

A PLURALISTIC APPROACH TO WALT WHITMAN'S  
"SONG OF THE OPEN ROAD" FOR THE  
ORAL INTERPRETER: EXPLICATIVE,  
ARCHETYPAL AND RHETORICAL ANALYSES

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A Thesis  
Presented to  
the Faculty of the Department of Speech  
University of Houston

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
Donna Royal Tobias  
December 1972

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## ABSTRACT

### A PLURALISTIC APPROACH TO WALT WHITMAN'S

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### ORAL INTERPRETER: EXPLICATIVE,

### ARCHETYPAL AND RHETORICAL ANALYSES

The purpose of this critical study is to demonstrate the pluralistic approach to literary analysis for the oral interpreter by examining Walt Whitman's "Song of the Open Road" according to the explicative, the archetypal, and the rhetorical methods of criticism.

The importance of literary analysis in oral interpretation is widely agreed upon, but a survey of major interpretation textbooks reveals that literary analysis in oral interpretation is generally limited to an intrinsic textual analysis of the poem. Recognizing that textual explication is an important first step for the interpreter, but not the only one, this study begins with the explicative analysis of the poem, followed by an archetypal analysis and a rhetorical analysis. An explanation of each critical method precedes each analysis of the poem and

a discussion of the significance of that approach for the oral interpreter follows each analysis.

A comparison of the three analyses reveals that, although the three critical methods arrive at similar answers about the progressive unity of the poem or the tone of optimistic exhortation, each method makes special contributions which add to a more thorough understanding of the poem. The explicative analysis calls for a line-by-line explication which the other methods do not. It also demands consideration of various poetic devices, of the relationship of the fifteen sections to the whole, of the position of the fulcrum in section nine, and of the abundant kinesthetic imagery. The archetypal analysis uncovers universal types and motifs and classifies them as devine as opposed to demonic. Unlike the others the archetypal approach compares the "I" figure and the road motif to similar images in other poems and attempts to reveal man's natural participation in the collective unconscious. The rhetorical analysis, unlike the other two, views the poem as persuasion. It considers Whitman as speaker, his message, and his audience and makes conclusions as to the failure of the immediate rhetorical attempt.

The pluralistic approach to literary criticism gives the interpreter a multi-dimensional view of the

persona and prevents him from making too literal or too abstract an interpretation. To avoid a shallow analysis, the interpreter should be on guard against excessive faith in a single approach and consider any analysis which will send him to his interpretative act with illumination.

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## CHAPTER I

### INTRODUCTION

#### The Importance of Literary Analysis in Oral Interpretation

The importance of literary analysis in oral interpretation is widely agreed upon by critics and students of oral interpretation. "There is hardly a text in the entire oral interpretation area which does not emphasize the need for gaining a complete understanding of the literary work as a first step in preparing for oral performance."<sup>1</sup> The analysis of the text is considered to be the prior condition to the oral reading<sup>2</sup> and at the very heart of oral interpretation as an academic study--the essential prere-

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<sup>1</sup>J. A. Hendrix and John W. Gray, "The Analysis: A Note on Value Orientations," in Perspectives on Oral Interpretation, ed. John W. Gray (Minneapolis: Burgess Publishing Company, 1968), p. 57.

<sup>2</sup>Robert Beloof, The Performing Voice in Literature (Boston: Little, Brown and Company, 1966), p. 11.

quisite to actual performance.<sup>3</sup> After the selection is made, a thorough investigation must be made of all elements to be found within the particular piece of literature itself.<sup>4</sup> It is true that no amount of cold critical analysis will itself lead to genuine literary life, but it is deemed that the more passionately a reader cares about literature, the more devoted will be his search into its nature.<sup>5</sup>

### The Approach to Literary Analysis in Oral Interpretation

In addition to the agreement on the importance of literary analysis in oral interpretation, there is also general accord on the basic approach to the analysis. Although opinion varies regarding which literary elements should be emphasized, there is apparent agreement that the investigation should focus upon the text of the literature itself. Discussions and examples of literary analysis found in oral interpretation textbooks today center around

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<sup>3</sup>J. Paul Marcoux, "Current Trends in Literary Analysis for Oral Interpretation: An Overview," The Speech Teacher, XV (November, 1966), 324.

<sup>4</sup>Charlotte Lee, Oral Interpretation (4th ed.; Boston: Houghton Mifflin Company, 1971), p. 18.

<sup>5</sup>Wallace A. Bacon, The Art of Interpretation (2nd ed.; New York: Holt, Rinehart and Winston, Inc., 1972), p. 171.

form and content. The devices of structure, unity, rhythm, tone, theme, denotation and connotation, point of view, and imagery are most frequently discussed.

Charlotte Lee, for example, stresses denotation and connotation, organization, climax, and attitude as ways of getting a general understanding of the material. For specific analysis of what she terms the "intrinsic factors," she includes unity and harmony, variety and contrast, balance and proportion, and rhythm. In a separate discussion of the specific elements for analyzing poetry, she examines the language and the structure of poetry.<sup>6</sup> Woolbert and Nelson center their discussion of analysis on form and structure, tone, theme, point of view, and meaning.<sup>7</sup> Brooks, Bahn, and Okey concern themselves with imagery and structure. In their discussion of the analysis of poetry, the authors emphasize language, rhythm, meter and rhyme.<sup>8</sup> Wallace Bacon, in his discussion of the analysis of literature, concentrates on devices of language and devices of

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<sup>6</sup>Lee, pp. 18-36.

<sup>7</sup>Charles Henry Woolbert and Severina E. Nelson, The Art of Interpretative Speech (5th ed.; New York: Appleton-Century-Crofts, 1968), pp. 29-173.

<sup>8</sup>Keith Brooks, Eugene Bahn, and L. LaMont Okey, The Communicative Act of Oral Interpretation (Boston: Allyn and Bacon, Inc., 1967), pp. 103-290.

structure.<sup>9</sup> Mattingly and Grimes encourage the close reading of the literary object in their discussion of situational components, theme, style, structure, and meaning. For the specific analysis of lyric poetry, they use texture, rhythm, and organization as guides for analysis.<sup>10</sup> Robert Beloof emphasizes textual explication through an examination of tone, time, description, figurative language, voices (point of view), structure, rhythm, and meter.<sup>11</sup>

Regardless of the shifting emphases as to which textual elements should have priority, the preceding discussions all accentuate an intrinsic examination of the text itself and virtually disregard any extrinsic methods of analysis. Encouraged by New Criticism, the dominant school of literary criticism since the 1930's which correlates analysis to textual criticism, most writers of oral interpretation texts continue to limit their efforts to a close scrutiny of the content and form of a piece of literature. Occasional suggestions that the reader might

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<sup>9</sup>Pp. 169-324.

<sup>10</sup>Alethea Smith Mattingly and Wilma H. Grimes, Interpretation: Writer-Reader-Audience (Belmont, California, Wadsworth Publishing Company, Inc., 1970), pp. 44-86 and pp. 168-209.

<sup>11</sup>Pp. 143-479.

do well to know something about the author<sup>12</sup> or his historical period<sup>13</sup> do appear, but these considerations are rare and generally undeveloped. An occasional periodical article<sup>14</sup> or collection of essays<sup>15</sup> will encourage the oral interpreter to consider other critical approaches open to him such as the psychological, the biographical--social, or the rhetorical, but such discussions are almost nonexistent in oral interpretation textbooks. On the whole, oral interpretation critics and practitioners maintain that the work itself is the whole object of contemplation for the oral interpreter.

#### Defense of Pluralism

Although textual analysis is an important first step for the oral interpreter, it should not be the only one. The thorough analyst employs additional criteria for a more complete understanding of his selection. He acknow-

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<sup>12</sup>For example, see Lee, p. 24 and Woolbert and Nelson, pp. 48-59.

<sup>13</sup>For example, see Beloof, p. 108.

<sup>14</sup>Gil Lazier, "Burke, Behavior, and Oral Interpretation," Southern Speech Journal, XXXI (Fall, 1965), 10-16.

<sup>15</sup>Thomas O. Sloan, ed., The Oral Study of Literature (New York: Random House, Inc., 1966).

ledges the fact that there are competitive values among the various approaches, but he also regards literary theory as a co-operative enterprise. His view is "pluralistic" and his belief is that there is a "plurality of valid philosophies."<sup>16</sup> His analysis is not pervasively competitive nor is it unnecessarily limited.

The oral interpreter should use whatever approach or whatever analysis "works"--and that will depend on how much he believes he has learned about the nature of his selection and about his task as oral performer of that selection. Literature is too varied and the oral performance too complex to require that either be approached within restrictive categories.<sup>17</sup>

Whatever this type of analysis is called--plural, or multiple, or many-leveled, it is becoming increasingly essential for a more complete view of the "truth" of a piece of literature. This "Continuum criticism"<sup>18</sup> leaves a place for all possible levels of meaning from the most completely objective and intrinsic to the most subjective and extrinsic. Multiple interpretations of a work, each

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<sup>16</sup>Don Geiger, "Pluralism in the Interpreter's Search for Sanctions," Quarterly Journal of Speech, XLI (February, 1955), 43-56.

<sup>17</sup>Sloan, p. 11.

<sup>18</sup>Stanley Edgar Hyman, The Armed Vision (New York: Alfred A. Knopf, Inc., 1948), p. 406.

accommodating a different set of criteria could provide a fund of perspectives impossible with a single reading. Oral interpreters need passively accept the waste of resources only as long as they continue to accept a single reading of a work as complete; if they prescribe to multiple analyses and multiple readings for any given work, they may diminish the loss of resources.<sup>19</sup>

### Statement of Purpose

The purpose of this study is to encourage the pluralistic approach to literary analysis in oral interpretation by examining Walt Whitman's "Song of the Open Road" according to the explicative, the archetypal, and the rhetorical methods of criticism. These three approaches were chosen because of their appropriateness to the poem selected and because of the current interest in them.

### Survey of the Literature

A survey of the lists of graduate theses published annually by Speech Monographs<sup>20</sup> reveals no pluralistic

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<sup>19</sup>Saleem John Macksoud, "The Literary Theories of Kenneth Burke and the Discovery of Meanings in Oral Interpretation," (unpublished Doctoral dissertation, University of California, Los Angeles, 1964), p. 98.

<sup>20</sup>Franklin H. Knowler, "Graduate Theses--An Index of Graduate Work in Speech," II-XXXVI (1935-1970).

study for the oral interpreter similar to the one proposed. Current lists of theses and dissertations in Speech Monographs show that there are a few studies which employ a dramatistic or a rhetorical strategy,<sup>21</sup> but all are monistic in nature. They explain or defend only one critical method. A Datrix reference listing, obtained through University Microfilms, reveals the same fact.

### Justification of Study

Walt Whitman was selected for study because he is considered to be "the pioneer who cleared the way for modern poetry . . . and the main force which poets who have come have had to contend with."<sup>22</sup> Whitman is frequently written about; he is often condemned, but just as often defended:

It was not so long ago that it was generally maintained that if you liked Whitman, you couldn't like Eliot. . . . Modern Whitman criticism has at last come to concern itself with Whitman's poetry rather than with the idea of Whitman as it came diluted from the nineteenth century. . . . Whitman therefore stands today as a mystery and a challenge whose poems demand the same

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<sup>21</sup>For example see George A. Matter, "The Relationship of Rhetorical Discourse and Poetry, A Critical Analysis," (unpublished M.A. thesis, University of Pittsburgh, 1963).

<sup>22</sup>Roy Harvey Pearce, ed., "Introduction," in Whitman: A Collection of Critical Essays (New Jersey: Prentice-Hall, Inc., 1962), pp. 3-4.



kind of critical attention as those of Eliot or Yeats. . . . Recent Whitman criticism . . . has shown us how much more there is to reveal.<sup>23</sup>

Today, Whitman is considered to be one of America's greatest poets<sup>24</sup> and his defenders and explicators are far more numerous than his detractors.<sup>25</sup> Current interest in Whitman is also evidenced by the offerings of seminars on Whitman in college and university English departments, by the appearance of Whitman's poetry in oral interpretation texts and anthologies,<sup>26</sup> and by the oral presentations of his poems in interpretation contests and festivals. Whitman was also selected because of the oral nature of his poetry. Henry Seidel Canby concludes that Whitman himself believed that Leaves of Grass was most effective when read aloud and that the reader should keep in mind that Whitman always thought of himself as chanting when he wrote verse

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<sup>23</sup>Gay Wilson Allen, Walt Whitman as Man, Poet, and Legend (Carbondale: Southern Illinois University Press, 1961), p. 153.

<sup>24</sup>Randall Jarrell, "Some Lines from Whitman," in A Century of Whitman Criticism ed. Edwin Haviland Miller (Bloomington: Indiana University Press, 1969), p. 216.

<sup>25</sup>Williard Thorpe, "Whitman," in Eight American Authors, ed. Floyd Stovall (New York: W. W. Norton and Company, Inc., 1963), p. 300.

<sup>26</sup>For examples see Beloof, pp. 63, 237, 392; Brooks, Bahn and Okey, pp. 61, 120, 246, 277; Lee, pp. 104, 170.

or prose.<sup>27</sup>

Whitman's "Song of the Open Road" from Leaves of Grass was chosen for analysis because of the many possibilities it holds for the oral interpreter. It contains most of Whitman's typical poetic techniques and offers as much promise for oral performance as other more well-known poems, but is not overused as is "When Lilacs Last in the Dooryard Bloom'd," "There Was a Child Went Forth," "O Captain! My Captain!," or "Song of Myself." "Song of the Open Road" is often praised as one of his best poems,<sup>28</sup> and as a major showpiece of the second edition (1856) of Leaves of Grass.<sup>29</sup>

#### Whitman's Poetic Theory

Like many other poets, Whitman articulated his philosophy on the nature of poetry in his prose writings. His ideas of democracy, personalism, and the nature of literature are revealed in his four prefaces to Leaves of Grass and in his major prose piece, Democratic Vistas. His poetic

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<sup>27</sup>Walt Whitman, An American (Boston: Houghton Mifflin Company, 1943), pp. 383-84.

<sup>28</sup>Jarrell, in Miller, p. 250.

<sup>29</sup>Richard Chase, Walt Whitman Reconsidered (New York: William Sloane Associates, Inc., 1955), p. 102.

vision is clearest and most complete in the 1855 "Preface to Leaves of Grass."<sup>30</sup> Here he speaks of his organic theory of poetry.

The poetic quality is not marshalled in rhyme or uniformity or abstract addresses to things nor in melancholy complaints or good precepts, but is the life of these and much else and is in the soul. . . . The rhyme and uniformity of perfect poems show the free growth of metric laws and bud from them as unerringly and loosely as lilacs or roses on a bush . . . .<sup>31</sup>

Of style, Whitman explains:

The art of art, the glory of expression and the sunshine of the light of letters is simplicity. . . . Nothing can make up for excess or for the lack of definiteness. . . . The greatest poet has less a marked style and is more the channel of thoughts and things without increase or diminution. . . . Nothing is finer than silent defiance advancing from new free forms. . . . He is the greatest forever and forever who contributes the greatest practical example.<sup>32</sup>

It is here that Whitman also explains his idea of the appropriate use of language in poetry.

The English language befriends the grand American expression. . . . It is brawny

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<sup>30</sup>Walt Whitman, Complete Poetry and Selected Prose, ed. James E. Miller, Jr., (Boston: Houghton Mifflin Company, 1959).

<sup>31</sup>Ibid., p. 415.

<sup>32</sup>Ibid., pp. 417-18.

enough and full enough. . . . It is the powerful language of resistance; . . . it is the dialect of common sense. . . . It is the chosen tongue to express growth faith self-esteem freedom justice equality friendliness amplitude prudence decision and courage. It is the medium that well nigh expresses the inexpressible.<sup>33</sup>

Critics employing the intrinsic approach to analysis seldom refer to Whitman's comments about his poetic plans, purposes and vision, but instead, investigate only that which is found in the confines of the poem itself. Critics who utilize extrinsic methods of analysis often show connections between Whitman's statements about poetry and the poems themselves.

### Methodology

Literary criticism in oral interpretation is experience--listener oriented. It is concerned with the discovery of the meaning and experience within the literature and with the discovery of those elements which aid in the oral communication of that meaning and experience.<sup>34</sup> In oral interpretation, literary analysis is not an end in itself, but a means to an end--the effective oral communication of the literature. The scholar in speech who criti-

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<sup>33</sup>Ibid., p. 426.

<sup>34</sup>Brooks, Bahn and Okay, p. 423.

cizes literature views the work to be read aloud as an event involving an audience and an attempt to communicate with that audience by means of speech and gestures.<sup>35</sup>

This study will attempt to discover those communicative elements which are particularly helpful to the oral interpreter. In the explicative analysis, special attention will be given to the sensory imagery in the poem, especially to the abundant kinesthetic imagery, in addition to the line-by-line examination of the poem. The archetypal investigation will center around the discovery of the character type of the "I" figure and the "road" motif as well as a search for other recurring types, symbols, and motifs which might aid the oral interpreter in his analysis. The rhetorical criticism will evaluate the poem as a direct attempt at persuasion. Here, the poem will be viewed in terms of the speaker, the message, and the audience, and a search will be made for any rhetorical devices used for persuasion.

An explanation of each critical method will precede each analysis and a discussion of the special significance of that approach for the oral interpreter will follow each

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<sup>35</sup> Ernest G. Bormann, Theory and Research in the Communicative Arts (New York: Holt, Rinehart and Winston, Inc., 1965), p. 226.

analysis. Conclusions will then be made as to the value of each method for oral interpretation.

## CHAPTER II

### EXPLICATIVE ANALYSIS

#### Definition--Explanation of Method

The most influential critical method of our time is the New Criticism, the origin of which may be traced to Coleridge's concept of organic unity, the concept that the whole is the harmonious involvement of the parts. Ezra Pound and T. S. Eliot, using the complicated techniques developed from the English Metaphysicals of the seventeenth century and the French Symbolists of the nineteenth, have greatly influenced New Criticism by demanding the closest of internal examinations. Their influence has given the explication de texte a new richness and subtlety.<sup>36</sup>

American New Criticism is a direct outgrowth of I. A. Richard's The Principles of Literary Criticism (1934), William Empson's Seven Types of Ambiguity (1930), and the critical writings of Pound and Eliot. These in turn have

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<sup>36</sup>Wilbur Scott, Five Approaches of Literary Criticism (New York: Collier Books, 1962), pp. 179-80.

influenced other well-known critics such as R. P. Blackmur, Allen Tate, Cleanth Brooks, Robert Penn Warren, and John Crowe Ransom whose book, The New Criticism, published in 1941, gave the movement its name. In its beginning in America, New Criticism was attacking all approaches extrinsic to the work, specifically historical scholarship, Marxism, and the New Humanism. The major positive quality which fused the method into a coherent movement was the common agreement that the value of a poem can best be determined by looking at the work itself.<sup>37</sup>

The close textual scrutiny of this method is frequently attacked as narrow and one-sided. Many critics, even those inside the New Critical school, accuse some of this group of isolating one part of the work for examination, forgetting the totality of the poem. They protest Brook's "paradox," Ransom's "texture," Tate's "tension," or Empson's "ambiguities" as the sole principle of poetry. Although there are obvious differences among these analytical critics, their common belief is that the poem itself is a valid source of knowledge that cannot be communicated in

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<sup>37</sup>C. Hugh Holman, "The Defense of Art: Criticism Since 1930," in The Development of American Literary Criticism, ed. Floyd Stovall (Chapel Hill: The University of North Carolina Press, 1955), pp. 229-30.



terms other than its own. This belief leads them to shun outside considerations of a personal, social, or moral nature and to assume that meaning is made up of matters of form and matters of content working together.<sup>38</sup>

The clearest and most forceful statement of this intrinsic approach can be found in Brooks and Warren's Understanding Poetry. The principles set down are:

1. Emphasis should be kept on the poem as a poem.
2. The treatment should be concrete and inductive.
3. A poem should always be treated as an organic system of relationships, and the poetic quality should never be understood as inhering in one or more factors taken in isolation.<sup>39</sup>

Explication of the text has come to be the most useful type of New Criticism, and the type most frequently used in the classroom because it is necessary to achieve a primary understanding of the work. Explication is an attempt to elucidate the literary work in terms of itself and to clarify the work's significance by a close look at its parts and their internal relationships.<sup>40</sup> Regardless of what internal elements are emphasized, the total organi-

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<sup>38</sup>Scott, pp. 181-82.

<sup>39</sup>(New York: Henry Holt and Company, 1938), p. ix.

<sup>40</sup>Sloan, pp. 17-35.

zation must be considered, not just the elements in isolation. That is, the elements must play an organic part in the poem.<sup>41</sup> Explication should recognize the overall structure of the poem and how the details are developed within that overall scheme.<sup>42</sup>

Critics and authors in oral interpretation have been greatly influenced by the New Criticism. As was discussed in Chapter I, oral interpretation textbooks have limited literary analysis almost exclusively to an intrinsic examination of various elements of the text per se.

The following intrinsic analysis includes a line-by-line explication of the poem emphasizing the inseparability of its form and content. In addition, it will discuss the unity, the rhythm and meter, various poetic devices, and the sensory imagery so helpful to the oral interpreter in his preparation for delivery.

### Explication of "Song of the Open Road"

#### Line-by-line Examination

"Song of the Open Road" contains fifteen sections. The first eight picture the persona, the self, the "I" as

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<sup>41</sup>Brooks and Warren, p. 23.

<sup>42</sup>Sloan, p. 33.

he explores, inwardly and outwardly, life on the open road. The remaining seven sections are a direct invitation, an exhortation to the listener to join him on that road. Section 1 begins with the "I," "afoot and light-hearted," "healthy, free," setting out on the open road with the "long brown path before." As he launches his journey, he sets aside those things which might put limitations on the self on the open road.

Done with indoor complaints, libraries,  
 querulous criticisms,  
 Strong and content I travel the open road.  
 (lines 6-7)

He chooses the earth as his path as opposed to the stars. At this point he is willing to carry his readers ("delicious burdens") with him wherever he goes.

Section 2 declares "the profound lesson of reception nor preference nor denial." The self accepts all people indiscriminately, including the "black with his wooly head, the felon, the diseases'd, the illiterate person." None who pass are rejected. Here the self becomes aware that "much unseen is also here."

Just as he accepted all people in section 2, in section 3 the self accepts all objects and materials which have been touched by the living and the dead. He believes that the air, the objects, the light, the paths, the walks,

the ferries, the houses, the stones, etc. are "latent with unseen existences" whose spirits can impart their secret to him.

The lines in section 4 give a clearer picture of the nature and mood of the open road as it expands from a "brown path" to a "public road," a "highway":

The earth expanding right hand and left hand,  
The picture alive, every part in its best  
light.  
(lines 39-40)

"The cheerful voice of the public road" declares that "heroic deeds were all conceiv'd in the open air, and all free poems also." The "earth expanding" leads to expanded thoughts of the "heroic deeds" and "miracles" synonymous to life in the "open air."

In section 5 the traveler ordains himself "loos'd of limits and imaginary lines." Having taken the "long brown path" which expanded into the "public road," the self finds himself in the open air on the road inhaling "great draughts of space." Free to absorb everything, he is now his own master but is still "pausing, searching, receiving, contemplating." Toward the end of section 5, he discovers that he is larger and better than he thought and he optimistically confirms his own "goodness." He scatters himself among men and women, blessing and being

blessed.

Section 6 continues to explore the nature of open-air living and to suggest a "wisdom" that derives from such living. It is not a wisdom of the schools but "of the soul." Philosophies and religions are re-examined in light of the road, but truth lies in the whole man "tallied." Here the "husks" are stripped away to reveal the true "kernels" or souls of each person or object that he meets. This is accomplished only through the "adhesiveness" of companionships.

Section 7 moves philosophical thoughts further to the feelings of the soul in communion with other men. The idea of "adhesiveness" is advanced to show that "the efflux of the soul" provokes many questions about the "unseen existences." These questions are answered in section 8 where it is discovered that the "efflux of the soul is happiness" and that it is attained through relationships formed by the "fluid and attaching character" of every man and woman.

The last 7 sections of the poem are open invitations to the reader and form the second part of the poem. All of the stanzas which follow begin with "Allons," French for "Come on." The single exception is in section 11, which begins with "Listen." This section serves as the turning point in the poem as the speaker intimately turns

to the reader. Having now found the secrets of life on the open road, the journeyer directly entreats the reader to go with him in section 9:

Allons! whoever you are come travel with me!  
Traveling with me you find what never tires.  
(lines 114-115)

He exhorts the reader again, as he did in section 3, not to linger in dwellings or sheltered ports, but to follow him on the "rude, silent, incomprehensible," but divine road. The quiet and affectionate description of the road in section 9 is followed by excited inducements in section 10. Here the traveler promises those who would follow him a break from all formulas, but warns him that he needs the best blood, muscles, and endurance and that he must "bring courage and health" as he takes to the earth and its elements.

In section 11 the self, with new urgency and new confidence, lists more requisites for those who travel with him, but promises "rough new prizes" for those who will. He reminds the reader that he must resist the inducements of the city and material life which never truly satisfy. Section 12 lists all of the "great Companions" whom the traveler and reader will join. "They too are on the road--they are the swift and majestic men--they are the greatest women." They are "sailors" and "walkers," "trustors"

and "pausers," "dancers" and "soldiers"--journeyers old and young. This catalogue seems to be extension of the description of people in section 2, as though now, on the road, they have become transformed.

Section 13 continues the catalogue begun in section 12, listing what journeyers do instead of who they are. It builds upon the enthusiasm expressed in section 12 and concentrates upon merging and traveling. Here, the "I" hints at a spiritual discovery rather than a physical one. The reader is invited "to know the universe itself as a road." The last half of section 13 is an indictment of life off of the road. The reader is warned not to "stay sleeping and dallying there in the house."

Out of the dark confinement! out from  
 behind the screen!  
 It is useless to protest. I know all  
 and expose it.  
 (lines 191-192)

Here, again, the traveler soul warns of the death of that kind of life. He hints, however, that the dark of the evil can be encompassed in the light of goodness.

Section 14 reminds the reader, as he warned in section 10, that the journey is now a struggle, not a light-hearted excursion and that he who takes it "goes often with spare diet, poverty, angry enemies, desertions."

Section 15, the concluding section, returns to a

mood of urgency.

Allons! the road is before us!  
 It is safe--I have tried it--my own feet  
 have tried it well--be not detain'd!  
 (lines 214-215)

The self then entreats the reader to leave behind him the paper, the books, the tools, the money, etc., to take the traveler's hand, to travel with him, and to stick by him as long as they live.

Whitman's poem ends, but has no ending. It finishes, but it does not conclude. The poem perpetuates itself through a process which, like Whitman's universe, "is endless as it was beginningless." The poem is not a completed circle but an extended line, and at its end is not termination, but an invitation to continue.<sup>43</sup> The symbolic trip of the never-ending onward rush of life is to result not in material, but in spiritual discoveries.<sup>44</sup> And these spiritual discoveries must be made in the "open air" on the "open road," not in the material sheltered life of the city. Indoors there is "no husband, no wife, no friend, trusted to hear the confession"; on the open road, one can

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<sup>43</sup>Alvin Rosenfeld, "Whitman's Open Road Philosophy," Walt Whitman Review, XIV (March, 1968), 13.

<sup>44</sup>James E. Miller, Jr., A Critical Guide to Leaves of Grass (Chicago: The University of Chicago Press, 1957), p. 204.



be a "Truster of men and women," and can discover adhesiveness. The open road, then, is each man's avenue toward knowledge of himself, his brothers, and toward Nature itself.

### Unity

The overall unity of the poem is of a loose, fluid sort, a unity of psychological procession rather than of a traditional well-wrought structure. The form and content are made inseparable through a continual progression of the dominant central figure on the long journey. This is accomplished by a clustering of associated thoughts and images designed to amplify the central idea of the journey and the central emotion of controlled optimism. A high degree of unity is achieved through this thematic patterning, as well as through the use of the controlling figure--the poet, the "I," the soul. The central figure collects and merges with all of the individual persons and objects which he encounters on his journey, thus resulting in an adhesive unity of all-in-one, rather than a diffusion of separate entities. The thematic elements then, including the spinal idea of the moving journey and the patterning of sense and sound elements, blend the poem into an organic whole--a whole which is accomplished by natural, organic

progression rather than by traditional metrical composition.<sup>45</sup>

### Rhythm and Meter

Structurally, the poem is divided into fifteen stanzas of free-verse. Instead of being rhymed poetry written in the rhythm of beats, "Song of the Open Road" is unrhymed poetry written in the rhythm of pitch-glides.<sup>46</sup> The pitch-glides which are the basis of the prosaic pattern here, follow the swift upward rush and retarded cadence of the prose sentence as in "The long brown path before me leading wherever I choose," or "I am fill'd with them, and I will fill them in return." This rhythm of "motation"<sup>47</sup> seems especially fit for the large, free, uncramped spirit of the poem. Actually this organic phenomenon is inherent in the very nature of English speech.<sup>48</sup>

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<sup>45</sup>V.K. Chari, "Structure of Whitman's Catalogue Poems," Walt Whitman Review, XVIII (March, 1972), 3-17.

<sup>46</sup>Fred Newton Scott, "A Note on Whitman's Prosody," Journal of English and Germanic Philology, VII (April, 1907), 134-53.

<sup>47</sup>Ibid., p. 144.

<sup>48</sup>Sculley Bradley, "The Fundamental Metrical Principle in Whitman's Poetry," American Literature, X (January, 1939), 444.

Poetic Devices

On closer examination, many other poetic devices become apparent. There is much use of epanaphora, or initial repetition,<sup>49</sup> ("I . . . ," "You . . . ," "Now . . . ," "Allons," etc.) and much use of epanalepsis, or internal repetition.<sup>50</sup> Note the use of "I carry."

Still here I carry my old delicious burdens,  
I carry them, men and women, I carry them  
with me wherever I go.  
(lines 12-13)

There is also grammatical parallelism ("Henceforth I ask not good fortune, I myself am good fortune," etc.) as well as internal pause, caesura, ("I am larger, better than I thought,") and lengthy sense units without line-ends, (section 2, lines 18-24 for example).<sup>51</sup> It is important for the critic-reader to detect these minor poetic devices, but it is just as important for him to synthesize them into a picture of the whole poem and to discover the major unifying principle of the poem. Although such elements as rhythm, initial and internal repetition, parallelism, pause,

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<sup>49</sup>Autrey Nell Wiley, "Reiterative Devices in Leaves of Grass," American Literature, I (May, 1929), 161-70.

<sup>50</sup>Ibid.

<sup>51</sup>John Erskine, "A Note on Whitman's Prosody," Studies in Philology, XX (July, 1923), 336-44.

and sense-units are helpful to the unity of the poem, they do not constitute the major unifying force in "Song of the Open Road," as does the organic progression of the central figure.

### Sensory Imagery

Besides having a basic understanding of the poem's meaning and a knowledge of the interrelationships of various poetic elements, it is also important that the oral interpreter discover the important sensory images within the poem in order to aid him in his vocal and physical delivery. He must search the poem for words which have the power to elicit imagined sensory reactions. Especially should he look for the primary controlling sense image which also can add to the unity of the poem.<sup>52</sup> Sensory images are classified according to the sense to which they appeal.

Images that appeal predominately to the sense of sight are called visual; to the sense of hearing, auditory; to the sense of taste, gustatory; to the sense of smell, olfactory. The sense of touch is appealed to in tactual (or tactile) imagery, which evokes a sensation of physical contact, pressure, or texture, and in thermal imagery, which refers to the feeling of heat and cold. . . . Imagery can also appeal to the so-called motor sense. There are two types of imagery

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<sup>52</sup>Mattingly and Grimes, p. 65.

in this category. The first is kinetic imagery, a large overt action of the muscles . . . . The second is kinesthetic imagery, which refers to muscle tension and relaxation.<sup>53</sup>

An examination of the sense appeals in "Song of the Open Road" reveals that the controlling sense image is one of dynamic movement which is appropriate to the central metaphor of the moving journey. There is some visual imagery as the reader visualizes the various objects and people on the "long brown path," the light enveloping the traveler in "delicate equable showers," "the irregular hollows by the roadside," etc. The reader may also hear the "music falling in where it is wanted" or "the cheerful voice of the public road" just as he may smell the "open air" as the traveler inhales "great draughts of space." Although there are a few sensory images other than kinetic or kinesthetic, they are sparse and are always secondary to the imagery of movement.

The sense of progressive movement throughout the poem alternates between large, overt movement and smaller, subtle motions. The traveler takes giant strides on his exploration followed by moments of pausing and contemplating. As he launches the journey, he takes to the open road,

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<sup>53</sup> Lee, p. 189.

carrying his "old delicious burdens." As he passes various objects and people of the world, he receives and accepts them, interdicting none (section 2). He then stops to visualize all of the elements and objects which are latent with unseen existences whose spirits he might discover (section 3). He addresses and contemplates the miraculous possibilities of the open air (section 4).

The journeyer then loosens his bonds, pauses again, then divests himself of all holds (section 5). At this point the reader feels a direct shift from the kinetic to the kinesthetic within only a few lines.

From this hour, I orgain myself loos'd of  
limits and imaginary lines,  
Going where I list, my own master total  
and absolute,  
Listening to others, considering well what  
they say,  
Pausing, searching, receiving, contemplating,  
Gently, but with undeniable will, divesting  
myself of the holds that would hold me.  
(lines 53-57)

The kinetic imagery continues as the traveler inhales the air, feels himself larger, recruits, scatters himself among men and women, and tosses a new gladness as he goes. The poet then pauses to contemplate upon wisdom, friendship ("advesiveness"), and happiness (sections 6, 7, and 8). This, in turn, is followed by a direct invitation to journey (section 9).

Allons! whoever you are come travel with  
me!  
Traveling with me you will find what never  
tires.  
(lines 114-115)

The quiet promises and affectionate description of the road  
then yield to excitement and anger as he describes the future  
action on the road (section 10).

Allons! the inducements shall be greater  
We will sail pathless and wild seas,  
We will go where winds blow, waves dash,  
and the Yankee clipper speeds by under  
full sail.  
(lines 124-126)

The feeling of overt movement and relaxation continues  
to alternate in this fashion (sections 11-14) until the  
traveler offers his hand in a symbolic gesture of companion-  
ship (section 15).

Camerado, I give you my hand!  
I give you my love more precious than money,  
I give you myself before preaching or law;  
Will you give me yourself? will you come  
travel with me?  
Shall we stick by each other as long as we  
live?  
(lines 220-224)

Even here at the end of the poem, there is a sense of con-  
tinuing movement as the reader is directly encouraged to  
join the journey on the open road. The poem, then, is a  
symbolic, rhythmical journey progressing by alternating  
movements of dynamic action and subdued contemplation uni-  
fied by the journey format and the central figure, symbo-

lically the soul. Its major sense appeal is to the kinetic and its central tone is one of controlled optimism.

### Significance to the Oral Interpreter

If there is a particular kind of literary activity with which oral interpretation in its simplest application is most closely tied, it is "textual explication."<sup>54</sup> Such an explanation of the text is an indispensable first step in the oral interpretation process.

Certainly an oral interpretation should stem from an explication, for a proper transformation of the dead words on the page into a passionate commitment of voice and body must rest on a detailed understanding of the work of art as its parts inform and modify each other into a unique sequence of tones.<sup>55</sup>

Oral interpretation is the ultimate test for any explication since an explication should be comprehensible in an oral re-creation of the literary work.<sup>56</sup> It becomes apparent, through the oral interpretation, whether or not the reader has gained a thorough understanding of the literature. Only when the interpreter fully understands the author's achievement can he put his technique to work

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<sup>54</sup>Beloof, p. 11.

<sup>55</sup>Sloan, p. 18.

<sup>56</sup>Ibid., p. 17.



to re-create this achievement.<sup>57</sup> Any only when he discovers the richness of sensory imagery, especially the kinetic, can he communicate the intricate interaction of context and physical expression.<sup>58</sup>

With a thorough explication of "Song of the Open Road," the interpreter becomes conscious of the poem as a great movement, not as a poem of quiet reflection. He learns that he must follow the development of the speaker's thoughts as he moves and explores through the first eight sections to the fulcrum, and that, from then on, it is a matter of intensely persuading his readers to follow him.

Explication of the text, and New Criticism in general, has been accused of being sterile and antipoetic, but nevertheless remains the most thorough way of closely examining the piece of literature. Perhaps the truest close reading is an oral, living expression of the text. Perhaps such a reading is the best proof of close criticism.<sup>59</sup>

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<sup>57</sup>Lee, p. 18.

<sup>58</sup>Ray L. Birdwhistell, Kinesics and Context (Philadelphia: University of Pennsylvania Press, 1970), p. 117.

<sup>59</sup>Beloof, p. 12.

## CHAPTER III

### ARCHETYPAL ANALYSIS

#### Definition--Explanation of Method

A critical approach that is gaining considerable attention currently is the archetypal, sometimes referred to as mythological, ritualistic, or totemic.<sup>60</sup> The archetype is "an image which recurs often enough in literature to be recognizable as an element of one's literary experience as a whole."<sup>61</sup> It can appear in the form of a descriptive detail, a plot pattern or motif, or a character type that occurs frequently in literature, myth, religion, or folklore and is believed to evoke profound emotions in the reader because it awakens a primordial image in his unconscious memory and thus calls into play illogical

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<sup>60</sup>Wilbur Scott, p. 247.

<sup>61</sup>Northrop Frye, The Anatomy of Criticism (New Jersey: Princeton University Press, 1957), p. 97.

but strong impulses.<sup>62</sup> These archetypal patterns, or images, are present within the experience communicated through poetry, and may be discovered there by reflective analysis. Viewed psychologically, they may be described as "organizations of emotional tendencies, determined partly through the distinctive experience of the race or community within whose history the theme has arisen."<sup>63</sup>

Archetypal criticism occupies a curious position among other critical methods. Like New Criticism it does require close textual reading, and yet it is concerned humanistically with much more than the intrinsic value of aesthetic satisfaction. It is psychological in that it analyzes the work of art's appeal to the reader or audience, and yet sociological in its reliance upon basic cultural patterns as central to that appeal. It is historical in its investigation of a cultural or social past, but nonhistorical in its demonstration of literature's timeless value, independent of particular

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<sup>62</sup>William Flint Thrall and Addison Hibbard, A Handbook to Literature (New York: The Odyssey Press, 1960), p. 31.

<sup>63</sup>Maud Bodkin, Archetypal Patterns in Poetry (London: Oxford University Press, 1934), p. 315.

periods.<sup>64</sup>

Although archetypal criticism does have inherent in it some elements of other methods, it nevertheless deserves a separate classification. Although it does look to the text itself for the recurring images, it differs from the explicative in that it emphasizes a much larger structural pattern, looking to myth and man's psychological past for its unifying devices. The archetypal critic does not restrict himself to only that which appears on the printed page, but may look to other works of the poem's author, comparative works by other authors, and to the total field of mythology.<sup>65</sup> The mythic critic feels that explicatory criticism deprives itself of the great strength of documentary criticism--the sense of context, and that it simply explicates one work after another, paying little attention to conventions or to any larger structural principles connecting the different works explicated.<sup>66</sup> The archetypal analyst studies the poem in terms of the images or patterns it

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<sup>64</sup>Wilbur Scott, p. 247.

<sup>65</sup>Holman, p. 225.

<sup>66</sup>Frye, The Critical Path (Bloomington: Indiana University Press, 1971), p. 20.

has in common with other works, and thus by extension as a portion of the total human experience.<sup>67</sup>

The strong contemporary interest in mythical criticism is the result of the influence of two figures whose works form the early bases for archetypal criticism--Sir James George Frazer and Carl Gustave Jung. Frazer, the Scottish anthropologist, wrote The Golden Bough<sup>68</sup> which was originally published in twelve volumes from 1890 to 1915. The Golden Bough constituted a monumental study of magic and religion, tracing numerous myths back to prehistoric beginnings and directly influenced a group of British scholars who turned their knowledge of the work of Frazer to a new kind of study of the classics. Their applications were valuable in establishing an approach which later critics were to pursue and were directly influential upon the creative use of myth by James Joyce and others.<sup>69</sup>

Jung, originally associated with Sigmund Freud, projected the term "archetype" into literary criticism

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<sup>67</sup> Thrall and Hibbard, p. 32.

<sup>68</sup> Sir James George Frazer, The Golden Bough (London: The Macmillan Company, 1922).

<sup>69</sup> Wilbur Scott, pp. 247-48.

through his philosophy that behind each individual's "unconscious" lies the "collective unconscious"--the blocked off memory of our racial past.<sup>70</sup> Jung maintains that the contents of the "personal unconscious" are the "felling-toned complexes" and that the contents of the "collective unconscious" are known as "archetypes."<sup>71</sup> They are concerned with archaic, primordial types--universal images that have existed since the remotest times. These products are never myths with a definite form, but rather mythological components in the form of motifs or types, such as the child archetype or the mother archetype. The primordial images are determined as to their content only when they have become conscious and are filled out with the material of conscious experience. Otherwise, they are unfilled outlines, skeletal forms, empty in themselves and purely formal. They correspond to the instincts which are also determined in form only.<sup>72</sup> Whereas Freudian (psychological) critics look upon the retention of these

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<sup>70</sup>"The Collective Unconscious and Archetypes," in The Modern Tradition, ed. Richard Ellmann and Charles Feidelson, Jr. (New York: Oxford University Press, 1965), p. 642.

<sup>71</sup>Ibid.

<sup>72</sup>Ibid., pp. 644-48.

rituals and images as signs of illness, Jungian (archetypal) critics regard myth not as a manifestation of an inhibited individual person, but as a protoplastic pattern of the race which reveals his natural participation in the collective unconscious. The Freudian critic examines a work in search of individual neuroses; a Jungian critic searches for universal repetitive patterns in order to understand the whole of human experience. The artist is viewed not as a neurotic but as a mythmaker.<sup>73</sup>

Modern archetypal criticism has been developed primarily through the efforts of Northrop Frye, who has applied Jung's theory directly to literary criticism and has attempted to co-relate literary criticism with more general social and psychological principles. Frye contends that the total body of literature could be studied through its larger structural principles which he describes as conventions, genres, and recurring image-groups or archetypes. He suggests that what is missing from literary criticism is a co-ordinating principle, a central hypothesis which, like the theory of evolution in biology, will see the phenomena it deals with as parts of a whole. Such a principle, though it would retain the central perspective of

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<sup>73</sup>Wilbur Scott, p. 249.

structural analysis, would try to give the same perspective to other kinds of criticism too. Archetypal criticism should be that unifying category of criticism.<sup>74</sup> In his Anatomy of Criticism, Frye formulates divisions and categories for archetypal criticism and attempts to defend and delineate the method.<sup>75</sup>

Other important critics have likewise theorized about and applied mythic criticism. Maud Bodkin in her Archetypal Patterns in Poetry presents a classical example of the application of the archetypal method. Other significant mythic critics are Ernst Cassirer, W. M. Urban, Suzanne Langer, Richard Chase, Leslie Fiedler, and W. H. Auden,<sup>76</sup> as well as Francis Fergusson, William Troy, Philip Wheelwright, and Mark Schorer.<sup>77</sup> D. H. Lawrence and T. S. Eliot have both written about the mythic approach and used it in their creative writings.<sup>78</sup>

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<sup>74</sup>"The Archetypes of Literature," in Criticism: The Major Texts, ed. W. J. Bate (New York: Harcourt Brace Jovanovich, Inc., 1970), pp. 602-04.

<sup>75</sup>The Anatomy of Criticism, passim.

<sup>76</sup>William K. Wimsatt, Jr. and Cleanth Brooks, Literary Criticism: A Short History (New York: Alfred A. Knopf, 1967), pp. 699-720.

<sup>77</sup>Holman, pp. 223-25.

<sup>78</sup>Wilbur Scott, p. 248.



The following archetypal analysis will discuss the recurring typical motifs and character types in the poem which are universal and which may evoke emotional reactions in the listener and suggest tone and order for the entire poem. Special attention will be given to the "I" image, the "road" motif and other archetypes which occur throughout the poem. Comparisons will be drawn from Whitman's other poems, from works of other authors, and from general mythology. Statements from Whitman's prose revealing the underlying purpose of Leaves of Grass will also be consulted.

### Archetypal Analysis of "Song of the Open Road"

#### Whitman's Mythical Intentions

In "A Backward Glance O'er Traveled Roads" (1888), Whitman decrees:

No one will get at my verses who insists  
upon viewing them as a literary performance,  
or attempt at such performance, or as aiming  
mainly toward art or aestheticism.<sup>79</sup>

Here Whitman is once more hinting that there is a larger, deeper purpose underlying Leaves of Grass than merely an artistic one. Often, in articulating his poetic theory,

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<sup>79</sup> Whitman, "A Backward Glance O'er Traveled Roads," Complete Poetry, ed. James Miller, p. 454.

through his prose writings, he overtly announces his poetic intentions. In his "Preface, 1872," Whitman states:

When I commenced, years ago, elaborating the plan of my poems . . . one deep purpose underlay the others . . . and that has been the Religious purpose. . . . Not of course to exhibit itself in the old ways, as in writing hymns or psalms with an eye to the church pew . . . , but in new ways, and aiming at the widest sub-bases and inclusions of Humanity, and tallying the fresh air of sea and land. I will see (said I to myself) whether there is not . . . a sound Religious germenancy in the average Human Race, . . . and in the hardy, common fiber and native yearnings and elements, deeper and larger, . . . than all mere sects or churches - as boundless, joyous, and vital as nature itself.<sup>80</sup>

In the same 1872 Preface, Whitman writes that Leaves of Grass is "the song of a great composite Democratic Individual" and that he had in mind to run through the chants the "thread-voice" of an "aggregated, inseperable, unprecedented, vast, composite, electric Democratic nationality."<sup>81</sup> Again, in a letter of 1865, Whitman states that it is his intention "to map out a gigantic embryo or Skeleton of Personality, - fit for the West, for native models."<sup>82</sup> Whitman's intention, then, is apparently the

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<sup>80</sup>Ibid., p. 431.

<sup>81</sup>Ibid., p. 432.

<sup>82</sup>As cited in James Miller, A Critical Guide, p. 197.

delineation of an archetypal personality for the New World. His word "embryo" suggests that he is attempting to portray only the rudimentary beginnings of such a personality; "skeleton" suggests that the reader is to imaginatively fill in the image with the necessary flesh and life.<sup>83</sup>

Whitman sketches this archetypal figure, not through logic, but through "mystic instinct" or "divine spontaneity."<sup>84</sup> It is produced from the emotions, not just emotions from the individual personality, but from a deeper source, involving the cosmic order both of the man and of the universe-- a Jungian source.

At one point in the 1855 Preface, in a kind of poetic anticipation of Jung, Whitman asserts that the attributes of the poet are "called up of the float of the brain of the world" and that they are "parts of the greatest poet from his birth out of his mother's womb and from her birth out of her mother's." Such remarks suggest an embryonic concept of the racial memory, the collective unconscious, as the deep source of all genuine poetry.<sup>85</sup>

In "Democratic Vistas," Whitman states that from this deep, unconscious source, comes the poet's "image-

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<sup>83</sup>Ibid.

<sup>84</sup>James E. Miller, Jr., Karl Shapiro, and Bernice Slote, Start with the Sun (Nebraska: University of Nebraska Press, 1960), p. 45.

<sup>85</sup>Ibid., p. 47.

making faculty."<sup>86</sup> Whitman explains this concept when he says that the poet observes the "shows and forms" presented by Nature, seizes what is in them, and projects them and their analogies by "curious removes" and "indirections."<sup>87</sup> With these intentions and this concept of the role of the poet, then, it is not surprising that "Song of the Open Road" holds an abundance of archetypal images.

### Major Archetypal Figure

The major figure in "Song of the Open Road" as in all of Leaves of Grass is the universal "I" figure. Whitman's "I" is reminiscent of several mythical and literary heroes. He is likened to "the mettlesome, proud, turbulent, brash, self-asserting young Achilles, lover of women and lover of comrades" and to "Ulysses, the prudent, the 'cute, the battler with the forces of nature, the traveler . . . ."<sup>88</sup> This "camerado on the open road" might even be considered "a version of the Odyssey motif."<sup>89</sup> He is also compared to Everyman in John Bunyan's Pilgrims

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<sup>86</sup> Whitman, "Democratic Vistas," Complete Poetry, ed. James Miller, p. 496.

<sup>87</sup> Ibid.

<sup>88</sup> Chase, p. 85.

<sup>89</sup> Ibid., p. 86.

Progress and to the "I" in Dante's The Divine Comedy.<sup>90</sup>

The hero is also identified with Christ in his ability to merge with all of the souls on the open road and to lead them toward a spiritual discovery.<sup>91</sup>

Although many such archetypal parallels are drawn from Whitman's hero-prophet, it is clear that, instead of proliferating a mythical hero of the past, it is Whitman's intention to create the archetypal personality for the New World. This hero is to discover his heroic qualities not in superhuman characteristics, but in the selfhood common to everyman.<sup>92</sup> He is a generic and inclusive, representative man who embraces many minds and many experiences.<sup>93</sup> On the open road he merges with all of humanity, great and small.

Here the profound lesson of reception, nor  
 preference nor denial,  
 . . . . .  
 They pass, I also pass, anything passes,

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<sup>90</sup>Ferner Nuhn, "Leaves of Grass Viewed as an Epic," Arizona Quarterly, VII (Winter, 1951), 330.

<sup>91</sup>Floyd Stovall, "Walt Whitman and the American Tradition," Virginia Quarterly Review, XXXI (Autumn, 1955), 540-57.

<sup>92</sup>James Miller, A Critical Guide, p. 259.

<sup>93</sup>Constance Rourke, "Whitman's Comic Hero" in Whitman, The Poet, ed. John C. Broderick (Belmont, California: Wadsworth Publishing Company, Inc., 1962), p. 156.

none can be interdicted,  
 None but are accepted, none but shall be  
 dear to me.  
 (lines 18-24)

The "I" of the open road is "Democratic Man," "Modern Man," "Male and Female."<sup>94</sup> Just as Homer celebrates Achilles, Hector, and Odysseus, as Shakespeare celebrates Henry V, so Whitman celebrates his truly great native figure--the American archetypal hero.<sup>95</sup> Although Whitman's hero is sometimes personal, sometimes national, and sometimes universal throughout Leaves of Grass, he is, in "Song of the Open Road," at his most cosmic proportions. He is not just Walt Whitman, the poet, or the representative American, but he is here the most functionally mythic aspect of the persona--the "kosmos"--the furthest from worldly ego and the closest to the dream.<sup>96</sup>

### Major Motif

Whereas the "I" figure is the major archetype in the poem, the major motif, or recurring pattern, is the journey-on-the-open-road motif. The journey motif is

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<sup>94</sup> Nuhn, p. 331.

<sup>95</sup> Ibid., pp. 334-35.

<sup>96</sup> John Kinnaird, "Leaves of Grass and the American Paradox," in Pearce, p. 30.

not unique with "Song of the Open Road"; Whitman uses it throughout his poetry. The image of the journey appears again and again in such poems as "Starting from Paumanok," "On Journeys through the States," "The Ship Starting," "A March in the Ranks Hard Press'd, and the Road Unknown," "Passage to India," "Pioneers! O Pioneers!" and his last preface, "A Backward Glance O'er Traveled Roads." The journey image is, in fact, suggested as the controlling image for the entire structure of Leaves of Grass.<sup>97</sup>

Not only does the journey-road motif reappear in Whitman, but it is reminiscent of other roads in mythology, literature and mystical teachings as well.

It starts with an actual road that winds through fields and cities, but Whitman is doing more than inviting us to shoulder our duds and go hiking along it. The real journey is toward spiritual vision, toward reunion with the Divine Ground; and thus the Open Road becomes Whitman's equivalent for all the other roads and paths and ways that appear in mystical teachings. It reminds us of the Noble Eightfold Path of the Buddhists, and the Taoist Way . . . . Whitman's conception, however, was even broader. He said one should know "the universe itself as a road . . . ." <sup>98</sup>

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<sup>97</sup> James Miller, A Critical Guide, p. 171.

<sup>98</sup> Malcolm Cowley, "'Song of Myself' and Indian Philosophy" in Edwin Miller, A Century of Whitman Criticism, pp. 245-46.

"Song of the Open Road" not only calls to mind Oriental and medieval European visions of the soul traveling to its divine fulfillment and visions of the journeys in Homer and Bunyan, but it also reflects the journey in George Sand's Consuelo, a favorite book of Whitman's.<sup>99</sup> The long journey motif is also prominent in the works of Goethe, Nietzsche, Chateaubriand, Wordsworth, Shelley, and others, but none of these used the theme in so varied and significant a way, and with so much fascination as did Whitman.<sup>100</sup>

It was this fascination with the idea of the great procession of mankind--American and universal--which led Whitman to his spiritual desire in "Song of the Open Road."<sup>101</sup> His desire was:

To know the universe itself as a road, as  
 many roads, as roads for traveling souls.  
 All parts away from the progress of souls,  
 All religion, all solid things, arts, govern-  
 ments, all that was or is apparent upon  
 this globe or any globe, falls into little  
 niches and corners before the procession  
 of souls along the grand roads of the uni-  
 verse.

. . . . .  
 . . . ! I know that they go, but I know not

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<sup>99</sup>Chase, p. 105.

<sup>100</sup>Allen, p. 68.

<sup>101</sup>Ibid., p. 64.



where they go,  
 But I know that they go toward the best--toward  
 something great.  
 (lines 180-188)

### Other Figures and Motifs

Other archetypal figures and motifs are found in "Song of the Open Road" in the catalogues of all of the various persons and things with which he merges. The merging of the traveler with the myriad people and objects on the road results in a cohesion which further enforces the unity of the poem. These catalogues are virtual lists or archetypes and patterns which evoke inward emotional connotations.

The black with his wooly head, the felon,  
 the diseas'd, the illiterate person,  
 are denied;  
 The birth, the hasting, after the physician,  
 the beggars tramp, the drunkard's stagger,  
 the laughing party of mechanics,  
 The escaped youth, the rich person's carriage,  
 the fop, the eloping couple,  
 The early market-man, the hearse, the moving  
 of furniture into the town, the return  
 back from the town.  
 (lines 19-22)

He also accepts archetypal elements and objects on his journey:

You air that serves me with breath to speak!  
 You objects that call from diffusion my meanings and give them shape!  
 You light that wraps me and all things in  
 delicate equable showers!  
 You paths worn in the irregular hollows by

the roadsides!  
 I believe you are latent with unseen existences,  
 you are so dear to me.  
 (lines 25-29)

More minor archetypal figures appear as Whitman catalogues the great companions which he will meet on the open road.

They too are on the road--they are the swift  
 and majestic men--they are the greatest  
 women,  
 Enjoyers of calms of seas and storms of seas,  
 Sailors of many a ship, walkers of many a mile  
 of land,  
 Habitues of many distant countries, habitues of  
 far-distant dwellings,  
 . . . solitary toilers,  
 . . . . .  
 Dancers at wedding-dances, kissers of brides,  
 tender helpers of children, bearers of  
 children,  
 Soldiers of revolts, standers by gaping graves,  
 lowerers-down of coffins,  
 . . . . .  
 Journeymen gayly with their own youth, jour-  
 neymen with their bearded and well-grain'd  
 manhood,  
 Journeymen with their womanhood, ample, unsur-  
 pass'd, content,  
 Journeymen with their own sublime old age of  
 manhood or womanhood,  
 Old age, calm, expanded, broad with the haughty  
 breath of the universe,  
 Old age, flowing free with the delicious near-  
 by freedom of death.  
 (lines 150-165)

The last line of the preceding stanza containing the old age and death motifs hints at another motif--that of rebirth--with the words "near-by freedom of death" which makes the greater struggle necessary." (line 210) This is the discovery that Whitman is inviting the reader to make.

### Apocalyptic Versus Demonic Imagery

It is interesting to note that the major archetypal imagery in the poem is of an "apocalyptic," divine nature rather than of a demonic nature, giving the poem a unified tone of exuberance and optimism. The apocalyptic is identified with the heavenly, the desirable, and the light; whereas the demonic is associated with hell, the undesirable, and the dark.<sup>102</sup> The road is not the dark path of a waste land, but the long, open, brown path which the healthy, free, light-hearted "I" travels, accepting all, denying none. The voice of the road is a "cheerful voice of the public road, the gay fresh sentiment of the road." (line 42) The archetypal image of the earth (Mother Earth) which connotes union, communion, and propitiation serves as an underlying image in the poem as opposed to incest, homosexuality, or cannibalism connoted by the shadow or a witch. The hero of the poem can be identified with the quester and the journey with the quest as opposed to the Faustian villain and the Dionysian dance. The road itself is the place of the quest, the scene of heroic initiation rather than a labyrinth or a dead-end street. Although most archetypes involving air, fire, or water are ambiguous whenever they

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<sup>102</sup>Frye, The Anatomy of Criticism, pp. 139-50.

occur, the air above the earth as opposed to the subterranean is clearly apocalyptic as it appears in "Song of the Open Road."<sup>103</sup>

Although the dominant imagery in the poem is "apocalyptic" or transcendent, for the sake of contrast, Whitman does picture the demonic, undesirable state of the darker self in Stanza 13:

Out of the dark confinement! out from  
 behind the screen.  
 . . . . .  
 Inside of dresses and ornaments, inside  
 of those wash'd and trimm'd faces,  
 Behold a secret silent loathing and des-  
 pair.  
 . . . . .  
 Another self, a duplicate of every one,  
 skulking and hiding it goes,  
 Formless and wordless through the streets  
 of the cities, polite and bland in the  
 parlors,  
 In the cars of railroads, in steamboats,  
 in the public assembly,  
 Home to the houses of men and women, at  
 the table, in the bedroom, everywhere  
 Smartly attired, countenance smiling, form  
 upright, death under the breast-bones,  
 hell under the skull-bones,  
 Under the broadcloth and gloves, under the  
 ribbons and artificial flowers,  
 Keeping fair with the customs, speaking  
 not a syllable of itself,  
 Speaking of anything else but never of it-  
 self.  
 (lines 191-205)

Here physical death and the fear of death is found in the

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<sup>103</sup>Ibid., pp. 141-239.

"dark confinement" of human convention and in the corruption and denial of the self. Death is not located at the end of the road for the road is endless and the journey eternal. The journey ends, not in the darkness of death, but in the light of spiritual discovery.<sup>104</sup>

### Whitman's Archetypal Influence

Whitman's poetic journey ends, but the influence of his use of the mythical "I" figure and the open road motif does not end. Just as other heroes, roads and journeys had foreshadowed Whitman's, so do his hero and open road motifs influence other to follow.

Whitman's hero was a direct influence upon the protagonist of James Joyce's Finnegans Wake. Humphrey Chimpden Earwicker has the same capacity as Whitman's "I" to merge with and become anyone and anything in the universe.<sup>105</sup> His open road motif is also recapitulated in Henry James's The Portrait of a Lady when Isabel Archer re-echoes Whitman's "take to the open road" philosophy. In James's novel, Whitman's open road motif finds its most exquisite representation.<sup>106</sup> In their roles as "cosmic poets" and

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<sup>104</sup> Chase, pp. 105-06.

<sup>105</sup> Ibid., p. 89.

<sup>106</sup> Ibid., pp. 106-07.

mythmakers, D. H. Lawrence, Hart Crane, Dylan Thomas, and Henry Miller have followed Whitman's lead.<sup>107</sup> Crane's The Bridge is admittedly a direct outgrowth of Whitman's poetry--especially of his idea of the "Myth of America."<sup>108</sup> In The Bridge, Crane openly acknowledges the relationship:

Our Meistersigner, thou set breath in steel;  
And it was thou who on the boldest heel  
Stood up and flung the span on every wing  
of that great bridge, our Myth, whereof I  
sing!<sup>109</sup>

When Whitman professed to leave the old World myths behind, and to create a New World archetype, he was setting an impossible task for a poet. True, the content of poetry can come from an immediate and contemporary environment, but the forms and archetypes come out of the structure of the poetry itself. Whitman's attempt to reach originality resulted in implicit use of archetypes rather than in purposeful explicit convention.<sup>110</sup> Whitman did not purposely employ the mythic method of creation as did Eliot, Yeats, or Lawrence, but archetypal literature does not necessarily go back to specific myths; it may contain basic types of

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<sup>107</sup>Miller, Shapiro, and Slote, pp. 57-225.

<sup>108</sup>Ibid., p. 141.

<sup>109</sup>Ibid., p. 141.

<sup>110</sup>Frye, The Anatomy of Criticism, p. 103.

cultural patterns which assume a mythic quality in their permanence within a particular culture.<sup>111</sup> In content, Whitman's particular delineation of the New World Modern Hero is most assuredly original with him, but the archetypes and motifs which appear in "Song of the Open Road" are, in form, as traditional as those in the Bible or in Homer.

### Significance to the Oral Interpreter

On the most basic level, archetypal criticism affords the oral interpreter another view of the work studied, another tool by which to gain a more complete understanding. It attempts to discover in the poem its indispensable substructure and previous experience in order to make intelligible and unitive the whole of that experience.<sup>112</sup> Archetypal literature reestablishes us as members of the ancient race of man. And archetypal criticism seeks to discover in literature the dramatizations of this membership.<sup>113</sup>

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<sup>111</sup>Wilbur Scott, p. 250.

<sup>112</sup>Mark Schorer, "The Necessity of Myth" in Myth and Mythmaking, ed. Henry A. Murray (New York: George Braziller, Inc., 1960), p. 355.

<sup>113</sup>Wilbur Scott, p. 251.

The interpreter utilizing the archetypal method of analysis is not limited to the details of the text alone, but may look at the poem in a larger literary context. He is free to look to other works of the poet's, and of other authors and to the fields of anthropology and mythology as well in order to fit the poem into the body of poetry as a whole and into the body of human experience. By discovering a controlling archetype as a unifying motif, the interpreter can arrive at a clearer understanding of the attitude and stance of the persona and hence of the tone that he should use in his reading. For example, a study of the characteristics and attitudes of Whitman's archetypal Democratic Hero reveals a lyric tone<sup>114</sup>--a dominant tone of spiritual optimism and controlled exuberance. The same study, which discovers that the imagery is apocalyptic, can aid the interpreter in achieving a balance between a literal and a figurative interpretation of the journey on the open road and thus prevent him from interpreting the poem solely as an invitation to choose the outdoor life found on the open road. If the poem revolves around a central archetypal figure and a central motif, as does "Song of the Open Road," the

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<sup>114</sup>Chase, p. 105.



interpreter can find the poem more dramatically intelligible and unified and can convey, more appropriately, the persona's thoughts and feelings.

Most importantly, archetypal criticism can serve as a method of synthesis for the interpreter. It can be a coordinating principle proceeding inductively from the discoveries made in intrinsic methods in order to find larger patterns in the poem.<sup>115</sup> For example, the quest-myth, when found within a poem, has the tendency to assimilate all of the "oracular and random verbal structures"<sup>116</sup> and bring what might be rambling chaos into an ordered pattern. This new archetypal perspective can help to dissolve the arguments among critics as to which method is the "correct" critical approach by incorporating several methods and then taking a close look into the "collective unconscious" for larger and deeper patterns.<sup>117</sup>

Mythic criticism is important because it finds an echo of something that was alive long ago and that will live for years to come. Myth-consciousness plants the

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<sup>115</sup>Frye, "The Archetypes of Literature," p. 603.

<sup>116</sup>Ibid., pp. 606-07.

<sup>117</sup>Ibid., p. 605.

spiritual seed--the incubating sense of significant community--for the next generations. On this depends the possibility of future greatness in poetry.<sup>118</sup> Archetypal criticism can aid the oral interpreter in his analysis and, in turn, the interpreter can help to perpetuate myth consciousness in future generations.

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<sup>118</sup>Gerald J. Goldberg, ed., The Modern Critical Spectrum (New Jersey: Prentice-Hall, Inc., 1962), p. 320.

## CHAPTER IV

### RHETORICAL ANALYSIS

#### Definition-Explanation of Method

The word "rhetoric" has, in our time, become an ambiguous term. Webster's New World Dictionary defines rhetoric as "the art or science of using words effectively in speaking or writing, so as to influence or persuade,"<sup>119</sup> but adds within the same definition that it means "especially now, the art or science of literary composition, particularly in prose, including the use of figures of speech."<sup>120</sup> It should be made clear at this point that this study is concerned with rhetoric in the first sense of the definition--in the classical sense of rhetoric as the art of persuasion.

Aristotle defines rhetoric as "the faculty of observ-

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<sup>119</sup>Webster's New World Dictionary of the American Language (New York: The World Publishing Company, 1968), p. 1249.

<sup>120</sup>Ibid.

ing in any given case the available means of persuasion."<sup>121</sup>

According to the Aristotelian concept, then, rhetoric is concerned with discovering and applying all resources of personality, argument, and language in order to sway an audience. The critical method that evolved from this classical concept--rhetorical criticism--became the methodology for evaluating the persuasive process in oratory. Rhetorical criticism per se has a long and varied history, but it is not the purpose of this study to discuss rhetorical criticism as evaluation for public speeches. The intention here is to show that rhetorical criticism offers another way for the literary critic to analyze a poem; that

. . . a part of the equipment of a literary critic, and . . . of an interpreter of literature, must be a knowledge of the devices for getting and holding attention, the technique of adaptation to audience and occasion, which are the stock in trade of teachers of public speaking.<sup>122</sup>

Rhetoric and poetics have, admittedly, basic differences. Rhetoric is a practical art, whereas poetics is

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<sup>121</sup>Rhetoric in The Rhetoric and the Poetics of Aristotle, trans. W. Rhys Roberts, ed. Friedrich Solmsen (New York: Random House, Inc., 1954), i. 1355<sup>b</sup>26.

<sup>122</sup>Hoyt H. Hudson, "Rhetoric and Poetry," in Historical Studies of Rhetoric and Rhetoricians, ed. Raymond F. Howes (Ithaca: Cornell University Press, 1961), p. 379.

a fine art. Rhetoric is concerned primarily with persuasive communication, poetics mainly with aesthetic literary structures. Rhetoric is evaluated for its effectiveness in convincing or persuading an audience; poetics is evaluated for its artistry of structure and for its potential cause of pleasurable experience. These are all extreme distinctions, however, for "rhetoric is a faculty whose operation may be admired in a poetical discourse, and poetry is an art whose creative force may enhance the effectiveness of a rhetorical discourse."<sup>123</sup> Even admitting the distinctions between rhetoric and poetics, the similarities are perhaps more important than their differences and can be brought out in a rhetorical analysis of literature.<sup>124</sup> Rarely are rhetoric and poetics found in pure forms, at any rate. Poetry in some of its most usual forms is to some degree tinged with a rhetorical element and criticism will walk with surer feet if it can learn to isolate and analyze this rhetorical element.<sup>125</sup>

Rhetoric has fallen into dispute and disuse in

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<sup>123</sup>Sloan, p. 138.

<sup>124</sup>Donald C. Bryant, "Rhetoric: Its Function and Scope," Quarterly Journal of Speech, XXXIX (December, 1953), 424.

<sup>125</sup>Hudson, p. 379.

recent critical doctrines, mostly because of the semantical ambiguity. In some doctrines, "rhetoric" is used to refer to aesthetic elements such as grammar and syntax or to "purple patches," dishonesty, or deception<sup>126</sup> as pointed out in the earlier definition. Historically, the conception of poetry as persuasion was dominant down to 1800. Until that time critics assumed that the purpose of literature was to teach and to please, and they judged poetry, at least in part, by its ability to instruct pleasurable. After Kant, however, the older formulation fell into disfavor.<sup>127</sup>

Only recently have literary critics begun to encourage again the use of rhetoric in its original meaning as a persuasive act of communication. One of the leading modern advocates of rhetorical analysis of literature, Wayne C. Booth, in his discussion of the analysis of fiction,<sup>128</sup> defends the use of rhetoric in analyzing literature. Booth's subject is "the technique of non-didactic fiction, viewed as the art of communicating with readers--the rhetorical resources

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<sup>126</sup> Sloan, p. 159.

<sup>127</sup> O. G. Brockett, "Poetry as Instrument," in Rhetoric and Poetic, ed. Donald C. Bryant (Iowa City: University of Iowa Press, 1965), p. 17.

<sup>128</sup> The Rhetoric of Fiction (Chicago: The University of Chicago Press, 1961), Preface.

available to the writer . . ."<sup>129</sup> Booth's hypothesis has influenced modern criticism of poems and plays as well as criticism of epics, novels, and short stories. Thomas O. Sloan, also a modern advocate of the rhetorical literary analysis, contends that "every literary work which men read and understand may have within it some communicative principle which can be analyzed--and should be assimilated consciously into our appreciation of the work."<sup>130</sup> Sloan contends that in a sense, all literature is rhetorical if "rhetorical" is allowed to mean the process by which a speaker of or in any literary work engages a reader.<sup>131</sup> Sloan's discussions of rhetorical analysis for the oral interpreter<sup>132</sup> and his critical examples<sup>133</sup> serve as landmarks for the oral interpreter employing the rhetorical

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<sup>129</sup>Ibid.

<sup>130</sup>Sloan, p. 160.

<sup>131</sup>Ibid.

<sup>132</sup>See also "The Oral Interpreter and Poetry as Speech," The Speech Teacher, XVIII (September, 1969), 187-90.

<sup>133</sup>"Argument and Character in Wyatt's 'They Fle from Me'," Western Speech Journal, XXVIII (Summer, 1964), 145-56.; "A Rhetorical Analysis of John Donne's 'The Prohibition'," The Quarterly Journal of Speech, XLVIII (February, 1962), 38-45.; and "The Persona as Rhetor: An Interpretation of Donne's 'Satyre III'," The Quarterly Journal of speech, LI (February, 1965), 14-27.

approach.

Kenneth Burke, advocate of a New Rhetoric which emphasizes language strategies, also demonstrates how rhetorical analysis throws light on literary texts and human relations in general. In The Philosophy of Literary Form<sup>134</sup> and A Rhetoric of Motives,<sup>135</sup> Burke sets forth his concept of identification through strategies of language. Also in A Rhetoric of Motives and in A Grammar of Motives,<sup>136</sup> Burke formulates his dramatistic approach to critical analysis. These approaches allow for a unique kind of rhetorical analysis: the analysis of verbal strategies of persuasion within a speaking situation that is totally imaginary. Burke's theories are generally employed to explicate the poem by analyzing the rhetoric in the poem between the persona and his imaginary audience and are intrinsic in that they stress a close reading of the language within the poem itself and do not necessarily consider the nature of the poet or even the nature of rhetoric.<sup>137</sup> Another

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<sup>134</sup>(Baton Rouge: Louisiana State University Press, 1941).

<sup>135</sup>(New York: Prentice-Hall, Inc., 1950).

<sup>136</sup>(New York: Prentice-Hall, Inc., 1945).

<sup>137</sup>Sloan, The Speech Teacher, XVIII (1969), 188.



proponent of the New Rhetoric, I. A. Richards, rejects the older rhetoric as a concern with persuasion and focuses on rhetoric as a persistent, systematic, detailed inquiry into how words work.<sup>138</sup> Richards' approach, too, is primarily intrinsic for his chief intent is "to study the efficiency of language."<sup>139</sup>

R. S. Crane, leader of a Neo-Aristotelian movement which aims to evaluate literature according to the rules of its genre, seeks to judge poetry using Aristotle's Poetics as guide.<sup>140</sup> Although Crane uses the Poetics and not the Rhetoric, he explains Aristotle's ideas in the Rhetoric and makes the conjecture that "had Aristotle dealt anywhere with didactic poems it would have been in terms of some such analytic as this with the major distinctions those of argumentative means rather than of formal means."<sup>141</sup> As the method increases in stature and popularity, more and more critics are discussing and utilizing the rhetorical

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<sup>138</sup>The Philosophy of Rhetoric (New York: Oxford University Press, 1936).

<sup>139</sup>Marie Hochmuth Nichols, Rhetoric and Criticism (Baton Rouge: Louisiana State University Press, 1963), p. 103.

<sup>140</sup>The Languages of Criticism (Canada: University of Toronto Press, 1953).

<sup>141</sup>Ibid., p. 197.

analysis of literature.<sup>142</sup>

In an attempt to fit the method to the man rather than the man to the method, the following rhetorical analysis will employ Aristotle's ideas of persuasion which allow the critic to deal with the interaction between the speaker's intentions and the reactions of the audience.<sup>143</sup> It is this teleological approach which has been used in the academic field of speech and that now seems attractive to teachers of English. The analytical aspect of Aristotelian rhetorical criticism is being applied to literature more and more as critics discover that analysis is often meaningless unless it takes into account the methods by which the author attempts to persuade his audience.<sup>144</sup>

This is precisely the kind of criticism that Whitman insisted was valid. He contended that criticism must begin with the author's purpose, that the two leading

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<sup>142</sup> Joseph Schwartz and John A Rycenga, The Province of Rhetoric (New York: The Ronald Press Company, 1965), pp. 403-539.

<sup>143</sup> See Lester Thonssen and A. Craig Baird, Speech Criticism (New York: The Ronald Press Company, 1948),

<sup>144</sup> J. L. Jellicorse, "The Poet as Persuader: A Rhetorical Explication of the Life and Writings of Walt Whitman" (unpublished Doctoral dissertation, College of Arts and Sciences, Northwestern University, 1967), p. 93.

rules of criticizing a work concerned the author's intentions and whether or not he sufficiently fulfilled his program.<sup>145</sup> In explaining his own program, Whitman placed himself within this rhetorical realm rather than in the mimetic, expressive, or objective orientations by asserting that the underlying effort of his poems involved a deep moral, social, and political purpose for America,<sup>146</sup> and that the success of his poetry was to be measured in terms of its physical, moral, and spiritual influence.<sup>147</sup> In Whitman's case, then, such an approach is needed as an antidote to the many subjective criticisms and to the aesthetic approach that applies criteria at odds with Whitman's purpose.<sup>148</sup>

Since Aristotelian rhetorical criticism focuses on "the discourse as an instrument serving the objectives of the rhetor,"<sup>149</sup> this analysis will begin with a discussion

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<sup>145</sup> Ibid., pp. 7-8.

<sup>146</sup> Horace L. Traubel, With Walt Whitman in Camden, Vol. I (New York: Mitchell Kinnerley, 1906), 209.

<sup>147</sup> Ibid., p. 439.

<sup>148</sup> Jellicorse, p. 116.

<sup>149</sup> Edwin Black, Rhetorical Criticism: A Study in Method (New York: Prentice-Hall, Inc., 1965), p. 77.

of Whitman's own rhetorical objectives. The study will then be organized according to Aristotle's statement that there are "three elements in speech-making--speaker, subject, and person addressed--it is the last one, the hearer, that determines the speeches' end and object."<sup>150</sup> Thus the speaker, the speech, and the audience will be discussed with emphasis upon the speaker's use of the ethical and emotional modes of persuasion as set forth in the Rhetoric,<sup>151</sup> and upon which Whitman based his rhetorical attempts. After considering the speaker's rhetorical intentions and his means of persuasion, the speaker's message, and his audience, conclusions can then be made as to the success or failure of the poem as an attempt at persuasion.

### Rhetorical Analysis of "Song of the Open Road"

#### Whitman's Rhetorical Intentions

Throughout his work, Walt Whitman insists upon the rhetorical aspect of his poems rather than the poetic, contending that it is correct to slight the music in favor of the message since he viewed literature as a persuasive

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<sup>150</sup> Aristotle, i. 1358<sup>b</sup>5.

<sup>151</sup> Ibid., i. 1356<sup>a</sup>-1356<sup>b</sup>.

weapon.<sup>152</sup> He automatically categorizes his work as rhetoric when he claims that he is not an artist but a medium communicating directly with an audience, that his message and not his art is the primary dimension of his writing, and that he, Walt Whitman, the poet and the representative man, is the speaker in the poem.<sup>153</sup> He clearly identifies himself as the speaker of the poem and the speaker in the poem in "A Backward Glance O'er Traveled Roads."

I saw . . . that the trunk and centre whence the answer was to radiate, and to which all was to radiate, and to which all should return from straying however far a distance, must be an identical body and soul, a personality--which personality . . . I deliberately settled should be myself--indeed could not be any other.<sup>154</sup>

The purposes of the speaker were Whitman's own goals; he wished to bring design and purpose to the disorderly and treacherous world of his own time and country. Whitman the Romantic, the Transcendentalist, the idealist, was always a moralist and all of his writings--fiction, journalism, lectures, prose, and poetry--are to some degree didactic. As the nineteenth-century poet-prophet, he

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<sup>152</sup>Jellicorse, p. 720.

<sup>153</sup>Ibid., p. 111.

<sup>154</sup>Whitman, "A Backward Glance," Complete Poetry, ed. James Miller, p. 318.

planned to tell the American people their faults and to provide a platform whereby they could improve their physical and spiritual states. He trusted that his purpose of the moral elevation of humanity was apparent upon every page of his poetry.<sup>155</sup>

Further proof that Whitman's poetry is rhetorical are the many accounts of Whitman's own interest and attempts at public speaking and reciting. In the early 1850's Whitman began to explore lecturing as a means of stimulating moral and religious reform. Most of his lectures called for general, religious, and political revolution, denounced materialism and called for a reformer-artist who would point out to the nineteenth century that there was something vaster and better than dress and the table, and business and politics.<sup>156</sup> The outbreak of the Civil War in 1860 contributed to the suspension of his lectures, but in the 1870's he delivered a few speeches and recitations as well as his well-known Lincoln lectures. Due to lack of opportunity and his ineffective delivery (at times almost inaudible), Whitman abandoned his dream of a dual role as

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<sup>155</sup>Jellicorse, p. 129.

<sup>156</sup>Horace L. Traubel, ed. An American Primer (Boston: Small-Maynard Publishing Company, 1904), pp. 21-22.

poet and orator and determined to deliver his message of a new American religion of democracy and equality through his poems.<sup>157</sup> His efforts and experimenting in public speaking inevitably influenced the rhetorical nature of his poetry for it was in the poetry that he finally found the best medium for expressing his message.<sup>158</sup>

In order to most effectively persuade through his poetry, Whitman relies upon the non-logical modes of persuasion. Although Whitman has secondary, specific, and ulterior goals, his primary purpose in "Song of the Open Road," as in all of Leaves of Grass, is to initiate his theory of spiritualization through the creation of physically and morally perfected individuals.<sup>159</sup> This he attempts chiefly through the use of ethical and emotional appeals.

### The Speaker

As speaker, his chief persuasive strategy in the poem is the use of ethos, the first type of artistic proof

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<sup>157</sup>Peter George Van Egmond, "Walt Whitman's Study of Oratory and Uses of it in Leaves of Grass," (unpublished Doctoral dissertation, College of Arts and Sciences, The University of North Carolina at Chapel Hill, 1966), pp. 58-62.

<sup>158</sup>Traubel, With Walt Whitman, pp. 8-9.

<sup>159</sup>Jellicorse, p. 20.

listed in the Rhetoric. Regarding this mode of ethical persuasion, Aristotle states:

Persuasion is achieved by the speaker's personal character when the speech is so spoken as to make us think him credible. We believe good men more fully and readily than others: this is true generally whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided. This kind of persuasion, like the others, should be achieved by what the speaker says. . . . His character may almost be called the most effective means of persuasion he possesses.<sup>160</sup>

Aristotle elaborates on ethical appeal by revealing that "there are three things which inspire confidence in the orator's own character-- . . . good sense, good moral character, and goodwill."<sup>161</sup>

From the very beginning of "Song of the Open Road," Whitman is concerned with persuading his audience by establishing his own good character. The speaker gains his audience's attention by describing himself as "light-hearted," "healthy," "free," "strong," and "content." He identifies himself directly with "good-fortune" and correlates goodness with the open road on which he invites the audience.

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<sup>160</sup> Aristotle, i. 2. 1356<sup>a</sup>5-10.

<sup>161</sup> Ibid., ii. 1. 1378<sup>a</sup>5.



Henceforth I ask not good-fortune, I myself  
 am good fortune.  
 Henceforth I whimper no more, postpone no  
 more, need nothing.  
 Done with indoor complaints, libraries,  
 querulous criticisms,  
 Strong and content I travel the open road.  
 (lines 4-7)

The speaker continues to evince his ethical intentions by receiving and identifying with all whom he encounters throughout the body of the poem. Through his "profound lesson of reception," he is able to gain the goodwill of his reading audience. He also heightens his degree of credibility by aligning himself with "heroic deeds," "free poems," "wisdom," "happiness," and all that is good in the universe and of the soul. To further reinforce his believability and gain a hearing, the speaker disavows any affiliation with the dark, evil side of the self--the "skulking and hiding" side of the self who harbors a "secret silent loathing and despair" of both life and death and with the "diseas'd person, rum-drinker or venereal taint." The speaker reveals his courage by showing his willingness to struggle for that which lies at the end of the journey. He promises the audience that if they will follow him, "often with spare diet, poverty, angry enemies, desertions," they will receive a just reward--"something to make a greater struggle necessary." He then shows his goodwill toward them by offer-

ing his own personal experience and assistance to them for the long journey ahead.

Although the primary appeal in "Song of the Open Road" is ethical, Whitman also relies on pathos, or emotional proof. Aristotle defines this second mode of persuasion which attempts to put the audience into a certain frame of mind: "Secondly, persuasion may come through the hearers, when the speech stirs their emotions. Our judgments when we are pleased and friendly are not the same as when we are pained and hostile."<sup>162</sup> In order to arouse the emotions, the speaker must "understand the emotions-- . . . to know their cause and the way in which they are excited."<sup>163</sup> Aristotle defines the emotions as "all those feelings that so change men as to affect their judgments, and that are also attended by pain or pleasure."<sup>164</sup>

Whitman apparently knew and understood the emotions of men for throughout his poetry, he appeals to many of the emotions which are discussed by Aristotle throughout Book II of the Rhetoric. The speaker appeals to the positive emotions as opposed to the negative ones. He attempts

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<sup>162</sup>Ibid., i. 2. 1356<sup>a</sup>15.

<sup>163</sup>Ibid., i. 2. 1356<sup>a</sup>25.

<sup>164</sup>Ibid., ii. 2. 1378<sup>a</sup>20.

to put the audience in a receptive frame of mind through the appeals to calmness, friendship, confidence, shamelessness, and kindness as opposed to the appeals to anger, enmity, fear, shame, unkindness, pity, indignation, envy or emulation.

As the speaker pictures the fruitful life which the audience can have on the open road, he alternates enthusiasm with calm acceptance and reflection of "the progress of the souls of men and women along the grand roads of the universe." He also pledges friendship to those who would follow his program:

I think whatever I shall meet on the road  
           I shall like, and whoever beholds me  
           shall like me,  
 I think whoever I see must be happy.  
 (lines 51-52)

The speaker further encourages his audience to follow his program of physical and spiritual amelioration by promoting adhesiveness, or brotherly love, and correlating it with happiness--"the efflux of the soul." He exudes self-confidence and establishes this feeling in his audience by assuring them that whoever accepts his platform shall be blessed and shall bless him. The speaker assures them that they will eventually comprehend Nature and discover divine things more beautiful than words can tell. He further instills confidence by hinting at his solution and picturing the

results to be attained through his program.

Now if a thousand perfect men were to appear  
     it would not amaze me,  
 Now if a thousand beautiful forms of women  
     appear'd it would not astonish me.  
 Now I see the secret of the making of the  
     best persons,  
 It is to grow in the open air and to eat  
     and sleep with the earth.  
 (lines 69-72)

The speaker appeals to their sense of shamelessness as well when he chides them out of their dark confinement and entreats them to live an open life on the open road. Finally, he appeals to their sense of kindness and friendship when he concludes:

Camerado, I give you my hand!  
 I give you my love more precious than money,  
 I give you myself before preaching or law;  
 Will you give me yourself? will you come  
     travel with me?  
 Shall we stick by each other as long as we  
     live?  
 (lines 220-224)

Whitman, as the speaker, relies very little, if at all, on logos or logical appeal, which is the third mode of persuasion. He attempted to reach his audience by appealing to their sense of ethics and to their emotions and therefore uses ethos and pathos as his major persuasive techniques.

### The Message

Of the three major types of oratory listed by

Aristotle--political, forensic, and ceremonial, or deliberative, legal, and epideictic<sup>165</sup>--"Song of the Open Road" is most similar to deliberative oratory. Deliberative speaking urges the listeners to do or not to do something, and is concerned with future time. It aims at establishing the expediency or the harmfulness of a proposed course of action. If the speaker urges its acceptance, he does so on the ground that it will do good; if he urges its rejection, he does so on the ground that it will do harm,<sup>166</sup> as does the speaker in "Song of the Open Road."

Regarding the deliberative message, Aristotle decrees:

In making a speech one must study three points: first, the means of producing persuasion; second, the style, or language, to be used; third, the proper arrangement of the various parts of the speech. We have already specified the sources of persuasion [in Book I]. . . . Our next subject will be the style of expression. For it is not enough to know what we ought to say; we must also say it as we ought; much help is thus afforded towards producing the right impression of a speech.<sup>167</sup>

Having established, in the discussion of the speaker,

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<sup>165</sup>Ibid., i. 3. 1358<sup>b</sup>5.

<sup>166</sup>Ibid., i. 3. 1358<sup>b</sup>10-25.

<sup>167</sup>Ibid., iii. 1. 1403<sup>b</sup>5.

that Whitman depends heavily upon ethical and emotional appeals and little upon logical ones, the next question involves the rhetorical style of the message. Primarily, Aristotle would have the style be clear and appropriate:

Style to be good must be clear, as is proved by the fact that speech which fails to convey a plain meaning will fail to do just what speech has to do. It must also be appropriate, avoiding both meanness and undue elevation.<sup>168</sup>

The language in "Song of the Open Road" is conversational, but would not fulfill Aristotle's criteria of the "happy mean."<sup>169</sup> The speaker's use of compound words ("bat-eyed," "forth-steppers," "well-grain'd"), strange words ("efflux," "allons," "formules"), epithets ("camerado," "run-drinker;" "venereal taint"), and inappropriate metaphors ("delicious burdens," etc.) all fall into the category which Aristotle classifies as "bad taste in language."<sup>170</sup> Rhetorically, the poem does not convey the plain meaning for effective persuasion in as clear and appropriate a style as Aristotle deems necessary.

Further rhetorical study of the poem reveals that it is arranged in a similar pattern to Aristotle's four

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<sup>168</sup>Ibid., iii. 1. 1404<sup>b</sup>5.

<sup>169</sup>Ibid., iii. 15. 1417<sup>a</sup>35.

<sup>170</sup>Ibid., iii 3. 1406<sup>a</sup>35.

parts of a speech--introduction, statement, argument, and epilogue.<sup>171</sup> Section 1 serves as the introduction which paves the way for what is to follow. Sections 2-3 serve as the statement, or narration, which includes the thesis statement and a brief narration setting forth the central theme of acceptance and reception. The thesis statement, placed immediately following the introduction, is an example of Whitman's technique of "hints and indirections"<sup>172</sup> rather than a clear, straight-forward statement of purpose, however. The speaker states:

You road I enter upon and look around,  
     I believe you are not all that is  
     here.  
 I believe that much unseen is also here.  
 (lines 16-17)

Here Whitman is hinting that there is much more to the road (and perhaps at the end of the road) than just the "long brown path" itself. The remainder of section 2 and all of section 3 sets forth the "lesson of reception nor preference nor denial" of all people who will follow the speaker and of all of the objects which are "latent with unseen existences." These sections, with their many enthusiastic exclamations, set the tone of confident

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<sup>171</sup>Ibid., iii 14. 1414<sup>b</sup>5.

<sup>172</sup>Van Egmond, p. 159.

encouragement and optimistic exhortation for the entire poem. Sections 4-14 offer the argument or proof of the theme established in the statement including the refutation of the evil opposition in the last half of section 13. Here, as discussed previously, the speaker relies on ethical and emotional proofs as his major modes of persuasion. Again, he uses "hints and indirections" rather than specific examples or enthymemes or any form of logical proof. In section 15, the epilogue of the poem, the speaker moves in closer to his audience in an urgent final plea to accept his message and to follow his lead. He fulfills the purpose of the exordium by making the audience well-disposed towards himself ("It is safe--I have tried it . . .") and ill-disposed towards the opponent (the paper, the book, the tools, etc); by refreshing their memory and magnifying the leading facts ("The road is before us!" "It is safe . . .") "Be not detain'd."); by exciting the required state of emotion in the hearers<sup>173</sup> ("Allons!" "Will you give me yourself? will you come travel with me?" and by the final rhetorical question--"Shall we stick by each other as long as we live?"). Because of the speaker's statement of intention, his abundant use of ethical and emotional appeals, and

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<sup>173</sup>Aristotle, iii. 18. 1419<sup>b</sup>10.



the rhetorical organization of the poem, and because of the exhortative tone of the poem, it is clear that "Song of the Open Road" is an attempt at persuasion.

### The Audience

Recalling that of the three basic components of the rhetorical act--the speaker, the subject, and the person addressed--it is the last one, the audience, that determines the effectiveness of the speech.<sup>174</sup> Walt Whitman's driving desire was to communicate with his audience--the American masses; his entire mission depended upon the acceptance of his program by the masses. He attempted to serve as both critic and prophet to his audience; chastizing them for their shortcomings and then showing them a program for spiritual solidarity.<sup>175</sup> The speaker saw, with calm and searching eyes, that "America was a somewhat shoddy bourgeois capitalistic society shot through with cant and hypocrisy and every meanness"<sup>176</sup> and set out to correct this devastation with his spiritual message.

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<sup>174</sup>Ibid., ii. 3. 1358<sup>b5</sup>.

<sup>175</sup>Jellicorse, p. 355.

<sup>176</sup>Vernon Louis Parrington, Main Currents in American Thought (New York: Harcourt, Brace and World, Inc., 1958), p. 79.

The spiritual message in "Song of the Open Road" is addressed within the poem to a "Camerado" (line 220) whom the speaker entreats to join him in his program of physical and spiritual amelioration. But the real audience which the speaker tried to reach, individually and collectively, was the American men and women of the nineteenth century who were "superstitious, untaught, credulous, fable-loving, and mythic-materialistic."<sup>177</sup> For these masses, he foresaw "a spiritual democracy, vitalized by regular contact with out-door life and growing things and the warmth of the sun."<sup>178</sup>

#### Failure of Rhetorical Goal

Whitman had high hopes for the success of his rhetorical mission. He stated in the 1855 Preface: "There is no fear of mistake. If the one is true the other is true. The proof of a poet is that his country absorbs him as affectionately as he has absorbed it."<sup>179</sup> He con-

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<sup>177</sup>Van Wyck Brooks, The Times of Melville and Whitman (New York: E. P. Dutton and Company, Inc., 1947), p. 186.

<sup>178</sup>Ibid., p. 187.

<sup>179</sup>Whitman, "1855 Preface," Complete Poetry ed. James Miller, p. 427.

tinued to be optimistic, but by the time of the third edition in 1860, Whitman came to realize that while he had absorbed his country, it had not absorbed him. Realizing that his chance for immediate acceptance was slight, he attempted to adjust to his audience by increasing the rhetorical organization of his poems and continuing his long struggle toward his goal for acceptance.<sup>180</sup> But the masses who still looked to Europe for literary models and whose admiration was reserved for the traditional poets such as Emerson, Longfellow, Bryant, Lowell and Whittier, found Whitman incomprehensible.<sup>181</sup> The general public in America either rejected the message in his poems or knew little or nothing about its existence. With the exception of Emerson, who endorsed his first edition of Leaves of Grass, and a small group of close friends and disciples, his poetry was received badly or not at all.<sup>182</sup>

. . . Not being understood, it was inevitable that he should be inexorably damned. The most deeply religious soul that American literature knows, . . . the poet of the democratic ideal to which, presumably, America was dedicated,

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<sup>180</sup>Jellicorse, p. 359.

<sup>181</sup>Parrington, p. 70.

<sup>182</sup>William Sloane Kennedy, The Fight of a Book for the World (Massachusetts: The Stonecraft Press, 1926), p. 3.

Whitman was flung into outer darkness by the moral custodians of an age that knew morality only from the precepts of the fathers.<sup>183</sup>

Unfortunately, Whitman's message was nullified by the Drews and Fisks and Goulds and the "hoggish, cheating, bedbug qualities" of a generation who scorned him for a beast.<sup>184</sup> His audience was too engrossed in the material mastering of a continent to have time to pause and take their spiritual bearings.<sup>185</sup>

Whitman failed to become the evangelist of his people that he desired; eventually he realized that the religious persuader is one of the masses, physically and by class, but that he is always above it by the right of the message that he bears. He understood that the evangelist is usually neglected, and often persecuted, but that he must always be totally true to his message, even if it means that he transcends the audience so far that only a few can understand him.<sup>186</sup> The speaker's message was

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<sup>183</sup>Parrington, p. 70.

<sup>184</sup>Ibid., p. 84.

<sup>185</sup>J. Middleton Murry, "Walt Whitman: The Prophet of Democracy," in Leaves of Grass One Hundred Years After, ed. Milton Hindus (California: Stanford University Press, 1955), p. 124.

<sup>186</sup>Jellicorse, p. 360.

not accepted by the masses because they were not ready for it; therefore Whitman had to be satisfied with a small but influential audience who would then carry the message onward and prepare the future audience which eventually must accept and justify the prophet's message. After his brief, futile hopes of immediate success, Whitman was forced to accept this cycle as his means of reaching an audience.<sup>187</sup>

Of all of Walt Whitman's failures, his bitterest was this inability to meet his own test of his worth as a poet. In the course of time he came to be praised by friendly critics and biographers, but he would never be read and accepted by the masses as he intended. That he was indeed a poet, even a great one, was first recognized by educated men and women, especially poets, critics, artists-intellectuals.<sup>188</sup> This is the great contradiction between Whitman's rhetorical theory and his actual achievement as a poet.

By Aristotelian criteria, Whitman failed his rhetorical purpose in "Song of the Open Road" and in Leaves of Grass because he failed to achieve his own rhetorical

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<sup>187</sup> Ibid., p. 361.

<sup>188</sup> Gay Wilson Allen, A Reader's Guide to Walt Whitman (New York: Farrar, Straus and Giroux, 1970), p. 33.

intentions. He failed to convince his immediate audience to accept his program and therefore the "speech" was ineffective. However, the deliberative speaker is concerned with the future, both immediate and long-range ("It is about things to be done hereafter that he advises, for or against.")<sup>189</sup> Since Whitman did adjust his rhetorical desires over the years and has been accepted as a prophet and as the "poet of democracy,"<sup>190</sup> he was only partially a failure as a speaker. But even with his long-range audience his program for democracy has been more accepted than his program of physical and spiritual amelioration,<sup>191</sup> which he advocated in "Song of the Open Road." Therefore, as a speaker with specific rhetorical aims, employing specific rhetorical devices, Walt Whitman did not accomplish his persuasive purpose in "Song of the Open Road."

#### Significance to the Oral Interpreter

A complete, total criticism for the interpreter which will grapple with all of the major problems in a poem

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<sup>189</sup> Aristotle, i. 3. 1358<sup>b</sup>15.

<sup>190</sup> Allen, A Reader's Guide, p. 33.

<sup>191</sup> Ibid., p. 27.

will necessarily include rhetorical criticism.<sup>192</sup> Since there is a legitimate rhetorical element in poetry,<sup>193</sup> the oral interpreter should not neglect this opportunity to view the poem at another important angle. One of the major advantages of using the rhetorical approach is its high degree of objectivity. It demands that the interpreter apply not his own criteria, but those of the rhetor. The rhetorical critic's task involves historical scholarship rather than the application of currently fashionable criteria or personal concepts of art, and what he sacrifices in creativity, he gains in objectivity.<sup>194</sup>

The oral reader may also derive considerable help from a rhetorical analysis by helping him to find an appropriate style of delivery. By understanding who the speaker is, what his message is, and who the audience is, the reader can in turn find a style appropriate for his own speaking situation.<sup>195</sup> In Whitman's case, for example, so far as "Song of the Open Road" is concerned, the rhe-

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<sup>192</sup>Donald C. Bryant, "Uses of Rhetoric in Criticism" in Rhetoric and Poetic, p. 10.

<sup>193</sup>Hudson, p. 376.

<sup>194</sup>Jellicorse, p. 116.

<sup>195</sup>Sloan, Oral Study, p. 165.

torical analysis indicates that the poem calls for a persuasive delivery, that it calls for an exhortative, entreating manner of presentation.

The rhetorical analysis can also offer another view of the language and of the artistry of the structure. It can help the interpreter see why certain words and phrases were chosen and how the poem was carefully and skillfully organized in order to produce an effect upon the audience.<sup>196</sup> This insight can lead to an understanding of the unity or wholeness of the poem and thus to an understanding of the controlling tone of the poem.

Some critics feel that "the criticism of poetry is a rhetorical venture."<sup>197</sup> Others have expressed utter contempt for rhetoric or have ignored all discussions of the communicative element in poetry, but oral readers can do neither.<sup>198</sup> The wise critic-interpreter will necessarily use the rhetorical analysis in an attempt to support the principles of poetics in the analysis and evaluation of poems.

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<sup>196</sup> Ibid., p. 156.

<sup>197</sup> Brockett, p. 15.

<sup>198</sup> Sloan, Oral Study, p. 165.

<sup>199</sup> Ibid., p. 139.



## CHAPTER V

### CONCLUSION

#### Individual Contributions of Each Method

Because of the importance of literary analysis to the oral interpretation process, the critic-interpreter should use every appropriate critical tool available to him. By taking a pluralistic approach to analysis, he makes possible a fuller exploration of his subject in its total extent than he could otherwise attain.<sup>200</sup> Critical theories bear a complicated relation to one another. In part, they are concerned with different aspects; in part they offer different explanations of the same aspect. The pluralist, while recognizing differences of approach, also recognizes their similarities. Thus, he can, without distortion, preserve a true sense of these differences and similarities between the various speculations.<sup>201</sup>

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<sup>200</sup>Crane, p. 193.

<sup>201</sup>Geiger, Quarterly Journal of Speech, XLI (1955), 45.

In comparing the three methods discussed in this paper--the explicative, the archetypal, and the rhetorical--certain separate, individual contributions are noted for each as well as certain similar contributions. Of the three approaches, the explicative, which is the intrinsic approach to the work itself, is the essential first-step of literary study for the oral interpreter. The interpreter must first seek to go deeply into the literature by focusing his analysis on verbal forms, binding his perspectives to the text. The text of the poem should be the first consideration, for the poem alone is the source of all of its meaning and value.<sup>202</sup>

In "Song of the Open Road," the explicator finds that the thought progress coincides with a procession of movement as the central figure--the "I," the soul--calls for brotherly love or "adhesiveness" on the open road in a mood of exhortation and optimism. He discovers, as well, that the journey is a continuing physical journey leading to a spiritual journey. By locating the fulcrum of the poem in section nine, the explicator understands the proportion and balance of the poem, and detects the shift

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<sup>202</sup>Sloan, Oral Study, p. 171.

in attitude toward a more intimate, a more persuasive tone in the last seven sections. He also determines that the poem is written in a rhythmical free-verse, with much use of initial and internal repetition, grammatical parallelism, caesura, and lengthy sense units, and that the controlling sense image is one of movement alternating between large overt action movements (kinetic) and smaller muscular movement of tension or relaxation (kinesthetic). The explication of the poem, then, leads the interpreter to a basic understanding of the meaning of the poem, a basic appreciation of the aesthetic unity of the poem, and insight as to the appropriate delivery for the poem.

Although the intrinsic approach is an essential core of literary study, it should not be the sole approach to the analysis. The interpreter who wishes to be thorough in his criticism will seek ways to go beyond the intrinsic and will develop extrinsic modes of analysis, which try to illuminate the literary work in the light of frames of reference external to the text itself. The pluralistic interpreter hypothesizes that a piece of literature may involve more than those elements stabilized in structure and thus may be approached from any extrinsic standpoint which can illuminate it.

One such extrinsic approach is the archetypal analy-

sis. While still requiring close textual reading, archetypal criticism allows the interpreter to go beyond the text in order to perceive larger patterns. He may look to the poet's professed intentions, to other works by other authors, to man's psychological past and to the field of mythology in order to uncover the recurring archetypes or motifs which perpetuate man's membership in the human race and demonstrate some basic cultural pattern of great meaning and appeal to humanity.<sup>203</sup>

The interpreter is led to search for universal archetypal patterns in "Song of the Open Road" by Whitman's stated spiritual intentions to delineate an exemplary New World hero. When comparing the "I" archetype in the poem to other mythical and literary figures, the critic determines the central hero to be a quester figure of cosmic proportions, comparable to Achilles, Ulysses, and Christ--a personal, national, cosmic and mythical hero. The major plot pattern is found to be the journey motif which occurs in other poems by Whitman as well as in general mythology. The merging of the "I" archetype with other archetypes on the open road results in a cohesion which further enforces the unity of the poem. The

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<sup>203</sup>Wilbur Scott, p. 247.

detection of the character type, the major motif, and the fact that the imagery within the poem is of a divine, apocalyptic nature as opposed to the demonic, reveals a tone of affirmation and optimistic exuberance. An archetypal analysis adds to the poem an even deeper understanding and appreciation and added insights into the proper technique for delivering the poem.

Another extrinsic critical method, the rhetorical, allows the interpreter to go far outside the text. In the rhetorical framework, the critic may examine a work from a point extrinsic to it, from some actual rhetorical theory such as the Aristotelian which regards the work primarily as an act of communication between the author and his audience.<sup>204</sup> Here he may also consult the rhetorical intentions of the rhetor in his evaluation. By applying an appropriate rhetorical theory and by regarding the poet's own purposes, the analysis gains a high degree of objectivity.<sup>205</sup>

When discussing "Song of the Open Road" as rhetoric, the critic finds that Whitman himself categorizes his work as rhetorical and identifies himself as the speaker of the

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<sup>204</sup>Sloan, Oral Study, p. 164.

<sup>205</sup>Jellicorse, p. 116.

poem and as the speaker in the poem, thereby announcing his rhetorical intentions.

By using Aristotle's Rhetoric as guide, the interpreter ascertains that Whitman's major means of persuasion are the ethical and the emotional modes rather than the logical. He also concludes that, of the three major types of oratory listed by Aristotle, "Song of the Open Road" is most similar to deliberative oratory. The critic then looks to Aristotle's comments on style and to the style of Whitman's message to find that the poem does not convey the plain meaning with the clarity and appropriateness which Aristotle calls for. The interpreter also finds that the arrangement of the poem (the message) is similar to Aristotle's four parts of a speech--introduction, statement, argument, and epilogue.<sup>206</sup> By so doing, the rhetorical critic can determine what rhetorical devices are used to insure acceptance of the message and in what manner the poem achieves its unity. It is here also that he uncovers the theme of physical and spiritual amelioration which serves as the thesis for the entire poem. After having studied the style and the arrangement, the interpreter also concludes that the general tone of the poem

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<sup>206</sup>Aristotle iii. 14. 1414<sup>b</sup>5.

is one of confident encouragement and optimistic exhortation.

After studying the poem's speaker and the poem's message, the critic can then look to the audience for which the poem was intended. By consulting primary and secondary sources, the rhetorical interpreter finds that "Song of the Open Road" was intended for the American masses of the nineteenth century. He finds that the stated audience within the poem is a "Camerado," (line 220) and that the audience for whom the poem was designed was the untaught superstitious, fable-loving American men and women.<sup>207</sup> Through his external biographical, historical, and critical sources, the interpreter verifies that neither the speaker, Whitman, nor the speaker's message was accepted by the audience intended, therefore concluding that the rhetorical attempt to influence the American public did not succeed.

#### Comparison of Methods

As can be seen through the preceding analyses, different critical methods approach the poem at different angles, viewing it with different perspectives. Each makes

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<sup>207</sup>Van Wyck Brooks, p. 186.

some special contribution to the study of the poem.

The explication calls for a complete line-by-line examination of the thought progression of the poem whereas the archetypal and the rhetorical techniques do not. The explication includes the identification and analysis of selected poetic elements. It also verifies the various sections and their relationship to the whole as well as pinpointing the fulcrum which divides the poem and leads to an understanding of proportion and balance and change of tone. In addition the explicative analysis requires the fervent search for sensory imagery, with which the other methods are not concerned.

The archetypal analysis uncovers universal types and motifs which are of no consequence to the other two approaches. The archetypal method looks for imagery in the form of archetypes or patterns and classifies these phenomena as apocalyptic or devine. Unlike the others, the archetypal approach is a comparative method in that it views the poem in relation to other poems in its search for recurring images and attempts to reveal man's natural participation in the collective unconscious.

The rhetorical method, unlike the others, approaches the poem as a piece of persuasion, searching for the rhe-



torical devices used to ensure acceptance of the rhetor's message. Also unlike the other methods, the rhetorical approach is preoccupied with the man behind the poem, his major modes of appeal, and with the reactions of his intended audience. The rhetorical analysis makes conclusions as to the success or failure of the rhetorical act whereas the explicative and archetypal approaches are more concerned with illumination than with evaluation.

Although the emphases shift from method to method and each has its own unique contributions, they also arrive at similar answers to similar questions. The discoveries made are not opposing or contradictory, but merely reinforcing and broadening. For example, each method discovers the progressive unity of the poem. The explication views the moving progression of the "I" figure through the fifteen sections with the fulcrum in section nine. The archetypal finds the cohesiveness by following the hero-on-the-open-road motif. The rhetorical method decides on the wholeness of the poem by viewing it as a unified speech developed through an introduction, statement, argument, and epilogue.

Similar conclusions are also made regarding the controlling tone of the poem. By studying the meaning through paraphrase, the nature of the "I" figure and the

moving sensory imagery, the explicative analysis uncovers a central tone of "controlled optimism." The archetypal analysis makes a similar discovery of a "lyric tone of spiritual optimism and controlled exuberance" by analyzing the nature of the apocalyptic archetypes and motifs found in the poem. The rhetorical analysis, by viewing the poet as rhetor, his message, and his rhetorical devices, also concludes that the central tone is one of "confident encouragement and optimistic exhortation." Similar parallels could also be drawn regarding other poetic elements in the poem, each method making the same conclusions from slightly different angles.

One of the most important advantages which the pluralistic approach holds for the oral interpreter is the multi-dimensional view of the persona which greatly aids the interpreter in his preparation for delivery. Rather than seeing the persona on one level only, simply as the soul, as the journeying hero, or as the speaker, the interpreter understands more fully the complete nature of his character and can hence "suggest" the central figure with more depth of intellectual and emotional understanding.

In this way the reader can also prevent making too literal an interpretation, which might result from the

single rhetorical view, or too abstract an interpretation, which might result from the archetypal view alone.

To avoid a shallow analysis, the interpreter is on guard against excessive faith in a single approach, against "critical monism"<sup>208</sup> and entertains any point of view that may send him to his interpretative act with illumination. He is interested in achieving the fullest possible apprehension of the literary work, and any style of criticism which can help him in this is justifiable.<sup>209</sup>

#### The Ideal Critic and the Real Critic

If there could be such a thing as an ideal literary critic, his method would be a synthesis of every possible technique or procedure used. This ideal critic would extend his whole integrated method just as far as the individual component methods are capable of extension in isolation. He would, in short, do everything possible with a work of literature.<sup>210</sup>

In reality, however, the actual critic cannot, and need not, use every single method carried to the fullest

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<sup>208</sup>Wilbur Scott, p. 313

<sup>209</sup>Sloan, Oral Study, p. 198.

<sup>210</sup>Hyman, pp. 395-99.

extent. The best critic pursues none of the methods to the end of the line, but merely far enough to suggest the further possibilities. He stresses only those approaches that seem fruitful for the specific work under discussion, slighting or ignoring others temporarily less fruitful, which would then have their place in dealing with a different type of work.<sup>211</sup>

#### Advantages of the Pluralistic Approach

The most desirable approach, then, is some form of plural, co-operative, or collective criticism which might be called "A Symposium."<sup>212</sup> This whole critical approach would have the virtues of completeness and scope that the single-method could not achieve. A pluralistic or symposium criticism would not only establish a multiplicity of readings and meanings, but also give them all a hearing, and in the last analysis, establish some true and valid ones.<sup>213</sup>

The best hope for criticism, indeed, lies in the perpetuation of this multiplicity; nothing could be more damaging than the

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<sup>211</sup>Ibid., pp. 401-02.

<sup>212</sup>Ibid., p. 402.

<sup>213</sup>Ibid., p. 407.

practical success of any effort to define authoritatively the frontiers and problems of our subject or to assign to each of its variant languages a determinate place in a single hierarchy of critical modes. . . . The great obstacle to advance in criticism is not the independent groups of critics each pursuing separate interests, but the spirit of exclusive dogmatism which keeps them from learning what they might from one another. . . .<sup>214</sup>

The pluralist attitude implies an understanding of the similarities between methods as well as a respect for areas of difference. The pluralist will study and employ literary theories as "limited struggles, sometimes mutually supporting one another, sometimes opposing one another, and thus may gain mastery over the vastly complicated and valuable phenomena of literature and literary experience."<sup>215</sup> He will come to think of the various critical approaches no longer as attempts to find the only "real" truth about poetry but "as so many distinct conceptual and logical means, each with its peculiar capacities and limitations, for solving truly the many distinct kinds of problems which poetry, in its magnificent variety of aspects, presents to our view."<sup>216</sup>

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<sup>214</sup>Crane, p. 193.

<sup>215</sup>Geiger, Quarterly Journal of Speech, XLI (1955), 56.

<sup>216</sup>Crane, p. 194.

## APPENDIX

### 1

Afoot and light-hearted I take to the open road,  
Healthy, free, the world before me,  
The long brown path before me leading wherever I choose.

Henceforth I ask not good-fortune, I myself am good-fortune,  
Henceforth I whimper no more, postpone no more, need  
nothing,  
Done with indoor complaints, libraries, querulous criticisms,  
Strong and content I travel the open road.

The earth, that is sufficient,  
I do not want the constellations any nearer,  
I know they are very well where they are,  
I know they suffice for those who belong to them.

(Still here I carry my old delicious burdens,  
I carry them, men and women, I carry them with me wherever  
I go,  
I swear it is impossible for me to get rid of them,  
I am fill'd with them, and I will fill them in return.)

### 2

You road I enter upon and look around, I believe you are  
not all that is here,  
I believe that much unseen is also here.  
Here the profound lesson of reception, nor preference nor  
denial,  
The black with his woolly head, the felon, the diseas'd,  
the illiterate person, are not denied;  
The birth, the hasting after the physician, the beggar's  
tramp, the drunkard's stagger, the laughing party  
of mechanics,

The escaped youth, the rich person's carriage, the fop,  
 the eloping couple,  
 The early market-man, the hearse, the moving of furniture  
 into the town, the return back from the town,  
 They pass, I also pass, any thing passes, none can be  
 interdicted,  
 None but are accepted, none but shall be dear to me.

## 3

You air that serves me with breath to speak! 25  
 You objects that call from diffusion my meanings and give  
 them shape!  
 You light that wraps me and all things in delicate equable  
 showers!  
 You paths worn in the irregular hollows by the roadsides!  
 I believe you are latent with unseen existences, you are  
 so dear to me.

You flagg'd walks of the cities! you strong curbs at the 30  
 edges!  
 You ferries! you planks and posts of sharves! you timber-  
 lined sides! you distant ships!  
 You rows of houses! you window-pierc'd facades! you roofs!  
 You porches and entrances! you copings and iron guards!  
 You windows whose transparent shells might expose so much!  
 You doors and ascending steps! you arches! 35  
 You gray stones of interminable pavements! you trodden  
 crossings!  
 From all that has touch'd you I believe you have imparted  
 to yourselves, and now would impart the same secretly  
 to me,  
 From the living and the dead you have peopled your impassive  
 surfaces, and the spirits thereof would be evident and  
 amicable with me.

## 4

The earth expanding right hand and left hand, 40  
 The picture alive, every part in its best light,  
 The music falling in where it is wanted, and stopping where  
 it is not wanted,  
 The cheerful voice of the public road, the gay fresh senti-  
 ment of the road.

O highway I travel, do you say to me Do not leave me?  
 Do you say Venture not--if you leave me you are lost?  
 Do you say I am already prepared, I am well-beaten and  
undenied, adhere to me?

45

O public road, I say back I am not afraid to leave you,  
 yet I love you,  
 You express me better than I can express myself,  
 You shall be more to me than my poem.

I think heroic deeds were all conceiv'd in the open air,  
 and all free poems also.  
 I think I could stop here myself and do miracles,  
 I think whatever I shall meet on the road I shall like,  
 and whoever beholds me shall like me,  
 I think whoever I see must be happy.

50

## 5

From this hour I ordain myself loos'd of limits and imagi-  
 nary lines,  
 Going where I list, my own master total and absolute,  
 Listening to others, considering well what they say,  
 Pausing, searching, receiving, contemplating,  
 Gently, but with undeniable will, divesting myself of the  
 holds that would hold me.

55

I inhale great draughts of space,  
 The east and the west are mine, and the north and the south  
 are mine.

I am larger, better than I thought,  
 I did not know I held so much goodness.

60

All seems beautiful to me,  
 I can repeat over to men and women You have done such good  
 to me I would do the same to you,  
 I will recruit for myself and you as I go,  
 I will scatter myself among men and women as I go,  
 I will toss a new gladness and roughness among them,  
 Whoever denies me it shall not trouble me,  
 Whoever accepts me he or she shall be blessed and shall bless  
 me.

65



Now if a thousand perfect men were to appear it would not  
 amaze me,  
 Now if a thousand beautiful forms of women appear'd it  
 would not astonish me.

70

Now I see the secret of the making of the best persons,  
 It is to grow in the open air and to eat and sleep with  
 the earth.

Here a great personal deed has room,  
 (Such a deed seizes upon the hearts of the whole race of men,  
 Its effusion of strength and will overwhelms law and mocks  
 all authority and all argument against it.)

75

Here is the test of wisdom,  
 Wisdom is not finally tested in schools,  
 Wisdom cannot be pass'd from one having it to another not  
 having it,  
 Wisdom is of the soul, is not susceptible of proof, is its  
 own proof,  
 Applies to all stages and objects and qualities and is con-  
 tent,  
 Is the certainty of the reality and immortality of things,  
 and the excellence of things;  
 Something there is in the float of the sight of things  
 that provokes it out of the soul.

80

Now I re-examine philosophies and religions,  
 They may prove well in lecture-rooms, yet not prove at all  
 under the spacious clouds and along the landscape and  
 flowing currents.

Here is realization,  
 Here is a man tallied--he realizes here what he has in him,  
 The past, the future, majesty, love--if they are vacant of  
 you, you are vacant of them.

85

Only the kernel of every object nourishes;  
 Where is he who tears off the husks for you and me?  
 Where is he that undoes stratagems and envelopes for you  
 and me?

90

Here is adhesiveness, it is not previously fashion'd, it is  
 apropos;  
 Do you know what it is as you pass to be loved by strangers?

Do you know the talk of those turning eye-balls?

## 7

Here is the efflux of the soul,  
 The efflux of the soul comes from within through embower'd  
     gates, ever provoking questions, 95  
 These yearnings why are they? these thoughts in the dark-  
     ness why are they?  
 Why are there men and women that while they are nigh me  
     the sunlight expands my blood?  
 Why when they leave me do my pennants of joy sink flat and  
     lank?  
 Why are there trees I never walk under but large and melo-  
     dious thoughts descent upon me?  
 (I think they hang there winter and summer on those trees  
     and always drop fruit as I pass;) 100  
 What is it I interchange so suddenly with strangers?  
 What with some driver as I ride on the seat by his side?  
 What with some fisherman drawing his seine by the shore as  
     I walk by and pause?  
 What gives me to be free to a woman's and man's good-will?  
     what gives them to be free to mine?

## 8

The efflux of the soul is happiness, here is happiness, 105  
 I think it pervades the open air, waiting at all times,  
 Now it flows unto us, we are rightly charged.  
 Here rises the fluid and attaching character,  
 The fluid and attaching character is the freshness and  
     sweetness of man and woman,  
 (The herbs of the morning sprout no fresher and sweeter  
     every day out of the roots of themselves, than it  
     sprouts fresh and sweet continually out of itself.) 110  
 Toward the fluid and attaching character exudes the sweat  
     of the love of young and old,  
 From it falls distill'd the charm that mocks beauty and  
     attainments,  
 Toward it heaves the shuddering longing ache of contact.

Allons! whoever you are come travel with me!  
 Traveling with me you find what never tires. 115

The earth never tires,  
 The earth is rude, silent, incomprehensible at first,  
     Nature is rude and incomprehensible at first,  
 Be not discouraged, keep on, there are divine things well  
     envelop'd,  
 I swear to you there are divine things more beautiful than  
     words can tell.

Allons! we must not stop here, 120  
 However sweet these laid-up stores, however convenient this  
     dwelling we cannot remain here,  
 However shelter'd this port and however calm these waters  
     we must not anchor here,  
 However welcome the hospitality that surrounds us we are  
     permitted to receive it but a little while.

Allons! the inducements shall be greater,  
 We will sail pathless and wild seas, 125  
 We will go where winds blow, waves dash, and the Yankee  
     clipper speeds by under full sail.

Allons! with power, liberty, the earth, the elements,  
 Health, defiance, gayety, self-esteem, curiosity;  
 Allons! from all formules!  
 From your formules, O bat-eyed and materialistic priests. 130

The stale cadaver blocks up the passage--the burial waits  
     no longer.

Allons! yet take warning!  
 He traveling with me needs the best blood, thews, endurance,  
 None may come to the trial till he or she bring courage and  
     health,  
 Come not here if you have already spent the best of your-  
     self, 135  
 Only those may come who come in sweet and determin'd bodies,  
 No diseas'd person, no rum-drinker or venereal taint is

permitted

(I and mine do not convince by arguments, similes, rhymes,  
We convince by our presence.)

## 11

Listen! I will be honest with you, 140  
I do not offer the old smooth prizes, but offer rough new  
prizes,  
These are the days that must happen to you:  
You shall not heap up what is call'd riches,  
You shall scatter with lavish hand all that you earn or  
achieve,  
You but arrive at the city to which you were destin'd,  
you hardly settle yourself to satisfaction before you  
are call'd by an irresistible call to depart, 145  
You shall be treated to the ironical smiles and mockings  
of those who remain behind you,  
What beckonings of love you receive you shall only answer  
with passionate kisses of parting,  
You shall not allow the hold of those who spread their  
reach'd hands toward you.

## 12

Allons! after the great Companions, and to belong to them!  
They too are on the road--they are the swift and majestic  
men--they are the greatest women, 150  
Enjoyers of calms of seas and storms of seas,  
Sailors of many a ship, walkers of many a mile of land,  
Habitués of many distant countries, habitues of far-distant  
dwellings,  
Trusters of men and women, observers of cities, solitary  
toilers,  
Pausers and contemplators of tufts, blossoms, shells of  
the shore, 155  
Dancers at wedding-dances, kissers of brides, tender helpers  
of children, bearers of children,  
Soldiers of revolts, standers by gaping graves, lowerers-  
down of coffins,  
Journeyers over consecutive seasons, over the years, the  
curious years each emerging from that which preced-  
ed it,  
Journeyers as with companions, namely their own diverse

phases,  
 Forth-steppers from the latent unrealized baby-days, 160  
 Journeymen gayly with their own youth, journeymen with  
 their bearded and well-grain'd manhood,  
 Journeymen with their womanhood, ample, unsurpass'd, con-  
 tent,  
 Journeymen with their own sublime old age of manhood or  
 womanhood,  
 Old age, calm, expanded, broad with the haughty breath of  
 the universe,  
 Old age, flowing free with the delicious near-by freedom  
 of death. 165

## 13

Allons! to that which is endless as it was beginningless,  
 To undergo much, tramps of days, rests of nights,  
 To merge all in the travel they tend to, and the days and  
 nights they tend to,  
 Again to merge them in the start of superior journeys,  
 To see nothing anywhere but what you may reach it and pass  
 it, 170  
 To conceive no time, however distant, but what you may  
 reach it and pass it,  
 To look up or down no road but it stretches and waits for  
 you, however long but it stretches and waits for you,  
 To see no being, not God's or any, but you also go thither,  
 To see no possession but you may possess it, enjoying all  
 without labor or purchase, abstracting the feast yet  
 not abstracting one particle of it,  
 To take the best of the farmer's farm and the rich man's  
 elegant villa, and the chaste blessings of the well-  
 married couple, and the fruits of orchards and flo-  
 wers of gardens, 175  
 To take to your use out of the compact cities as you pass  
 through,  
 To carry buildings and streets with you afterward wherever  
 you go,  
 To gather the minds of men out of their brains as you en-  
 counter them, to gather the love out of their hearts,  
 To take your lovers on the road with you, for all that you  
 leave them behind you,  
 To know the universe itself as a road, as many roads, as  
 roads for traveling souls. 180  
 All parts away for the progress of souls,

All religion, all solid things, arts, governments--all  
 that war or is apparent upon this globe or any globe,  
 falls into niches and corners before the procession  
 of souls along the grand roads of the universe.

Of the progress of the souls of men and women along the  
 grand roads of the universe, all other progress is  
 the needed emblem and sustenance.

Forever alive, forever forward,  
 Stately, solemn, sad, withdrawn, baffled, mad, turbulent,  
 feeble, dissatisfied,  
 Desperate, proud, fond, sick, accepted by men, rejected  
 by men,  
 They go! they go! I know that they go, but I know not  
 where they go,  
 But I know that they go toward the best--toward something  
 great.

185

Whoever you are, come forth! or man or woman come forth!  
 You must not stay sleeping and dallying there in the house,  
 though you built it, or though it has been built for  
 you.

190

Out of the dark confinement! out from behind the screen!  
 It is useless to protest, I know all and expose it.

Behold through you as bad as the rest,  
 Through the laughter, dancing, dining, supping, of people,  
 Inside of dresses and ornaments, inside of those wash'd  
 and trimm'd faces,  
 Behold a secret silent loathing and despair.

195

No husband, no wife, no friend, trusted to hear the con-  
 fession,  
 Another self, a duplicate of every one, skulking and hid-  
 ing it goes,  
 Formless and wordless through the streets of the cities,  
 polite and bland in the parlors,  
 In the cars of railroads, in steamboats, in the public  
 assembly,  
 Home to the houses of men and women, at the table, in the  
 bedroom, everywhere,  
 Smartly attired, countenance smiling, form upright, death  
 under the breast-bones, hell under the skull-bones,  
 Under the broadcloth and gloves, under the ribbons and  
 artificial flowers,

200

Keeping fair with the customs, speaking not a syllable of  
 itself,  
 Speaking of any thing else but never of itself.

205

## 14

Allons! through struggles and wars!  
 The goal that was named cannot be countermanded.

Have the past struggles succeeded?  
 What has succeeded? yourself? your nation? Nature?  
 Now understand me well--it is provided in the essence of  
 things that from any fruition of success, no matter  
 what, shall come forth something to make a greater  
 struggle necessary.

210

My call is the call of battle, I nourish active rebellion,  
 He going with me must go well arm'd,  
 He going with me goes often with spare diet, poverty, angry  
 enemies, desertions.

## 15

Allons! the road is before us!  
 It is safe--I have tried it--my own feet have tried it well--  
 be not detain'd!  
 Let the paper remain on the desk unwritten, and the book on  
 the shelf unopen'd!  
 Let the tools remain in the workshop! let the money remain  
 unearn'd!  
 Let the school stand! mind not the cry of the teacher!  
 Let the preacher preach in his pulpit! let the lawyer  
 plead in the court, and the judge expound the law.

215

Camerado, I give you my hand!  
 I give you my love more precious than money,  
 I give you myself before preaching or law;  
 Will you give me yourself? will you come travel with me?  
 Shall we stick by each other as long as we live?

220

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