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For courses in American Literary Survey. This leading, two-volume anthology represents America's literary heritage from the colonial times of William Bradford and Anne Bradstreet to the contemporary era of Saul Bellow and Alice Walker. Volume II begins with Walt Whitman and Emily Dickinson and moves through Toni Morrison.

A collection of short stories and poems that traces the emergence of American literature from the early 19th to late 20th century.

Writing the City examines and challenges the traditional transatlantic axis of urban modernism, London-Paris-New York, an axis that has often elided the historical importance of other centers that have shaped metropolitan identities and discourses. According to Desmond Harding, James Joyce's internationalist vision of Dublin generates powerful epistemic and cultural tropes that reconceive the idea of the modern city as a moral phenomenon in transcultural and transhistorical terms. Taking up the works of both Joyce and John Dos Passos, Harding investigates the lasting contributions these author's made to transatlantic intellectual thought in their efforts to envisage the city.

A novel begun in college and then reworked for seven years, this work mirrors the author's experience at Harvard and in greater Boston. The novel reflects young Dos Passos's interests in aestheticism, Greek and Roman culture, and Walt Whitman.

This study demonstrates that such literary divisions as war novel and domestic novel limit readers' understanding of the ways these categories rely on and respond to each other. Haytock argues that gender creates an ideological context through which both domesticity and war are viewed and understood; issues of home and violence are intricately related for U.S. authors who wrote about the First World War. Haytock explores what war and domestic texts represent in light of the deconstructionist said in its cultural and historical context and seeing what is not said.

Readers take food, shelter, and clothing for granted, and yet the way we treat them is part of what allows us to define ourselves as civilized. In war novels and domestic novels by Temple Beiley, Ellen Glasgow, Edith Wharton, Willa Cather, John Dos Passos, Thomas Boyd, Ernest Hemingway, William Faulkner, and Eudora Welty, the idea of home and domestic rituals contribute to the creation of war propaganda, the soldier's experience of war, and the home front's ability to confront the war after the fact. This approach helps literary criticism reject the separation of men's and women's writing, particularly but not only their writing about war.

A study of the the role of the 'feminine' in Dos Passos's fiction.

Essay on John Dos Passos, and his collection of three novels into one work, U.S.A. The purpose of this volume is to make U.S.A. more accessible to readers of all kinds by offering documentary material bearing on various areas of importance and interest in the trilogy. Includes information on the relationship of the author's life and the intent, meaning and form of this trilogy, experimental forms used and principal sources and background on the aspects of American life.

This volume contains the following works of John Dos Passos: Three Soldiers One Man's Initiation - 1917 Rosinante to the Road Again A Pushcart at the Curb It also contains a nineteenth century polemic by his father, John Randolph Dos Passos about why the United States should recognize Cuba. John Dos Passos was born in Chicago on January 14, 1896. His father was John Randolph Dos Passos; many people get confused when making Internet searches for the son, who is the more famous author by far. The elder Dos Passos was married when the younger John Dos Passos was born out of wedlock. Although the father married his son John's mother after the death of his wife in 1910 when the younger John Dos Passos was 14, he refused to acknowledge John as his son until he turned 16. In spite of these familial difficulties, the younger John Dos Passos, hereinafter referred to as simply John Dos

Passos, benefitted from an expensive, first-class education, all presumably, paid for by his father. He enrolled at what now is called Choate Rosemary Hall preparatory school in Connecticut and then traveled with a private tutor on a six-month tour to study art, architecture, and literature. After he graduated from Harvard in 1916, he went to Spain, where he volunteered as an ambulance driver during World War I before the United States entered the war. In 1918, he enlisted in the U. S. Army Medical Corps. During this time, he completed a draft of his first novel, One Man's Initiation: 1917, which began his career as a highly successful writer. After he started writing as a career, he became friends with Ernest Hemingway and several other writers of the "lost generation." He soon began to see the United States as two nations, one rich and one poor. He spent several months in Russia studying socialism in 1928. In the 1930s, he served on The American Committee for the Defense of Leon Trotsky (the so-called Dewey Commission) which had been set up following the first of the Moscow "Show Trials" in 1936. He returned to Spain during the Spanish Civil War, but his views on the Communists and Communism had already begun to change. Dos Passos broke with Hemingway and others over attitudes towards the war and willingness to lend their names to deceptive Stalinist propaganda. He and Hemingway became bitter enemies. John Dos Passos would later write: "I have come to think, especially since my trip to Spain, that civil liberties must be protected at every stage." He continued his career as a writer with the publication of numerous other books, over thirty-seven of which were published. The last was published in 1970, the year of his death in Baltimore. John Dos Passos is probably best known today for his U.S.A trilogy. Unfortunately, since these three books were published in the 1930s, they do not appear to be available in the public domain in the United States. Hence, they are not included in this anthology. A motivated reader can probably find a version of these books on the Internet. In 1947, he was elected to membership in the prestigious American

Academy of Arts and Letters. John Dos Passos died on September 28, 1970 in Baltimore, Maryland, which is why he is included in the Baltimore Authors series published by AfterMath. A final note on his father is in order. John Randolph Dos Passos was an authority on trusts and supported many of the most powerful conglomerates and cartels in his writings. Not surprisingly, given the obviously tense and complex relationship between father and son, the younger John Dos Passos wrote in opposition to many of his father's published positions in many of his books. For purposes of comparison, the arguments of the older Dos Passos about the liberation of Cuba from Spain are included in this volume. It appears that his only connection to Baltimore is through his son.

Although positivism dismissed myths as childish fancy, bound to be superseded by reason, there has been a continuous reappraisal of the power of myths since the 19th century. Once viewed as primitive and unreliable accounts and an inadequate and distorted form of knowledge, myths came to be perceived as exemplary narratives, consisting of rich and complex symbolic constructs that carry meaning and a connection to reality. Myths then came to be regarded as a privileged expression of the human soul and of its possibly submerged and unconscious abysses and dramas. Rather than inherently obscure and elusive to a rational grasp, mythical narratives would therefore be driven by logical reasoning, giving shape to a particular worldview of life and humankind. The enduring power of mythical narrative is attested to by its very plasticity, subject to multiple recreations informed by changing concerns and insights. Mythical narratives have thus attracted the interest of various disciplines, from ethnology and history to philosophy, literature, sociology, politics, the history of religions and art history. This interdisciplinary volume studies how myths are inscribed and recycled within both individual and collective heritage, and examines the personal and political implications of multifaceted engagement with myths as one of the forms through which societies try to make sense of their perplexities.

Contains biographical information about American authors between 1640 and 1988, with bibliographies of primary and secondary materials relating to each entry and critical remarks about the works of each writer.

Susan Clair Imbarrato, Carol Berkin, Brett Barney, Lisa Paddock, Matthew J. Bruccoli, George Parker Anderson, Judith S. Canonical but controversial works of radi-

cal modernism, John Dos Passos' novels continue to intrigue readers and challenge literary critics with their unique styles and provocative messages. This book offers an insightful and refreshing perspective on his fictional world, exploring the historical vision and utopian aspirations of his early novels in light of their dialectical politics in narrating modern American society. *History and Utopian Disillusion* convincingly shows that Dos Passos' epic-scale project is a radical hymn of faith dialectically inspiring the utopian resolution of American history by presenting entropic despair and disillusionment.

Essayists survey the recent thought and research concerning outstanding authors, trends, and movements in American literature.

Demonstrates that the quest for immediacy, or experiences of direct connection and presence, has propelled the development of American literature and media culture.

Praise for the print edition: " ... no other reference work on American fiction brings together such an array of authors and texts as this.

This book represents the first comparative reading of the Great Novel of American and Arabic literature to date. The Great American Novel, that most elusive and frustrating of concepts, ever-present in film and literary scholarship, has been an object of pursuit, inspiration and contention for more than a century. By reviewing the most serious literary scholarship in the field, this book identifies the work often recognized by critics as the quintessential American novel, the work that best captures the different aspects of American society, and compares and contrasts it with its counterpart in Arabic culture. Intended for both academics and serious readers of literature, the book serves to establish a new trend in cross-cultural literary scholarship, in addition to opening up new vistas for literary exploration in this politically charged field.

Mainstream America has long equated Leftism with Communism and Communism with the quintessentially un-American. With the end of the Cold War this equation no longer even seems necessary; its elements now fail to pose a credible threat to Capitalism. But Leftism in America has meant more than Communism - or Socialism or Anarchism or any other prescribed political category. It has been an integral part of the American political experience. And perhaps at no time more than now is it appropriate to reassess the role it has played in shaping American thought and culture in the twentieth century, to see it,

as Julia Dietrich suggests, "not only as a revolutionary challenge to capitalism but also as a complex expression of people's hopes". Dietrich traces the movement's rise from 1912, when the Greenwich Village magazine *Masses* underwent a shift toward revolutionary Socialism and writers such as Emma Goldman, Max Eastman, John Reed, and Floyd Dell began contributing to its pages. She follows it through the Russian Revolution, the trials of Sacco and Vanzetti, workers' demonstrations, the era of the Popular Front, the Spanish Revolution, the many permutations of the Communist Party, the "witch-hunts" of Joseph McCarthy, and his ultimate censure by the U.S. Senate - by which time the Old Left had lost much of its cultural force. To flesh out the movement's many contours over the years, Dietrich draws from a wide array of literary forms: political tracts (such as John Reed's classic *Ten Days that Shook the World*), memoirs (Dorothy Day's *The Long Loneliness*), fictionalized autobiographies (Agnes Smedley's *Daughter of Earth* and Mike Gold's *Jews without Money*), historical novels (Upton Sinclair's *Boston* and Mary Heaton Vorse's *Strike!*), plays (Clifford Odets's *Waiting for Lefty*), poems (Claude McKay's "If We Must Die"), and songs (the ballads of Joe Hill and other, unknown writers).

"Fragmented Urban Images" fuses urban studies and literary criticism to examine the city image in American fiction in the twentieth century. The study proposes a reassessment of the complex interaction between society, city, and novel. It focuses particularly on the ways in which the diversity of fragmented experience and the ideological bias in the assessment of urban condition reappear in the modernist city images. The study finds that, contrary to appearances, cities can hardly be called agents in modernity. As expressions of fundamental divisions in society, they are crucial catalysts, however. Eight influential city novels are interpreted to provide a distinct view of the interrelation between fragmented experience, fictional perception, and urban thought in modernity: "Maggie: A Girl of the Streets" by Stephen Crane, "Sister Carrie" by Theodore Dreiser, "The Jungle" by Upton Sinclair, "The Great Gatsby" by F. Scott Fitzgerald, "Manhattan Transfer" by John Dos Passos, "Native Son" by Richard Wright, "Last Exit to Brooklyn" by Hubert Selby, and "The Crying of Lot 49" by Thomas Pynchon.

The first study of his little-known screen writing, *John Dos Passos and Motion Pictures: Writing Film, Film Writing* uses unpublished manuscripts and correspondence to explore how he adapted film aes-

thetics to structure his modernist novels of the 1920s and 1930s, then, beginning in the 1940s, attempted to revise those novels directly into screenplays reflecting the controversial conservative political shift that redefined his later literary career.

Focuses on unpublished manuscripts and closely examines Dos Passos's first novels. This book reveals how his practical aesthetics and use of myth come together in a triumph of form that presents an important vision of America.

Goldsmith challenges the view that nature is absent in the modern urban novel, and interprets the phrase the interweaving of physical description and symbolism, metaphor and characterization, and theme and imagery that give internal form to external narrative. He provides a textual analysis of seven 20th-century American novels: *Manhattan transfer*, *Studs Lonigan*, *Call it sleep*, *The Dollmaker*, *The Assistant*, *The Pawnbroker*, and *Mr. Sammler's planet*. Annotation copyrighted by Book News, Inc., Portland, OR

*The Great American Songbooks* shows how popular music shapes and permeates a host of modernism's hallmark texts. Austin Graham begins his study of 20th-century texts with a discussion of American popular music and literature in the 19th century. He posits Walt Whitman as a proto-modernist who drew on his love of opera to create the epic free-verse poetry that would heavily influence his bardic successors. One can witness this in T. S. Eliot, whose poem *The Waste Land* relies on Whitman's verse style to emphasize how 19th-century structures of feeling regarding music persist into the 20th century. From opera and standards of the Victorian musical hall, Graham moves to the blues to reveal the multifaceted ways it shaped works in the Harlem Renaissance, most notably in the verse of Langston Hughes and Jean Toomer's stream-of-consciousness masterpiece, *Cane*. The second half of *Songbooks* advances an argument for a musical eclecticism that arose alongside rapid industrialization. Writers like Scott Fitzgerald and John Dos Passos, Graham argues, developed a notion of musical eclecticism to help them process—or cope—with the unprecedented invasiveness of popular music, particularly in major cities. This eclecticism runs counter to critics like Adorno who equate popular music with mass produced mechanisms such as the phonograph and radio, and thus with degraded, cultural forms. In conclusion, Graham suggests how modernist writers experienced, and sometimes theorized, a more nuanced, sophisticated, and fluid mode of interaction with popular music.

Moving through Whitman's career four times from four different perspectives, this 1994 book investigates several major American cultural developments that occurred during Whitman's lifetime, the development of American dictionaries, the growth of baseball, the evolution of American Indian policy: the development of photography became essential components of Whitman's innovative poetics. Resisting the usual critical temptation to present a totalised, one-dimensional Whitman, this study views him instead as multiple and contradictory, a gatherer of discordant tones and clashing approaches from a variety of surprising cultural arenas. In such cultural activities, Whitman found not his poetic subject so much as his poetic tools and techniques. These cultural actions taught him how to make native representations.

Inhaltsangabe: Zusammenfassung: Das Ziel der vorliegenden Arbeit ist es, den 1925 erschienenen Roman *Manhattan Transfer* des amerikanischen Autors John Dos Passos auf der Grundlage des Marx'schen Entfremdungsbegriffes, der grundsätzlich soziologisch begründet ist, eine psychologische Sichtweise aber nicht ausschließt, zu untersuchen. Natürlich ist, bevor man zur eigentlichen Interpretation gelangen kann, einige Vorarbeit nötig. Da der Begriff der Entfremdung in der Literatur oft nur erwähnt, aber selten genau definiert oder hergeleitet wird und er, je nach philosophischem Hintergrund, verschieden interpretiert werden kann, scheint es notwendig, ihn zunächst einmal genauer zu bestimmen. Dies soll in einem ersten, theoretischen Teil geschehen. Auf dieser Grundlage kann dann eine Verbindung zwischen Entfremdung und dem Leben des Menschen in der modernen Großstadt hergestellt werden, wobei - im Hinblick auf den Roman *Manhattan Transfer* - in einem gesonderten Teil auf die moderne amerikanische Großstadt New York einzugehen sein wird, da diese sich in vielerlei Hinsicht von anderen Städten unterscheidet. Weiterhin soll auf die Bedeutung der Großstadt für die Literatur und insbesondere für den Autor John Dos Passos, der einige Jahre seines Lebens in New York zugebracht hat, eingegangen werden. Eine detaillierte Darstellung der Entwicklung des Autors in politischer Hinsicht würde den begrenzten Rahmen dieser Arbeit sprengen. Nach einem einleitenden Kapitel zu Form und Inhalt von *Manhattan Transfer*, soll schließlich untersucht werden, inwiefern man das im Roman dargestellte Leben der Menschen in der Großstadt als ein entfremdetes bezeichnen kann, welches die Mechanismen und Symptome ihrer Entfremdung, z.B. in

Bezug auf ihre Arbeit, ihre Verhaltensweisen, ihre Wahrnehmung oder ihre Beziehungen zu anderen, sind. Inhaltsverzeichnis: Inhaltsverzeichnis: 1. Vorbemerkung 4 2. Der Begriff Entfremdung 5 2.1. Entfremdung bei Hegel 5 2.2. Entfremdung bei Karl Marx 8 2.2.1. Die Umkehrung der Hegelschen Dialektik 9 2.2.2. Die Rolle der Arbeit 10 2.2.3. Ökonomische Entfremdung 11 2.2.4. Die Verdinglichung des Menschen im Hochkapitalismus 13 2.2.5. Zum Fetischcharakter der Waren 15 2.3. Zusammenfassung und Kommentar 16 3. Die Moderne Großstadt 18 3.1. Entfremdung und die moderne Großstadt 18 3.2. Literatur und die moderne Großstadt 19 3.3. Eine besondere amerikanische Großstadt: New York 20 3.4. John Dos Passos und die Stadt New York 23 4. Der Großstadroman *Manhattan* [...]

Every generation rewrites the past. In easy times history is more or less of an ornamental art, but in times of danger we are driven to the written record by a pressing need to find answers to the riddles of today. We need to know what kind of firm ground other men, belonging to generations before us, have found to stand on. In spite of changing conditions of life they were not very different from us. This is a prime example of Dos Passos as an American novelist and reporter on American reality. In times of change and danger when there is fear under men's reasoning, a sense of continuity with generations gone before can stretch like a lifeline across the scary present. That is why, in times like ours, when old institutions are caving in and being replaced by new institutions not necessarily in accord with most men's preconceived hopes, political thought has to look backwards as well as forwards. It is not a question of what we want; it is a question of what is. American history, the successes and failures of the men who went before us, is only alive in so far as some seeds are still stirring and growing in us today. Divided up into three major sections: *The Use of the Past*, *Roger Williams and the Planting of the Commonwealth in America*, and *On the White Porch of the Republic*; *The Ground We Stand On* traces the backgrounds and the rise of America's early political structure, the variety of influences upon it, and the men who gave it a stable foundation. John Dos Passos (1896-1970), American novelist, was born in Chicago. During and after the Second World War, he became increasingly interested in the roots of American culture and produced a number of historical studies relating to the problems of American democracy. He wrote both fiction and nonfiction.

Among his works are *Manhattan Transfer*, the trilogy *U.S.A.* and his autobiographical *The Best Times*.

Presents American literature from the beginnings to the Revolutionary War, including essays, narratives and more.

"In this provocative study, Hazel Hutchison takes a fresh look at the roles of American writers in helping to shape national opinion and policy during the First World

War. From the war's opening salvos in Europe, American writers recognized the impact the war would have on their society and sought out new strategies to express their horror, support, or resignation. By focusing on the writings of Henry James, Edith Wharton, Grace Fallow Norton, Mary Borden, Ellen La Motte, E. E. Cummings, and John Dos Passos, Hutchison examines what it means to be a writer in wartime, particularly in the midst of a conflict char-

acterized by censorship and propaganda. Drawing on original letters and manuscripts, some never before seen by researchers, this book explores how the essays, poetry, and novels of these seven literary figures influenced America's public view of events, from August 1914 through the Paris Peace Conference of 1919, and ultimately set the literary agenda for later, more celebrated texts about the war"--