

CHAPTER – VI

CONCLUSION

There is no disputing factor about Sandburg's socialism. He is recognizably a poet with socialist sympathies and not a scientific socialist. And as Louis Untermeyer stated in the *Masses* he "is a socialist and (or, if the opposition prefers, but) an artist" (qtd. in Van Wienen, *Taming* 96). The same was emphasized by Penelope Niven in her book, *Carl Sandburg: A Biography*. A review of this book states:

Niven reminds her readers of Sandburg's lifelong involvement in both literature and politics, showing how Socialism invigorated his poetry while literary prestige gave weight to his social commentary (Van Wienen, *Rev.* 404).

Critical evaluations and popular treatises on Sandburg have been focussed mainly on *Chicago Poems* and a few poems from some of his other volumes.

Despite the loss of his radicalism after *Chicago Poems*, the poet's socialist philosophy continued to persist in the volumes that followed. Moreover, the politics that was subdued after this volume surfaced again in *The People, Yes*. Apropos, the thesis is intended to fill partially the void of critical analysis on his six major volumes of poetry. It recognizes the exclusivity of the socialist influence in all these volumes. Socialism is a characteristic trait of Sandburg that cannot be eradicated from the analysis of his poetry. Therefore, in an attempt to evaluate his poetry, the thesis has been divided into six chapters:

Chapter I:- Introduction

Chapter II:- Social and Literary Milieu

Chapter III:- Socialist Theory and Carl Sandburg

Chapter IV:- Socialist Elements in: I. *Chicago Poems*
II. *Cornhuskers* III. *Smoke and Steel*

Chapter V:- Socialist Elements in: IV. *Slabs of the Sunburnt West*,
V. *Good Morning, America* IV. *The People, Yes*

Chapter VI:- Conclusion

Chapter I which is the Introduction, contains a brief biographical note on the life and works of Carl Sandburg. The foremost concern of this chapter involves establishing Carl Sandburg as a socialist poet. For this, his socialist pamphlet "You and Your job" have been considered where the poet's own avowed statement "One reason I'm a socialist. . ." ascertains his political base. The fact that he is a socialist sympathizer and not a scientific socialist is also established. While examining the root and derivation of his inherent socialism, the influences of persons, politics and the contemporary scenario is brought to the forefront. It is true that he had a socialist nurturing since childhood but a

major influence in his maturity was Professor Wright who preached to him the dogma and ideology of socialism. He did not complete his degree, but the two years he spent in Lombard College fully prepared him for socialist activism beginning from 1907-1912.

The introductory chapter also critically analyzed his poetic style and subject. By way of knowledge and certainty, his poetic motivation is considered as springing from his working class philosophy. Further, an assessment of his poetry is made in the light of his “Notes for a Preface” to the *Complete Poems* and his definitions of poetry in *Good Morning, America*. Amy Lowell’s analytic feature of “poetry and propaganda” is included to demonstrate his main occupation with socialist politics in poetry. This preliminary framework of the thesis establishes Carl Sandburg as a socialist poet and has enabled the thesis to proceed towards further analysis.

Chapter II which is the Social and Literary Milieu provides the literary period and backdrop of Carl Sandburg’s life and times. For an understanding of American socialist writers like Sandburg, this chapter interrogates the socio-political, economic and literary light of events during the early decades of twentieth century America with its nineteenth century roots. Thus, the study covers an analysis of the Progressive era, the Roaring twenties and the Depression era. Literary currents of these periods like socialist writings and naturalism are briefly highlighted with emphasis on American Modernism, Midwest literature and the Chicago Renaissance.

The modernist movement was extensive in America. The *avant-garde* artistic drive propelled experimentations in the arts and music that impacted

cultural movements like the Harlem Renaissance and Jazz music. American Modernism in literature is most significantly indicated by the “new poetry” and The Lost Generation group of expatriates who expressed the disillusionment of the First World War. The Midwest literature of social protest and the Chicago Renaissance are part of the modernist movement. Yet, they are regionally based and their literature emanated from the fundamental aspects of their social, political and economic environment. The thirties literature was cultivated by an adequate sense of the depression context. During this, writers dwelled on the proletarian subject significant of the depression times. It is studied separately from the modernist movement in brief.

A crucial segment on Carl Sandburg is added to underscore his literary relevance in the contemporary scenario. He is a product of the Midwest region and inherited his radicalism from the region’s social movement and protest. His socialist career was during the Progressive era. After his first publication of *Chicago Poems* in 1916, he became one of the most innovative writers of the Chicago Renaissance. He is a part of the twenties modernist movement when writers and artists were non-conformist individuals who rejected the immutable literary traditions and heavily weighed their intellectual effort to challenge the conventions. He was active in politics and journalism in the thirties during which he also produced his most voluminous work *The People, Yes* as an inspiration to the people.

Chapter III entitled Socialist Theory and Carl Sandburg call attention to a need for intellectual clarity on the subject of socialism. This chapter has been improvised to tender to the need of understanding Sandburg’s socialist

philosophy. Therefore, it draws upon basic socialism, scientific socialism and briefly highlights some variants of socialism. Socialist theory in this chapter examines Karl Marx's dialectical discourse of materialism. It is observed that his calculation of a socialist revolution is the outcome of class struggle for control of the means of production. The study is further enhanced by brief examination of some variants of socialism such as Evolutionary, Utopian, Fabianism, Anarchism and Syndicalism. Further, an important assessment on the history of American socialism is made which reveals its political formation is a result of the working class problems and labor issues. Socialism, though subjected to a foreign ideological import left a mark in American politics during its brief political movement in the progressive era.

Sandburg's socialism shared the belief of most early twentieth century American socialist reformers who in theory and practice embraced the familiar labels of the "working class" and "social democracy." His socialist pamphlets *You and Your Job* and *Labor and Politics* are conveniently dragged into the discourse to understand his socialism. His ideology is of the working class based on the socialist framework of class struggle and the socialist formulation of collectivism through revolution. A final reading makes use of the socialist variants in the study of Carl Sandburg's socialism. It is found that his poetry relates to these variants in some measure if not in high degree. There are explicit hints of intense Marxist ideologies when he propagandizes "the mob" for social revolution. The study also reveals anarchist agitation in his poetry. What generalizes his socialism is his contempt for all kinds of factors leading to dehumanizing labor. However on the whole, his philosophy mostly relates to the Social Democrats of America.

Chapter IV and Chapter V entitled Socialist Elements in: I. *Chicago Poems* II. *Cornhuskers* III. *Smoke and Steel* and Socialist Elements in: IV. *Slabs of the Sunburnt West* V. *Good Morning, America* VI. *The People, Yes* are devoted to the analysis of the poems highlighting the socialist elements. In the process of coming to an understanding of Sandburg's socialism, each volume of his poetry is put under discussion to unearth the basic socialist elements of capitalist domination, class structure, class antagonism, worker's struggle etc. In the presence of all these elements, it is found that Sandburg's socialist ideology is concerned with the championing of the working class and the overhauling of the country's capitalist structure.

Throughout the six volumes of poetry, Sandburg is committed to the working class philosophy supported by socialist ideology. He considers the common labourer as the real builders of the nation. This aspect is profound in *Chicago Poems*. He declares in "I am the People, the Mob": I am the workingman, the inventor, the maker of the world's food and clothes (CP 71). Some instances in *Chicago Poems* are thus given. "Ready to Kill" also exemplify the working class philosophy: "the real huskies that are doing the work of the world (CP 29). And in "Blacklisted" it is stated: "A job is a job and I want to live" (CP 11).

His poetry depicts the common labourers in varied aspects. The poems of *Cornhuskers* are no exception. In "Prayers of Steel" the poet exalts the passion and the labor involved in making steel: "Lay me on anvil. O God. / Beat me and hammer me into a steel spike. / . . . Let me be the great nail holding a skyscraper through the blue nights into / white stars" (CP 109). Through this prayer, he reveals his ideology on labor and exploitation. "Street Window" highlights the

sad plight of the poor working lot through the pawn shopkeeper to whom they pawn their things: “The pawn-shop man knows hunger” (CP 113).

Smoke and Steel is consistent in the poet’s fixation with the problems of labor tradition. The title piece “Smoke and Steel” is significant for its elegiac lament over factory labor: “smoke and the blood of a man” (CP 152). In “Psalm of Those Who Go Forth Before Daylight” he announces in the title itself the early duration of the workers who go to work before daylight. In “Manual System” he portrayed a female operator: “Mary has a thingamajig clamped on her ears” (CP 163). Also in “The Mayor of Gary” he questions the “12-hour day and the 7-day week” (CP 161). This is the sort of tale Sandburg weaves in his poetry to show the real conditions of workingmen veiled by the glittery of urban civilization.

In *Slabs of the Sunburnt West*, the poet attributes civilization to the labor of men. Section 2 of “The Windy City” depicts the capitalists who do not care the striking causes of the workingmen: “It is easy for the respectable taxpayers to sit in the / streetcars . . . / strikers and strikebearers, the strikers killing / scabs and the police killing strikers– the strongest, / the strongest, always the strongest” (CP 272-3). “Black Horizons” reveal the cheapness of working class lives: “babies so cheap; blood, people, so cheap” (CP 288). In socialist hindsight, the poet considers capitalism, politics and war as economic contests in which the workingmen and their families are victimized. The poem “At the Gates of Tombs” expresses the ideal civilization as envisioned by socialists: “Let us make a civilization where the sacred and / beautiful things of toil and genius shall last—” (CP 293). Here, “toil” and “genius” refers to the workingmen and the engineers.

Good Morning America too possesses the workingmen in their various dispositions. Such as the poem “Hungry and laughing men” in which he gives an imagery of the footprints of the hungry men: “Heel marks in the blue grass, running / Threats of interchangeable sun and rain-cloud” (CP 386). He represented two sets of the working class—the blacks and the whites in “Early Lynching”: Two Christ were at Golgotha. / One took the vinegar, the other looked on. / One was on the cross, another in the mob” (CP 395).

And finally, *The People, Yes* abounds with the people myth. The “people” to Carl Sandburg is the common labouring man. This is affirmed in Section 49: “Born, / troubled, died!” / This was their history of Everyman (CP 501-2). The “everyman” implies the workingmen.

Sandburg’s antagonism for capitalism is a recurrent theme in his poetry. His famous “Chicago” from *Chicago Poems* is outright denunciation of the American capitalist structures which he famously called “Hog Butcher” (CP 3). A poem “Cheap Blue” from *Good Morning, America* too throws a few punches on the rich: “God gave them a lot of loose change / For spending money to throw at the birds, / To flip into the thin cups of blind men?” (CP 387). He continues to weave the capitalist saga to expose their shady financial dealings in *The People, Yes* section 100: “Around a big table—decisions— / wages up, wages down, wages as is— / prices up, prices down, prices as is— / this is the room and the big table/ of the high decision” (CP 605). In the same section, he states: “Lincoln had a word for one crew: “respectable scoundrels” (CP 606). Sandburg held the same contempt for politicians, corrupt officials and lawyers. *Smoke and Steel* features some of this. He writes in “Cahoots”: “Harness bulls, dicks, front office men” (CP 169). He condemns the government in “Death snips proud men”: “DEATH is

stronger than all the governments because the governments are / men and women” (CP 177).

One of the frequented themes of Sandburg’s poetry is war. He has expressed his views on war in the “War Poems (1914-1915)” section of *Chicago Poems*. In a poem called “Fight” he expresses the horror of war in the image of a soldier: “Red Drips from my chin where I have been eating. / Not all the blood, nowhere near all, is wiped off my mouth. / Clots of red mess my hair / And the tiger, the buffalo, know how. / I was a killer. / Yes I am a killer. / I come from killing. I go to more” (CP 39). Sandburg supported America’s entry in the First World War because of his political belief that this war would eventually lead to a working class revolution in America. However, his poetry written during and after the war shows his socialist engagement in opposing war throughout. He also dedicated another section to war themes in “Shenandoah” of *Cornhuskers*. To the socialist, wars spring from the competition between capitalist states. A poem “John Ericsson Day Memorial” states: “For the soldier who gives all, for the workshop man who gives all, for / these the red bar is on the flag--the red bar is the heart’s blood of the mother who gave him, the land that gave him” (CP 139). The socialist condemned war as global competition for world market and the armament race of arms for power.

Class divide also features in many of Sandburg’s poems. Beginning from *Chicago Poems* to *The People, Yes*, Sandburg clearly draws the line between the American ruling class and that of the working class. *The People Yes* section 36 : “First class passengers, keep your seats. / Second class passengers, get out and walk. / Third class passengers, get out and shove” (CP 480). He shared the

socialist view that the bourgeois class rule subjects the working class to economic and political enslavement which subverts the ideals of class solidarity.

Despite Sandburg's reluctance to have committed to propaganda in *Chicago Poems*, some corner sections spelt out political instigation such as in the poem "Harbor" where he mobilizes the people for a revolution: "Masses of great gray wings" (CP 5). In "I am the People, the Mob" he exhorts the people for a mass uprising thereby, he states: "The mob—the crowd—the mass—will arrive then" (CP 71). Again, he initiates anarchic violence with revolutionary principles against the capitalist corporate in "Choose": "The single clenched fist lifted and ready" (CP 34).

Carl Sandburg's radical politics which most estimates suggest to have mellowed down after *Chicago Poems* is arguably fallacious. It is wholly conceivable the pervasive reach of socialism in all his volumes of poetry. In fact, there is a unanimity of the radical force that lacks the democratic dexterity even in a book such as *The People, Yes* which is mostly considered to be democratic and also proven by the poet's own words as an "Affirmative of swarming and brawling Democracy" (Niven 504). This calls into question the poet's indication and instigation of a people's revolution frequented in this volume because there cannot be a pro-democratic uprising. For instance, section 104 states: "we must trim these kings of our time / into something less than kings" (CP 613). The lines theoretically generate the Marxist concept of revolution. He openly voiced a revolutionary threat in section 101 of *The People Yes*: "We've got the instruments, the propaganda machinery, / the money and the guns. Let them come" (CP 607). The revolutionary ideal is

accompanied by the poet's antagonism in "Always the Mob" of *Cornhuskers*: "I am born in the mob –I die in the mob–the same goes for you–I don't / care who you are" (CP 111). Similar concept also prevailed in "The Liars" of *Smoke and Steel*: "When the liars say it's time. / Take things in your own hands. / To hell with 'em all" (CP 193).

It is also found that he applies the socialist strategy of organizing labor in his poetry. He does this by a philosophical assertion of how the labor of men together could build and destroy cities. This is one of the themes frequented by the poet. The "Prairie" of *Cornhuskers* gives evidence to the people's power to build new cities by destroying the present: "I speak of new cities and new people / I tell you the past is a bucket of ashes" (CP 85). He brings the coal miners and steel men together in "Psalm of Those Who Go Forth Before Daylight": "The rolling-mill men and the sheet-steel men are brothers of cinders" (116). The poet's workingman ideology is once again affirmed in "The Windy City" of *Slabs of The Sunburnt West*. At the same time, he classified the working men together in their labor contribution: "It is wisdom to think no city stood here at all until the working men" (CP 280). In the title poem "Good Morning, America," the workingmen are united in their pride of labor power: "And who made 'em? Who made the skyscrapers? / Man made' em" (CP 320). Finally, Section 56 of *The People, Yes* is a testament of the working class power: "a builder, wrecker, and builder again— / this is the people" (CP 518). Thus, the poet voices the common ground of workingmen brotherhood all the way from *Chicago Poems* to *The People, Yes*.

Sandburg adheres to the socialist philosophy of collectivism which in principle is democratic. This fact is justified in section 14 of *The People, Yes*:

“The People is Everyman, everybody. / Everybody is you and me and all the others” (CP 453). What he is looking for is a kind of government that not only aims at social and economic equality but one that sanctions power to the people and circumvents legal loopholes from inhibiting rights and justice for all. His ever present socialist ideology acts not as a deterring factor but rather as a growth to newer political dimensions. In the people’s marching onward at the end of *The People, Yes*, he synthesizes his own philosophy of a marching towards an un-bias state that transcends the material universe. Regardless of his democratic vision his socialist instinct is always present in fact, it is overpowering in *The People, Yes*.

Sandburg in his poetry presents the working class in its entirety as the ‘masses,’ the ‘people’ and the ‘mob.’ These terms outline the theoretical framework of the “proletariat” as the new set of class who would destroy capitalism. The poet in several of his poems has either directly or indirectly conveyed the revolutionary potential of the proletariat through the usage of these terms. His prosaic verse serves his political purpose in poetry.

What the thesis has attempted is to bring out the empirical adequacy on the socialist significance in his six volumes of poetry namely, *Chicago Poems* (1916), *Cornhuskers* (1918), *Smoke and Steel* (1920), *Slabs of the Sunburnt West* (1922), *Good Morning, America* (1928) and *The People, Yes* (1936). Sandburg’s poetry is a product of the poet’s inherent socialist beliefs emerging out of his sympathy and common identity with the workingmen. By extension, many of his poems urge affiliation with the various theoretical components such as the socialist belief of collective ownership as against private ownership, the theory of exploitation, socialist critique of mechanization, labor and labor power

etc. What the thesis has tried to argue is that while Sandburg conveniently conceived of these underlying principles in his intellectual life, his business with poetry does not necessarily follow a theoretical paradigm. Socialism is his inherent nature and reaction to economic injustices. It goes hand in hand with his humanity. This aspect necessitates the analysis to opt for more empirical evidence on the poet's socialist nature. The thesis has therefore based its critical deduction on his socialist logic. For instance, a radical statement of *The People, Yes* declares: "What is This? Is it Economics, Poetry or What?" (CP 605) The poet's logic in this line is that the productive forces of economic pressures overwhelm his poetry. This brief prosaic sentence is a delivery of the poet's socialist idea for it embeds within the text indignation for capitalism. Thence, the socialist elements are pursued by uncovering the coinciding related meanings in his poetry. In addition, the pursuit of socialist elements in the thesis naturally lays basis on the social and economic abstractions of socialistic ideas. These ideas are evaluated by the poet's presentation of the material conditions of the American working class, its poor and marginalized sections.

The logical proposition of the socialist ideas in the study can be conclusively drawn from the manner in which Sandburg translates the complex cultural phenomena as a radical link to the working class notions. The politics of poetry in this sense is specific to the configuration of a class, instituted against the hegemonic practices in governance and capitalism. This is why the proletarian tinged thematic and structure of Sandburg's poetry cannot be discarded of its contingent character of the working class—the simple labourer and the common man of America. In a popular thesis on Carl Sandburg it is stated:

Much of the literature of the early to mid-twentieth century did indeed explore the relationship between labor and capitalism, and it centers on exploring the misery in the lives of the “working class,” a term used with great frequency by labor organizations, intellectuals, and writers. . . . Many writers, like Carl Sandburg, who early on saw himself principally as a chronicler of labor issues, offered consistent and compelling indictments of corporate greed as well as heedless urban growth and exposed the problems facing the American working class (Villareal 7).

The main thrust of his poetic dissection involves a forthright depiction of working class realities. From this premise is derived the various socialist elements in Sandburg’s poetry. The primary element being the poet’s socialist indictment of capitalism forming his rationality of the economic mechanisms. In several of his poems, he has consistently critiqued the capitalists as an individualistic monetary profiteering system.

Correspondingly, two important socialist theories, that of social evolution and social revolution makes for a deliberative rhetoric in the thesis. The principal force of social evolution as conceived by Marx’s “materialistic conception of history” attributes the economic forces for comprehending history. Sandburg endorses this ideology to reflect the socialist view on the historical circumstances of industrial revolution and the capitalist system. This view of the economic interpretation of history thus makes for an important socialist assessment in his poetry. For instance, in *Slabs of the Sunburnt West* he related a struggling America in its early stages. Thus, he makes his own pursuit of interpreting the spread of economic affluence and its historical relevance by tracing the roots of America from its pioneer days to the age of industrialization and urbanization.

Beginning from *Chicago Poems*, Sandburg has maintained a specific position as a proletariat. An important socialist element that can be derived from this status quo is his class consciousness that precedes the experiential relevance of class exploits and class divisions. It is found that his artistic aesthetics veered heavily towards depicting the gross inequalities of income and wealth that threatens to destroy the social structure. Another conceivable element is the class tension between the capitalist and the wage earner. Sandburg establishes this ideological concretion of struggle through depictions of power conflicts and anarchic violence and labor unrest.

From the class concept also emerges the poet's intimation on socialist revolution. As a culminating point of socialism, this fact is inherently a fundamental element for socialism to abolish exploitation. An often found subject in Sandburg's poetry is the rise of the mob. In fact, *The People, Yes* despite hints of a democratic solution ends with a sceptical conclusion of a socialist uprising.

It has been discovered that socialism is all pervasive in the poetry of Carl Sandburg. Whether Sandburg had a socialist intent and purpose or simply conveyed concern for the working class as merely a socialist observer is relevant in this thesis. The thesis proves that his intentions and observations are both profoundly socialist in function.

The main issues in studying Sandburg is the problematic nature of his prose poetry, the play of politics and propaganda in poetry and the redundant themes of the common man, the people and America. In place of the elegant subtleties and rhythms of poetry, the poet delivers concrete images and harsh

realities not considered poetical. The stockyards, the steel mills, railroad yards, the miners, the strikes and strikers are frequented in his poetry as backgrounds for socialist subject. Yet they do not in any way possess anything poetical about them. In section 83 of *The People Yes*, the poet himself voices a similar concern: “Who can make a poem of the depths of weariness / bringing meaning to those never in the depths?” (CP 570). In the same section, the poet goes on to say: “How can a poem deal with production cost / and leave out definite misery paying / a permanent price in shattered health and early old age?” (CP 570). To simplify the contemporaneous factors for radical literature, it may be stated that literary works of early twentieth century and depression era mostly exhibited political protest against the state and capitalist. Severe criticisms on his poetry ignore the situational roots and conditions that generate his kind of poetry. To this regard, his poetry is a grand socialist construct effectively tempered by the political and social milieu.

Not only did he retain the style of his journalism, the influence and extent of it reflected in his verse and construct of poetry throughout his poetic career. As he denounced meter and form, his poetic art did not cohere to any form of poetic principles. However, he was a master of details. As Mark Van Doren asserts:

A master of form is not a slave to it because he is a master. And Sandburg doubtless did know this; but he had found what could be called his own form, if form it was—a fast-running series of sentences or phrases whose rhythm was the rhythm of prose, not verse, though the rhythm was there, and in a sufficient number of cases it was so distinctly and powerfully there that we never hesitated to call him a poet. Of course that is what

he was. And he was a happy poet precisely because he had found the style that fitted his thought. The search of every artist is for such a style, for a vein in which, once it has been opened, carries him without effort down all the streams of his thought and feeling (5).

In poetry, he drew images and penned topics of ordinary people in their complex environments. His poetry symptomatic of unconventional poetic diction, suffered from verbosity as it succumbed to the working class philosophy. It may be viewed as an illustrative effort on the poet's part to successfully display the general premises of industrial America in literature.

Sandburg was a one man phenomenon whose agonistic art in poetry brought him fame that superseded the eminence of many important writers of the early twentieth century in America. He was more of a celebrity figure than he was a literary man. This is compounded by the fact that he is dismissed as a fanatical crusader who defiled the purity of genteel poetry. As such, the Sandburg wave was among the masses while he was rejected by the literary canons. Moreover, his popularity was short lived as his radical poetry was specific to the times. The dogmatic nature and politically tainted style attains a minor status today because his is a kind of poetry with a political message with no poetic rendering of the sublime and rhythmic grace. Many literary reviews confront him thus, for associating art with politics and propaganda. The diminishing quality of the poet's oeuvre in the current times is intimated by this fact. In regard to this, there are no misconceptions held in the critical estimates of Sandburg that censures his poetry as merely emerging from a regimented philosophy of the working class. He was the poet who gave a specific

configuration of the capitalist structure as “Hog Butcher” that raised suspicions of his anti-bourgeois socialist propaganda.

His poetry is replete with the tradition of the working class struggle mostly, because of his similar bond with them. He scrupulously subjects his conscience to the threats of a diminishing labor value in the scheme of economic modernization. Not only is he a socialist organizer and writer but he uses poetry as a proxy battleground against modern capitalism. His poetry is not limited to the study of capitalism. He counters various aspects of socialist elements in his criticism of politicians, the legal system and the influence of materialism. In all these, it is found that Sandburg exclusively devoted himself to a wide panoramic view of the nation, barren facts of social observation, projection of history, catalogue of people and places, the changing milieu and its contradictions that revealed the American ideals as merely one of economic competition and class struggle. His socialist poetry is crafted against the tinkering of literary norms and poetic functions. Yet, he garners popular support in his times. Attracted to the working class and largely to its cosmopolis settings of both individuals and groups alike, places and incidents are also underlined with utmost socialist reasoning in poetry. The concept of socialism with regards to the historical, cultural and social conditions that produced the poet also produced in his poetry the valid interest of the floating population-the marginal man, racial minorities, immigrants, peasants, industrial strikes at plants, everyone in their respective roles and settings. And to their whole array of problems enough to be dealt with from a general conception of socialist perspectives.

Carl Sandburg though widely recognized as a socialist, the study of this aspect has been restricted to *Chicago Poems*. This thesis therefore, is devoted to

a complete analysis of his six volumes of poetry. Discussion and thorough analysis has been made on the subject. Throughout this complex study, it is found that the poet's socialist perspectives envelop most of his poetry. So far, attempt has been made to explore such socialist aspects as capitalist-proletariat class relations and the social and economic struggle of the people etc. The thesis is expected to advance the analytic study of politics and literature. Besides the thematic study of the poetry of Sandburg, his art of poetic style and diction can also be studied for future research.

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