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[Masterplots](#) Yale University Press

"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 Passoss, "Native Son" by Richard Wright, "Last Exit to Brooklyn" by Hubert Selby, and "The Crying of Lot 49" by Thomas Pynchon.

Rosinante to the Road Again Liverpool University Press

Wikipedia: Three Soldiers is a 1921 novel by the American writer and critic John Dos Passoss. It is one of the key American war novels of the First World War, and remains a classic of the realist war novel genre. The disillusionment John Dos Passoss felt for the Great War forms the core of THREE

SOLDIERS, which stands as a denunciation of the military and its exploitation of young men. The novel chronicles the wartime experiences of a trio of American privates from different backgrounds: Andrews, a gifted musician and Harvard graduate from New York; Fuselli, a store clerk who hopes to impress a girl back home in San Francisco; and Chrisfield, an easygoing farm boy from Indiana. Recognized as a masterpiece when first published more than seventy-five years ago, THREE SOLDIERS still stands as a testament to the dehumanizing effects of war.

[Walt Whitman's Native Representations](#) Transaction Publishers

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 Passoss, Harding investigates the lasting contributions these author's made to transatlantic intellectual thought in their efforts to envisage the city.

A Comparative Analysis of the Great American and Arab Novel McGraw-Hill College

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

John Dos Passoss's USA Infobase Learning

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.

Research Guide to American Literature American Literary Scholarship

John Roderigo Dos Passos (1896-1970) was an American novelist and artist. In 1912 he attended Harvard University. Following his graduation in 1916 he travelled to Spain to study art and architecture. With World War I raging in Europe and America not yet participating, Dos Passos volunteered in July 1917 for the S. S.U. 60 of the Norton-Harjes Ambulance Corps. He worked as a driver in Paris and in north-central Italy. By the late summer of 1918, he had completed a draft of his first novel. Considered one of the Lost Generation writers, Dos Passos's first novel, *One Man's Initiation*- 1917, was published in 1920. It was followed by an antiwar story, *Three Soldiers* (1921). His major work is the U. S.A. trilogy comprising *The 42nd Parallel* (1930), *Nineteen Nineteen* (1932), and *The Big Money* (1936). Between 1942 and 1945, Dos Passos worked as a journalist covering World War II. His other works include: *A Pushcart at the Curb* (1922), *Streets of Night* (1923) and *Journeys Between Wars* (1938).

Philological Papers Wayne State University Press

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.

Dos Passos's Early Fiction, 1912-1938 Susquehanna University Press

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.

[The Early Dos Passos Reader](#) Dos Passos's Early Fiction, 1912-1938

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

The Publishers' Trade List Annual Ohio State University Press

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

Streets of Night Peter Lang

Dos Passos's Early Fiction, 1912-1938 Susquehanna University Press

The Power of Form Gale / Cengage Learning

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.

[Dos Passos' Early Fiction, 1912-1938](#) Gale / Cengage Learning

"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

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midst of a conflict characterized 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"--
Infobase Learning

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.

Choice Cambridge Scholars Publishing

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.

Dos Passos and the Ideology of the Feminine Oxford University Press

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

[The American Tradition in Literature](#) Susquehanna University Press

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 Modern American Urban Novel Coyote Canyon Press

Canonical but controversial works of radical 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.

Encyclopedia of the American Novel Peter Lang Pub Incorporated

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*.

American Literary Scholarship Cambridge Scholars Publishing

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 aesthetics 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.