

# John Dos Passos

1919

U.S.A. II



folio

# 1919 USA 2 By John Dos Passos

**Michael Clark**



## 1919 USA 2 By John Dos Passos:

**John Dos Passos's Transatlantic Chronicling** Aaron Shaheen, Rosa María Bautista Cordero, 2023-08-18 I never could keep the world properly divided into gods and demons for very long wrote John Dos Passos whose predilection toward nuance and tolerance brought him to see himself as a chronicler a writer who might portray political situations and characters but would not deliberately lead the reader to a predetermined conclusion Privileging the tangible over the ideological Dos Passos's writing between the two World Wars reveals the enormous human costs of modern warfare and ensuing political upheavals This wide ranging and engaging collection of essays explores the work of Dos Passos during a time that challenged writers to find new ways to understand and render the unfolding of history Taking their foci from a variety of disciplines including fashion theater and travel writing the contributors extend the scholarship on Dos Passos beyond his best known U S A trilogy Including scholars from both sides of the Atlantic the volume takes on such topics as how writers should position their labor in relation to that of blue collar workers and how Dos Passos's views of Europe changed from fascination to disillusionment Examinations of the Modernist's *Adventures of a Young Man* *Manhattan Transfer* and *The Republic of Honest Men* increase our understanding of the work of a complicated figure in American literature set against a backdrop of rapidly evolving technology growing religious skepticism and political turmoil in the wake of World War I *Dos Passos's Early Fiction, 1912-1938* Michael Clark, 1987 Focuses on unpublished manuscripts and closely examines Dos Passos's first novels This book reveals how his practical aesthetics and use of myth come together in a triumph of form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 *Pioneering North America* Klaus Martens, 2000 **Antiwar Dissent and Peace Activism in World War I America** Scott H. Bennett, Charles F. Howlett, 2014-10-01 Publication of these pages is enabled by a grant from Jewish Federation of Greater Hartford **Literature at the Barricades** Ralph F. Bogardus, Fred Hobson, 1982-06-30 Chiefly essays presented at the Fifth Alabama Symposium on English and American Literature Tuscaloosa Ala Oct 19 21 1978 **Mourning Modernity** Seth Moglen, 2007-08-13 In *Mourning Modernity* Seth Moglen argues that American literary modernism is at its heart an effort to mourn for the injuries inflicted by modern capitalism He demonstrates that the most celebrated literary movement of the 20th century is structured by a deep conflict between political hope and despair between the fear that alienation and exploitation were irresistible facts of life and the yearning for a more just and liberated society He traces this conflict in the works of a dozen novelists and poets ranging from Eliot Hemingway and Faulkner to Hurston Hughes and Tillie Olsen Taking John Dos Passos neglected U S A trilogy as a central case study he demonstrates how the struggle between reparative social mourning and melancholic despair shaped the literary strategies of a major modernist writer and the political fate of the American Left *Mourning Modernity* offers a bold new map of the modernist tradition as well as an important contribution to the cultural history of American radicalism and to contemporary theoretical debates about mourning and trauma *Visions of Progress* Doug Rossinow, 2009-11-19

Rossinow revisits the period between the 1880s and the 1940s when reformers and radicals worked together along a middle path between the revolutionary left and establishment liberalism. He takes the story up to the present showing how the progressive connection was lost and explaining the consequences that followed. [A Cultural History of the American Novel, 1890-1940](#) David L. Minter, 1994. This book interweaves a wide selection of the novels of the late nineteenth and early twentieth centuries with a series of cultural events ranging from Buffalo Bill's Wild West Show to the Southern Renaissance of the 1930s. **Saving Europe** Tammy M. Proctor, 2025. Saving Europe offers a transnational and intersectional history of American intervention in Europe between 1914 and 1924, a period when the United States simultaneously tightened its borders and expanded its reach. I argue that in the crucial decade following the outbreak of World War I, Americans saw themselves in a novel role abroad as protectors of European cultural heritage and as rescuers of vulnerable populations. This experience had important long-term implications for later US and United Nations humanitarian aid programs.

*Encyclopedia of the Jazz Age: From the End of World War I to the Great Crash* James Ciment, 2015-04-08. This illustrated encyclopedia offers in-depth coverage of one of the most fascinating and widely studied periods in American history. Extending from the end of World War I in 1918 to the great Wall Street crash in 1929, the Jazz Age was a time of frenetic energy and unprecedented historical developments ranging from the League of Nations, woman suffrage, Prohibition, the Red Scare, the Ku Klux Klan, the Lindbergh flight, and the Scopes trial to the rise of organized crime, motion pictures, and celebrity culture. Encyclopedia of the Jazz Age provides information on the politics, economics, society, and culture of the era in rich detail. The entries cover themes, personalities, institutions, ideas, events, trends, and more, and special features such as sidebars and photos help bring the era vividly to life. *Solzhenitsyn's Traditional Imagination* James M. Curtis, 2008. Most critics overlook the literary significance of Alexander Solzhenitsyn's work, focusing instead on biographical, political, and moral interpretations. This examination of Solzhenitsyn's major novels, *One Day in the Life of Ivan Denisovich*, *The First Circle*, *Cancer Ward*, and *August 1914*, emphasizes that his writings must be understood within the tradition of Russian literature and the context of Western culture. James M. Curtis provides a detailed analysis of Tolstoy's crucial influence on Solzhenitsyn, and he discusses at length Solzhenitsyn's relationship to Dostoyevsky, Leskov, Chekhov, and Zamyatin. Curtis also demonstrates that a study of Ernest Hemingway, whose books have been enormously popular in Russia, and Virginia Woolf can contribute to our understanding of the Russian novelist. Solzhenitsyn's *Traditional Imagination* includes a chapter on Dos Passos and Eisenstein, whose work constituted Solzhenitsyn's first major artistic interest outside Russian literature. The chapter presents the first comprehensive examination of the importance of film for Solzhenitsyn and shows how he learned the use of film technique in literature from Dos Passos and how he adapted it from Eisenstein's films. This was the first full-length study to use Solzhenitsyn's revised editions of *One Day*, *The First Circle*, and *Cancer Ward*, all published in 1978. Professor Curtis's careful use of the best available texts, together with his wide knowledge of contemporary literary criticism and his insistence

upon Solzhenitsyn's purely literary importance make this a valuable book for all students of Solzhenitsyn's fiction

**Networks of Modernism** Wesley Beal, 2015-10-15 *Networks of Modernism* offers a new understanding of American modernist aesthetics and introduces the idea that networks were central to how American moderns thought about their culture in their dramatically changing milieu. While conventional wisdom holds that the network rose to prominence in the 1980s and 1990s in the context of information technologies, digitization is only the most recent manifestation of networks in intellectual history. Crucial developments in modern America provide another archive of network discourses well before the advent of the digital age. The rise of the railroad recast the American landscape as an assortment of interconnected hubs. The advent of broadcast radio created a decentralized audience that was at once the medium's strength and its weakness. The steady and intertwined advances of urbanization and immigration demanded the reconceptualization of community and ethnic identity to replace the failing melting pot metaphor for the nation. Indeed, the signal developments of the modern era eroded social stratification and reorganized American society in a nodal, decentralized and interpenetrating form, what today we would label a distributed network that is fully flattened and holds no clustered centers of power. In this ferment of social upheaval and technological change, the moderns found what we would today term the network, though they did not have the vocabulary for it that we do now to be a versatile model for their aesthetic experiments in representing social space and social relations. Whether they used the figuration of the network as a kind of formal experiment to negotiate the tensions between dispersal and unity, fragment and totality, or took the network as a subject in itself, as seen when dealing with crowds or public spaces, the network was a way for writers and artists to conceptualize and explore their rapidly changing society. Through readings of the works of Randolph Bourne, Jean Toomer, Anita Loos, John Dos Passos, and Nathanael West, *Networks of Modernism* positions the network as the defining figure of American modernist aesthetics and explores its use as a conceptual tool used to think through the rapid changes in American society.

*Écriture et engagement aux États-Unis* Anne Ollivier-Mellios, Frédéric Sylvanise, 2010. A l'heure où de nombreuses critiques s'accordent à penser que l'intellectuel n'existe plus, il peut paraître démodé de parler d'engagement ou d'intellectuel engagé. Aussi, cet ouvrage se propose-t-il d'interroger non pas la figure de l'intellectuel engagé, mais la question de l'articulation entre critique et engagement dans l'entre-deux guerres. Cette question conduit à envisager tout autant l'engagement partisan des écrivains et des intellectuels américains que la manière dont ils ont aussi engagé leur art et leur critique, certains d'entre eux, notamment Langston Hughes ou John Dos Passos, allant jusqu'à renouveler les formes même de la critique. Cet ouvrage refuse la coupure traditionnelle entre les années 1920 et 1930, coupure qui ne semble guère pertinente en histoire littéraire et intellectuelle. En effet, les années 1920 ne furent pas pour les écrivains et intellectuels uniquement les *Roaring Twenties*, mais également une période d'interrogations et d'engagement après les cataclysmes de la Grande Guerre et de la révolution bolchevique, dont la *Red Decade* fut un prolongement radical.

**John Dos Passos and Cinema** Lisa Nanney, 2019-06-19 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

**The Battle Hymn of the Republic** John Stauffer, Benjamin Soskis, 2013-05-09 It was sung at Ronald Reagan's funeral and adopted with new lyrics by labor radicals John Updike quoted it in the title of one of his novels and George W Bush had it performed at the memorial service in the National Cathedral for victims of September 11 2001 Perhaps no other song has held such a profoundly significant and contradictory place in America's history and cultural memory than the The Battle Hymn of the Republic In this sweeping study John Stauffer and Benjamin Soskis show how this Civil War tune has become an anthem for cause after radically different cause The song originated in antebellum revivalism with the melody of the camp meeting favorite Say Brothers Will You Meet Us Union soldiers in the Civil War then turned it into John Brown's Body Julia Ward Howe uncomfortable with Brown's violence and militancy wrote the words we know today Using intense apocalyptic and millenarian imagery she captured the popular enthusiasm of the time the sense of a climactic battle between good and evil yet she made no reference to a particular time or place allowing it to be exported or adapted to new conflicts including Reconstruction sectional reconciliation imperialism progressive reform labor radicalism civil rights movements and social conservatism And yet the memory of the song's original role in bloody and divisive Civil War scuttled an attempt to make it the national anthem The Daughters of the Confederacy held a contest for new lyrics but admitted that none of the entries measured up to the power of the original The Battle Hymn has long helped to express what we mean when we talk about sacrifice about the importance of fighting in battles both real and allegorical for the values America represents It conjures up and confirms some of our most profound conceptions of national identity and purpose And yet as Stauffer and Soskis note the popularity of the song has not relieved it of the tensions present at its birth tensions between unity and discord and between the glories and the perils of righteous enthusiasm If anything those tensions became more profound By following this thread through the tapestry of American history The Battle Hymn of the Republic illuminates the fractures and contradictions that underlie the story of our nation

*American Literary Naturalism* Donald Pizer, 2020-10-09 The book collects Pizer's late career essays on various writers and subjects related to American naturalism Of these two seek to describe the movement as a whole six are on specific writers or works with an emphasis on Theodore Dreiser and two reprint informative interviews by Pizer on the subject The essays reflect Pizer's mature engagement of the subject he has spent a lifetime exploring

**Camera Works** Michael North, 2005 Camera Works is about the impact of photography and film on modern art and literature For many artists and writers these new media offered hope of new means of representation neither linguistic nor pictorial but hovering in a kind of utopian space between At the same time the new media introduced a dramatic element of novelty into the age old evidence of the senses For the avant garde the challenges of the new media were the modern in its

most concentrated form but even for aesthetically unadventurous writers they constituted an element of modern experience that could hardly be ignored Camera Works thus traces some of the more utopian projects of the transatlantic avant garde including the Readie machine of Bob Brown which was to turn stories and poems into strips of linguistic film The influence of photography and film on the avant garde is traced from the early days of Camera Work through the enthusiasm of Eugene Jolas and the contributors to his magazine transition to the crisis created by the introduction of sound in the late 1920s Subsequent chapters describe the entirely new kind of sensory enjoyment brought into modern American fiction by the new media What Fitzgerald calls spectroscopic gayety the enjoyable disorientation of the senses by machine perception turns out to be a powerful force in much American fiction The revolutionary possibilities of this new spectatorship and its limitations are pursued through a number of examples including Dos Passos James Weldon Johnson and Hemingway Together these chapters offer a new and substantially different account of the relationship between modern American literature and the mediatized society of the early twentieth century With a comprehensive introduction and detailed particular readings Camera Works substantiates a new understanding of the formal and historical bases of modernism It argues that when modern literature and art respond to modernity on a formal level they are responding to the intervention of technology in the transmission of meaning an intervention that unsettles all the terms in the essential relationship of human consciousness to the world of phenomena *American Book Publishing Record* ,2006 [The Dream of the Great American Novel](#) Lawrence Buell,2014-02-10 Magisterial make s you suddenly see new things in familiar books brilliant analyses of a dozen or so front runners in the Great American Novel sweepstakes Michael Dirda Virginia Quarterly Review The idea of the great American novel continues to thrive almost as vigorously as in its nineteenth century heyday defying more than 150 years of attempts to dismiss it as amateurish or obsolete In this landmark book the first in many years to take in the whole sweep of national fiction Lawrence Buell reanimates this supposedly antiquated idea demonstrating that its history is a key to the dynamics of national literature and national identity itself The dream of the G A N as Henry James nicknamed it crystallized soon after the Civil War In fresh in depth readings of selected contenders from the 1850s onward in conversation with hundreds of other novels Buell delineates four scripts for G A N candidates and their themes illustrated by such titles as The Scarlet Letter The Great Gatsby Invisible Man Uncle Tom s Cabin Beloved Moby Dick and Gravity s Rainbow works dwelling on topics from self invention to the promise and pitfalls of democracy The canvas of the great American novel is in constant motion reflecting revolutions in fictional fashion the changing face of authorship and the inseparability of high culture from popular As Buell reveals the elusive G A N showcases the myth of the United States as a nation perpetually under construction Engaging and provocative ultimately affirms the importance of literature to a nation s sense of itself Sarah Graham Times Literary Supplement Rich in critical insight Buell wonders if the GAN isn t stirring again in surprising new developments in science fiction An impressively ambitious literary survey Booklist starred review **The Cultural Front** Michael Denning,1998 As

garment workers longshoremen autoworkers sharecroppers and clerks took to the streets striking and organizing unions in the midst of the Depression artists writers and filmmakers joined the insurgent social movement by creating a cultural front Disney cartoonists walked picket lines and Billie Holiday sang Strange Fruit at the left wing cabaret Caf Society Duke Ellington produced a radical musical Jump for Joy New York garment workers staged the legendary Broadway revue Pins and Needles and Orson Welles and his Mercury players took their labor operas and anti fascist Shakespeare to Hollywood and made Citizen Kane A major reassessment of US cultural history The Cultural Front is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century



## **1919 USA 2 By John Dos Passos Book Review: Unveiling the Power of Words**

In a global driven by information and connectivity, the power of words has are more evident than ever. They have the ability to inspire, provoke, and ignite change. Such could be the essence of the book **1919 USA 2 By John Dos Passos**, a literary masterpiece that delves deep in to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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