

# Depiction of Dos Passos in American Society

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## Abstract

Theodore Dreiser and Richard Wright, two American social novels, diverged more and more in the twentieth century. New social and political perspectives were represented in their work. Some of their stories featured small business owners as heroes or villains who faced all kinds of social and political pressures, while others featured employees of large corporations who were nominally free, but who were nonetheless affected by their work environment and how they were perceived by others. In this way, Dos Passos' books provided the most comprehensive examination and recording of the change. In practically all of his texts, the desire for individual independence serves as a recurring subject. As a young man, Dos Passos advocated for the rights of the disenfranchised artists of society. After that, he got interested in the pursuit for the greatest possible freedom for everybody. When the Sacco-Vanzetti case brought him out of his solitary confinement, he was thrust into the public eye. In U.S.A. and other novels, Dos Passos campaigned for workers' liberation from tyranny by exposing management's abuses of labour and the wider class conflict.

**Keywords:-**Society, communist, Political, Protest.

## 1. INTRODUCTION

To say that he predicted much of his own destiny in 1926 when he attacked the *New Masses* for its lack of attention to "exploring America" would be an understatement. Dos Passos has spent much of his 50-year career attempting to portray and describe the character of the United States and its people via his work. Even though he knew his mission was enormous, he continued to write, starting with *Manhattan Transfer* (1925) and concluding with *Century's Ebb* (1975), a posthumously released novel about the hunt for an American hero who embodied the national identity. "A prospecting journey, drilling in unexpected locations, pursuing unanticipated veins, bringing home specimens as yet unidentified" was how he described this literary tour of the United States.

However enamoured Dos Passos was with his potential role as "chronicler" of American society, his early writings displayed little evidence of this latter passion and curiosity. All of his pieces published in *The Harvard Monthly*, as well as his poetry and his first two published novels, *One Man's Initiation: 1917* and *Three Soldiers*, were set in other countries (the novels, ostensibly, because they were about World War I). From 1912 through 1915, Dos Passos wrote extensively on travel, which he saw as both an avocation and a love during his undergraduate and wartime years. His love for America was evident as early as 1918, and he returned to New York for the first time since his Harvard days in 1920 to spend most of the summer there. <sup>3</sup> Dos Passos' travel writing expressed his quandary: America, even with its dearth of literary and cultural traditions, was intriguing in its very naivete in the succeeding years of travel throughout Europe and Asia Minor. While it could not be compared to earlier societies in some areas, it outperformed them in others. As Dos Passos wrote from London in 1920, "America has an unhallowed appeal for me." In 1919, "I acknowledge that America is more dear to me than Europe—probably its vast hideousness and its feverish insanity are maturing toward a better existence for man." <sup>5</sup> In 1922, he made his first anti-travel remark:

"At present I am bound for the U.S.A. having, bi Jusus, destroyed the illusion of geography-No more retchings after Cook's tours, or pinings to join the agile Mr. Neuman-in his Travel Talks-All of it is bunk. . . . There's as bad wine to be drunk in Tiflis as on Eleventh Street, the phonographs squawk as loud in Baghdad as they do in Sioux City, and politics are no more comic in Teheran than in Washington D.C."

He may have been interested in returning to the United States, even in the middle of an American liberal expatriate milieu, but his work had not yet shown that desire. A genuinely American literature would have required a more innovative technique and topic than his war books and *1923 Streets of Night* showed. A large majority of American literature, he said in his 1916 article "Against American Literature," was "foreign-inspired." As far as he was concerned, American authors hadn't written on what he termed the "American national soul" (*âme nationale*). Dos Passos saw the American psyche as "genial, ineffective, foolishly enthusiastic," in contrast to the English's "passionless formality." The mild humour that came to characterise much of his remarks on the American character, even in his later slightly more critical work, his fury was mainly focused against institutions and their excesses, not the American people as a whole.)

The bureaucratic administration in the United States has shocked Dos Passos as much as it has disgusted him in the past. In his opinion, the ordinary guy has just swapped out his masters for a new one. American citizens have been subjected to the abuses of commercial interests in the past; today they are subjected to the abuses of government bureaucracy and labour leaders. Dos Passos continues to advocate for the ordinary guy. He has stayed in a rather stable political stance in this way; his party politics have changed, but the ideals underpinning his political thought have not.

It is suggested in the first characteristic of Dos Passos's political consistency that he is consistent. Dos Passos has been most concerned with the individual's right to freedom. For the most part, all of the pages Dos Passos has ever written might be compiled into a single volume with the title of one of his works, "The Theme Is Freedom," and published as a single book. It is this primary topic, especially with regard to the integrity of a single individual, that gives his works their coherency.

Dos Passos has attacked any organisation, no matter how capitalistic, communist, or bureaucratic, that he believes oppresses the individual. Early on, he grasped that we live in an era of industrialization. Industrial civilization is riddled with difficulties that can't be wished away. In spite of this, however, Dos Passos refuses to accept that contemporary society needs to be one that is regulated. Since the beginning of his career he has worked tirelessly to ensure that every person has the right to live their lives in the way that they see fit, without exploitation or oppression of others. His main purpose has been spotted by a few critics recently. "In 1958, a person said it this way:

"Dos Passos has not really changed his basic views during the past thirty years; indeed, he has remained remarkably consistent. He has continued to see all kinds of dangers to the creative freedom of the individual, and I find it hard to quarrel with his alarm at each of these potential dangers."

## 2. SOCIAL AND POLITICAL TECHNIQUES: DOS PASSOS:

He is most known for his pre-WWII American social and political books as an American writer, essayist, poet, and journalist. Social inequities, exploitation of the working class, and an unhealthy focus on consumerism in American culture are his primary concerns. His groundbreaking Newsreel and Camera Eye approaches are commonly used to underline the importance of detail and realism in Dos Passos's work. From an early, left-wing revolutionary worldview to a later, conservative conservatism, Dos Passos was a political and social force.

Mass-periodical fiction does not necessarily follow the same trends as serious literature, and the data suggests that this is not necessarily the case. In the 1920s and '30s, American social-novel writers represented a different society, had new social and political views, and naturally gravitated toward different sorts of heroes than those of the preceding two decades.

Over the course of his career, Dos Passos penned more than forty works, including poetry, travel books, political pamphlets and biographies. However, he is most known for his books, particularly the documentary-style fiction he produced in the 1920s and 30s. Only his books have been included in this study of his critical response. It's not only his most famous works that make him famous, but also those that signify a shift in his political or creative orientation at a certain time. Has the history of critical criticism to Dos Passos shown that what made him the most potential American writer of the thirties and a far less recognised writer was his political judgement? His art and politics were intertwined later in life, if they can be separated at all. Critical reception and historical awareness are never finished evolving, and neither are publicly articulated principles or ideas ever complete.

"The finest author of our time" was originally described by Jean-Paul Sartre as "Dos Passos." His status as an esteemed critic in the twenties and thirties provides some protection against recent criticism. "A machine prose for a machine world" was Alfred Kazin's assessment of Dos Passos's triumph of style in the U.S.A. trilogy. As the book became an epic, "a study in the history of contemporary civilization, of its social battles and huge masses, but it is a history of defeat," it became a hero. It is the ultimate good that is under assault by evil in the shape of "institutional authority in mass society" and "doctrinal prescriptions," according to the novelist, Dos Passos. It concludes that the individual must "fight against tyranny" and "take the leap of faith" against "the everyday exploitation of everything". Modern American Literature is best represented by Dos Passos' books, which portray current American society in its ugliness. The bulk of the trilogy focuses on the lives and times of a select group of individuals, spanning from the turn of the century through the heyday of great money in the twenties. The First World War is mentioned in the first book. The second book focuses on civilian life in New York and Paris during World War II, while the third focuses on the post-war financial boom. In the United States, there is no one protagonist. Each book focuses on four of the dozen, and there is some continuity between them.

It is via the use of these three methods that the naturalistic movement's ultimate aesthetic expressiveness is conveyed. Adverts, feature stories, and news quotes are interspersed with lines of poetry that apparently symbolise the feelings that were popular or emotional at that particular moment. On the surface, it symbolises a world of dishonesty and brutality, as well as betrayal and deceit. The important business of society, if such a thing can be called that, is hidden behind this

hysterical background. For high finance and international relations continue to rule the globe, while the people is occupied with feelings and sensations. The twenty-five biographies that make up the three volumes of this work are condensed accounts of well-known historical people. Such luminaries as Carnegie; Hearst; Insull; Valentino; Duncan; Bryan; and Debs are only a few of the people who have had a significant impact on the world stage and the properties and scenes of our day. Their sarcastic and caustic presentation is due to the avarice and dishonesty of the merchants. Liberal politicians are befuddled by their own aspirations and the limitations of their idealistic ideals, while entertainers succumb to the lusts and vanity of their audiences.

Efficiencies specialist dies with a stopwatch in his hand because he is an inhuman machine. Even if these people are the unsung heroes of our democracy, the sparkling Newsreel portrayals of their brilliance reveal that "our fairytale democracy" has not come to fruition. Veblen, the lone and satirical analyst of leisure class behaviour and the disruption of efficiency by rapacious business, is the only character Dos Passos treats with a devotion approaching reverence. Veblen was unable to fit into our academic world and died with the request that his ashes be scattered into the sea and that no monument or memorial be erected in his honour.

The Camera Eye is Dos Passos's personal and lyrical take on the world around him in this novel. It is used 51 times throughout the trilogy. His personal narrative is revealed via the details of how he arrived from Virginia, went to school overseas and at Harvard, worked as an ambulance driver during World War II, and became disillusioned with the Versailles Treaty and its subsequent violent materialism. Newspaper reporter and radical in the early 20th century early days of huge money. He's an overly sentimental and meticulous thinker who shies away from the scum of society while finding in them the very heart and soul of the United States. Throughout his narrative, commercial rapacity is shown to have corrupted, subjugated, and debauched him. A lyrical lineage of Whitman compels him to associate the physical components of American culture with the transcendentalist's longing for grandeur and self-realization.

It is becoming clearer and clearer how American idealism is characterised when it breaks away from its scientific rigour and control and becomes unfocused and uncontrolled. So, this is a virtue of the people, waste is a natural manifestation of the exploiters, and prosperity is a long-term plan to interrupt work and ruin our resources. It's hardly an exaggeration to say that the flawlessly expressive shape of this piece resembles the last division of American idealism.

### 3. THE CRY OF PROTEST

At some time during the latter half of the 1920's Dos Passos' view of his own role in society., both as an author and as a citizen., underwent a radical change. This alteration led Joseph Warren Beach to conclude:

"The author's first concern is no longer with individuals, with their precious moral problems to be met, their precious sentiments to be indulged. His first concern is with that Leviathan society, striving weakly to adjust itself to the industrial conditions of the new world, more or less blindly struggling forward to the creation of a group consciousness and a group will."

It was also at this time that Dos Passos started to see the world through the eyes of groups of people rather than as an individual, and his formerly global perspective narrowed to one that was more focused on the United States of America than on Western civilisation as a whole. Following, American capitalism was the dominant theme in his work for the next 10 years

Dos Passos gradually become a political activist over time. In 1926, he co-founded New Masses magazine with Michael Gold and others. A radical periodical\* connected with communism, this was the journal of choice. "I'd want to see a magazine full of contemplation and doubt that would be like a piece of litmus paper to 3 test things," Dos Passos said in an essay entitled "The New Masses I'd Like." In his opinion, "any assemblage of spellbinders to lay down the law on any issue whatsoever" was not the right moment at this point. There should be no more slogans, emblems, views, flags, or anything else that is imported from Russia or anyplace else.

In the next several years, Dos Passos wrote extensively for the Communist Party's New Masses, even though it evolved to represent virtually solely the views of the Communist Party. Author and magazine are linked by the fact that both were anti-capitalist and concerned about the welfare of the lower classes, which may be seen as a reason for their affiliation. However,\* Dos Passos' overall stance towards communism as a particular answer may be observed in his comments to Malcolm Cowley one evening during the establishment of New Masses.

### 4. CHANGES IN AMERICAN SOCIETY

Changes in American society were a direct result of the country's economic growth between 1815 and 1860. The northern states saw the most dramatic shifts as a result of the confluence of the transportation revolution, urbanisation, and the growth of industry. Large-scale immigration has increased the working poor's population in the northern cities, yet they

have little or no money to show for their efforts. However popular "rags-to-riches" tales were at the time, money was still concentrated in the hands of a few. Personal income was growing, but social mobility opportunities were restricted. Even if some competent employees became manufacturing managers or even owners, many others remained wage earners with no prospect of development...

Females and the home. In the middle of the nineteenth century, women's legal status remained basically unchanged from the colonial era. In 1848, New York was the first state to provide married women full ownership of their property. Industrialization had a significant impact on urban middle-class women's social status. Clothing, but also a wide range of household products, that were formerly manufactured at home and provided an essential source of supplementary income are now produced in factories and sold at cheap costs as a result of the development in manufacturing. Mothers instead of providing for their families, were supposed to maintain a sanitary and caring atmosphere at home, while their husbands took care of the outside world and made money. This "cult of domesticity" or "doctrine of different spheres" placed a high value on the preparation of children for maturity by their mothers. Women were, in fact, having fewer children on whom to devote their time and energy. For most of the first part of the nineteenth century, the U.S. birth rate dropped gradually, with the urban upper and middle classes seeing the greatest reduction. As an agricultural asset, children were seen as a financial burden in the metropolis, where clothes, food and other essentials had to be bought. Abstinence or the birth control options available at the time, including abortion, were used by middle-class women to manage the size of their families.

## 5. MATERIALISM

At the book's conclusion, Dos Passos writes in a Newsreel that "America, our country, has been defeated by aliens who have twisted our language inside out, who have stolen the pure words our ancestors uttered and rendered them slimy and nasty" Moorehouse, as a master manipulator of words, is a perfect illustration of this phrase. With all of the chances that formerly existed in the United States he has created a fortune off of dishonesty, greed, corruption, and phoniness. There are several references to materialism in the trilogy's characters. The affluent are negotiating deals behind the scenes, even while the unfortunate recruits are dying at the front. There are corporate interests at the Peace Conference, which ensure that their interests are met. Moorehouse, Margo Dowling, and Eleanor Stoddard, three of the novel's wealthiest and most well-liked characters, but also three of its most shallow and materialistic. Only a few people, like Ben Compton and Mary French, are really charitable.

## 6. EXPLOITATION OF THE WORKING CLASS

Much attention is paid to workers' predicament in this novel. Although she is Moorehouse's secretariat, Janey Williams, like Mac McCreary and Joe Williams, is also a working class person who has been devoured by the system. Janey is a tragic illustration of this since she feels it's an honour only to serve Moorehouse. Even though she's been well brainwashed, she ends up getting very little out of the capitalist system. To their advantage, both Moorehouse's merchandise and Margo's films are bought and sold by the working class, who are naive enough to believe that they're being swindled. In the end, Ben Compton and Mary French fail in their efforts to improve the working conditions of their employees. Despite their best efforts, Charley Anderson and Dick Savage are unable to make a profit from their ventures. "Mary French" chapters and The Big Money's portrayal of the Sacco-Vanzetti trial further demonstrate how workers are systematically oppressed by the establishment.

Biographies of rich and powerful persons, such as Carnegie, Keith, Morgan, Wilson, Hearst, Taylor, and Ford—as well as those that highlight the opponents of capitalism, such as Haywood, Debs, LaFollette, Reed, Hibben and Veblen—also accentuate the gap between the owners and the workers.

In the end, the affluent are just as corrupted and constrained by capitalism as the proletariat. To be sure, they may have comfortable lifestyles, but the lowest of the poor are just as unhappy as they are, if not more so. In the end, no one benefits from the system. The book's affluent and powerful characters are no better off than the book's most impoverished labourers.

## 7. NARRATIVE VOICE

Dos Passos' approach in the United States is intentionally rambling, repetitious, and unfiltered, as he aimed to convey the impression of actual individuals conversing and thinking about their lives. The book is overflowing with events, some of which lead to other events, and some of which are irrelevant in the long run.

Dos Passos also changes the tone of his narration to match the persona he is portraying in each chapter. As an example, the chapters concerning Joe Williams are written in a harsh, sailor's voice: "Joe's watch went out in the afternoon, but he couldn't go ashore since no one had been paid yet. In order to satisfy his desire, Joe had no money." Most of Joe's

chapters are reactions to events beyond of his control, with little in the way of introspection or forward-looking preparation on his part.

As Dos Passos tells the story of Anne Elizabeth Trent, better known as "Daughter," in the book's opening chapter, she assumes the exuberant tone of a little girl who has been assured that her home state and its people are the best:

Dallas, the largest and fastest-growing city in Texas, was also the largest state by population, with a racial mix that included both black and white residents. The United States of America was the best nation on earth, with Daughter being her father's only and dearest child.

George J. Becker noted that John Dos Passos "comes close to being the great American novel which had been the aspiration of writers since the turn of the century" and commented that it is ironic that "when the great American novel did arrive, it turned out to be condemnatory and pessimistic rather than a celebration of the American way."

As well as using the Camera Eye and Newsreel pieces, as well as including biographies of actual individuals in the book, some reviewers have panned Dos Passos' approach to storytelling. Since then, some readers have found the Camera Eye and Newsreel sections difficult to get through, despite their high appreciation when the book initially came out. The experimental sections of *Commonweal*, for example, were difficult for Edward T. Wheeler when he was a younger man, and he talked about this in his book. Although he said this in writing, "Dos Passos's masterwork has come to light as a result of the passing of time. I wish it had been a little longer!"

Dos Passos's depiction of women may appear sexist or negative at first glance, since most women in the United States are superficial examples of various stereotypes of women: the devoted secretary, the coarse but successful show business woman, the jealous wife, the career girl, the dedicated social worker, as well as countless one-night stands, prostitutes, and simple girls who think a man will marry them if they get pregnant but are proved wrong. Sexual liaisons and subsequent pregnancies are a common theme throughout the trilogy; in fact, sexual liaisons and subsequent pregnancies are a common theme throughout the trilogy. When characters get sick with a venereal illness, this rhythm is disrupted, making sex even more repulsive.

However, it is important to recall that Dos Passos's representations of all of his characters—male or female—are flat. The book is devoid of any sentiments of love, comedy, lightness, or spirituality. Dreams, wishes, and hopes are absent from his characters. All of their feelings are based purely on what is happening in the physical world around them—fear, greed, want, victory, rage, frustration, and envy are all examples. Many of them are likely feeling a sense of disorientation since the world appears to be moving too quickly for them, giving them little time to ponder.

As a result, the characters in Dos Passos's novel seem to be superficial. However, the author's point was that American society was becoming more shallow, materialistic, and vulgar; this led either to those who fit this mould or to others who were exploited or mistreated by the materialists. Margo Dowling and J. Ward Moorehouse, two of the book's most wealthy characters, are selfish and self-serving. It is noteworthy that both have perfected the skill of deceiving others by providing them what they believe they want and doing it via the use of outward appearances. As a result of people's belief in the facades they put up, both are able to achieve great success.

## 8. MODERNISM

It has been argued by some historians that the United States' "coming of age" occurred between the two world wars, even though U.S. engagement was short (1917-1918) and U.S. deaths were much lower than those of its European friends and adversaries. Postwar disenchantment was conveyed in the book *Three Soldiers* (1921) by John Dos Passos when he said, "Civilization is nothing but an enormous charade, and war is its fullest and most final manifestation." After returning to the United States, Americans were shocked and profoundly transformed, yet they were unable to return to their innocence.

It was also difficult for troops from rural America to come home. Many people now want a sophisticated, metropolitan lifestyle after seeing the globe. However, farmers remained still destitute despite their improved production thanks to new agricultural machinery such as planters, binders and harvesters. Government subsidies for farmers and effective workers' unions had not yet been founded, resulting in unregulated market forces that impacted the pricing of crops and the earnings of urban employees. In 1925, President Calvin Coolidge said, "The principal business of the American people is business," and most agreed.

American "Roaring Twenties" citizens were enamored with various contemporary pastimes during this time period. Every week, most people went to the movies. In spite of the 18th Amendment's prohibition on the manufacturing and sale of alcohol, underground "speakeasies" and nightclubs flourished, showcasing jazz music and drinks, as well as daring fashion and dancing moves. All of these activities were popular throughout the country. In particular, American women

felt emancipated. During World War I, many people from rural areas moved to the city to serve on the home front, and they became more modern as a result. They bobbed their hair, wore short "flapper" dresses, and celebrated the passage of the 19th Amendment to the Constitution in 1920, which guaranteed women the right to vote. As a result, they became outspoken and well-known members of society.

F. Scott Fitzgerald, Ernest Hemingway, Ezra Pound, and Gertrude Stein were just a few of the authors who were able to live a lavish lifestyle on a shoestring budget throughout Europe and the rest of the world after World War II, despite the severe postwar economic circumstances. As a result of intellectual currents such as Freudian psychology and Marxism (as well as the Darwinian theory of evolution), the dissolution of conventional values was facilitated. American expatriates carried these ideas back to the US, where they inspired young authors and artists to express themselves. It is not uncommon for modern American novelists to include Freudian themes into their writing. William Faulkner is a notable example.

As Europe and the United States arose in the early 20th century, a significant wave of Modernism began to emerge, which reflected contemporary life via art as a harsh rebuke to Western civilization's classical values. There was a noticeable difference between modern living and traditional life in terms of scientific, technical, and mechanical advancements. This was accepted by modernism.

In the arts, increased attention to technique was inspired by technological improvement in the realm of factories and machinery. To provide one example, contemporary artists and authors were attracted by light, especially electrical light. Floodlit skyscrapers and light beams shooting out of car headlights, moviehouses and watchtowers illuminate a menacing outer darkness that suggests ignorance and old-fashioned tradition in the period's posters and adverts. "

## 9. SOCIAL AWARENESS

The muckraking authors and the naturalism of Stephen Crane and Theodore Dreiser have been a constant source of social criticism in American literature since the 1890s. Sinclair Lewis, John Steinbeck, John Dos Passos, Richard Wright, and Clifford Odets were some of the later socially active novelists. Many of their works were influenced by the 1930s, with their concentration on groups of people, such as the professions, families, or urban masses. They were also connected to the 1930s because of their concern for the welfare of the average citizen and their attention on groups of people.

John Dos Passos, like Sinclair Lewis, started as a left-wing extremist, but as he grew older, he shifted to the right. According to socialist realism, Dos Passos wrote realistically. At its finest, his art reaches an almost documentary-like scientific objectivism. *The 42nd Parallel* (1930), *1919* (1932), and *The Big Money* (1934) were all written by Dos Passos using an experimental collage approach (1936). An epic book that traces American social history from 1900 to 1930, this collection shows how materialistic American society has been corrupted by the protagonists' lives.

As a result of his experimentation, Dos Passos created "newsreels" that included clips from current headlines and popular music and ads, as well as "histories" that provided short biographies of historical figures like Edison, Debs, Valentino, J.P. Morgan, and Thorstein Veblen. "The camera eye," a stream-of-consciousness prose poetry, is a third method used in Dos Passos's novels to convey the author's subjective reaction to the events detailed in the books.

### The depiction of women in the works of John Dos Passos

One of the most important yet underappreciated aspects of John Dos Passos' "current chronicles," a word he developed to describe the historical thrust of his work, is his female characters. Most of Dos Passos' best-known works were produced at a time of great change in women's lives and work as a result of suffrage campaign and technical advancements during World War I and the post-war economic boom. With his insatiable need to immerse himself fully in the events of his day, Dos Passos saw first-hand the huge social and cultural shifts that took place in the early twentieth century, which saw American women go from revolt to retreat. Through his female characters, Dos Passos documented the evolution of women's roles in the United States, a satirist like Thorstein Veblen, a key influence on his sociological analysis. As a result of their close links to the current social situation, these female characters demonstrate a growing complexity in Dos Passos' handling of women and a development as a writer. Early on, the female characters in Dos Passos' writings exhibit his Victorian morality and lack of social awareness in his self-absorbed writings, however in the mid-twenties he began to depict more complex pictures of American women. The women characters in Dos Passos' work from the late twenties and early thirties show his conviction in the bourgeois betrayal of original American values in capitalist society at its most extreme and innovative. When it comes to the sexual and social worldview of a sensitive intellectual rebel, Dos Passos' female characters are often key. His goal was to reveal the sickness of materialism and mindlessness that he believed had afflicted 20th-century America.

## 10. THE MODERN DEMOCRATIC INDIVIDUAL OF POSTWAR AMERICA

Friends detected a shift in John Dos Passos' political views after the publication of *Adventures of a Young Man* in 1939. Dos Passos "insisted again that he had spent his whole life 'trying to evade categorization,'" according to a New York Times interview. As time went on, however, many of his colleagues and former literary associates in the North characterised his approach as "archconservatism," despite his desire to avoid labels (qtd. in Carr 496). Prior to the presidential election of 1952, his conservative views had only become stronger. To support the Republican Party, Dos Passos decided to join (Carr 493). When President Eisenhower won reelection in 1952 and 1956 "under Eisenhower the country may increase its desire to battle the Communists, and especially he believed that a new government might resist internal infiltration," he was delighted (TCO 459). Author Dos Passos endorsed the House Un-American Activities Committee and supported Senator McCarthy's objective of eliminating the Communist menace. No matter how bad McCarthy became, Dos Passos didn't go out of his way to praise him after the guy had turned into a "aggressive publicity seeker" who "smeared the reputation of a lot of individuals." He depicted McCarthy in his book *Century's Ebb* as a "patriotic rural kid condemned by politicians and liberals soft on Communists" (TCO 460).

During this latter part of Dos Passos's literary career, the author's contemporary Democratic Individual continues to develop. Dos Passos' vision of the figure is reflected in some of the passages from *Midcentury* and the posthumous *Century's Ebb*, but it nevertheless has some parallels with Walt Whitman's image of the Democratic Individual.

As most researchers and Dos Passos's own peers favour the author's earlier works, critical critiques of the latter work are difficult to find. It was a difficult time for some of his readers, many of whom felt that he had reneged on his socialist ideals and chosen to focus on the Communist Party instead of the Soviet Union, but there were also some who applauded his latter work. "The reader will discover the remarkable storytelling skill which can marshal an entire civilization for us and still keep the plot running with the speed of first-rate melodrama" is Arthur Mizener's assessment of *Chosen Country* (December 1951). (qtd. in Maine 251). According to Mizener, this is Dos Passos' greatest work. Dos Passos, according to Mizener, writes extensively about American politics and the people who live in it, and spends a significant amount of time to this topic throughout his trilogy. It was this distance, according to Mizener, which hindered readers from completely grasping the message Dos Passos was trying to convey and empathising with the experiences of the characters in his stories, that caused the absence of pathos. That is the belief of Mizener, who thinks Dos Passos has found and shown that melancholy in *Chosen Country*." Harrison Smith, on the other hand (December 1951), is less taken with the book than Wilson and Mizener were. He doesn't think it's "worth writing about" Lulie Parsons or Jay Pignatelli, according to him (qtd. in Maine 256). Theirs is a "dreary" love tale, in the words of the author (qtd. in Maine 256). As Jay and Lulie sit on the porch of a cottage they leased for their honeymoon, Smith parodies the romanticism of the novel's finale by making fun of the couple's wish to stay where they are and make the wilderness their home. With works such as *Chosen Country*, Iain Colley accuses John Dos Passos of becoming a melodramatist.

## 11. CONCLUSION

It is often considered to be Dos Passos' greatest work, *U.S.A.*, which depicted American culture in the early 20th century with a strongly critical and negative view of the country. It is in this trilogy that he expresses his most fundamental worries, such as the fallacy of the American Dream, worker exploitation, the erosion of individual liberties, and the excessive focus on consumerism in the United States. Additionally, Dos Passos's books are among the author's most fruitful forays into narrative form. Using the unique approaches of his previous works, he used prose poetry sections, newspaper articles, popular songs, and biographical portraits of prominent Americans to create numerous levels of depth and realism in the tale. *U.S.A.* cemented Dos Passos's reputation as a literary innovator and as a prominent recorder of twentieth-century American society as an epic book and a historical study.

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