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A Comparative Analysis of the Great American and Arab Novel
Dos Passos
Dos Passos and the Ideology of the Feminine
Dos Passos and the Fiction of Despair
Three Soldiers
Encyclopedia of the American Novel
The War that Used Up Words
The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set
U.S.A. American and European Literary Imagination
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John Dos Passos, from nature to naturalism
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Toward a Modernist Style: John Dos Passos
First World War and the Fiction of Ernest Hemingway,
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In most of his half century of writing, John Dos Passos consistently tried to capture and define the American character. The complete range of his work builds to Dos Passos' concept of "contemporary chronicle," his own name for his fiction. In this first study of all Dos Passos' writing, Linda W. Wagner examines his fiction, poetry, drama, travel essays, and history—a body of work that evokes a vivid image of America meant to be neither judgmental nor moralistic. From *Manhattan Transfer* to *U. S. A.* to *District of Columbia* to *The Thirteenth Chronicle* and mid-century, Wagner illuminates Dos Passos' work with fresh readings and new interpretations. She makes extensive use of unpublished manuscript material so that this is a casebook of Dos Passos' interest in craft and method as well as a thematic study. In addition, this volume chronicles the years during which Dos Passos wrote—the immediate post-World War I period through the twenties and thirties and well into the fifties. This is an important book both in literary criticism and in American social history. 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 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. In a post-digital media landscape tracked endlessly by streams and feeds of images, it is clearer than ever that photography is an art poised between arresting singularity and ambiguous plurality. Drawing on work in visual culture studies that emphasizes the interplay between still and moving images, *In and Out of Sight* provides a provocative new account of the relationship between photography and modernist literature--a literature which has long been considered to trace, in its formal experimentation, the influence of modern visual technologies. Making pioneering claims about the importance of photography to the writing of Gertrude Stein, Jean Toomer, John Dos Passos, and F. Scott Fitzgerald, Alix Beeston traverses the history of photography in the late nineteenth and early twentieth centuries. From the composite experiments of Francis Galton to the epic portrait project of August Sander; from the surrealist self-fashioning of Claude Cahun to the reappropriation of lynching photographs by black activist groups; from the collectable postcards of Broadway stars to the glamour shots of Hollywood celebrities--these and other serialized photographic projects provide essential contexts for understanding the fragmentary, composite forms of literary modernism. In a series of richly detailed literary analyses, Beeston argues that the gaps and intervals of the composite literary text model the visual syntax of photography--as well as its silences, absences, and equivocations. In them, the social and political order of modernity is negotiated and reshaped. Moving in and out of these textual openings, *In and Out of Sight* pursues the fleeting, visible and invisible figure of the woman-in-series, who recasts absence and silence as forms of presence and witness. This shadowy figure emerges as central to the conceptual space of modernist literature--a terrain not only gendered but radically constructed around the instability of female bodies and their desires. 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. Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one, but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological presuppositions. The handbook aims to fill this gap by providing new readings of texts that figure prominently in the literature classroom and in scholarly debate ? from James's *The Ambassadors* to McCarthy's *The Road*. These readings do not revert naively to a time "before theory." Instead, they distill the insights of literary and cultural theory into concise introductions to the historical background, the themes, the formal strategies, and the reception of influential literary texts, and they do so in a jargon-free language accessible to readers on all levels of qualification. New Modernist Studies, while reviving and revitalizing modernist studies through lively, scholarly debate about historicity, aesthetics, politics, and genres, is struggling with important questions concerning the delineation that makes discussion fruitful and possible. This volume aims to explore and clarify the position of the so-called 'core' of literary modernism in its seminal engagement with the Great War. In studying the years of the Great War, we find ourselves once more studying 'the giants,' about whom there is so much more to say, as well as adding hitherto marginalized writers – and a few visual artists – to the canon. The contention here is that these war years were seminal to the development of a distinguishable literary practice which is called 'modernism,' but perhaps could be further delineated as 'Great War modernism,' a practice whose aesthetic merits can be addressed through formal analysis. This collection of essays offers new insight into canonical British/American/European modernism of the Great War period using the critical tools of contemporary, expansionist modernist studies. By focusing on war, and on the experience of the soldier and of those dealing with issues of war and survival, these studies link the unique forms of expression found in modernism with the fragmented, violent, and traumatic experience of the time. In *Mourning Modernity*, Seth Moglen offers a bold new map of American literary modernism as a psychologically and politically divided response to the injuries inflicted by modern capitalism. 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. Western culture is composed of a subtle and complex mixture of influences: religious, philosophical, linguistic, political, social, and sociological. American culture is a particular strain, but unless European antecedents and contemporary leanings are duly noted, any resulting history is predestined to provincialism and distortion. In his account of American literature during the period 1919 to 1932, McCormick deals with the extraordinary work of artists who wrested imaginative order from a world in which the abyss was never out of sight. McCormick's volume is intended as a critical, rather than encyclopedic history of literature on both sides of the Atlantic between the end of World War I and the political and social crises that arose in the 1930s. Although he emphasizes American writers, the emergence of a vital and distinctly modern American literature is located in the cultural encounter with Europe and the rejection of national bias by the major figures of the period. McCormick deals with Gertrude Stein and the mythology of the "lost generation," the tensions and ambivalences of traditionalism and modernity in the work of Sherwood Anderson and F. Scott Fitzgerald, the effect and qualities of Hemingway's style as compared to that of Henry de Montherlant, and the provincial iconoclasm of Sinclair Lewis juxtaposed with the more telling satire of Italo Svevo. The formal innovations in the work of John Dos Passos, E.E. Cummings, and William Faulkner, the poetic revolution against cultural parochialism and genteel romanticism is given extensive consideration with regard to the work of T.S. Eliot, Ezra Pound, Wallace Stevens, William Carlos Williams, and Marianne Moore are also discussed. The concluding chapters discuss literary and social criticism and assess the influence of psychoanalysis, philosophical pragmatism, and radical historiography on the intellectual climate of the period. Teachers and students in English and American Literature, American History, and Comparative Literature, and the general reader interested in the writing of the period, may gain new insights from these valuations, devaluations, and re-evaluations. In this semi-autobiographical novel, an American named Roland Lancaster has a doomed affair with a younger woman, Elsa, in Cuba during World War II. The love story, in its happiest moments, parallels the idyllic life that author John Dos Passos had with his first wife, Katy. The Great Days plots a key concern of the author's in the 1950s—America's rise to global prominence during World War II, and its loss of power in the years following the peace. In preparing the novel, Dos Passos studied James V. Forrestal, Secretary of Defense from 1947 to 1949. In his notes on the novel, he quotes Forrestal: "to achieve accommodation between the power we now possess, our reluctance to use it positively, the realistic necessity for such use, and our national ideals." Praise for the print edition: "... no other reference work on American fiction brings together such an array of authors and texts as this. This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors

and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngûgî Wa Thiong'o) and their key works Examines the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, diaspora, and exile

THE TWENTIETH-CENTURY AMERICAN FICTION Accessibly structured with entries on important historical contexts, central issues, key texts and the major writers, this Handbook provides an engaging overview of twentieth-century American fiction. Featured writers range from Henry James and Theodore Dreiser to contemporary figures such as Joyce Carol Oates, Thomas Pynchon, and Sherman Alexie, and analyses of key works include *The Great Gatsby*, *Lolita*, *The Color Purple*, and *The Joy Luck Club*, among others. Relevant contexts for these works, such as the impact of Hollywood, the expatriate scene in the 1920s, and the political unrest of the 1960s are also explored, and their importance discussed. This is a stimulating overview of twentieth-century American fiction, offering invaluable guidance and essential information for students and general readers.

A study of the role of the 'feminine' in Dos Passos's fiction. A new appraisal of Dos Passos's work and life, *Toward a Modernist Style* describes both the central currents in his early work, and his full participation in literary modernism, culminating in his U.S.A. trilogy, as well as the relationship of these currents to those of an especially vibrant period in American expression. Donald Pizer charts the evolution of Dos Passos's artistic sensibility from its largely conventional expression at the start of the 1920s to the radical formal experimentation of U.S.A. at its close. He places this development in Dos Passos's writing in the context of contemporary ideas about art and society. Pizer also looks at the important roles that Dos Passos's expatriation and his relationship with Ernest Hemingway played in his work as well as his efforts as a painter and their relationship to his literary art. *Toward a Modernist Style* is both an incisive guide to a major American modernist as well as an exploration of the wider currents that created literary modernism in the early twentieth century.

Presents American literature from the beginnings to the Revolutionary War, including essays, narratives and more. A record of his childhood, young adulthood, and twenties, *The Best Times* is a collage of cherished memories. He reflects on the joys of an

itinerant life enriched by new and diverse friendships, customs, cultures, and cuisines. Luminary personalities and landscapes abound in the 1920s literary world Dos Passos loved. F. Scott Fitzgerald, Ernest Hemingway, E.E. Cummings, Gerald and Sara Murphy, Horsley Gantt—they are his beloved friends. Spain, the French Riviera, Paris, Persia, the Caucasus—they are his beloved footpaths. Many of the heralded writers of the 20th century—including Ernest Hemingway, John Dos Passos, F. Scott Fitzgerald, and William Faulkner—first made their mark in the 1920s, while established authors like Willa Cather and Sinclair Lewis produced some of their most important works during this period. Classic novels such as *The Sun Also Rises*, *The Great Gatsby*, *Elmer Gantry*, and *The Sound and the Fury* not only mark prodigious advances in American fiction, they show us the wonder, the struggle, and the promise of the American dream. In *Beyond Gatsby: How Fitzgerald, Hemingway, and Writers of the 1920s Shaped American Culture*, Robert McParland looks at the key contributions of this fertile period in literature. Rather than provide a compendium of details about major American writers, this book explores the culture that created F. Scott Fitzgerald and his literary contemporaries. The source material ranges from the minutes of reading circles and critical commentary in periodicals to the archives of writers' works—as well as the diaries, journals, and letters of common readers. This work reveals how the nation's fiction stimulated conversations of shared images and stories among a growing reading public. Signifying a cultural shift in the aftermath of World War I, the collective works by these authors represent what many consider to be a golden age of American literature. By examining how these authors influenced the reading habits of a generation, *Beyond Gatsby* enables readers to gain a deeper comprehension of how literature shapes culture. 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. Demonstrates that the quest for immediacy, or experiences of direct connection and presence, has propelled the development of American literature and media culture. John Dos Passos's literary response to Franklin Delano Roosevelt's New Deal, *The Grand Design* critiques the gargantuan growth of bureaucracy in Washington during the Great Depression and World War II. The satiric novel conveys the author's frustration with federal overreach and the hollow rhetoric that sells it to the people. "War is a time of Caesars," writes Dos Passos as he laments the death of idealistic, intelligent enterprises at the desks of elitist administrators. After witnessing the

Spanish Civil War claim so many well-intentioned men, he advises caution for America's New Dealers: "Some things we have learned, but not enough; there is more to learn. Today we must learn to found again in freedom our republic." Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American, British, and European specialists in a variety of literary fields Written in an approachable and accessible style Covers both classic literary figures and contemporary novelists Provides extensive suggestions for further reading at the end of each essay Susan Clair Imbarrato, Carol Berkin, Brett Barney, Lisa Paddock, Matthew J. Bruccoli, George Parker Anderson, Judith S. Bitter

investive against "the tyranny, misery, and degradation of life in the American army" during the European War. Focusing on the intersection of literature and politics since the beginning of the 20th century, this book examines authors, historical figures, major literary and political works, national literatures, and literary movements to reveal the intrinsic links between literature and history.

- Covers numerous authors from around the world ranging from the beginning of the 20th century to the modern era
- Enables students to better understand literary works central to the curriculum by considering them in their political contexts
- Helps readers to use literature in order to learn about modern political and social issues across cultures and better appreciate the political significance of contemporary writings
- Contains a number of "gateway" entries that survey entire national literatures, thereby giving readers an introduction to the authors who are important within those literatures
- Assists students in evaluating rhetorical strategies and political views, thus fostering critical thinking in support of the Common Core State Standards

Embattled Home Fronts is an inquiry into the highly conflicted US American experience of World War I as it plays itself out in the diverse body of novelistic works to which it has given rise and by which it has been, in turn, shaped and commemorated. As such, this book naturally concerns itself with the formal aspects of artistic war representation. But rather than merely endeavoring to illustrate how American writers from various backgrounds chose to depict World War I, the present work seeks to uncover the particular ideologies and political practices that inform these representational choices. To this end, *Embattled Home Fronts* examines both canonized and marginalized US American World War I novels within the context of contemporaneous debates over shifting class, gender, and race relations. The book contends that American literary representations of the Great War are shaped less by universal insights into modern society's self-destructiveness than by concerted efforts to fashion class-, gender-, and race-specific experiences of warfare in ways that stabilize and heighten political group identities. In moving beyond the customary focus on ironic war representations, *Embattled Home Fronts* illustrates that the representational and ideological battles fought within

American World War I literature not only shed light on the emergence of powerful identity-political concepts such as the New Woman and the New Negro, but also speak to the reappearance of utopian, communitarian, and social protest fictions in the early 1930s. This study *Embattled Home Fronts* provides a new understanding of the relationship between war literature and home front politics that should be of interest to students and scholars working from a variety of disciplines and perspectives. The 700-year history of the novel in English defies straightforward telling. Encompassing a range of genres, it is geographically and culturally boundless and influenced by great novelists working in other languages. Michael Schmidt, choosing as his travel companions not critics or theorists but other novelists, does full justice to its complexity. "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 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"-- Introduction -- "Stick to Her Farms and Farmer Folk": World War I and the Origins of Combat Gnosticism -- "Tell It Like It Was": World War II and the Institutional Curation of Memory -- "You Had to Be There": Vietnam and the Veteran's Consolidation of Authority -- "You Don't Have to Be a Veteran": The All-Volunteer Force and the Dispersion of Authority -- "The New Battle": The Civil-Military Gap and the Shock of Coming Home -- "The Other Side of COIN": Counterinsurgency and the Ethics of Memory -- "You Volunteered to Get Screwed": Public Trust and the Literary Representation of the Professional Military -- Appendix: The American Novels of Iraq and Afghanistan through 2020.

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