

The Gangster as Tragic Hero

AMERICA, as a social and political organization, is committed to a cheerful view of life. It could not be otherwise. The sense of tragedy is a luxury of aristocratic societies, where the fate of the individual is not conceived of as having a direct and legitimate political importance, being determined by a fixed and supra-political—that is, non-controversial—moral order or fate. Modern equalitarian societies, however, whether democratic or authoritarian in their political forms, always base themselves on the claim that they are making life happier; the avowed function of the modern state, at least in its ultimate terms, is not only to regulate social relations, but also to determine the quality and the possibilities of human life in general. Happiness thus becomes the chief political issue—in a sense, the only political issue—and for that reason it can never be treated as an issue at all. If an American or a Russian is unhappy, it implies a certain reprobation of his society, and therefore, by a logic of which we can all recognize the necessity, it becomes an obligation of citizenship to be cheerful; if the authorities find it necessary, the citizen may even be compelled to make a public display of his cheerfulness on impor-

tant occasions, just as he may be conscripted into the army in time of war.

Naturally, this civic responsibility rests most strongly upon the organs of mass culture. The individual citizen may still be permitted his private unhappiness so long as it does not take on political significance, the extent of this tolerance being determined by how large an area of private life the society can accommodate. But every production of mass culture is a public act and must conform with accepted notions of the public good. Nobody seriously questions the principle that it is the function of mass culture to maintain public morale, and certainly nobody in the mass audience objects to having his morale maintained.* At a time when the normal condition of the citizen is a state of anxiety, euphoria spreads over our culture like the broad smile of an idiot. In terms of attitudes towards life, there is very little difference between a "happy" movie like *Good News*, which ignores death and suffering, and a "sad" movie like *A Tree Grows in Brooklyn*, which uses death and suffering as incidents in the service of a higher optimism.

But, whatever its effectiveness as a source of consolation and a means of pressure for maintaining "positive" social attitudes, this optimism is fundamentally satisfying to no one, not even to those who would be most disoriented without its support. Even within the area of mass culture, there always exists a current of opposition, seeking to express by whatever

* In her testimony before the House Committee on Un-American Activities, Mrs. Leila Rogers said that the movie *None But the Lonely Heart* was un-American because it was gloomy. Like so much else that was said during the unhappy investigation of Hollywood, this statement was at once stupid and illuminating. One knew immediately what Mrs. Rogers was talking about; she had simply been insensitive enough to carry her philistinism to its conclusion.

means are available to it that sense of desperation and inevitable failure which optimism itself helps to create. Most often, this opposition is confined to rudimentary or semi-literate forms: in mob politics and journalism, for example, or in certain kinds of religious enthusiasm. When it does enter the field of art, it is likely to be disguised or attenuated: in an unspecific form of expression like jazz, in the basically harmless nihilism of the Marx Brothers, in the continually reasserted strain of hopelessness that often seems to be the real meaning of the soap opera. The gangster film is remarkable in that it fills the need for disguise (though not sufficiently to avoid arousing uneasiness) without requiring any serious distortion. From its beginnings it has been a consistent and astonishingly complete presentation of the modern sense of tragedy.*

In its initial character, the gangster film is simply one example of the movies' constant tendency to create fixed dramatic patterns that can be repeated indefinitely with a reasonable expectation of profit. One gangster film follows another as one musical or one Western follows another. But this rigidity is not necessarily opposed to the requirements of art. There have been very successful types of art in the past which developed such specific and detailed conventions as almost to make individual examples of the type interchangeable. This is true, for example, of Elizabethan revenge tragedy and Restoration comedy.

For such a type to be successful means that its conventions

* Efforts have been made from time to time to bring the gangster film into line with the prevailing optimism and social constructiveness of our culture; *Kiss of Death* is a recent example. These efforts are usually unsuccessful; the reasons for their lack of success are interesting in themselves, but I shall not be able to discuss them here.

have imposed themselves upon the general consciousness and become the accepted vehicles of a particular set of attitudes and a particular aesthetic effect. One goes to any individual example of the type with very definite expectations, and originality is to be welcomed only in the degree that it intensifies the expected experience without fundamentally altering it. Moreover, the relationship between the conventions which go to make up such a type and the real experience of its audience or the real facts of whatever situation it pretends to describe is of only secondary importance and does not determine its aesthetic force. It is only in an ultimate sense that the type appeals to its audience's experience of reality: much more immediately it appeals to previous experience of the type itself: it creates its own field of reference.

Thus the importance of the gangster film, and the nature and intensity of its emotional and aesthetic impact, cannot be measured in terms of the place of the gangster himself or the importance of the problem of crime in American life. Those European movie-goers who think there is a gangster on every corner in New York are certainly deceived, but defenders of the "positive" side of American culture are equally deceived if they think it relevant to point out that most Americans have never seen a gangster. What matters is that the experience of the gangster *as an experience of art* is universal to Americans. There is almost nothing we understand better or react to more readily or with quicker intelligence. The Western film, though it seems never to diminish in popularity, is for most of us no more than the folklore of the past, familiar and understandable only because it has been repeated so often. The gangster film comes much closer. In ways that we do not easily or willingly define, the gangster speaks for us, expressing that part of the American psyche which rejects the qualities and the demands of modern life, which rejects "Americanism" itself.

The gangster is the man of the city, with the city's language and knowledge, with its queer and dishonest skills and its terrible daring, carrying his life in his hands like a placard, like a club. For everyone else, there is at least the theoretical possibility of another world—in that happier American culture which the gangster denies, the city does not really exist; it is only a more crowded and more brightly lit country—but for the gangster there is only the city; he must inhabit it in order to personify it: not the real city, but that dangerous and sad city of the imagination which is so much more important, which is the modern world. And the gangster—though there are real gangsters—is also, and primarily, a creature of the imagination. The real city, one might say, produces only criminals; the imaginary city produces the gangster: he is what we want to be and what we are afraid we may become.

Thrown into the crowd without background or advantages, with only those ambiguous skills which the rest of us—the real people of the real city—can only pretend to have, the gangster is required to make his way, to make his life and impose it on others. Usually, when we come upon him, he has already made his choice or the choice has already been made for him, it doesn't matter which: we are not permitted to ask whether at some point he could have chosen to be something else than what he is.

The gangster's activity is actually a form of rational enterprise, involving fairly definite goals and various techniques for achieving them. But this rationality is usually no more than a vague background; we know, perhaps, that the gangster sells liquor or that he operates a numbers racket; often we are not given even that much information. So his activity becomes a kind of pure criminality: he hurts people. Certainly our response to the gangster film is most consistently and most universally a response to sadism; we gain the double satisfaction of participating vicariously in the gangster's

sadism and then seeing it turned against the gangster himself.

But on another level the quality of irrational brutality and the quality of rational enterprise become one. Since we do not see the rational and routine aspects of the gangster's behavior, the practice of brutality—the quality of unmixed criminality—becomes the totality of his career. At the same time, we are always conscious that the whole meaning of this career is a drive for success: the typical gangster film presents a steady upward progress followed by a very precipitate fall. Thus brutality itself becomes at once the means to success and the content of success—a success that is defined in its most general terms, not as accomplishment or specific gain, but simply as the unlimited possibility of aggression. (In the same way, film presentations of businessmen tend to make it appear that they achieve their success by talking on the telephone and holding conferences and that success is talking on the telephone and holding conferences.)

From this point of view, the initial contact between the film and its audience is an agreed conception of human life: that man is a being with the possibilities of success or failure. This principle, too, belongs to the city; one must emerge from the crowd or else one is nothing. On that basis the necessity of the action is established, and it progresses by inalterable paths to the point where the gangster lies dead and the principle has been modified: there is really only one possibility—failure. The final meaning of the city is anonymity and death.

In the opening scene of *Scarface*, we are shown a successful man; we know he is successful because he has just given a party of opulent proportions and because he is called Big Louie. Through some monstrous lack of caution, he permits himself to be alone for a few moments. We understand from this immediately that he is about to be killed. No conven-

tion of the gangster film is more strongly established than this: it is dangerous to be alone. And yet the very conditions of success make it impossible not to be alone, for success is always the establishment of an *individual* pre-eminence that must be imposed on others, in whom it automatically arouses hatred; the successful man is an outlaw. The gangster's whole life is an effort to assert himself as an individual, to draw himself out of the crowd, and he always dies because he is an individual: the final bullet thrusts him back, makes him, after all, a failure. "Mother of God," says the dying Little Caesar, "is this the end of Rico?"—speaking of himself thus in the third person because what has been brought low is not the undifferentiated *man*, but the individual with a name, the gangster, the success; even to himself he is a creature of the imagination. (T. S. Eliot has pointed out that a number of Shakespeare's tragic heroes have this trick of looking at themselves dramatically; their true identity, the thing that is destroyed when they die, is something outside themselves—not a man, but a style of life, a kind of meaning.)

At bottom, the gangster is doomed because he is under the obligation to succeed, not because the means he employs are unlawful. In the deeper layers of the modern consciousness, *all* means are unlawful, every attempt to succeed is an act of aggression, leaving one alone and guilty and defenseless among enemies: one is *punished* for success. This is our intolerable dilemma: that failure is a kind of death and success is evil and dangerous, is—ultimately—impossible. The effect of the gangster film is to embody this dilemma in the person of the gangster and resolve it by his death. The dilemma is resolved because it is *his* death, not ours. We are safe; for the moment, we can acquiesce in our failure, we can choose to fail.

(1948)

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