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A Critical Perspective On O' Henry's *Cabbages And Kings*

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Abstract: The objective of the paper is to examine O. Henry's *Cabbages and Kings* (1904), a novel made up of interlinked nineteen short stories set in a fictitious Central American country called the Republic of Anchuria. Its plot details the adventures and misadventures of various Latin American dictators and patriots and American consuls and outcasts. It represents one of his most sophisticated, integrated, and insightful portraits of life and thought at the turn of the century.

The stories which comprise *Cabbages and Kings* represent some of O. Henry's most sophisticated attempts at grappling with the complex issues surrounding United States involvement in Latin America. At times supportive of American actions and rhetoric, O. Henry also questions and even mocks the nation's ability to carry out its noble intentions. Thus, in these stories, the intentions themselves become suspect and leave undecided the question of United States' involvement in Latin America.

Index Terms - Short Story, Latin America, O. Henry, Portraits of Life, Sophisticate

In the history of American prose fiction, William Sydney Porter, popularly known as O. Henry, occupies a significant place as his stories certainly made their appearance in consequence of the prolonged and incessant cultivation of the genre. He became one of the most read authors in the world, after Mark Twain and Edgar Allan Poe, and bears the title "Master of Short Story". Some writers have called him the twentieth century Balzac and American Maupassant because of his stories with surprising endings.

Cabbages and Kings (1904) is a novel made up of interlinked nineteen short stories set in a fictitious Central American country called the Republic of Anchuria. Its plot details the adventures and misadventures of various Latin American dictators and patriots and American consuls and outcasts. It represents one of his most sophisticated, integrated, and insightful portraits of life and thought at the turn of the century.

The title of the collection comes from "The Walrus and the Carpenter," a Lewis Carroll poem which appeared in *Through the Looking-Glass*; "The time has come the walrus said to speak of many things of shoes and ships and sealing wax, Cabbages and Kings." It takes its inspiration from the "characters and situations that O. Henry encountered in Honduras in the late 1890s." Like Looking-Glass world, *Cabbages and Kings* presents an inverted, upside-down world. O. Henry uses Latin America as a mirror in which to view America itself more accurately. The Introductory section entitled "The Proem" briefly introduces all the characters and ends with a lead-in to the rest of the volume: 'here seems to be Life, itself, with talk enough to weary the most garrulous of Walruses.'

The stories of *Cabbages and Kings* may be divided into five major categories: those dealing with Latin-American affairs separate from any American involvement; those concerning the region as a place for Americans to escape and forget; those focusing on scam and grafts run by Americans to exploit the locals; those involving overt United States' intervention in Latin-American politics; and one large group (six stories) telling separate parts of the same tale, involving an entangled complex of dictators, United States consuls, refugees, and Latin-American beauties. This last group forms the core of the *Cabbages and Kings*, with its constituent stories interspersed throughout the collection. This group of stories builds on and incorporates issues raised in all the other tales. The stories included in this section represent an eclectic selection. What connects them, however, is that each story contributes to O. Henry's overall portrait of Latin America on the eve of empire.

In "Fox-in the-morning," the first story of this group, the purposely naive narrator suggests to the reader that Miraflores commits suicide. Goodwin takes Dofia Isabel as his wife, and they live luxuriously on the Treasury money that was mysteriously "lost." This section of the story tells a fascinating tale. In "Smith," however, O. Henry introduces an American detective who appears in Anchuria and just as quickly departs. In "Two Recalls" (the last story of this series and the penultimate in the whole collection), O. Henry finally reveals that Smith is really Shorty O'Day, sent by the Republic Insurance Company to find J. Churchill Wahrfield and the \$100,000 he had embezzled from them. But, in the last story, we also discover that O'Day has mistakenly brought back Miraflores, Wahrfield actually committed suicide, and that Goodwin has really married Wahrfield's daughter, while the story involves romance and irony, O. Henry's comments and their context reveal much about Latin American the guise of Anchuria) and United States' involvement there.

As the story begins, Miraflores has set out from the capital in an attempt to flee Anchuria unnoticed. Goodwin and two other American spectators, Keough and Englehart, take it upon themselves to stop Miraflores: Goodwin states, "Our crowd is prepared and able to step into the shoes of government at once." It remains uncertain exactly who "our crowd" is and even more unclear who appointed them protectors of Anchuria. That O. Henry does not bother to provide this information indicates the tacit acceptance of and unofficial legitimacy given to American involvement in Latin America. In this story, the Vesuvius Fruit Company (yet another alias for the American Fruit Company) represents American business interests in the region. Although it "is not stated explicitly, the suggestion remains that the Fruit Company and "our crowd" are identical. Goodwin, we learn, "had taken up political intrigue as a matter of business"; should Miraflores fall, he "stood to win a concession to 30,000 manzanas to the finest coffee land in the interior." Goodwin uses the Spanish word for "apple" to name the land he hopes to gain. His grasping for this "apple" suggests the forbidden fruit of the Biblical story of the Fall from Eden. His actions as well as those of other Americans will be instrumental in destroying this Paradise. Moreover, the altruism and democratic fervor which helped rationalize the Spanish-American War has already disappeared. No mention is given of the politics or policies of the party that wished to overthrow Miraflores, only that it was one of a series of "revolutionary" parties. The over-riding concern is business. Here is dollar diplomacy in its purest form.

When Goodwin confronts the man, he thinks is President Miraflores (of course, Wahrfield bears an uncanny resemblance to Miraflores), he seems, however briefly, to act altruistically. Goodwin stood, the narrator reports, "as an agent for the people of Anchuria.... It was the design of his party... to declare itself in power without bloodshed or resistance" (my emphasis). Again, there is no indication or explanation of how an American businessman has come to represent the people of Anchuria. Though quite paternalistic, his actions here at least seem well-intentioned. But when the supposed Miraflores (really Wahrfield) shoots himself, Goodwin takes the money for himself and drops it out the window into an orange tree. And no one in Anchuria can tell "what became of the money that Frank Goodwin dropped into the orange tree." O. Henry concludes "Fox-in-the-Morning" with the promise, "But that shall come later." And it does much later. Before O. Henry reveals the true nature of what has occurred, "Beelzebub" Blythe attempts to blackmail Goodwin in the stories "Money Maze" and "The Remnants of the Code." Blythe is yet another American exile in Anchuria, and he remains intoxicated through most of the two stories in which he appears. Blythe asserts that he saw the money thrown out the window, and he wants \$1,000 from Goodwin to continue drinking himself to death.

And Goodwin, who has finally figured out that his money really came from the Republic Insurance Company, through Wahrfield, acquiesces while also- arranging to have Blythe sent out of the country;

But the story of the entire escapade still remains unresolved. Before concluding the narration of this portion of the tale, O. Henry describes the tropical country not as Eden but as quite the opposite: "Once in some distant Paradise Lost, he ['Beelzebub' Blythe] had foregathered with the angels of the earth. But Fate had hurled him headlong down to the tropics." This incident begins O. Henry's descriptions of Latin America as less than Paradise. Perhaps it had once been so; but, just as all the New World had once seemed like a New Eden when viewed from afar, Latin America could not long remain idyllic once Western civilization and economic fortune had been introduced. The intrigue, duplicity, and corruption of this series of stories implicitly indicts American involvement. After all, Wahrfield, Goodwin, Blythe, O'Day, and many others are all Americans. Further, Miraflores is capable of running off with \$100,000 only after American involvement has put such funds in the coffers of Anchuria. Philip Fisher writes, "The great, central, hard facts always occur in this way: they are incidental to thousands of other transactions that seem to have nothing to do with them and, as a secondary result.

"The Lotos and the Bottle" (Smart Set, January 1902) and "Cupid's Exile Number Two" present Latin America as a convenient place of escape from domestic turmoil or sorrow. Just as O. Henry had fled to Honduras for six months to hide from the law, Johnny Atwood and Willard Geddie flee to Tagalon, a Caribbean Island, to forget their respective failed romances and to begin again. "Cupid's Exile Number Two," originally part of "The Lotos and the Cockleburrs" (along with "Shoes" and "Ships"), and "The Lotos and the Bottle" both make reference to the mythic lotus, which induces forgetfulness. In "The Lotos and the Bottle," the narrator tells of Willard Geddie's arrival in Tagalon: "he had eaten of the lotos. He was happy and content in this land of perpetual afternoon" and he enjoyed his life among "this romantic, indolent people." Geddie thinks of his beloved in Tagalon as Eve: "His future would be an ideal one. He had attained paradise without a serpent." In "Cupid's Exile Number Two," Johnny Atwood becomes American consul in Tagalon; there, he becomes thoroughly involved in his work, "which was principally to sprawl in a hammock, and to try to forget Rosine Hemstetter."

The island is described as peaceful and undisturbed: "innovations of any kind did not reach Tagalon" ("Bottle"). And that is exactly what makes it the perfect place in which "to escape from the increasingly rationalized and confusing industrial culture in the United States. The United States had been transformed into yet another "Old World." But in Latin America, there is none of the "over civilization" which characterized late nineteenth-century America. Growing disenchantment with material progress and the "Promethean optimism of official culture" in the United States had led to a "spreading sense of moral impotence and spiritual sterility." As a result, more and more Americans sought to escape into vital - experience as offered by travel and life in the American West earlier and, now, to the "new frontier" of Central America. Enough young men, like O. Henry himself, had gone there. For those who could riot, stories like these permitted and encouraged an imaginative escape.

As with so many of O. Henry's stories, both tales involve a love interest. In "Cupid's Exile Number Two," O. Henry uses a convoluted plot to re-unite Atwood with his beloved, Rosine. But Rosine must come to Tagalon. The suggestion is that love is smothered as is so much else in the industrial culture of the United States. Rosine initially declines Atwood's proposal of marriage because of the class differences between the lovers. Rosine's father owns a general store while the Atwoods are one of the oldest and most respected families in the state. In "The Lotos and the Bottle," Geddie's beloved in Tagalon, Paula, is the daughter of a native woman and an American merchant; she had also spent two years in school in the United States. Nonetheless, she seems much more at home in Tagalon, "dressed, as she sometimes was, in the native costume, with bare shoulders and flowing sleeves." As Geddie thinks about her and his life in Tagalon, "he looked out on a veritable Eden." in this story, too, the former beloved appears-through a message in a bottle.

And Geddie is briefly swayed to his old love: he throws into the water a bottle containing his own message seeking reconciliation, hoping it will reach her ship as it passes the island. At the last minute, however, he has a change of heart, swims after the bottle, and nearly dies in the attempt to recover it. In the end, he remains content and, at peace on the idyllic island. The story ends with an overt rejection of any return to the United States.

According to Richard O. Connor, O. Henry had at least written of his plans to bring his wife and daughter to his exile in Honduras. But his wife's rapidly failing health forced his return to the United States. O. Henry seems here to play out imaginatively his own desire to remain in the "new Eden" of Latin America. The story, then, rejects not only return to the United States but also all the nation was coming to represent: Geddie's old American girlfriend is the daughter of an upper-class entrepreneur. Nonetheless, the reconciliation that does take place in "Cupid's Exile Number Two" underscores O. Henry's ambivalence about full rejection of the United States itself and its intervention in Latin America. After all, it is only through the involvement of the United States consul and U.S. business interests in Tagalon that Johnny Atwood and Rosine Hemstetter are reunited. The personal fortunes of O. Henry as well as the political and economic fortunes of the United States made for very uncertain territory.

In "Phonograph and Graft," for instance, Homer P. Mellinger, an American citizen, serves as private secretary to the President of Anchuria. Mellinger asserts, "I'm the only honest man in this republic. The government knows it; ... the foreign investors know it." And O. Henry provides little evidence to the contrary, in two other stories, "Shoes" and "Ships" (Everybody's, October, 1903), Johnny Atwood's scheme to sell shoes to the locals succeeds through the aid of the American consul there and by the under-handed planting of cock labors on the island. The apparent paradise is thus destroyed. Here, at least, O. Henry suggests it is Americans who introduce the serpent to the Garden.

In "Masters of Arts" (Everybody's, August, 1903), the dictator president Losada is himself an ambivalent figure. On one hand, the narrator suggests he deserves his self-proclaimed title of "The Illustrious Liberator": "he had some of the lofty patriotism of Washington"; and, despite his flaws, "he did his country great service." At the same time, his greatness is "accompanied by a stupendous and amazing vanity that kept him in the less worthy ranks of the dictators." In every town of the nation, he had monuments built extolling his greatness. By the end of the story, Losada strikes a personally lucrative deal with an emissary from Great Britain through which he "placed his people in the hands of a foreign power.... and the custom houses turned over to them as a guarantee," The story reports, as might be expected, the popular reaction against Losada for these actions; "The long-enduring people had determined to make their protest felt." By the next morning, however, "order was restored, and he [Losada] was still absolute." Losada denies the existence of any such deal with the British, and the narrator suggests that Losada's tyranny and ruthlessness attest to his "greatness."

The second plot of "Masters of Arts" involves an American con-man. Rody Monahan, working on several schemes to profit from Losada's egotism. Monahan tries to blackmail Losada with a photograph he has of Losada's negotiation of the secret deal with the British consul. When Losada is about to pay Monahan 20,000 American dollars for the photograph, Monahan gets an attack of conscience and destroys the picture. Monahan says that the ease of the scam "don't strike me as being a man's game." The story ends with Monahan as poor as he was in the beginning. But O. Henry glosses over two key facts. First, Losada is willing and able to pay Monahan in American cash: United States' influence and domination throughout the region is so complete that U.S. currency has become the means of trade, it seems absolutely right and natural for the dollar to be the only worthwhile currency throughout the Hemisphere.

Second, though Monahan attributes his pangs of conscience to the ease of the scam, his actions implicitly support the secret deal with the British. Intervention by the British government is just and appropriate; by extension, United States' intervention must also be accepted. In fact, in 1903, when France and Italy threatened intervention in the Dominican Republic to collect twenty-two million dollars in debts, President Theodore Roosevelt again invoked his Corollary to the Monroe Doctrine. In this particular crisis, The United States seized the custom houses of the Dominican Republic, set up a receivership, distributed

forty-five percent of the revenues to the Dominican government, and paid the rest to foreign creditors. In “Masters of Arts,” the “foreign power” is Great Britain, but it could easily have been the United States. Though Monahan’s ploy fails, the rationalization for further United States’ involvement has been made and accepted.

The remaining three stories of Cabbages and Kings “The Shamrock and the Palm,” “Dicky,” and “Rouge Et Noir” involve and comment upon direct United States’ intervention in the political affairs of Latin America. Although the results are once again mixed, O. Henry’s presentation underscores both the difficulty of foreign involvement in the region and the apparent necessity of such involvement. Despite the best intentions, efforts by United States citizens to establish American-style democracy often prove ineffectual in the stories as in history. The experience of the United States in the late-nineteenth century and throughout the twentieth century has confirmed one major point: accomplishing the goals set forth by rhetoric remains difficult. As Gerald Linderman has pointed out, Americans were often surprised by what they discovered in Latin America. For example, on the eve of the Spanish-American War, the United States press had roundly denounced the Spanish treatment of the Cubans; however, “within a month of the landings [of U.S. troops] the indictment of Cuban was no less harsh than that of Spaniard” (143). Rarely did Latin-American reality coincide with the nation’s pre-conceived notions. These few stories depict American expectations colliding with Latin American realities.

“The Shamrock and the Palm” (Ainslee’s, March 1903) dramatizes the escapades of Clancy, a well-meaning but naive American who goes to Guatemala “filibustering” - his term for “struggling to liberate a foreign people from a tyrant’s clutch.” In that one sentence, Clancy articulates the classic rationalization for United States’ involvement throughout Latin America - whether supporting the Cubans against the Spanish, advocating Panamanian revolution against Colombia, or making Nicaragua safe for business through military occupation. Very early in the story, Clancy refers vaguely to the justification for his involvement in foreign affairs as “the same system of syntax that blew up the Maine” that is, the Spanish and their exploitive colonial system. The story provides a context familiar to O. Henry’s readers and one which initially defends United States actions in the Caribbean. On one level, then, the story supports United States’ rhetoric which the nation needed to believe: even as America gained its own colonial possessions, it remained the defender of revolution and democracy. United States’ actions in Latin America did not, in fact, make the nation another colonial tyrant; instead, United States’ involvement was rationalized as necessary and desirable. But, as the story proceeds, it deflates such a notion and casts strong doubt on America’s role outside its own borders.

Clancy is quite ignorant about the land and people of Guatemala. He keeps confusing it with Kamchatka, the Asian peninsula over which the Russo-Japanese War had recently been fought. Kamchatka, or Manchuria, suggests one origin for O. Henry’s mythical nation Anchuria. The similarity reveals American actions in Latin America as emblematic of United States’ expansion around the globe. Further, President Theodore Roosevelt had helped negotiate settlement of the conflict, demonstrating his belief in the need for a strong United States’ presence throughout the world not just in Latin America, O. Henry’s reference to Kamchatka legitimizes Clancy’s involvement in fighting for “Liberty” in Guatemala. Clancy merely follows the lead of his beloved President, who had received the Nobel Peace Prize for his efforts in resolving the Russo-Japanese War. Significantly, it was also Roosevelt who had ridden to fame as the leader of the Rough Riders in the Spanish-American War - the beginning of direct United States intervention in the region. Clancy reasons, “I had heard a good deal about these revolutions in them tropical locations, and I began to want a hand in it.” Clancy is proud to fight for democracy, although he makes certain he is getting paid for it.

On arriving in Guatemala, however, Clancy discovers there is no revolution. Instead, General DeVega has drafted Clancy to aid him in carrying out a military coup; Clancy has actually been enlisted “to help finish a railroad across the country, which the General believes will help his chances of success. The local people, Clancy reports, are reluctant to work: “The intelligent natives of the country was too lazy to work.... By stretching out one hand they could seize the most delicate and costly fruits of the earth, and by stretching out the other, they could sleep for days at a time without hearing’ a seven-o’clock whistle,” Through Clancy, O. Henry presents a quite ambivalent portrait of Latin America. The people are depicted as “intelligent” and

“lazy,” and their political apathy arises from the Edenic nature of their land. There seems to be no need for industry or government structure because the people live in a natural state of bliss at least until interference from outsiders. Left to their own devices, it seems/things would go along quite nicely.

At the same time, General DeVega is depicted as gluttonous, duplicitous, and power-hungry. When Clancy expresses his dismay over digging ditches instead of “filibustering for liberty, DeVega responds, “Did I speak of r-r-revolutions? Not one word.... So. The mistake is of you.” DeVega’s failed coup attempt is undone with the help of United States soldiers on the banana boat Conchita; military and economic concerns have now become completely united. To keep the De Vegas from gaming control, the story suggests, the United States must make its presence felt. Had things remained as idyllic and innocent as Clancy imagined and described, no government or army would be necessary. But this former Eden is now a fallen world. Given these realities, the only pragmatic solution is intervention.

The story ends with the coup attempt failing and DeVega and Clancy both escaping by stowing away on the same, ubiquitous banana boat. Again, United States’ intervention, as represented by Clancy, is ignorant, wrong-headed, and unsuccessful. Americans may work for democracy, but only in the most unwitting manner. Here, Clancy is in league with a potential dictator, and it is only by chance that DeVega is defeated’ and Clancy saved from furthering the cause of despotism. Nonetheless, Clancy does emerge on the morally right as well as winning side. But Clancy remains blissfully naive about the implications of his actions and experience. The story is further evidence of how United States intervention manifests Linderman’s “twilight expression” of American idealism and innocence.

To add to Clancy’s dubious nature, he does not embrace the tolerance and diversity that American democracy should foster: Clancy describes his fellow laborers in Guatemala as “mostly Guineaus. Nigger-men, Spanish-men, and Swedes.” In an imaginary dialogue between “Misses America” and “Misses Guatemala” Clancy pictures Misses Guatemala speaking with the obvious accent and dialect of an African-American: “Laws, now you don’t say so ma’am! Now mine [hired help] never think of leaving me.” The racial component of the story emphasizes the need for United States’ intervention. Just as the federal government saw to the patriarchal oversight of African-Americans after slavery, so would it need to monitor these native peoples of Guatemala and, by extension, of all of Latin America. Clancy’s vindication supports the final righteousness of his actions: on arrival in New Orleans, DeVega is imprisoned for vagrancy.

“Dicky” and “Rouge Et Noir,” two parts of the same Story (Ainslee’s, December 1901), present a successful attempt by American business to influence Latin American political affairs. Here, the Vesuvius Fruit Company is (again) clearly involved in overthrowing the unpopular dictator Losada. (Losada is the “President” who took office after Miraflores fled and is the unscrupulous deal-maker from “Masters of Arts.”) In many ways, these two stories show O. Henry at his most cynical about Latin America, United States’ involvement there, and the allegiance of business and politics. For example, when American citizen Dicky Maloney is imprisoned for fighting with a local comandante. The United States consul can do little. But the captain of a ship of the Vesuvius Fruit Company walked “with little ceremony through the guards to the jail door.” The narrator comments, “The Vesuvius Fruit Company had a habit of doing things that way in Anchuria” that is, exactly as it wanted. Further, no one in the story acts out of idealism or selflessness. All action becomes subservient to business interests.

Dicky Maloney, the “red-headed” Irishman, suddenly appears in Anchuria and sets up a less-than-prosperous shop: “where his money came from was a puzzle, for the sales of his shop were next to nothing.” Maloney often meets at night with various local people, but no one seems to know what is happening and no hint is given by the again unreliable narrator. As “Dicky” proceeds, more and more suspicion grows about Maloney, his true identity, and the purpose of his presence in Anchuria. The first story ends with his comment to his wife, “More than one Irishman has been the ruler of a South American country. There was a dictator of Chile named O’Higgins. Why not a President Maloney, of Anchuria?” Maloney’s comment refers to Bernardo O’Higgins, liberator of Chile. O’Higgins was the son of an Irish-born Spanish viceroy and his Chilean

mistress. The reference to O'Higgins, "destined to free Chile from the rule of viceroys forever."¹ Suggests the true identity and role of Dicky Maloney an identity finally revealed in the second half of the story.

"Rouge Et Noir" chronicles the revolution that Dicky Maloney does, in fact, lead. At the very end of that story, O. Henry reveals that Maloney is really Ramon Oliverra, of "crisp black hair," the son of a popular and then assassinated former President of Anchuria. As had been shown in "Masters of Arts," Losada's offenses as dictator-president had been many; however, "the most impolitic of the administration's moves had been when it antagonized the Vesuvius Fruit Company." Losada raised the export duty on bananas and then demanded contributions from the company to help build the country's railroads. When told by Losada's representative that the Company's reduced offer "insults my government," the Fruit Company representative vaguely responds, "We will change it." And Vesuvius does change "it" not the offer, but the government. As it turns out, impertinent effrontery of the American business leads to Losada's downfall.

After a confusing unwinding of the plot, the Fruit Company representative unravels the long tale. Vesuvius had found Ramon Oliverra in the United States and "backed him in the little game." The "game," of course, is Oliverra's attempt to overthrow the dictator Losada which, by itself, might be legitimate. But he succeeds only with the help of U.S. business interests. Worse yet, the whole affair is only a "game" to the Vesuvius Fruit Company. The story underscores the legitimacy of United States' intervention in foreign governments here, not done by any official of the United States government but by an interested business concern. Ramon Oliverra seems to have popular support, but it remains to be seen how he will govern or if he will follow his father as yet another assassinated leader. And it should not be forgotten that he is now beholden to the Vesuvius Fruit Company for putting him in power. As Cronin, the Company's representative, states, "It's a glorious thing to be able to discharge a government, and insert one of your own choosing, in these days."

In these two stories, United States' involvement ends successfully, but it remains no less suspicious than the other unsuccessful attempts. The Vesuvius Fruit Company sees as its right the removal of an uncooperative government: "That extra real [the new duty] on the price of bananas had to go. We took the shortest way of removing it." Masked by expedience and pragmatism is a world view which legitimizes United States' hegemony in the name of industry and profits. Nonetheless, O. Henry seems incapable of differing completely with stated and actual United States policy. Oliverra, the instrument of the Fruit Company, is depicted sympathetically. He is, after all, the son of a local hero. O. Henry wants it both ways: the United States as advocate of self-determination, and the United States as meddling imperialist.

In "The Vitaphonoscope," which serves as an Epilogue for all of Cabbages and Kings. O. Henry reveals that Goodwin sent the money back to the Republic Insurance Company. But the gesture seems forced and very much after-the-fact: Goodwin only complies after the threat of; blackmail from Blythe. While telling a fascinating and convoluted story, O. Henry also leaves his readers with the disturbing feeling that things are not, quite right in Latin America. And the United States has had a lot to do with introducing the serpent to this Eden. Despite these overt conclusions and problems, what goes unsaid is that Goodwin remains blissfully happy in Anchuria. "Our crowd" remains firmly entrenched as well, both politically and economically.

In "The Vitaphonoscope," O. Henry outlines several "Scenes" for the then-new "moving pictures," suggesting a strong connection between his popular stories and the emerging cinema. In the very last of these "Scenes," a "mahogany-colored" Indian trims the grass on a grave. When a man and woman with "a kind and courteous air" (Goodwin and Wahrfield's daughter) arrive, the man drops money in the Indian's hand; the Indian, "with the stolid pride of his race, takes it as his due, and goes his way." The scenario emphasizes the Tightness of American money and interests in Latin America; in fact, the natives accept it as correct and as "their due." O. Henry ends: "What is the world at its best but a little round field of the moving pictures with two walking together in it?" The entire globe, then, is transformed into the setting for the "moving picture" of United States domination.

The stories which comprise *Cabbages and Kings* represent some of O. Henry's most sophisticated attempts at grappling with the complex issues surrounding United States involvement in Latin America. At times supportive of American actions and rhetoric, O. Henry also questions and even mocks the nation's ability to carry out its noble intentions. Thus, in these stories, the intentions themselves become suspect and leave undecided the question of United States' involvement in Latin America.

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