Even as Aileen, freelance and individual as she feels herself to be, is planned as somebody rising at intervals, powerful and closely knit family framework. She and Cowperwood--most specifically Cowperwood are in an exceedingly sense indivisible from their material setting also.

She is usually what she seems; she will not hide her energy and physicality; she can solely emphasize them. To sum up the whole discussion, the family structure and the associations shattered and Aileen Butler stay alienated because of her emotional attachment and self-righteousness nature.

Fragmented Association and Alienation of Bernice Fleming

In *The Titan* (1947), the link between Cowperwood and Berenice is in some ways in which of a father and female offspring (in reality, newspapers of the day rumored that the real-life image of Cowperwood, Yerkes, was the natural father of Emilie Grigsby, model for Berenice), Berenice is incredibly abundant a personality of *The Stoic* (1914), a unique written document once Dreiser was in his final physical decline, and left unfinished at his death. It's very little over a shell of a book, reflecting its author's information that he was dying and he had better get his novel written whereas he had the chance. As a result, the ending, with Berenice's lightning transformation, via her expertise in Bharam and her new-found religion in Indian faith, from materialistic important person to philanthropic public servant (having discovered at intervals herself a "deep maternal instinct" (*The Stoic*, p. 308)), becomes nothing over ludicrous.

Cowperwood himself defines her as some style of ideal beauty, hot the "physical perfection" (*The Financier*, p. 81) of nature that he sees at first in Aileen. However, author means that to imply even over this: Berenice is the ideal lady, as not solely Cowperwood, however Dreiser, sees her; she achieves the proper balance; physical, intellectual, moral. The feelings of author are important for harmonious human existence. Berenice is incredibly rich personality of *The Stoic* (1914), a unique written document the author was in his final physical decline, and left unfinished at his death. Oddly, Dreiser did have some justification for this intercommunication of the story in his source-material.

The character of Berenice, on some levels, succeeds alright. The novelist is ready to counsel with some conviction of the semi-idealized role she plays in regard to Cowperwood at least; she is all things to him--daughter, mother, mistress, partner (in almost the legal sense), friend--and she shifts from one role to the opposite with a chameleon-like talent that author makes completely plausible. Berenice exercises her power over Cowperwood on all levels. Even their relationship is for him "shaking and reducing" (*The Stoic*, p.

59), and “it was not Berenice but himself who was most ravished mentally and sensually.” (p. 59) of course, Berenice isn't ravished at all:

“And on the purely sensual side, there was something about her which from the beginning not only surprised but enticed him... She refused to permit herself either to be lost in or wholly ravished by the male. . . . On the contrary, and always, however amorous or fevered she might be, still she was quite definitely conscious of her charms” (Dreiser, 59).

From the time Berenice steps into Cowperwood's life, she "makes" him; she shapes his future, puts his concepts into his head. Lillian Cowperwood had celebrated completely nothing of her husband's business affairs (nor had she needed to), and Aileen had been a sympathetic attender once he felt the requirement to speak regarding his money issues, however Berenice is sort of equal partner. It's she who suggests that he investigate prospects in London, and she or he is additionally the primary to consider abusive Aileen by hiring somebody like Bruce Tollifer; she is, however, of the opinion that “this idea was really too shrewd and too cunning to come from her as a suggestion to Cowperwood” but also “too shrewd to be neglected.”(The Stoic, p. 19) She is aware of Cowperwood well though: “Her mother, perhaps, might throw out the hint to him. Once the bare thought of it was flicked before him, he could be counted on to react in a practical manner.” (p. 19)

Berenice and Cowperwood have, in fact, undergone ironic reversal in roles: within the starting, Cowperwood had "made" Berenice; he had supported her mother financially, created positive Berenice would be introduced within the right circles, created her his ward. Owing to his influence, she had grown up to just accept points of view close to his own. The two of them closely resemble to one another--an identification essential to Dreiser's purpose, and one that aids in creating his initial portrait of Berenice realistic and credible, however that is seen by the end of *The Stoic* (1947) to own been therefore well done that it helps to create the ultimate switch in character dispiritedly unbelievable. Berenice is sensible regarding handling problems; of course she is simply too practical.

Like Cowperwood, Berenice ne'er extremely was a child; she enters the globe of *The Titan* (1914) already grown-up and self-confident. She is aware of what she desires. “I think I should prefer to be unhappy with wealth than to be without it.” (The Titan, p. 400), and she or he has the talent to induce it. Author frequently uses to explain her with similar adjectives he applies to Cowperwood: “shrewd”, “self-controlled”, “frank”, “condescending”, “superior”, “aggressive”, “subtle”. She additionally contains a “wondrous natural charmli” (The Titan, p. 326), one thing Cowperwood additionally has, and that he forever uses to his own advantage. She, it should be admitted, shown to be fully mercenary as he's. She is, of course, seldom in an exceedingly position to try to abundant harm to anyone, and maybe this is often the distinction. Her acting talent is loved on its own deserves (particularly once Cowperwood is that the victim of her role-playing), however once Frank strikes a phony create, it's somehow threatening.

“Youth is optimistic, and Berenice, in spite of her splendid mind, was so young. She saw life as a game, a good chance, that could be played in many ways. Cowperwood's theory of things began to appeal to her. One must create one's own career, carve it out, or remain horribly dull or bored, dragged along at the chariot wheels of others” (Dreiser, 482).

Cowperwood's relationship with Berenice is exclusive within the trilogy. He's “a mixture of father and lover” (The Stoic, p. 92); he never knows exactly where he stands in relation to her. He's proud of her, and her achievements, as a father is proud. Meanwhile, she offers him “a sense of added strength” (p. 92), that is unreal, as a result of forthwith he becomes involved his strength begins to fail. He involves meet her, rather within the approach of an individual Whose eyesight, adequate if not perfect before, comes to depend on spectacles soon after he starts to wear them, so he can never go without them again.

It is an incomprehensible position for somebody who needs to this time “had little faith in women aside from their value as objects of art” (The Titan, p. 112). Berenice is stronger than Cowperwood, in ways in

which the opposite girls of the trilogy aren't, however not as a result of she is "more like a man". She is robust in her own distinctive, human, one would possibly say female, way. though she is normally way far from any style of feminine stereotype, Berenice remains a girl. She does, however, supply a pointy distinction to Aileen, who is additionally considerably a girl. She is as cool as Aileen is torrid, as intellectual as Aileen is instinctive. Berenice is usually one step earlier than Cowperwood in any conversation; Aileen is always a step behind. At a similar time, Berenice and Aileen are each completely different from Lillian. Yet Cowperwood, who changes remarkably little over the course of the novels, becomes infatuated with each of them in turn. Cowperwood accounts for the temporary, and wide-ranging, nature of his attractions toward girls by spoken language that he has matured, that his two marriages were "mistake[s] due to inexperience" (The Stoic, p. 4). However, the psychological and philosophical implications run deeper. First, Cowperwood is solely a person with a sexual appetite too large to be glad by one lady. Author suffered from a similar downside himself, and disquieted regarding it an excellent deal, in keeping with proof gathered by his biographers.

In *The Titan* (1914) Cowperwood's appetite assumes proportions which can be classified as pathological, notably once it's thought-about with his different character traits: his quality, his ruthlessness, his rashness and compulsion to court danger, all hid beneath a clear veneer of charm. author has, in fact, written a case-history of a sociopath, if one desires to look at the novels in this manner.

Conclusion

Fragmentation may be a regulating thought and centres adversely on detachments, rather than associations. As explanatory thought, division bears the potential of understanding as of late rising designs of concurrent detachments and interwovenness almost social cohesion, division as a state of socio-spatial designs doesn't address cohesion, be that as it may unquestionably the strategy of shattering inquiries and deconstructs a socio-spatial order that has been forming cities for hence long: valuable segmentation and isolation. All the ladies of the trilogy are introduced as victims for the predator Cowperwood; they are doing fall prey to him and are created to suffer. However, at the end of novels he's victimised even as sure as they're. Lillian is completely guileless, however she is unwitting lure for Cowperwood, eventually he's cornered in an unsuitable wedding along with her. The pattern is recurrent over and once again throughout the novels. With a notion to read Cowperwood as a powerful, completely self-directed, close to all-powerful individual is frustrated, as a result of he's therefore clearly at the mercy of his sexual impulses. Even as he had been misguided in forming his philosophy of life owing to his intellectual isolation, he could perhaps have benefited from the advice of someone such as Dreiser's mentor, John Maxwell, who gave the young newspaper communicator a vibrant warning to not marry too young, and definitely to not marry Jug. However, without doubt Cowperwood would be as heedless of the recommendation as was author, who disquieted over it for a time, however all over by disregard less it entirely. Angela, Lillian and Roberta are all Quietly stunning girls, who come back from slender, old school, spiritual homes, and who, at bottom, share the beliefs their oldsters have tutored them, though a strain of pent-up passion runs through every of them, a passion brought out by the boys they encounter. the boys with whom they become involved Eugene Witla, Frank Cowperwood and Clyde Griffiths--are all younger than they are, by many years, a distinction which could not appear necessary, except that Dreiser clearly considers it one among the key reasons (in the case of Eugene and Frank at least) for the ultimate breakdown of the relationships (and of his own wedding, for Jug additionally was older than he).

The men are younger in years, however older in expertise, and, by chance or alternative, are for the most part bring to an end from any personal or family ties, giving the impression that a part of the attraction these girls hold for them is their reference to the solidity of family traditions. These girls all have nice emotional stability. We do not know so much about Lillian's background, except that it was conventional, and that she always adheres to its conventions. But for whatever reason, these girls prove overwhelmingly engaging to the young men of the novels, attraction in every case begins to fade shortly origination. the explanations for this gradual erosion of tenderness are several. Frank believe it's turn up owing to a deepening of his own

understanding with that the ladies are unable to stay pace, Cowperwood once more puts forward as an excuse for his treatment of Aileen, presently within the trilogy. There is a passion for beauty, sex, love, and material and emotional fulfilment.

The process is recurrent with Aileen, with Berenice, and with all the others in between. The danger, the near-impossibility, of every scenario structure an outsized a part of the fascination he feels for these girls, logical but self-destructive.

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